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EDEXCEL INTERNATIONAL GCSE ENGLISH LITERATURE: QUESTIONS BY TOPIC

Modern Drama

International GCSE English Literature · Paper 2

240 questions · 7200 marks · Mark schemes included

Pearson Edexcel International GCSE (9–1) English Literature 4ET1, Papers 1, 1R, 2 & 2R, June 2018 - June 2025

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HOW TO USE THIS BOOKLET

Questions are grouped by sub-topic (set text or poem), oldest paper first.
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On every question page, click ANSWER in the top-right corner to jump to its mark scheme.
Diagrams, graphs, tables and data are printed exactly as they appeared in the original papers.

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QUESTIONS

240 questions · 7200 marks · grouped by sub-topic

SUB-TOPIC

A VIEW FROM THE BRIDGE

48 questions in this booklet

1 Alfieri: 'A lawyer means the law…'

Explore the significance of different kinds of law in the play.

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

2 How does Miller present the relationship between Eddie and Marco in this play?

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 How does Miller present the brothers, Marco and Rodolfo, in the play?

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

2 Explore Miller's presentation of different kinds of love in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 Explore the importance of Alfieri in the play.

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

2 Eddie: 'You can quicker get back a million dollars that was stole than a word that you gave away.'

Explore Miller's presentation of betrayal in this play.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 Explore the relationship between Catherine and Rodolfo in this play.

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

OR

2 How does Miller present different ideas of home in *A View from the Bridge*?

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 Explore the theme of conflict in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

2 How does Miller present Beatrice in the play?

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 How does Miller present the relationship between Eddie and Beatrice in the play?

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

2 'Hopes and dreams are important in *A View from the Bridge*.'

How far do you agree with this statement?

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 Explore the importance of honour in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

2 How does Miller present the relationship between Catherine and Eddie in the play?

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 How does Miller present the relationship between Alfieri and Eddie in this play?

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

Or

2 Explore the importance of the different settings in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 How does Miller present the character of Marco in the play?

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

2 Explore the theme of jealousy in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 How does Miller present Rodolpho in *A View from the Bridge*?

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

Or

2 'The tragic ending of the play is clear from the beginning.'

How far do you agree with this view?

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 How is Catherine presented in the play?

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

2 Discuss the significance of the title *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 How does Eddie Carbone change in *A View from the Bridge*?

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

2 Explore the theme of loyalty in the play.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 Explore the importance of family in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

2 Discuss the presentation of **one** character you sympathise with in the play.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 Explore the role of Alfieri in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

Or

2 Discuss the theme of anger in the play.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 How is Eddie Carbone presented as a breaker of rules in the play?

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

2 'All the characters in the play make choices that have an impact on the unfolding events.'

Explore the significance of making choices in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 Marco: 'My wife – I want to send right away maybe twenty dollars –'

How does Miller present Marco as a character with strong moral values?

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

Or

2 Explore the significance of marriage in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 Explore the theme of violence in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

2 Eddie (talking about Rodolpho): 'He – he's just a kid, that's all'.

How far do you agree with the view that Rodolpho is presented as immature in the play?

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 'Beatrice is presented as an admirable character in the play.'

How far do you agree with this view?

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

Or

2 Explore the importance of tension in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 'Many characters help others, or try to do so, in the play.'

Explore the theme of helping others in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

2 How does Miller present the relationship between Eddie and Rodolpho in the play?

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 How is Beatrice presented as loyal to her husband in the play?

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

Or

2 'At the time the play is set, men were expected to behave in certain ways.'

Explore the roles of men in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 'There are many ways in which people are expected to behave, in the community and in the home.'

Explore the significance of expected behaviour in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

Or

2 How is Marco's relationship with his family presented in the play?

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 Explore the theme of romantic love in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

2 In what ways is Alfieri significant in the play?

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 'Eddie has one view of justice when he reports Marco and Rodolpho to the Immigration Bureau.'

Explore the different views of justice in the play.

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

2 Discuss the presentation of **one** character you admire in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

1 How does Rodolpho change in the play?

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

Or

2 'Although Eddie agrees to take in Beatrice's cousins, he ultimately betrays them.'

Explore the significance of betrayal in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

SUB-TOPIC

AN INSPECTOR CALLS

48 questions in this booklet

3 'The mystery of the play revolves around Inspector Goole.'

How far do you agree with this view?

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

4 In what ways does Sheila Birling change as the play progresses?

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 How does Priestley present social class in the play?

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

Or

4 'Eric is portrayed as a weak character in *An Inspector Calls*.'

How far do you agree with this statement?

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 Arthur Birling describes himself as 'a hard-headed, practical man of business'.

How far do you agree with this view?

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

Or

4 How does Priestley present the importance of responsibility in *An Inspector Calls*?

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 'Money is central to the play's themes and ideas.'

How far do you agree with this statement?

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

Or

4 Explore Priestley's presentation of Eva Smith/Daisy Renton in *An Inspector Calls*.

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 Explore Priestley's portrayal of the older generation in the play.

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

4 Inspector Goole: 'And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish.'

How does Priestley present the importance of the future in *An Inspector Calls*?

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 'Priestley presents Mr Arthur Birling and Inspector Goole as very different characters.'

How far do you agree with this view?

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

OR

4 In what ways are secrets important in *An Inspector Calls*?

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 'Sheila and Eva/Daisy are similar in age, but very different in situation.'

How far do you agree with this statement?

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

OR

4 Explore Priestley's presentation of the theme of power in *An Inspector Calls*.

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 'There is very little love between characters in *An Inspector Calls*.'

How far do you agree with this statement?

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

Or

4 How does Priestley present Gerald and Mr Birling in the play?

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 Sheila Birling: 'The point is, you don't seem to have learnt anything.'

To what extent are lessons learnt in *An Inspector Calls*?

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

OR

4 How does Priestley present the relationship between Mr Arthur Birling and Eric Birling in the play?

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 How is the younger generation presented in *An Inspector Calls*?

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

Or

4 Mr Arthur Birling: 'If you don't come down hard on these people they'd soon be asking for the earth.'

Explore the theme of selfishness in the play.

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 Mr Birling: 'Look, Inspector – I'd give thousands – yes, thousands.'

Explore the importance of reputation in *An Inspector Calls*.

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

Or

4 How does Priestley present the character of Inspector Goole in the play?

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 In what ways are Sheila Birling and Mrs Sybil Birling different in the play?

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

Or

4 Discuss the importance of the truth in *An Inspector Calls*.

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 How does Priestley present the relationship between Sheila and Gerald in the play?

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

Or

4 Discuss the significance of wealth in *An Inspector Calls*.

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 Discuss the theme of blame in *An Inspector Calls*.

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

OR

4 'Eric Birling and Gerald Croft are shown to be very different characters in the play.'

How far do you agree with this statement?

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 Explore the significance of the title of the play, *An Inspector Calls*.

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

OR

4 Discuss the presentation of **one** character you sympathise with in the play.

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 Explore the theme of helping others in *An Inspector Calls*.

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

4 'Mr Arthur Birling believes he is superior to others.'

How far do you agree with this view of Mr Birling in the play?

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 How does Priestley present Mrs Sybil Birling in the play?

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

Or

4 'Priestley uses the characters of Eva/Daisy and Edna to represent the working classes.'

Discuss the treatment of the working classes in *An Inspector Calls*.

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 'In the play, women have very different lives from men, according to their class.'

Explore the roles of women in *An Inspector Calls*.

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

OR

4 Discuss the presentation of **one** character you respect in the play.

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 How does the character of Eric Birling change in *An Inspector Calls*?

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

Or

4 'Things are not always what they appear to be in the Birling household.'

Explore the theme of appearance and reality in the play.

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 'The Birlings place more importance on their family name than on relationships with each other.'

Discuss the significance of family in *An Inspector Calls*.

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

Or

4 How far do you agree with the view that Gerald shows that he is selfish in the play?

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 What kind of mother is Mrs Sybil Birling shown to be in *An Inspector Calls*?

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

OR

4 Mr Birling: '… I'm talking as a hard-headed, practical man of business.'

Explore the importance of business and making money in the play.

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 How does Priestley present the character of Sheila Birling in *An Inspector Calls*?

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

OR

4 Mr Birling (*angrily*): 'Most of this is bound to come out. There'll be a public scandal.'

Explore the importance of public image in the play.

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 'Some characters feel sorry for what they have done and some do not.'

Explore the theme of regret in *An Inspector Calls*.

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

Or

4 How is Mr Arthur Birling presented in the play?

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

3 'The Inspector makes it clear that the Birlings and Gerald Croft have a duty to look after other people less fortunate than themselves.'

Discuss the theme of duty in *An Inspector Calls*.

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

Or

4 In what ways does Priestley present Eric Birling in the play?

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

SUB-TOPIC

DEATH AND THE KING’S HORSEMAN

48 questions in this booklet

9 How are Jane and Simon Pilkings presented in this play?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 Explore the theme of death in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 'Although he only appears in Scene 4, Olunde is a very important character in the play.'

How far do you agree with this statement about Olunde?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 Explore the theme of power in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 'Elesin is a weak man who deserves his fate.'

How far do you agree with this statement about Elesin?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 Explore the theme of religion in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 How does Soyinka present the Praise-Singer in *Death and the King's Horseman*?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

OR

10 Explore the theme of courage in this play.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 How does Soyinka present the relationship between Elesin and Iyaloja in the play?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 'Ritual is important to Yoruba culture and society.'

Explore how Soyinka presents the rituals of Yoruba culture and society in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 Explore the theme of sacrifice in the play.

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 How does Soyinka present Amusa and one other character who tries to do the right thing in *Death and the King's Horseman*?

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 'Much of the conflict in the play comes from a clash of cultures.'

How far do you agree with this statement?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 Explore the presentation of Iyaloja and the women from the market in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 How does Soyinka present Olunde's relationship with his father, Elesin, in this play?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 Explore the importance of the play's title, *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 Explore the theme of influence in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 Which character do you sympathise with in the play and why?

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 Olunde: 'I discovered that you have no respect for what you do not understand.'

Discuss the different views of Jane Pilkings and Olunde on the death ritual in the play.

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 How is honour important in *Death and the King's Horseman*?

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 How is Olunde presented as a respected character in the play?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

Or

10 Iyaloja: 'We called you leader and oh, how you led us on...'

Explore the theme of leadership in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 'Elesin never intends to complete his role as the King's Horseman in the play.'

How far do you agree with this statement?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 Explore the importance of different Yoruba traditions in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 Discuss the theme of loyalty in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 Simon Pilkings: 'Well, I did my duty as I saw fit. I have no regrets.'

How is Simon Pilkings presented in the play?

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 'The actions of the characters are a result of their strong sense of right and wrong.'

Explore the theme of duty in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 In what ways is the role of Iyaloja important in the play?

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 'Jane Pilkings and Amusa both show that they are open to the views of others.'

How far do you agree with this statement about the play?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 Explore the theme of fear in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 How far do you agree with the view that the ending of the play is successful?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 Discuss the presentation of **one** character you admire in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 How does Soyinka present Elesin in *Death and the King's Horseman*?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 Discuss the theme of responsibility in the play.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 In what ways is Olunde presented as different from his father, Elesin, in the play?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 Explore the theme of guilt in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 'Iyaloja is determined that things are carried out in accordance with Yoruba traditions.'

How is Iyaloja presented as a character who wants the right thing to be done in the play?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 In what ways is the death ritual significant in *Death and the King's Horseman*?

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 'Key settings in the play include both the market and the Residency.'

Discuss the significance of different settings in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 How does Soyinka present Amusa in *Death and the King's Horseman*?

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 Explore the theme of bravery in the play.

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

Or

10 Discuss the significance of Simon and Jane Pilkings in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 How does Soyinka present the character of Olunde in the play?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 'There are very different views on upholding Yoruba traditions in the play.'

Discuss the importance of keeping Yoruba traditions in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 How is Elesin presented as a father in the play?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 'There are many examples of leadership in the play, including through tradition and by holding positions of power.'

Discuss the significance of leadership in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

9 How far do you agree with the view that Elesin is presented as courageous in the play?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

10 'The Yoruba have very different beliefs to those of the Pilkingses and their staff.'

Discuss the significance of different beliefs in *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

SUB-TOPIC

KINDERTRANSPORT

48 questions in this booklet

7 'Know your number. If you don't know it you might forget who you are.'

How does Samuels present the importance of identity in *Kindertransport*?

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

Or

8 Explore the significance of Helga in this play.

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 Explore the theme of hope in the play.

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

OR

8 How does Samuels present the character of Lil in *Kindertransport*?

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 How does Samuels present feelings of guilt in *Kindertransport*?

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

Or

8 Explore the presentation of Faith, Evelyn's daughter, in this play.

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 How does Samuels present male characters in the play?

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

Or

8 Explore the theme of memory in *Kindertransport*.

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 How does Samuels present the relationship between Lil and Faith in the play?

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

Or

8 Explore the theme of fear in *Kindertransport*.

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 'Samuels creates sympathy for most characters in the play.'

Who in the play do you most sympathise with and why?

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

OR

8 Explore the importance of different types of journey in *Kindertransport*.

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 'Lil and Helga are both important in Eva's life.'

How far do you agree with this statement?

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

8 How does Samuels present the theme of love in *Kindertransport*?

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 How does Samuels present the relationship between Evelyn and Faith in the play?

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

Or

8 Explore the theme of loss in *Kindertransport*.

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 How are mothers presented in *Kindertransport*?

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

Or

8 Explore the idea of starting a new life in the play.

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 Helga: 'We all die one day, but jewels never fade or perish. Through our children we live.'

Discuss the theme of survival in *Kindertransport*.

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

OR

8 Explore the effect on Eva/Evelyn of being separated from her parents in the play.

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 Discuss the importance of truth in *Kindertransport*.

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

8 How is Eva/Evelyn presented in the play?

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 'Helga acts with good intentions throughout the play.'

How far do you agree with this statement?

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

8 Explore the significance of the past in *Kindertransport*.

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 In what ways is the Ratcatcher important in *Kindertransport*?

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

Or

8 Explore the significance of the title in the play.

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 Discuss how Faith is presented as being different from her mother, Eva/Evelyn, in *Kindertransport*.

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

OR

8 'The end of the play helps to give the audience a sense of closure.'

How far do you agree with the view that the ending of the play is successful?

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 'Some of the key action of the play takes place in Evelyn's attic.'

Discuss the significance of different settings in *Kindertransport*.

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

OR

8 How does the character of Faith develop in the play?

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 'The main characters have to adapt to new situations.'

Explore the theme of adapting to change in the play.

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

OR

8 In what ways are Lil and Helga presented as mothers in the play?

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 How is Evelyn presented as a mother in *Kindertransport*?

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

8 'There are many symbols in the play, such as the Ratcatcher and the Kindertransport.'

Discuss the significance of symbols in the play.

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 Discuss the importance of family relationships in *Kindertransport*.

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

OR

8 In what ways is the child, Eva, presented in the play?

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 What kind of grandmother to Faith is Lil shown to be?

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

Or

8 In what ways are secrets significant in *Kindertransport*?

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 Eva/Evelyn (to Helga): 'I never wanted to live without you and you made me …'

How is the relationship between Helga and Eva/Evelyn presented in *Kindertransport*?

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

Or

8 Explore the significance of the journey on the Kindertransport in the play.

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 Discuss the significance of the attic in *Kindertransport*.

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

Or

8 How is the adult Evelyn presented in the play?

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 'Helga believes that she is acting in Eva's best interests when she sends her away on the Kindertransport.'

Explore the significance of trying to do the right thing in the play.

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

Or

8 What kind of daughter is Faith presented as in *Kindertransport*?

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 Explore how childhood memories are significant in *Kindertransport*.

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

Or

8 How does Samuels present the relationship between Lil and Eva/Evelyn in the play?

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

7 'Strong feelings of unhappiness are shown throughout the play.'

Explore the theme of distress in *Kindertransport*.

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

OR

8 In what ways is Lil presented as a character who acts with good intentions in the play?

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

SUB-TOPIC

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

48 questions in this booklet

5 Explore the significance of Ed Boone in this play.

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

OR

6 How is the theme of fear presented in the play?

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 Explore the importance of Judy Boone in *The Curious Incident of the Dog in the Night-time*.

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

Or

6 Christopher: 'But if they didn't let me I would still go because it would be a Dream Come True.'

How is growing up presented in the play?

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 How is Siobhan presented in this play?

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

Or

6 Christopher: 'Does that mean I can do anything?'

Explore the theme of adventure in *The Curious Incident of the Dog in the Night-time*.

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 Explore the importance of family in *The Curious Incident of the Dog in the Night-time.*

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

Or

6 How is Christopher presented as a hero in the play?

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 Explore the significance of the play's title, *The Curious Incident of the Dog in the Night-time*.

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

Or

6 How are Christopher's parents presented in the play?

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 Explore the importance of Mr and Mrs Shears in *The Curious Incident of the Dog in the Night-time*.

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

Or

6 Discuss the significance of truth in the play.

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 How far is Christopher presented as a victim in this play?

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

6 Explore the theme of conflict in *The Curious Incident of the Dog in the Night-time*.

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 Explore the presentation of characters who help Christopher in the play.

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

Or

6 How successful is the ending of the play, *The Curious Incident of the Dog in the Night-time*?

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 Christopher: 'I was brave and wrote a book and that means I can do anything.'

Discuss the theme of overcoming difficulties in *The Curious Incident of the Dog in the Night-time.*

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

OR

6 Explore the relationship between Judy Boone and Roger Shears in the play.

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 'Ed Boone is a good father to Christopher.'

How far do you agree with this view?

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

6 In what ways is rejection important in *The Curious Incident of the Dog in the Night-time*?

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 How does Christopher develop as the play progresses?

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

Or

6 Explore the theme of love in *The Curious Incident of the Dog in the Night-time*.

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 How does Stephens present Christopher's relationships with different women in the play?

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

6 Discuss the significance of different settings in *The Curious Incident of the Dog in the Night-time*.

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 How is Siobhan shown to be a caring character in the play?

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

Or

6 Explore the theme of death in *The Curious Incident of the Dog in the Night-time*.

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 Discuss the importance of understanding the needs of others in *The Curious Incident of the Dog in the Night-time*.

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

OR

6 'In the play, Judy Boone has her faults but is ultimately presented as a good mother to Christopher.'

How far do you agree with this view?

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 'Both Ed Boone and Roger Shears have a relationship with Judy Boone.'

How are Ed and Roger presented in the play?

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

6 How is communication shown to be important in *The Curious Incident of the Dog in the Night-time*?

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 Discuss the presentation of **one** character you sympathise with in the play.

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

OR

6 Explore the theme of independence in *The Curious Incident of the Dog in the Night- time*.

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 Discuss the presentation of **one** character you respect in the play.

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

Or

6 Explore the theme of anger in *The Curious Incident of the Dog in the Night-time*.

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 How is Siobhan presented as a character worthy of respect in the play?

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

OR

6 Explore the theme of responsibility in *The Curious Incident of the Dog in the Night-time*.

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 How is the relationship between Ed and Judy Boone presented in *The Curious Incident of the Dog in the Night-time*?

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

Or

6 'Christopher, Ed, Judy and Mrs Shears all try to cope with loss in different ways.'

Explore how different types of loss are dealt with in the play.

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 'In the play, it is important to overcome fears.'

Explore the theme of bravery in *The Curious Incident of the Dog in the Night-time*.

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

Or

6 How is Siobhan presented as someone Christopher is able to trust in the play?

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 How does Christopher change in *The Curious Incident of the Dog in the Night-time*?

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

Or

6 'Many of the events in the play take place as a result of the separation of Mr and Mrs Shears.'

Explore the significance of broken romantic relationships in the play.

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 In what ways is Ed Boone presented as a caring father in the play?

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

Or

6 'If characters had been honest from the start of the play, many of the events would not have happened.'

Explore the theme of honesty in *The Curious Incident of the Dog in the Night-time*.

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 Discuss the significance of Wellington's murder in *The Curious Incident of the Dog in the Night-time*.

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

Or

6 How is Judy's relationship with her son, Christopher, presented in the play?

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

5 'Christopher finds it difficult to trust anybody.'

Discuss the theme of trust in *The Curious Incident of the Dog in the Night-time*.

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

Or

6 How is Judy Boone presented in the play?

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

MARK SCHEMES

official Pearson Edexcel mark schemes

Question Number	Indicative content
1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Alfieri is an Italian-American lawyer who represents the bridge between cultures. He upholds the law of America but is also aware of the law of Sicily 'from where their fathers came' • Alfieri understands the value of law over natural justice; he considers it better to 'settle for half'. He appreciates that conflict between these two kinds of law can bring confrontation and sadness • Eddie Carbone is influenced by the older, tribal laws of his homeland, Italy. He values revenge and retaliation when honour is transgressed • the story of Vinny Bolzano is a warning not to contravene the old codes of honour, but Eddie later commits the same 'crime' as Vinny • Eddie breaks the basic laws of family when he becomes attracted to his niece, Catherine • when Eddie sees Alfieri for advice he is warned: 'You have no recourse in the law'. Alfieri sees through Eddie's real motivation in reporting Marco and Rodolfo to the Immigration Bureau, noting that the only legal issue is how the brothers came to America • Eddie's stubborn refusal to listen to Alfieri results in the report to the Immigration Bureau. Both Marco and Rodolfo are arrested, but it is Alfieri who pays their bail on the condition that neither will go after Eddie. **(A02)** • Language: Alfieri uses the imagery of a river to try to show Eddie the dangerous course he is taking that breaks natural laws: 'When the law is wrong it's because it's unnatural, but in this case it is natural and a river will drown you if you buck it now' • Language: Marco recognises the power of natural law and comments in plain terms that in his country Eddie 'would be dead now' • Language/Structure: Eddie's direct and, at times, aggressive way of speaking is contrasted with the educated diction of Alfieri. This reflects the tension between natural law and civil law • Form/Structure: the polarisation between different kinds of law is presented. Alfieri controls both in his role as narrator. He also frames the play, acting as a Greek chorus • Structure: Alfieri represents the bridge between the two types of law in the often conflicting cultures of Sicily and America. As first-person narrator of the play's events, Alfieri is well-placed to present the tension between the rule of law and natural justice.

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

Question Number	Indicative content
2 ***A View From the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Eddie is a 'husky, slightly overweight longshoreman'. He is 40 years old and originally from Sicily • Marco is Beatrice's cousin. He has more recently come to America from a poor village in Sicily in search of a better life and to earn money to send home for his family. He is the brother of Rodolfo • when Marco first arrives in Red Hook, he is respectful of Eddie and grateful that he and Beatrice have taken him into their home. He says: 'I want to tell you now, Eddie - when you say we go, we go' • when Eddie punches Rodolfo during a boxing lesson, Marco demonstrates his superior strength to Eddie by raising a chair over his head • by reporting Marco and Rodolfo to the Immigration Bureau, Eddie crosses the line of honour and natural justice. Marco is furious and accuses him of condemning his whole family to starvation and, ultimately, death • finally, Marco takes revenge on Eddie in line with Sicilian tradition. He confronts him at the end of the play and his involvement leads to Eddie's death. **(A02)** • Language: Marco is described as strong and a hard worker. Louis describes him using a metaphor: 'He's a regular bull.' The metaphor changes to: 'He's a regular slave.' This suggests that although Marco is physically powerful, he does not earn much money • Language: Marco approaches Eddie with a 'certain stiffness'. This description suggests his discomfort at having to rely on the charity of another man • Language: Marco's anger at Eddie's betrayal is expressed in his violent imperative command to Eddie: 'Animal! You go on your knees to me!' • Language: Marco accuses Eddie in front of the community, heightening the dishonour that falls on Eddie. His words and tone are accusatory: 'That one! He killed my children' • Form/Structure: the stage directions inform us of the increasingly competitive relationship between Marco and Eddie. When Marco raises the chair above his head in the boxing scene, stage directions liken the chair to a weapon • Structure: the changing relationship between Marco and Eddie as the play progresses creates much of the dramatic tension. Marco trusts Eddie to start with, but by the end of the play, his antipathy is complete.

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

Question Number	Indicative content
1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Marco and Rodolfo are brothers, illegal immigrants from Sicily, who come to America in search of work and a better life • Rodolfo is the younger of the two brothers. He is not traditionally masculine, enjoying cooking, sewing and singing. He looks up to his brother, Marco, but is not like him • Rodolfo falls in love with Catherine whom he marries at the end of the play. Eddie claims he is 'only bowin' to his passport' in his relationship with Catherine, using her to gain American citizenship, but Rodolfo denies this • Marco is polite and knows his own mind. Unlike Rodolfo, his reasons for coming to America are entirely selfless as he is earning money to send back to his wife and children in Italy and wants to return there • Marco is protective of his brother, demonstrating his strength when he lifts a chair over his head. This follows the boxing match in which Eddie punches Rodolfo too hard for a friendly encounter • while Rodolfo tries to make peace with Eddie towards the end of the play, Marco remains angry and accuses Eddie: 'That one! He killed my children!' **(AO2)** • Language: Miller uses contrasting long and short sentences to emphasise Rodolfo's feelings about his future: 'I want to be an American. And then I want to go back to Italy when I am rich, and I will buy a motorcycle' • Language: Eddie's failure to lift the chair is symbolic of his declining masculine dominance and the simile used to describe Marco's act emphasises the threat that underpins it. Marco lifts it 'like a weapon over Eddie's head' • Language: Marco speaks for himself and his brother when he arrives at Beatrice's and Eddie's apartment. He uses first person plural: 'when you say go, we will go' • Language/Structure: Rodolfo plays the part of peacemaker. He tries to stop Marco and Eddie from fighting, pleading with them to stop: 'No, Marco, please! Eddie, please, he has children!' • Form/Structure: dramatic irony is created by Miller's timing. The chain of events starts when Eddie reports Marco and Rodolfo to the Immigration Bureau, leading to their moving out of the apartment which in turn leads to other immigrants, the Lipari relatives, being picked up as well • Form/Structure: Rodolfo and Marco act as antagonists to Eddie within the play, catalysts in Eddie's tragic fall. The play has elements of a classical tragedy.

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

Question Number	Indicative content
2 ***A View From the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are many different kinds of love presented in the play. These include: the loving family of Beatrice, Eddie and Catherine seen at the beginning of the play, Marco's love for his family, Rodolfo and Catherine's romantic love and Eddie's forbidden love for his niece • Beatrice loves not only her immediate family, but also shows love for her wider family by welcoming Marco and Rodolfo into her home. She is also worried about upsetting Eddie prior to their arrival: 'I'm just worried about you'. She is supportive of Catherine's job and worries about Eddie's disapproval of it, suspecting his motives for being overprotective • Marco and Rodolfo show love for each other as Marco is prepared to risk his own life to help his brother. Marco also loves his family back home in Sicily, sending his pay over to them and expressing his desire to return • Catherine loves Eddie as a father and seeks his approval. She is disappointed when he disapproves of her new job as a stenographer • Eddie cannot admit his increasingly inappropriate love for Catherine but there are hints of his awareness as he chastises her for 'walkin' wavy. I don't like the looks they're givin' you' • Catherine and Rodolfo's relationship develops as they fall in love. Catherine is attracted to Rodolfo's appearance and personality • Eddie expresses his genuine love for Beatrice in his dying moments with the affectionate: 'My B!' **(AO2)** • Language: Beatrice uses the question: 'When am I gonna be a wife again, Eddie?' reflecting her frustration in their sexless marriage. Her comments imply that the couple have not slept together for some time • Language: Rodolfo's passion for America is articulated by Catherine: 'he's crazy for New York' • Language: Eddie's use of religious language to describe Catherine reveals the unnatural nature of his love early in the play: 'You're the madonna type' • Language/Structure: a turning point in the play comes when Catherine is warned by Beatrice not to wander around the apartment in her slip. Catherine responds with surprise and sadness, articulated in the stage directions: *'She is at the edge of tears, as though a familiar world had shattered'* • Language/Structure: Eddie's love for Catherine as a daughter becomes something more as she grows into a woman. This forbidden love is recognised by both Alfieri and Beatrice: 'You want something else, Eddie, but you can never have her' • Form: the tragedy of the play is driven by Eddie's hamartia (the weakness he has in his attraction to his niece). Love is presented by Miller as positive but also a negative force, as Eddie's jealousy and possessiveness spring from his illicit love for Catherine.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)
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Level 1	1-6	• The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
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1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Alfieri is an Italian-American lawyer; he was born in Italy, but has worked in Brooklyn for the past 25 years. He is experienced in the American legal system and comes from the same Italian-American community as Eddie and Beatrice • Alfieri warns Eddie about his dangerous feelings for Catherine when Eddie visits him for the first time. 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 Rodolfo, stating: 'You won't have a friend in the world, Eddie'. He cannot help Eddie who dismisses his advice, continuing to orchestrate his own downfall • Alfieri tries to stop Marco from taking events into his own hands after arranging Marco's and Rodolfo's bail and promising that they will not hurt Eddie • when Marco visits his office, Alfieri says: 'Only God makes justice'. Although Marco promises to take Alfieri's advice, he confronts Eddie and Eddie dies in the struggle. Alfieri is in the difficult position of commenting on events, but being unable to change them • Alfieri represents the bridge between two cultures in *A View from the Bridge*. He upholds the law of America but is also aware of the law of Sicily 'from where their fathers came'. **(AO2)** • Language: Alfieri uses similes to describe Eddie's unnatural demeanour when he visits him: 'His eyes were like tunnels; my first thought was that he had committed a crime, but soon I saw it was only a passion that had moved into his body, like a stranger' • Language: Alfieri uses the imagery of a river to try to show Eddie 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' • Language/Structure: as first person narrator, the play is related from Alfieri's perspective. He is the commentator on the events of the play, telling the story as a flashback • Form/Structure: Alfieri breaks the fourth wall by talking directly to the audience • Structure: Alfieri takes the role of the traditional Greek Chorus. He reveals events honestly and his narration and descriptions at scene-changes support the play's structure.

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Question number	Indicative content

2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • betrayal is first mentioned when Beatrice tells the story of Vinny Bolzano near the beginning of the play: 'The family had an uncle that they were hidin' in the house, and he snitched to the Immigration'. Vinny was treated severely by his family for his actions: 'They spit on him in the street' • Alfieri fears the consequences of Eddie's planned betrayal. He knows that the backlash of the community will be severe if Eddie is discovered • when Eddie decides to report Beatrice's cousins, Marco and Rodolfo, to the Immigration Bureau, this represents a significant betrayal as it breaks the unspoken code followed by the Sicilian community in Red Hook • Beatrice feels betrayed when she realises Eddie's unnatural love for their niece, Catherine: 'You want somethin' else, Eddie, and you can never have her!' • when Catherine's relationship with Rodolfo becomes serious, Eddie takes it as a betrayal. The unnatural affections he holds for his niece lead him to confrontation and anger: 'You ain't goin' nowheres' • Marco betrays his brother and Alfieri when he breaks his promise and goes after Eddie with a knife. **(AO2)** • Language: Alfieri speaks directly to Eddie about the consequences of betrayal, exclaiming: 'You won't have a friend in the world, Eddie!' • Language: Eddie understands the nature of betrayal, making his actions all the more ironic. He uses hyperbole: 'You can quicker get back a million dollars that was stole than a word that you gave away' • Language: Eddie uses threatening language to explain the seriousness of betrayal: '... if everybody keeps his mouth shut nothin' can happen' • Form/Structure: the context of the play supports the theme of betrayal. Alfieri refers to Al Capone when he introduces the play. Al Capone's and Frankie Yale's broken friendship resulted from betrayal and the mention of Capone foreshadows Eddie's betrayal • Structure: Miller's use of the community of Red Hook in New York makes betrayal the ultimate transgression. Betraying someone means the loss of your reputation: 'Marco's got my name' • Structure: Miller uses foreshadowing near the opening of the play to demonstrate the danger of betrayal prior to the arrival of the illegal immigrants. Eddie says the authorities have 'stool pigeons all over the neighbourhood'.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Question number	Indicative content

Question Number	Indicative content
1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • when Rodolfo and his brother, Marco, arrive in Red Hook, Catherine falls in love with the young and modern Rodolfo very quickly. He is very 'different from the ordinary Italian immigrant'. She says: 'He's practically blond!' • Catherine is impressed by Rodolfo's singing and cooking. She is described as '*enthralled*' when he sings 'Paper Doll'. The two become closer and go to the cinema together • when Eddie chastises Rodolfo for not working hard enough, Catherine is described as '*flushed with revolt*' • when Rodolfo playfully mocks Catherine, she is angry: 'Don't, don't laugh at me!' • it is implied that Catherine and Rodolfo go against the Italian Catholic convention of not having sex before marriage by going into the bedroom together. This angers the jealous Eddie who makes a show of kissing Catherine and then kissing Rodolfo on the mouth to humiliate him • Eddie suggests that Rodolfo is only interested in being with Catherine to become an American citizen, but Rodolfo maintains his genuine love for her: 'You think I would carry on my back the rest of my life a woman I didn't love just to be an American?' • Rodolfo and Catherine get married at the end of the play. Rodolfo tries to gain Eddie's blessing by trying to kiss his hand in apology. **(AO2)** • Language: Catherine speaks enthusiastically about Rodolfo's singing, saying, 'It's beautiful' and 'it's terrific' • Language: Catherine uses imperatives to tell Rodolfo that she wants more experience of the world and is ready for a sexual relationship: 'Teach me. I don't know anything, teach me, Rodolfo, hold me' • Language: Rodolfo compares Catherine to a small and precious bird, using imagery: 'But I will not let her out of my hands because I love her so much, is that right for me to do?' • Language/Structure: by Act Two, Rodolfo shows his true love for Catherine through romantic imagery: 'tell yourself, please, that I am not a beggar, and you are not a horse, a gift, a favour for a poor immigrant' • Form/Structure: the relationship between Catherine and Rodolfo puts a strain on the relationship between Catherine and Eddie and acts as a catalyst to accelerate the play's tragic outcome • Structure: Eddie's resentment of him brings Rodolfo and Catherine closer together and hastens the development of their relationship towards marriage at the end of the play.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • New York and, more specifically Red Hook, have become the home of Italian Americans, including Eddie Carbone and his family. Alfieri has made this area his home also, though his wife considers the area rough because of the longshoremen who live there • Beatrice cares about the family's apartment home and is concerned, on hearing that Marco and Rodolfo are arriving, that the house is not sufficiently clean and tidy: 'I thought it was gonna be next week I was gonna clean the walls!' Eddie maintains that the brothers will not care about the state of the house and that they will be happy simply to have a roof over their heads • Rodolfo wants to make America his permanent home. Catherine asks if they might live in Sicily as a married couple but Rodolfo says that this is not an option. Rodolfo is portrayed as being domesticated in some of his skills, such as sewing and cooking, which causes Eddie to suspect him of being homosexual • Marco and Rodolfo talk about the homes they have left in Italy. They describe the hardships of living in poverty with little food and no hope of a better life • Marco is keen not to outstay his welcome upon arriving at the Carbones' home: 'when you say go, we will go'. He sends money home to his family in Sicily. His eldest child is 'sick in his chest' • Marco is very aware of the importance of home and family loyalty and is furious with Eddie for informing on him to the authorities: 'That one! He killed my children. That one stole the food from my children' • Catherine shows her affection for Eddie, defending her relationship with him to Rodolfo, knowing the home comforts that he values: 'I can tell when he's hungry or wants a beer before he even says anything'. **(AO2)** • Language: Rodolfo describes the smallness of the town in Sicily he has come from in contrast to America: 'In our town there are no piers, only the beach, and little fishing boats' • Language: Eddie tries to exert power over his home and family using authoritative language stating that 'unless he gets an apology from Marco', 'nobody from this house is goin' into that church today' • Language/Structure: Beatrice represents homely domesticity in the play. The opening stage directions reflect this: '*Enters, wiping her hands with a towel*' • Language/Structure: most of the play's action takes place in the Carbones' second floor apartment. The stage directions describe it as 'clean, sparse, and homely' • Form: the play is influenced by the features of Greek tragedy, with the central flawed character a pivotal aspect • Structure: Beatrice represents a homemaker in the play though, ironically, she has never had children of her own.

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

Question Number	Indicative content
1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • conflict is central to the events of the play. Eddie is the cause of much of this conflict as he is at odds with all the other characters in one way or another. He also suffers from inner conflict throughout the play, struggling to deal with his feelings as Catherine grows into a young woman • Eddie battles his own conscience when he reports Marco and Rodolfo to the Immigration Bureau, breaking his own rules: 'you can quicker get back a million dollars that was stole than a word that you gave away' • conflict exists between the American way of life and the old way of life that was experienced in Italy. The Italian patriarchal heritage is in conflict with the new world of America and its emphasis on law, justice and equality. Eddie's inability to let Catherine live her own life reflects this conflict • Eddie and his wife, Beatrice, are in quiet conflict over the state of their relationship as Beatrice is frustrated by their lack of closeness: 'When am I gonna be a wife again, Eddie?' She supports him, however, and he dies in her arms at the end of the play • conflict develops between Eddie and Rodolfo as Rodolfo and Catherine grow closer. Eddie is unimpressed by Rodolfo's flamboyant style and resents his blond hair and unusual skills of sewing and singing. Eddie says: 'The guy ain't right' to express his discomfort and feelings that Rodolfo is a threat. Later in the play, Eddie is contemptuous of Rodolfo: 'he's only a punk…' • Eddie clashes with Marco in a conflict over Rodolfo. Marco displays his superior strength when he lifts the chair over his head and later comes looking for Eddie when he realises that Eddie has reported him to the Immigration Bureau. **(AO2)** • Language: Eddie and Catherine are in conflict when Catherine wants to start a job as stenographer. He questions the decision: 'What job? She's gonna finish school' • Language/Structure: Eddie calls Catherine 'Madonna', a reference to the Virgin Mary from the Catholic religion of his homeland. This term of endearment is in conflict with his unnatural love for his niece • Language/Structure: Eddie's conflict with Marco springs from betrayal and vengeance. After Marco learns of Eddie's duplicity in reporting him and his brother to the authorities, his tone is accusatory and savage: 'Animal! You go on your knees to me!' • Form/Structure: conflict is created in the characterisation of both Rodolfo and Marco, who are antagonists to Eddie, catalysts in his tragic fall • Form/Structure: Eddie's death in the brawl with Marco ends the conflict and the play.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level	7-12	• Some knowledge and understanding of the text.

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

Question Number	Indicative content
2 ***A View From the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Beatrice is married to Eddie Carbone. They have no children, but bring up Beatrice's orphaned niece, Catherine, caring for her like a daughter • Beatrice is a good wife to Eddie, maintaining their home and considering Eddie's feelings: 'I'm just worried about you.' She defers to Eddie and is careful to avoid upsetting him before the arrival of her cousins • Beatrice prepares meticulously for the arrival of her cousins, Marco and Rodolfo, from Sicily. She wants everything to be in order and regrets that she 'didn't even buy a new tablecloth'. She is anxious before their arrival in Red Hook • Beatrice appreciates that Catherine needs to follow a different course in her life and encourages her growing independence: 'It means you gotta be your own self more' • Beatrice is pragmatic in her handling of Eddie's interest in Catherine. She confronts the situation, telling Eddie: 'You want somethin' else, Eddie, and you can never have her!' • Beatrice views the relationship of Catherine and Rodolfo as positive and urges Eddie to 'tell her good luck' • ultimately, Beatrice remains loyal to Eddie. She stays with him rather than attending the wedding • Beatrice's love for Eddie is finally recognised. When Eddie lies dying in her arms, he realises the value of his loyal wife and his last words are: 'My B!' **(AO2)** • Language/Structure: Beatrice represents the idea of a traditional housewife in the play. Her concern with domestic matters reflects her position as homemaker and mother figure: 'I was gonna clean the walls. I was gonna wax the floors' • Language/Structure: Catherine and Beatrice are contrasting characters in the play. Even though Beatrice fulfils the role of a traditional housewife, she defends Catherine's decision to go out to work, focusing on the healthy salary she will earn: 'Fifty dollars a week, Eddie' • Language: Beatrice uses a euphemism to express her frustration at Eddie's lack of interest in her as a wife: 'When am I gonna be a wife again, Eddie?' • Structure: Beatrice acts as a peacemaker in the family, trying to draw Eddie, Catherine and Rodolfo together • Structure/Form: Beatrice can be viewed as the victim in the play, losing both Catherine (in marriage to Rodolfo) and Eddie (who dies, leaving her a widow) by the end of the play.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level	13-18	• Sound knowledge and understanding of the text.

Question Number	Indicative content
1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Eddie and Beatrice are a married couple who live in Red Hook with their niece, Catherine, whom they have brought up as a daughter • Beatrice is a good wife to Eddie, caring for the home and Catherine while he works as a longshoreman. She complies with Eddie's wishes and allows him to be in charge. Both she and Catherine see him as the man of the house. Before Marco and Rodolfo arrive, Beatrice is concerned about upsetting him: 'I'm just worried about you' • when welcoming Beatrice's cousins to their home, Eddie jokingly tells Beatrice that they must not sleep in his bed, perhaps foreshadowing his later resentment and betrayal of Marco and Rodolfo • Eddie's growing, unnatural interest in Catherine does not go unnoticed by Beatrice. When Catherine goes to fetch him his cigar, Beatrice leaves the room • Eddie and Beatrice react differently to Catherine's news that she has been offered a job as a stenographer. Beatrice welcomes it as she sees this as a way of promoting Catherine's independence, allowing Beatrice to renew her relationship with Eddie. Eddie views the job offer as a threat to his relationship with Catherine • towards the end of the play, Beatrice becomes more assertive, warning Eddie 'You want somethin' else, Eddie, and you can never have her!' • Beatrice is distressed by the conflict in her family and tries to bring peace to the tension caused by Rodolfo's and Catherine's impending marriage. Even though she is invited to their wedding, she remains loyal to Eddie by staying with him instead of attending the ceremony. **(AO2)** • Language: Eddie shows care for Beatrice, but also that he is in charge when he uses the imperative: 'Don't worry about the walls' when she is concerned that their home is not ready for the arrival of Marco and Rodolfo • Language: Eddie uses metaphorical language to accuse Beatrice of attacking him all the time: 'It's a shootin' gallery in here and I'm the pigeon' • Language/Structure: Beatrice's euphemistic question, 'When am I gonna be a wife again, Eddie?', reflects the tension and lack of fulfilment in their marriage, a central facet of the play's unfolding drama • Language/Structure: Eddie's response to Beatrice's request that they have a full relationship again is first met with an excuse by Eddie but later he shows that he feels that his masculinity has been questioned: 'I want my respect' • Language/Structure: the ending of the play demonstrates the resilience of Beatrice's and Eddie's love as he dies in her arms with the final words: 'My B!' • Form/Structure: the relationship between Eddie and Beatrice is essential to the play's central tragedy.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level	7-12	• Some knowledge and understanding of the text.

2		• The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level	13-18	• Sound knowledge and understanding of the text.

Question Number	Indicative content
1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the idea of honour is a key theme. Eddie and Beatrice tell the story of Vinny Bolzano at the beginning of the play: 'The family had an uncle that they were hidin' in the house and he snitched to the Immigration'. Eddie and Beatrice make it clear that Vinny broke the code of honour and was rightly punished • honour is particularly important to the male characters. When Eddie and Beatrice discuss the arrival of Marco and Rodolfo, Eddie says: 'It's an honour, B. I mean it'. Eddie holds the view that family honour comes first • Marco honours Eddie when he and Rodolfo arrive at Eddie's home, emphasising that they will not outstay their welcome: 'I want to tell you now, Eddie - when you say we go, we go' • Alfieri understands the importance of honour in the Sicilian community in Red Hook, warning that, if Eddie does report the brothers to the Immigration, he 'won't have a friend in the world'. Although Alfieri is sworn to uphold the legal system, he understands the value and unique nature of honour • Marco defends the honour of both his brother and himself by challenging Eddie physically • Alfieri tries to dissuade Marco from his chosen course of action: 'To promise not to kill is not dishonourable'. However, Marco's sense of personal honour is too strong for him to walk away • it is arguable whether Eddie's death goes some way to restoring the honour he lost by reporting the brothers. He does not flee from his fate, meeting Marco's challenge to him without flinching, but he may have been forced into this tragic end by the loss of his honour. **(AO2)** • Language/Form/Structure: Eddie's loss of honour forms part of the play's central tragedy. He speaks passionately and emphatically as the tension builds towards the end: 'Marco's got my name - and he's gonna give it back to me in front of this neighbourhood, or we have it out' • Language/Structure: the anecdotal story about Vinny Bolzano represents a warning and sets the tone for the play's exploration of honour and its importance: 'The whole neighbourhood was crying' • Language/Structure: it is ironic that Marco gives Alfieri his word that Eddie will not be hurt but then breaks his promise. Marco's need for revenge is bound to the Sicilian code of honour. He explains to Alfieri: 'All the law is not in a book' • Structure: it is ironic that Eddie does the same thing as Vinny, breaking the code of honour that he appears to hold in such esteem at the beginning of the play.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level	7-12	• Some knowledge and understanding of the text.

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

Question Number	Indicative content
2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Eddie is the uncle of the 17-year-old Catherine and acts as a father figure to her following the death of her mother, Nancy, Beatrice's sister. Catherine is presented as clever and pretty but is innocent, having very little experiences of life outside her family home. Eddie is 40 years old. He is described as 'a husky, slightly overweight longshoreman' • Eddie is very protective of Catherine and is unhappy when she gives him the news that she has been chosen to take up a well-paid job as a stenographer at a big plumbing company. Catherine's behaviour towards Eddie is naïve, for example she sits talking to him in her slip while he shaves. Eddie sees her growing independence as a threat but Beatrice calms him and supports Catherine • Beatrice is aware that Eddie's interest in Catherine is not purely paternal. She states that this is the real reason behind the lack of a physical relationship in their marriage. She confronts him: 'You want somethin' else, Eddie, and you can never have her!' • the rapport between Rodolfo and Catherine triggers feelings of jealousy in Eddie and his face is described as 'puffed with trouble' • a few weeks after the brothers' arrival in Red Hook, Eddie and Beatrice await the return of Rodolfo and Catherine from the cinema. It is clear that they have begun a romantic relationship. Beatrice is pleased, but Eddie is aghast. He tells Catherine that Rodolfo only wants to be with her to get his citizenship in America • when Eddie goes to Alfieri to seek advice, he is desperate to prevent Rodolfo and Catherine from marrying so that he can keep his own special bond with his niece. Alfieri points out that Eddie's love for Catherine is not natural and tells him that he must let her go: 'You did your job, now it's her life; wish her luck and let her go' • Catherine tries to resolve things with Eddie before he dies, blaming herself for what has happened: 'Eddie, I never meant to do nothing bad to you'. **(AO2)** • Language: Eddie uses alliteration when he rebukes Catherine for 'walking wavy', drawing attention to Catherine's innocent allure • Language/Structure: there are several suggestions in the play that Eddie's interest in Catherine is more than paternal. When Catherine lights Eddie's cigar for him, Eddie's unusual pleasure may symbolise feelings that are more carnal in nature • Language/Structure: Catherine's relationship with Eddie is badly damaged when she learns that he has reported Marco and Rodolfo to the Immigration Bureau. She calls Eddie 'a rat' • Form/Structure: the relationship between Catherine and Eddie provides the play's central tension and leads ultimately to the tragic downfall of Eddie.

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

Question Number	Indicative content
1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Alfieri is an Italian American lawyer, an educated man who can be trusted by the audience to convey an honest and reliable picture of the Red Hook community and the character of Eddie Carbone. He knows Eddie a little as he represented him in a case some years earlier. Their relationship develops as events unfold • Alfieri represents the bridge between cultures in *A View from the Bridge*. It is his perspective from which the audience sees the unfolding action • Eddie Carbone is a Sicilian immigrant who has settled in America with his family. Unlike Alfieri, his view of the world is totally coloured by his own passions and beliefs. He is governed by emotion, developing an unhealthy interest in Catherine, his adopted niece, and interpreting the ancient rules of Sicilian honour to suit his own purposes. During their first conversation, Alfieri realises that Eddie has these feelings for Catherine: 'there is too much love for the niece', but Eddie will not listen to him or take his advice • Alfieri relies on the law to guide him while Eddie is influenced by the older codes of his homeland. Eddie's values are based on the need for revenge and retaliation when honour is transgressed. The story of Vinny Bolzano is a warning not to break the old codes of honour, but Eddie later commits the same 'crime' • Miller demonstrates the growing relationship between Eddie and Alfieri when Eddie visits with concerns about Rodolfo's and Catherine's relationship. Alfieri advises him: 'You have no recourse in the law'. He sees through Eddie's real motivation in reporting Marco and Rodolfo to the Immigration Bureau, noting that the only legal issue is how the brothers came to America. He advises Eddie: 'But I don't think you want to do anything about that' • Eddie's stubborn refusal to listen to Alfieri results in the report to the Immigration Bureau. Both Marco and Rodolfo are arrested, but it is Alfieri who pays their bail on the condition that neither will go after Eddie. Marco breaks his promise to Alfieri by shouting Eddie's name outside the apartment. **(AO2)** • Language: at the beginning of the play, Alfieri speaks of Eddie in positive terms: 'He was as good a man as he had to be' • Language: Alfieri's final monologue is tinged with both sadness and respect for Eddie: 'And so I mourn…'. He knows what Eddie did was wrong but retains admiration for him • Language/Structure: Alfieri tries to bring balance to Eddie's behaviour: 'Now we are quite civilized, quite American. Now we settle for half and I like it better'. This contrasts with Eddie whose obsessions and hamartia, fatal flaw, bring about tragedy and disruption as the play unfolds • Form/Structure: Alfieri is like the Chorus in Greek tragedy, narrating events and commenting on them with clarity and credibility • Structure: Eddie Carbone is the tragic central character of the play who falls from his position as a respected man in the community.

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

Question Number	Indicative content

2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • most of the play is set in Eddie's and Beatrice's flat in a tenement in Red Hook, although Alfieri's office and the street outside are also visible on stage, as the drama moves out of the flat and into the community. The stage directions suggest that the flat is a fairly bare environment but that it is clean, comfortable and homely • the time period of the 1950s is an important aspect of the play's setting. The position of a woman as a homemaker dependent on a working man is challenged by Catherine's desire to work as a stenographer. This is seen as a threat by Eddie • the 1950s view of masculinity is also evident in the play. Rodolfo's interests in singing and cooking are perceived as feminine traits by Eddie and the men at the docks. This leads to accusations of homosexuality and suspicion of Rodolfo's intentions • the residents of Red Hook do not have much but work hard for a living. Eddie is proud of his manual job as a longshoreman. Red Hook is the area that accommodates the Italian American community and hence bears the tension of both societies • America itself and New York in particular are new world emblems of hope and the American Dream is evident in the play's setting. These ideas suggest that Marco and Rodolfo can be successful and that Catherine can marry a man of her choice and work for a living. **(AO2)** • Language: Alfieri, at the opening of the play, describes Red Hook's working class setting with powerful imagery: 'the slum that faces the bay on the seaward side of Brooklyn Bridge. This is the gullet of New York swallowing the tonnage of the world' • Language: Rodolfo embraces the American setting in his desire for typical American possessions: 'Me, I want to be an American. And then I want to go back to Italy when I am rich, and I will buy a motorcycle' • Form/Structure: Beatrice's role as a woman in the household reflects the standard 1950s attitudes: she makes her opinions known but still does what Eddie tells her to do • Structure: American law collides with Sicilian codes of honour in this community and, as the play progresses, it is this tension that builds the dramatic effects. Alfieri's office offers a bridge between the two worlds, but he is unable to bring about resolution to the situation between Eddie and the rest of the community.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level	13-18	• Sound knowledge and understanding of the text.

Question Number	Indicative content
1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Marco is presented as a hard-working character who comes to America with his younger brother, Rodolpho, in search of work. Marco is Beatrice's cousin • Marco's reasons for coming to America are entirely selfless as he only wants to be able to earn money to send back to his wife and children in Italy • at the beginning of the play, Marco is respectful of Eddie and he acts exactly in accordance with Eddie's wishes. Marco is grateful to the Carbones for allowing him to stay: 'I want to tell you now, Eddie - when you say go, we will go' • Marco is driven by his belief in a code of behaviour and his standards of what is right and wrong. He tells Alfieri how dishonourable it would be for him to promise not to seek revenge against Eddie: 'All the law is not in a book' • Marco is protective of his brother, Rodolpho, and clashes with Eddie in a conflict over him. Marco displays his superior strength when he lifts the chair over his head • when Marco realises that Eddie has reported him and Rodolpho to the Immigration Bureau, he is furious. Marco sees Eddie's actions as a betrayal: 'In my country he would be dead now. He would not live this long' • Marco accuses Eddie of dishonouring his family. Marco believes Eddie's action has condemned his whole family to starvation and, ultimately, death: 'That one! He killed my children!' **(AO2)** • Language: Louis describes Marco using metaphors: 'He's a regular bull', 'He's a regular slave'. The metaphor of the 'bull' portrays how strong and hard-working Marco is, yet the metaphor of the 'slave' perhaps shows how little Marco earns for the work he does • Language: when Marco defends Rodolpho after Eddie's attack, he lifts the chair 'like a weapon'. The use of the simile shows how Marco is fiercely protective of his brother • Language: Marco's anger at Eddie's betrayal is expressed in his violent command to Eddie: 'Animal! You go on your knees to me!' Marco wants Eddie to show him the honour he feels he deserves • Language/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 • Form/Structure: conflict is created in the characterisation of Marco as an antagonist to Eddie: a catalyst in his tragic fall • Structure: towards the end of the play, Rodolpho has to persuade Marco to promise not to harm Eddie in order to be released on bail. Marco's release on bail ultimately leads to Eddie's death.

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

Question Number	Indicative content
2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of jealousy is a major factor in the downfall of the protagonist of the play, Eddie Carbone. Eddie's jealousy of Catherine's and Rodolpho's relationship may be perceived as the tragic flaw in the play • Eddie acts in a possessive manner towards Catherine and he is not able to control his feelings. He gets jealous when other people look at Catherine: 'you're walkin' wavy. I don't like the looks they're giving you' • when Marco and Rodolpho move in to the Carbone home, Eddie finds it unbearable because of the effect it has on his relationship with Catherine. It marks the start of Eddie losing his grip over Catherine • when Eddie realises Catherine is wearing heels, he immediately demands that she takes them off. Eddie deems Catherine to be dressing provocatively and he does not like the attention Rodolpho shows Catherine as a result • Alfieri is aware of Eddie's jealousy of Catherine's and Rodolpho's relationship from the very first time he meets him. Alfieri warns the audience of this • Beatrice is jealous of Eddie's feelings for Catherine. Beatrice makes it clear that she wants Eddie to show her some affection: 'it's been six months' • Beatrice tries to mitigate Eddie's jealousy of Catherine's and Rodolpho's relationship. Beatrice encourages Eddie to let Catherine go: 'The girl is gonna be eighteen years old, it's time already' • when Eddie returns home from drinking, he finds Catherine and Rodolpho together. Eddie's anger drives him to kiss Catherine and then Rodolpho, to try to prove that Rodolpho is homosexual. Eddie seeks to end Catherine's and Rodolpho's relationship because of his jealousy • Eddie's jealousy ultimately leads to his death. **(AO2)** • Language: Beatrice is jealous of Eddie's evident affections for Catherine. She wants Eddie to give her the attention he shows to Catherine and questions him: 'When am I gonna be a wife again, Eddie?' • Language/Structure: Alfieri recognises Eddie's jealousy from the very first time he meets him: 'there is too much love'. The adverb 'too' shows Eddie's obsessive feelings for Catherine • Form: the stage directions describe how disturbed Eddie is by the attention Catherine shows Rodolpho: *'his face puffed with trouble'* • Structure: Alfieri's closing speech reinforces how Eddie's jealousy was central to his downfall • Structure: Eddie's jealousy of Catherine's and Rodolpho's growing relationship causes him to report the brothers to the Immigration Bureau, leading to the tragic events that conclude the play.

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

Question Number	Indicative content
1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Rodolpho is presented as an illegal immigrant from a poor village in Sicily. He arrives in Brooklyn with his brother, Marco • at the beginning of the play, Rodolpho appears immature in that he is somewhat boastful about his life in Italy and his plans. He is careless about attracting attention • Rodolpho appears contemptuous of Italian life and, unlike Marco, wants to settle in America. Rodolpho enjoys the freedom of life there • Rodolpho has a close relationship with Marco: 'Marco puts an arm around Rodolpho and laughs'. Marco warns Eddie off hurting Rodolpho by showing his superior strength in the chair incident • Rodolpho has a flamboyant style and has interests in sewing and singing. Eddie says 'The guy ain't right' as Rodolpho does not fit the male stereotype in New York at the time • Catherine's love for Rodolpho overtakes her affection for Eddie. Catherine screams at Eddie to stop him hurting Rodolpho: 'Eddie! Let go, ya hear me! I'll kill you! Leggo of him!' • Rodolpho is a victim of Eddie's jealousy. Rodolpho's relationship with Catherine is the central reason for Eddie's reporting Rodolpho and Marco to the Immigration Bureau • nevertheless, Rodolpho is honourable and approaches conflict with sensitivity. Rodolpho does not seek revenge and ultimately just wants to live peacefully in America with Catherine. He forgives Eddie • towards the end of the play, Rodolpho manages to persuade Marco to promise Alfieri that he will not seek revenge on Eddie and to accept American law. Rodolpho tries to pacify Marco. **(AO2)** • Language: Rodolpho confidently lists his musical abilities, showing how boastful and self-assured he is: 'I sing Napolidan, jazz, bel canto – I sing "Paper Doll"' • Form: The play has elements of a classical tragedy. Rodolpho acts as an antagonist to Eddie within the play. Rodolpho is a catalyst to Eddie's tragic fall • Form: the stage directions show how Catherine is comfortable in opening up to Rodolpho: *'She is weeping'* • Structure: there is some uncertainty about Rodolpho's motivation for his relationship with Catherine. The use of a compound sentence directly links Rodolpho's desire to marry Catherine with his desire for citizenship: 'I want you to be my wife, and I want to be a citizen'

	• Structure: Rodolpho uses short declarative sentences to take responsibility for the situation which is not of his making: 'It is my fault, Eddie. Everything.' This shows how Rodolpho will do anything to stop the situation escalating further.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
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Question Number	Indicative content
2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are likely to argue that the tragic ending of the play is clear from the beginning. The play has the conventions of a classical tragedy, including hamartia, hubris and a Chorus. The Chorus, Alfieri, warns of bad things to come. Candidates are also able to argue, if they choose, that the tragic ending of the play is not clear from the beginning • Eddie does show kindness in the play, such as allowing Marco and Rodolpho to stay at his house when they first arrive in America. It could therefore be argued that it is not clear that he is always going to be motivated by his jealousy and hatred of Rodolpho • Eddie's hamartia is his love for Catherine. Eddie criticises Catherine for 'walking wavy' and he does not like other men looking at her. Eddie is a proud man who demands respect • both Alfieri and Beatrice are able to see how Eddie's protectiveness of Catherine is getting out of control. Beatrice tells Eddie: 'you can never have her!' and Alfieri warns Eddie of 'too much love for the niece' • as Alfieri tells the story, he expresses a need to recover from the events of the play, alluding to the tragedy to come. Alfieri states: 'I had lost my strength somewhere' • when Beatrice tells the story of how Vinny Bolzano reported a man to the Immigration Bureau, Eddie's response is uncompromising: 'How's he gonna show his face?' Ironically, this foreshadows Eddie's own actions later in the play • Alfieri recounts his first impression of Eddie: 'His eyes were like tunnels'. From first meeting Eddie, Alfieri knows that Eddie's destiny is already determined because of Eddie's refusal to accept the situation • Eddie is the tragic hero of the play. His actions lead to his own downfall. It is Eddie himself who produces the knife which is used to kill him at the end of the play. **(AO2)** • Language/Structure: at the start of the play, Alfieri foreshadows Eddie's downfall: 'another lawyer, quite differently dressed, heard the same complaint and sat there as powerless as I, and watched it run its bloody course.' Alfieri knows that he can do nothing to stop the 'bloody course' which is to unfold • Language/Structure: in Alfieri's opening speech, he uses the past tense: 'this one's name was Eddie Carbone'. This gives the audience the impression that the story has already happened and that the inevitable ending of the play cannot be changed

	• Form: the play has elements of a classical tragedy. As the narrator of the play, Alfieri acts as the Chorus • Form/Structure: at the very end of Act 2, the stage directions introduce the knife, which ultimately leads to Eddie's death: *'Eddie springs a knife into his hand'* • Form/Structure: Eddie portrays the role of the tragic hero; his death at the end of the play is inevitable.

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Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
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1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Catherine is presented in the play as an attractive and intelligent 17-year-old, who is Beatrice's niece. Beatrice has brought Catherine up since she was a baby, when Catherine's mother died • at the start of the play Catherine is studying at college to become a stenographer and she is described as 'the best student in the whole class'. Catherine is clearly presented as an intelligent woman and, despite not having finished her course, she is offered a job at a plumbing company • Catherine is presented as having a close bond with Beatrice. Beatrice supports Catherine in pursuing employment and stands up for Catherine against Eddie. When Catherine informs Eddie of her new job, Beatrice is behind her wholeheartedly: 'Be the way you are, Katie, don't listen to him' • even though Eddie does not react to the news of Catherine's job in a positive manner, he eventually gives in and allows Catherine to take the job. At this stage in the play, Catherine only wants to please Eddie; she promises to 'buy all new dishes' with her first wages from her new job • Catherine falls in love with Rodolpho quickly. She is particularly taken by his cooking and singing, so that she is 'enthralled' when Rodolpho sings 'Paper Doll'. Catherine refuses to believe Eddie when he says Rodolpho is only interested in gaining citizenship • Catherine's and Rodolpho's relationship gives rise to Eddie's jealousy and Eddie becomes overwhelmed with anger: 'his eyes were like tunnels'. Eddie is unable to control his possibly incestuous feelings towards Catherine • Catherine's developing relationship with Rodolpho results in a gulf in her relationship with Eddie, owing to Eddie's hatred of Rodolpho. Eddie's kissing both Rodolpho and Catherine in an attempt to prove Rodolpho's homosexuality acts as a catalyst in the deterioration of their relationship • though Eddie tries to prevent Catherine's and Rodolpho's marriage by reporting Marco and Rodolpho to the Immigration Bureau, Catherine still tries to make amends with Eddie before he dies, ultimately blaming herself for his downfall: 'Eddie, I never meant to do nothing bad to you'. **(AO2)** • Language: Catherine shows a growing confidence, using imperatives to show that she is ready for a sexual relationship with Rodolpho: 'Teach me. I don't know anything, teach me, Rodolpho, hold me' • Language: the exclamatives in Catherine's speech emphasise the anger she feels towards Eddie, when she realises he is the one to have reported Marco and Rodolpho to the Immigration Bureau: 'You got no more right to tell nobody nothin'! Nobody!' • Language/Form: when Catherine first sees Rodolpho, the stage directions show how Catherine has instantly fallen in love with him as she speaks to him '*wondrously*'

	• Form/Structure: when the Immigration officers arrive, the stage directions demonstrate a marked turn in Catherine's relationship with Eddie; she '*stands a moment staring at Eddie in a realized horror*' • Form/Structure: Catherine's and Rodolpho's relationship puts a strain on that between Catherine and Eddie, acting as a catalyst accelerating the play's tragic outcome.

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Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
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Question number	**Indicative content**

2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the title of the play, *A View from the Bridge*, is significant as it represents Alfieri's telling of the story, bridging the Italian-American cultures, and could also allude to the bridges in the relationships between different characters. The title of the play has various possible meanings and candidates are able to offer their own individual interpretation • the play is strongly influenced by its setting in the shadow of Brooklyn Bridge, so is rooted in the local Italian-American community there. The Italian way of life is very much based on unwritten rules of honour and trust whereas the American justice system is written in law • Alfieri is an Italian-American lawyer who represents the 'bridge' between the two cultures in the play. As an outsider, Alfieri's view is 'from the bridge'. It is his perspective from which the audience sees the action of the play unfold. From his perspective as a storyteller, Alfieri is able to foreshadow the events which are to unfold: 'I could have finished the whole story that afternoon' • it could be argued that Beatrice acts as the bridge between Eddie and Catherine. When Eddie's jealousy of Rodolpho's and Catherine's relationship begins to spiral out of control, Beatrice tries to placate Eddie and protect Catherine at the same time: 'What're you gonna stand over her till she's forty? Eddie, I want you to cut it out now, you hear me? I don't like it!' • Catherine also attempts to act as a bridge in the relationship between Eddie and Rodolpho. She challenges Eddie directly and wants him to get on with Rodolpho: 'What're you got against him?' • in addition, the play also centres on Catherine's coming of age, a 'bridge' between Catherine as a girl and Catherine as a young woman: 'I'm not a baby'. **(AO2)** • Language: Alfieri uses the future tense to show that, as the narrator, he already knows the events of the play which are yet to unfold for the audience: 'Now, as the weeks passed, there was a future, there was a trouble that would not go away' • Language/Form/Structure: Alfieri clearly establishes the setting in the opening of the play with powerful imagery: 'the slum that faces the bay on the seaward side of Brooklyn Bridge. This is the gullet of New York swallowing the tonnage of the world'. The '*view from the bridge*' is itself a nautical term meaning looking down on things, like from the bridge of a ship, just as Alfieri does as the narrator in the play

	• Form: when Beatrice tells Catherine she should move out, the stage directions depict the moment of realisation for Catherine that she now has to stand on her own two feet: *'She is at the edge of tears, as though a familiar world had shattered'* • Form/Structure: Alfieri is like the Chorus in Greek tragedy; he authoritatively narrates and comments on the events of the play • Structure: Eddie's reporting of Marco and Rodolpho to the Immigration Bureau accelerates the events of the play; his death is a direct result of the clash between the two cultures of America and Italy.

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

Question Number	Indicative content
1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • at the start of the play, Eddie Carbone is presented as a traditional, hard-working man who enjoys the respect of the local Red Hook community. By the end of the play, Eddie loses all respect, and, ultimately, his life • when Eddie first learns of the imminent arrival of both Marco and Rodolpho, he shows empathy. He is supportive of Beatrice and is pleased that he is able to help the men, particularly as his father was also an immigrant from Italy. As the play progresses, and as Catherine's and Rodolpho's relationship develops, Eddie's relationship with the two men deteriorates significantly • it becomes increasingly clear that Eddie no longer shows his wife any affection: 'When am I gonna be a wife again, Eddie?' • early on in the play, Eddie nicknames Catherine 'Madonna', symbolising his perception of her as innocent and pure. However, even at this point, Eddie is protective of Catherine and is reluctant in allowing her to get a job where she might encounter other men. Later in the play, Eddie refers to Catherine as 'Garbo', a sexual icon, showing his increasingly apparent incestuous feelings • Eddie's growing jealousy of Catherine's and Rodolpho's relationship is apparent in his heightened anger: 'his eyes were like tunnels'. Eddie is unable to control his feelings for her • at the beginning of the play, Eddie shows a steadfast loyalty to the Italian code of honour. Following the story of 'snitch' Vinny Bolzano, Eddie questions how 'a guy do a thing like that? How's he gonna show his face?' However, by the end of the play, Eddie's jealousy and anger culminate in his reporting of Marco and Rodolpho to the Immigration Bureau. This is significant as it marks the end of his previously unfaltering devotion to the Italian code of honour and marks a point of no return for the tragic protagonist • the narrative focuses on Eddie's growing feelings for Catherine and, as a result, the deterioration of his relationship with Beatrice. At the end of the play, Eddie's last words, 'My B!', show how he ultimately seeks comfort in Beatrice. The audience is left to speculate whether Eddie's love for Beatrice was ever in doubt. **(AO2)** • Language: Eddie becomes increasingly possessive over Catherine. He uses the hyperbolic simile 'heads are turning like windmills' to highlight the attention she receives from other men, in an effort to stop her from dressing and acting in public in a way he perceives to be provocative • Language/Structure: the pronouns in Eddie's speech show how he deems Catherine to be his possession: 'he's stealing from me!' The exclamation emphasises his desperation, suggesting he recognises he is quickly losing Catherine's attention to Rodolpho • Form: Eddie acts in an increasingly forceful manner towards Catherine. The stage directions show how Eddie '*grabs her arm*' when he returns home drunk to find Catherine with Rodolpho. Eddie attempts to control Catherine physically, which is perhaps the only way he can now • Form: later in the play, Eddie shows some signs that he is aware that his behaviour has spiralled out of control. Immediately after Eddie kisses Catherine and then Rodolpho, Eddie is described as standing '*with tears rolling down his face as he laughs mockingly at Rodolpho*' • Form/Structure: in this genre of play, a tragic protagonist would typically speak in a soliloquy to share inner thoughts and feelings with the audience. Eddie does not do so; he finds it difficult to express his emotions at any time in the play.

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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
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Question Number	Indicative content
2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • in Red Hook loyalty is expected in families and within the wider Italian community; the spiralling events of the play are seen as being a direct result of Eddie Carbone's disloyalty to the code of honour • loyalty to family is evident in many of the relationships in the play. Beatrice acts as a loyal wife to Eddie even when it is clear she is not being shown the affection she craves, and, despite not being Catherine's birth mother, Beatrice loyally cares for Catherine and defends her • Marco also shows loyalty to his family. When Beatrice questions Marco for sending all his money home to his wife and children, he shows ultimate trust in his wife and overarching loyalty to his family: 'Oh, no, she saves. I send everything' • Marco shows brotherly loyalty to Rodolpho. When he witnesses Eddie hit Rodolpho, he challenges Eddie himself. Through his actions, Marco warns Eddie about behaving in a disrespectful manner towards his brother: '*Marco transforms what might appear like a glare of warning into a smile of triumph, and Eddie's grin vanishes as he absorbs his look*' • Eddie challenges Rodolpho's loyalty to Catherine. He kisses Rodolpho in an attempt to prove to Catherine that Rodolpho is actually homosexual and that he does not truly love her • Eddie initially shows loyalty to the Italian code of honour over American law. On Marco's and Rodolpho's arrival, Eddie warns: 'It never comes out of your mouth who they are or what they're doin' here'. Towards the end of the play, Eddie acts disloyally according to the law of the Italian community by reporting Rodolpho and Marco to the Immigration Bureau. He fails to heed his own earlier advice: 'Just remember, kid, you can quicker get back a million dollars that was stole than a word you gave away' • when Marco is apprehended by the Immigration Officers, again his loyalty to his family is shown. His primary thoughts are on the impact his arrest will have on them: 'He stole food from the mouths of my children!' • towards the end of the play, Eddie attempts in vain to cover up his disloyalty to the code of honour: 'For Christ's sake, I kept them, I give them the blankets off my bed!' **(AO2)** • Language: when Catherine is told the story of Vinny Bolzano, her astonishment is apparent in her question in response to the story: 'What, was he crazy?' The use of 'crazy' emphasises her incredulity at the mere possibility of someone acting disloyally and 'snitching' • Language: Eddie's use of a declarative followed by sequential questions shows how he expects Beatrice to show him an unfaltering loyalty through thick and thin: 'I want my respect. Didn't you ever hear of that? From my wife?' • Form: the stage directions point to Eddie's increasing anger and jealousy over Catherine's relationship with Rodolpho, which he perceives to be an act of disloyalty: '*his face puffed with trouble*'. Eddie expects Rodolpho's loyalty as he took him in when he first arrived in New York • Form: the stage directions perhaps point to how even the Immigration Officer takes a moment to reflect on Eddie's betrayal of the Italian code of honour: '*Then First Officer turns and takes Marco's arm and then gives a last, informative look at Eddie*'. Lipari, the butcher, is described as walking away from the scene in disgust: '*turns and starts up left with his arm around his wife*' • Structure: Eddie's lack of loyalty to the Italian code of honour ultimately results in his death.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • family is shown to be of fundamental importance in both Sicilian society and the Red Hook immigrant population, as reflected by the Carbone family • the actions of Beatrice and Eddie, taking in their orphaned niece, Catherine, and providing their illegal immigrant cousins, Marco and Rodolpho, with somewhere to stay, exemplify their great respect for family • Eddie proclaims the importance of loyalty to family when he recounts the story of Vinny Bolzano 'snitching' on his family at the start of the play. Catherine's visible incredulity at the very thought of such betrayal serves to heighten the dramatic irony in Eddie's later actions • Eddie and Beatrice form the basis of a family but their relationship is sterile. They have no children of their own and Beatrice complains of their lack of a physical relationship • Eddie's inappropriate love for his niece, Catherine, suggests the breaking of a taboo in the Carbone family structure. Alfieri tells him: 'There is too much love for a daughter, there is too much love for a niece'. This reflects a destruction of the natural order. Eddie's feelings for Catherine should remain purely paternal. The result of his overstepping this mark contributes to his own destruction and that of others • the relationship between Marco and Rodolpho reflects close family bonds. They look out for each other and Marco is a protective brother to Rodolpho. Marco respects Eddie's family and is a compliant and polite guest in his house but he starts to turn against Eddie when he witnesses Eddie's intimidating behaviour towards Rodolpho • Marco cares deeply for his family who are still living in Sicily. His main concern is to send money back home to his wife and three children who are dependent on his earnings, with tuberculosis in the family. Marco sees Eddie's actions in reporting him and Rodolpho to the Immigration Bureau as a direct attack on his family: 'He killed my children!' His pursuit of Eddie at the end of the play is fuelled by his desire to protect both his brother and his wife and young family back in Italy. **(AO2)** • Language/Form: when Beatrice tells Catherine that she should move out, the stage directions point to Catherine's distress: '*She is at the edge of tears, as though a familiar world had shattered*'. The verb '*shattered*' marks the significance of this moment in Catherine's life; her childhood has ended and she must now start her own family unit • Language/Structure: at the start of the play, when Eddie agrees to allow Marco and Rodolpho to stay, Beatrice uses a metaphor to convey the impression that Eddie is a loyal husband willing to do anything for his family: 'You're an angel!'

	• Form: the importance of family heightens the dramatic tension when the family bonds are broken by Eddie's actions • Form/Structure: Alfieri warns Eddie of the consequences of betraying family trust. As the narrator looking back on what happened, however, Alfieri knows nothing can prevent the events unfolding • Structure: Eddie tells the story of Vinny Bolzano in the final scene before Marco and Rodolpho arrive. He is alone on stage with Beatrice and Catherine, possibly representing the family's life in the past. At this point, Eddie is very much in control of both his family and of his beliefs. The dramatic irony of Catherine's incredulity at the Vinny Bolzano story foreshadows Eddie's later actions of betraying his family by reporting Marco and Rodolpho.

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

Question Number	Indicative content
2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are likely to choose one of Beatrice, Catherine, Marco, Rodolpho or even Eddie as the character they sympathise with in the play. Any choice of character could be valid and responses should be rewarded based on the quality of the argument presented • Beatrice invites a good deal of sympathy from the audience. As the wife of Eddie, she is hard-working, maintaining a clean and welcoming home for her family. She is generous, risking herself by taking in her illegal immigrant cousins, Marco and Rodolpho, and she supports Catherine's wish to secure a job • Beatrice stands by Eddie even though she knows about his feelings for Catherine and her loyalty remains even after he betrays their wider family and community by reporting Marco and Rodolpho to the authorities • Catherine can be considered as a focus for sympathy. She is torn between her daughterly devotion to Eddie, who has taken her in and who genuinely cares for her welfare, and her wish for independence in a job. This tension foreshadows that over her love for Rodolpho • Marco can be considered a character who attracts sympathy. As a hard-working Sicilian immigrant, motivated by love and concern for his family back home in Italy, his reasons for coming to America, albeit illegally, are justifiable. He does his best to fit in with the Carbone household, but is unable to contain his anger when he learns that Eddie has betrayed him by reporting him to the authorities. The sympathy of an audience may be strained when he breaks his promise to Alfieri not to go after Eddie, but even in this instance it is possible to identify with his rage • it is possible to sympathise with Rodolpho because Eddie treats him poorly and casts aspersions on his sexuality and his motivation in wanting to marry Catherine. Eddie demeans Rodolpho by kissing him on the lips to try to expose him as effeminate • Eddie can be seen as the object of audience sympathy as he battles with emotions and desires that, as a simple working longshoreman, he is ill-equipped to deal with. He is very protective of Catherine and struggles to cope with his jealousy as she grows closer to Rodolpho. It can be argued that he brings much of his misery on himself but he pays the ultimate price for his actions, with his life. **(AO2)** • Language: Beatrice's frustration as a wife is apparent when she questions the lack of a physical relationship in her marriage: 'When am I gonna be a wife again, Eddie?' • Language: Marco's metaphorical, exclamative language in learning of Eddie's deception shows his distress at the dire consequences for his family: 'He killed my children! That one stole food from my children!' • Language/Structure: Eddie exclaims his true love for Beatrice at the end of the play: 'My B!' The strength of Eddie's apparent incestuous feelings for Catherine, which are seen to have contributed to the spiralling events of the play, are left in doubt

	• Form: the stage directions create sympathy for Marco's and Rodolpho's plight: '*For an instant there is silence. Then First Officer turns and takes Marco's arm and then gives a last, informative look at Eddie*'. Even the Immigration Officer appears to show disgust at Eddie's actions but must act according to the law • Form: the audience is likely to be aware of the inevitability of Eddie's downfall as a result of a tragic flaw, as he is the tragic protagonist in the play. Indeed, even Alfieri is unable to prevent the unfolding of events.

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

Question	**Indicative content**

Question Number	Indicative content
1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • as the narrator of the play, Alfieri has a pivotal role as he tells the story in a series of flashbacks and he introduces the characters of the play, like a traditional Greek Chorus • Alfieri is an Italian-born lawyer who has a unique perspective on the play's events and actions of the characters. He provides the audience with an insight into characters, describing Eddie's demeanour as: 'His eyes were like tunnels; my first thought was that he had committed a crime, but soon I saw it was only a passion that had moved into his body, like a stranger' • he can be considered the main character who views the play's events from the bridge between the two cultures. He studies and respects American law but is also true to his Italian roots, as he is from the same Italian community as Eddie and Beatrice • Alfieri's office fits into the setting of the play and he also represents the bridge between the labouring community of the Red Hook longshoremen and the emerging modern and intellectual community of Manhattan • in his role, Alfieri understands the threat that Eddie's feelings for Catherine present. He warns Eddie about the dangers when Eddie visits him for the first time. His warning becomes more insistent when Eddie visits him for the second time to try to prevent the wedding of Catherine and Rodolpho: 'You won't have a friend in the world, Eddie'. He cannot help Eddie, who dismisses his advice • as a reliable friend and adviser to Eddie, Alfieri tries to warn him of the potential consequences of his actions but shows an acceptance that he is unable to prevent the impending tragedy despite his best efforts to do so. He is a gentle and kind man who wants to fix the situation that is unravelling before him • Alfieri also tries to stop Marco from taking events into his own hands after he arranges Marco's and Rodolpho's bail. Marco promises him that he will not hurt Eddie when Alfieri warns Marco: 'Only God makes justice'. Although Marco pledges to take Alfieri's advice, he later confronts Eddie and Eddie dies in the struggle • the audience knows from the start of the play what the outcome will be but the dramatic tension is maintained in learning how events unfold. Alfieri notes: 'I could see every step coming, step after step, like a dark figure walking down a hall towards a certain door'. **(AO2)** • Language: Alfieri's language is emphatic, as he addresses Eddie directly, recognising that Eddie is orchestrating his own tragedy: 'You won't have a friend in the world, Eddie' • Language: Alfieri uses the imagery of a river to try to show Eddie 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' • Form: Alfieri's role in the play is similar to that of a traditional Greek Chorus: there is a fatalistic element to his narration. Despite Alfieri recognising the likely consequences of Eddie's and Marco's actions, he is unable to prevent the tragic events from unfolding • Form: Alfieri breaks the 'fourth wall' by talking to the audience directly • Structure: Alfieri is important in providing a clear structure to the play in his short narration at the start of each scene.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level	7–12	• Some knowledge and understanding of the text.

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

Question Number	Indicative content
2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • anger is a key theme in the play. Eddie is the main source of anger in relation to many characters, including Catherine, Beatrice, Rodolpho and Marco. Ultimately for Eddie, his growing anger and jealousy over the relationship between Catherine and Rodolpho contribute to his tragic downfall • Beatrice shows some signs of anger over Eddie's interest in Catherine. She builds the confidence to confront Eddie at times: 'you want somethin' else, Eddie, and you can never have her!' In response, Eddie is infuriated and is unable to control his anger • Eddie gets angry when Alfieri tells him something he does not want to hear. Alfieri is not intimidated by Eddie's anger and continues to tell Eddie the truth: there is nothing Eddie can do, in law, to stop the wedding between Catherine and Rodolpho • when Eddie hurts Rodolpho deliberately whilst 'teaching' him to box, Marco is discreetly angry with him; he indirectly warns Eddie in defence of his brother. The stage directions describe how Marco lifts the chair '*like a weapon over Eddie's head – and he transforms what might appear like a glare of warning into a smile of triumph*' • Eddie becomes angry with Beatrice when he perceives her to be siding with Catherine. When Beatrice prepares to go to Catherine's and Rodolpho's wedding, Eddie is furious and threatens his wife that, if she goes, she will not come back to their home. As the man of the home, Eddie expects his word to be final: 'I want my respect. Didn't you ever hear of that? From my wife?' • Beatrice shows a subtle frustration with Eddie for the apparent distance in their relationship: 'When am I gonna be a wife again, Eddie?' • Catherine's anger is somewhat delayed by her shock on the discovery of Eddie's devious act of reporting Marco and Rodolpho to the Immigration Bureau. She '*stands motionless, uncomprehending*' and then lets out a '*sob of fury*' • when he realises that Eddie has called the Immigration Bureau, Marco is furious; he spits at Eddie, yelling at him in the street: 'That one, I accuse that one!' He is primarily angry at Eddie's actions because of the impact they will have on his family back in Italy • later, still angry, Marco seeks revenge and is prepared to fight Eddie. After Eddie lunges at Marco with a knife, Marco turns Eddie's arm and Eddie is killed with his own knife. **(AO2)** • Language: when Eddie confronts Catherine over the way she dresses, he asks her: 'What's the high heels for, Garbo?' Eddie wants Catherine to dress in a way he perceives to be less provocative, using a sarcastic manner to hide the undertones of his anger • Language: Marco's metaphorical language serves to accentuate his anger at Eddie for contacting the Immigration Bureau due to the impact it will have on his children: 'He stole food from the mouths of my children' • Language/Structure: Alfieri's first impressions of Eddie present him as a man possessed, through the simile: 'His eyes were like tunnels'. Alfieri immediately recognises Eddie's obsessive feelings and anger over the relationship between

	Catherine and Rodolpho: 'a passion that had moved into his body' • Language/Structure: Catherine's anger is clear in the derogatory language she uses to describe Eddie, whom she had previously respected and held in such high regard: 'a rat'. This is in direct contrast to the start of the play, when Catherine is eager to please Eddie: 'You like it, huh?' • Form: the stage directions vividly depict the strength of Eddie's anger: '*His face puffed with trouble*'.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level	13–18	• Sound knowledge and understanding of the text.

1 *A View from the Bridge*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Eddie Carbone switches between the rules of the immigrant Italian community and the laws of the United States because it suits him. The immigrant Italian community of Red Hook has strict rules which, from their perspective, are above the laws of the United States. Underlying the rules of the immigrant Italian community is the fundamental belief that you do not betray its members • Eddie could be perceived as being self-interested and self-absorbed. Although Eddie takes in Beatrice's cousins, 'it's an honour, B', his selfishness means that, ultimately, he betrays both. His main sin is his 'unspeakable desire' • Eddie's and Beatrice's tale of Vinny Bolzano at the start of the play clearly portrays the Italian community's values of honour, family and community. There is no sympathy for Vinny Bolzano and the severe consequences of his actions, even though he was just 14 years old: 'bouncin' like a coconut. And they spit on him in the street, his own father and his brothers. The whole neighbourhood was crying'. The only sympathy evident is for the betrayal of the community. It is therefore ironic that Eddie chooses to break the same rules later in the play • when Eddie kisses Rodolpho, this act is seen to break both the immigrant community's rules as well as the wider rules of the United States on masculinity. Even with satirical intent, such behaviour is taboo • Eddie is, perhaps, not aware of the implications of his feelings for Catherine. Nevertheless, incest or even incestuous feelings are outlawed. Catherine loves Eddie like a father; that is not how Eddie feels even if he cannot acknowledge it himself. Beatrice says: 'You want somethin' else, Eddie, and you can never have her' • the importance of having a good name in the Italian community of Red Hook is paramount. Eddie is prepared to do whatever it takes to protect his name, even if this means breaking the long-established rules of the community: 'I want my name, Marco!' • even Alfieri, a lawyer whom the audience would expect to uphold the law of the United States, appears to encourage Eddie to act illegally by continuing to keep Marco and Rodolpho hidden: 'You won't have a friend in the world, Eddie!' Alfieri is well aware of the consequences of breaking the code of honour in the community.

	(AO2) • Language: Eddie expects Beatrice, as his wife, to abide by his rules yet he himself fails to abide by the rules of the immigrant community. He questions Beatrice and threatens her when he thinks she might attend Catherine's and Rodolpho's wedding: 'Didn't you hear what I told you? You walk out that door to that wedding you ain't comin' back here, Beatrice' • Language: when Eddie asks Rodolpho if he has ever boxed before, the question appears almost rhetorical. Eddie is aware of the answer and uses this as an opportunity to ridicule Rodolpho for not living up to the rules of masculinity in the community: 'Betcha you have done some, heh?' • Form: the role of Alfieri plays an important part in the depiction of Eddie as a breaker of rules. Alfieri warns Eddie of the consequences of breaking the code of honour but, as the narrator, he is unable to step in to prevent Eddie's actions • Structure: Eddie tells the story of Vinny Bolzano early in the play. There is irony in Eddie's disdain for Bolzano, who betrayed his own family by contacting the immigration authorities, as this is exactly what Eddie does at the end of the play. The story of Vinny Bolzano foreshadows the unfolding events of the play • Structure: Eddie's breaking of the rules of the immigrant community ultimately costs him his life, bringing to a close the action of the play.

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

Question number	Indicative content

2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • making choices is shown to be important in the play. Key choices could include: Eddie's to report Marco and Rodolpho to the authorities; Marco's and Rodolpho's to travel to the United States to find work; and Beatrice's and Catherine's in terms of how they react to Eddie • Eddie chooses to indulge in a fantasy world where his ill-conceived ideas make sense. He wants to make choices for Catherine about her future, both in her job and trying to put her off Rodolpho by undermining him and questioning his sexuality and his intentions in wanting to be with her. He maintains: 'The guy ain't right' • Catherine is determined and single-minded in the choices she makes to follow her own path in life. She resists Eddie's disapproval of both her choice of work, with the support of Beatrice, and her choice of partner • Beatrice's choices reflect her loyalty and her decision to stand by her husband, Eddie, even though he has treated her poorly. She continues to support him: staying with him instead of attending Catherine's and Rodolpho's wedding and ultimately remaining by his side as Eddie lies dying after the fight with Marco • Alfieri is seen as a moral compass for making the right choice. He upholds the absolute word of the law, whilst showing an understanding of the unspoken law of the Sicilian community. His role as a bridge reflects the dilemmas experienced by the characters as the play's action unfolds. Eddie visits Alfieri when he is struggling with his choice about reporting Marco and Rodolpho to the Immigration Bureau. Alfieri visits Marco when Marco has to decide how to act on his discovery of Eddie's betrayal • Marco and Rodolpho leave their family behind in Italy to travel to America in search of work. Although this act might be seen as a choice, Marco says of the decision to travel to America, leaving his wife and children behind: 'What can I do? The older one is sick in his chest. My wife – she feeds them from her own mouth. I tell you the truth, if I stay there they will never grow up' • Eddie chooses, against all advice and lessons from the tale of Vinny Bolzano, to call the Immigration Bureau to report Marco and Rodolpho; an act that would be anathema to the close-knit Italian community of Red Hook. This choice results in the arrests of Marco and Rodolpho • at the end of the play, Rodolpho desperately tries to prevent the final confrontation between Eddie and Marco. He shouts: 'No, Marco, please! Eddie, please, he has children! You will kill a family!' The inevitability of the ending results from Eddie's and Marco's decision to prioritise revenge above all else.

	(AO2) • Language: Eddie exaggerates what would happen to Catherine if she does not finish school and his use of a declarative shows his adamance that Catherine will do as he says: 'You'll never get nowhere unless you finish school. You can't take no job' • Language: Marco's metaphorical language emphasises the fact that, in reality, he had little choice but to leave Italy in search of work in order to save his children from starvation: 'They eat the sunshine' • Form: Eddie chooses to betray both Marco and Rodolpho. The stage directions draw attention to the far-reaching consequences of Eddie's actions: '*For an instant there is silence. Then* FIRST OFFICER *turns and takes* MARCO*'s arm and then gives a last, informative look at* EDDIE' • Structure: the choices of Marco and Rodolpho and those of Eddie are presented in stark contrast throughout the play. Marco and Rodolpho choose to break the law and work illegally, driven by practical and economic necessity. In contrast, Eddie's choices appear to be driven by desire, jealousy and obsession.

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

Question number	Indicative content

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

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

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

Question number	Indicative content

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

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

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

Question number	Indicative content

1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of violence is evident throughout the play. At times, characters' violent urges, such as those of Eddie and Marco, are clearly apparent but are nevertheless contained. Ultimately, however, Eddie's death is a result of violence • Alfieri's opening monologue indicates how times have changed in Red Hook: 'Now we are quite civilized, quite American. Now we settle for half, and I like it better'. Instead of the violent feuds of the past, Alfieri suggests that disputes are now resolved via the law and through compromise • Alfieri's first impressions of Eddie present him as a man possessed: 'His eyes were like tunnels'. Alfieri immediately recognises Eddie's obsessive feelings about Catherine. He sees an early indication that Eddie's anger over the relationship between Catherine and Rodolpho could manifest in violence: 'a passion that had moved into his body' • the story of the violent attack on Vinny Bolzano warns of the severe consequences of breaking the code of honour: 'And they grabbed him in the kitchen and pulled him down the stairs – three flights his head was bouncin' like a coconut. And they spit on him in the street, his own father and his brothers' • Eddie deliberately hurts Rodolpho whilst 'teaching' him to box. The stage directions depict how Rodolpho '*staggers*' as a result of Eddie's violent blows. Marco retaliates with a quiet show of strength, in defence of his brother. He manages to challenge Eddie's masculinity and embarrass him in front of his family, without resorting to physical violence himself: 'Can you lift this chair?' • Eddie's violent impulses are evident when he sees Catherine and Rodolpho emerge from the bedroom: '*his arm jerks slightly in shock*'. Eddie is unable to control his jealousy and becomes physically agitated • when he realises that it is Eddie who has called the Immigration Bureau, Marco is furious; he spits at Eddie, yelling at him in the street: 'That one, I accuse that one!' Marco is held back and therefore prevented from physically attacking Eddie • as a condition for Alfieri arranging bail for him, Marco must promise that he will not attack Eddie. Alfieri says: 'But I'm not going to do it, you understand me? Unless I have your promise' • at the end of the play, Marco confronts Eddie in pursuit of revenge. Eddie resorts to violence in an attempt to restore honour to his name. He lunges at Marco with a knife, but Marco turns Eddie's arm and Eddie is killed with his own knife.

	(AO2) • Language/Structure: at the start of the play, Alfieri foreshadows Eddie's downfall as a result of violence: 'another lawyer, quite differently dressed, heard the same complaint and sat there as powerless as I, and watched it run its bloody course.' Alfieri knows that he can do nothing to stop the violent 'bloody course' from unfolding • Form: when Rodolpho describes Catherine as 'beautiful', the stage directions vividly depict the strength of Eddie's anger, which he is attempting to keep contained: '*His face puffed with trouble*'. This offers an indication of the violence to come • Form/Structure: in the final confrontation, the stage directions introduce the knife, which ultimately causes Eddie's violent death: '*Eddie springs a knife into his hand*' • Form/Structure: Eddie's death in the violent brawl with Marco ends the conflict and the play • Structure: the story of Vinny Bolzano foreshadows the violence to come in the play.

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Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
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Question number	Indicative content

2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, wholly or in part, with the view that Rodolpho is presented as immature in the play. When Eddie talks about him towards the start of the play, it is clear that he thinks he is childish: 'He – he's just a kid, that's all' • when Rodolpho is first seen, he is somewhat boastful about his life in Italy and his future plans. He shows his immaturity by being careless about attracting attention in the community, even though, as an illegal immigrant, he faces the prospect of being deported from America if caught • Rodolpho has a flamboyant style and has interests in sewing and singing. Eddie says 'The guy ain't right', as Rodolpho does not fit the idea of a stereotypical mature male in New York at the time • Rodolpho inspires the trust and love of Catherine, suggesting, perhaps, that to Catherine he is mature. She tells him: 'I don't know anything, teach me, Rodolpho, hold me' • Marco warns Eddie off hurting Rodolpho by showing his superior strength in the chair incident. Marco is protective of his younger brother, perhaps indicative of Marco's view that his brother lacks physical maturity: '*Marco puts an arm around Rodolpho and laughs*' • in an attempt to protect Rodolpho, Catherine screams at Eddie to stop him hurting Rodolpho: 'Eddie! Let go, ya hear me! I'll kill you! Leggo of him!' Catherine's intervention could be seen as an indication that Rodolpho lacks the physical and mental maturity for dealing with such a conflict • nevertheless, Rodolpho is later seen to approach conflict with sensitivity, showing his developing maturity. Even after Eddie's betrayal, when he reports both Rodolpho and Marco to the Immigration Bureau, Rodolpho does not seek revenge against Eddie and ultimately just wants to live peacefully in America with Catherine. He forgives Eddie, prepared to accept responsibility for the situation: 'It is my fault, Eddie. Everything. I wish to apologise. It was wrong that I did not ask your permission' • towards the end of the play, Rodolpho shows his maturity as he manages to persuade Marco to promise Alfieri that he will not seek revenge on Eddie and to accept American law. Rodolpho attempts to pacify his brother. **(AO2)** • Language: there is some uncertainty about Rodolpho's motivation for his relationship with Catherine. A compound sentence directly links Rodolpho's desire to marry Catherine with his desire for citizenship: 'I want you to be my wife, and I want to be a citizen'. The fact that Rodolpho is, perhaps, willing to enter marriage for a reason other than for love could be indicative of how he lacks the maturity to understand the serious commitment of such a union

	• Language/Form: Rodolpho confidently lists his musical abilities, showing how boastful and self-assured he is: 'I sing Napolidan, jazz, bel canto – I sing "Paper Doll" '. This could be perceived as immature, particularly in contrast to Marco who is focused on working hard to send money back to his family • Language/Structure: Rodolpho is mature enough to play the part of peacemaker at the end of the play. The exclamations demonstrate his desperate attempts to stop Marco and Eddie from fighting, as he pleads with them to stop: 'No, Marco, please! Eddie, please, he has children!' • Form: when she tries to explain to him her love for Eddie, the stage directions show how Catherine is comfortable opening up to Rodolpho: '*She is weeping*'. This is, perhaps, indicative of how Catherine deems Rodolpho as someone sufficiently mature to share her problems • Form/Structure: when Rodolpho and Marco are first introduced, they are seen in contrast. Marco is perceived to be the mature brother, even introducing his younger brother to the family: '*indicating Rodolpho*: My brother. Rodolpho'.

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	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
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Question number	**Indicative content**

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

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

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Question number	Indicative content

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

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

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Question number	Indicative content

1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • 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 • 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' • 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' • 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?' • 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' • 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 • 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 • 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 • 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 • 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'.

	(AO2) • 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 • 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' • 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 • 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 • 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 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content

2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • 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 • Eddie is fully supportive of his wife, Beatrice, in wanting to accommodate her cousins, Rodolpho and Marco, when they first arrive in America • 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*' • 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' • 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 • 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 • 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 • 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 • 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'.

	(AO2) • 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 • Language: Eddie uses innuendo and hyperbole to suggest that Rodolpho is gay: 'if you close the paper fast, you could blow him over' • 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*' • 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!' • 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) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content

1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Beatrice is presented as a loyal wife to Eddie Carbone throughout the play. Despite noticing signs of Eddie's inappropriate feelings for her niece, Catherine, and despite his treacherous act of reporting her cousins, Marco and Rodolpho, to the Immigration Bureau, she stands by her husband • Beatrice is presented as a devoted wife to Eddie when she is preparing for the arrival of Marco and Rodolpho. She defers to Eddie and is careful to avoid upsetting him: 'I'm just worried about you, that's all. I'm worried' • she remains silent when Eddie speaks affectionately to Catherine and, when confronted by Eddie, Beatrice denies feeling angry about it: 'Who's mad? ... I'm not mad'. At this stage of the play, Beatrice's devotion to Eddie appears to prevent her from speaking out • it is apparent that Beatrice and Eddie have not had a physical relationship for some time, perhaps as a result of Eddie's fixation with Catherine. Nonetheless, Beatrice chooses her words carefully when questioning Eddie about the situation, ensuring that she does not put the blame on him: 'Well, tell me, am I doing something wrong? Talk to me'. Beatrice is presented as being fully committed to their relationship, wanting to put things right herself, even though it appears that she is not to blame for their lack of intimacy • later in the play, Beatrice is invited to the wedding of Catherine and Rodolpho. However, she remains loyal to Eddie by staying with him instead of attending the ceremony: 'Now go, go to your wedding, Katie, I'll stay home' • Catherine is furious and she calls Eddie 'a rat', after discovering that he reported Marco and Rodolpho to the Immigration Bureau and that he does not want Beatrice to go to her wedding. Despite his actions, Beatrice is presented as loyal to her husband and she defends him: 'Don't you call him that!' • towards the end of the play, Beatrice finally confronts Eddie over his inappropriate feelings for Catherine. She tells him: 'You want somethin' else, Eddie, and you can never have her!' Beatrice is fully committed to their relationship and she wants Eddie to be loyal to it too: 'The truth is not as bad as blood, Eddie! I'm tellin' you the truth – tell her goodbye forever!' • Eddie finally acknowledges his love for Beatrice at the end of the play. When he lies dying in Beatrice's arms, he realises the value of his loyal wife and his last words are: 'My B!' **(AO2)** • Language: as the traditional head of the household, Eddie has the final say on whether Beatrice's cousins can stay in their apartment. Beatrice is loyal to Eddie, respecting his role in the family, and her metaphorical language shows her gratitude to him: 'Mmm! You're an angel!'

	• Language: when Beatrice realises that Eddie 'snitched' on Marco and Rodolpho to the Immigration Bureau, she repeats 'my God' to show how shocked and disgusted she is. However, perhaps as a sign of her devotion to Eddie as her husband, she refrains from verbally attacking him • Language/Structure: Beatrice's euphemistic question, 'When am I gonna be a wife again, Eddie?', reflects the tension and lack of fulfilment in their marriage. However, despite the distance in their relationship, Beatrice stands by Eddie throughout the play • Form: Beatrice chooses to ignore the early signs of Eddie's inappropriate feelings for Catherine. When Catherine fetches Eddie's cigar for him, the stage directions describe how Beatrice '*has been avoiding his gaze*'. Beatrice is clearly devoted to her husband and either does not want to upset him by confronting him over his actions or does not want to admit that he is not as devoted to her as she is to him • Form/Structure: the last mention of Beatrice in the play is in the stage directions following Eddie's death. Beatrice '*covers him with her body*', showing her unconditional love for her husband and the resilience of her loyalty to him.

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

Question number	**Indicative content**

2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • set in 1950s Red Hook, the play reflects many of the generally accepted gender roles of its day and setting. There is an expectation that men should behave in certain ways, which is summarised by Alfieri: 'A man works, raises his family, goes bowling, eats, gets old, and then he dies' • men are seen as the providers for their families in the play. Eddie works as a longshoreman and, as Alfieri comments, 'He worked on the piers when there was work, he brought home his pay, and he lived'. Marco, Beatrice's cousin, also fulfils this role. He has travelled to the USA with his brother, Rodolpho, leaving his wife and children at home in Sicily. When Marco first arrives at the Carbone's apartment, he tells Beatrice of his intention to 'send right away maybe twenty dollars' to his wife to provide for his family • at the time the play is set, a man was seen as the head of the household, setting rules and making decisions for his family. When Catherine is offered a job as a stenographer, Eddie has the final say on whether she can take it. Catherine, with Beatrice's support, tells Eddie about the job offer and he questions her 'Why didn't you ask me before you take a job?' Ultimately, Catherine has to accept Eddie's decision and all she can do is try to encourage him to let her take the role: 'I'll fix up the whole house! I'll buy a rug!' Eventually, Eddie reluctantly agrees: 'All right, go to work' • furthermore, through Eddie's treatment of Catherine, the play explores the idea of men controlling female sexuality. When Catherine shows Eddie her new skirt, he says: 'I think it's too short, ain't it?' Eddie also wants to prevent other men from finding Catherine attractive: 'with them new high heels on the sidewalk – clack, clack, clack. The heads are turnin' like windmills' • the conventional male at the time the play is set was considered to be masculine and strong. Eddie has a physical job and he demonstrates his strength when teaching Rodolpho to box: '*He feints with his left hand and lands with his right. It mildly staggers Rodolpho*'. Marco is also presented in terms of conventional masculinity and is described as strong and hard-working. He shows off his strength, in the scene where Eddie is teaching Rodolpho to box, by lifting the chair above his head using only one hand • in contrast, Rodolpho does not fulfil the conventional male role of the time. Eddie is critical of Rodolpho's singing, cooking and modern dress. Eddie says to Beatrice: 'if I could cook, if I could sing, if I could make dresses, I wouldn't be on the water front' • the play reflects the importance of men being respected by their community. Early in the play, Eddie tells the story of Vinny Bolzano snitching on his uncle to the Immigration Bureau, resulting in his losing all respect from the community. Ironically, Eddie's own respect is lost later in the play when he breaks the code of honour by reporting Marco and Rodolpho to the Immigration Bureau

	• in 1950s Red Hook, it was not deemed to be acceptable for men to be homosexual. Eddie believes that Rodolpho is gay, referring to how he 'ain't right' when he talks to Catherine about Rodolpho. He appears to be obsessed with the idea of Rodolpho being gay, which leads him to make reference to it repeatedly. He also describes Rodolpho as looking 'so sweet there like an angel', adding how 'you could kiss him he was so sweet', before he actually kisses Rodolpho on the lips in order to shock Catherine. **(AO2)** • Language: Marco is described in strongly masculine terms, fulfilling the conventional idea of a man at the time the play is set. The metaphor 'He's a regular bull' likens him to a powerful animal • Language: Eddie uses innuendo and hyperbole to suggest that Rodolpho is weak and effeminate: 'if you close the paper fast, you could blow him over' • Language: when Eddie loses the respect of the community after he reports Marco and Rodolpho to the Immigration Bureau, the exclamations in his speech indicate how desperate he is to have this respect restored: 'I want my name!', 'I want my respect!' • Form: the play is set in the 1950s, when it was seen in such societies as important for men to preserve authority in their families. When Eddie is told about Catherine's new job and thinks that he has not been consulted first, the stage directions suggest that he is aghast: '*Pause. Eddie looks at Catherine, then back to Beatrice*' • Form: the values and attitudes of men in the play, including Eddie and Marco, are rooted in their Italian culture and heritage, which they have brought with them to the USA • Structure: the power in the play shifts as different men seek to dominate. Initially, Eddie holds the power, but this changes as Alfieri takes the moral and legal prerogative, offering him sound advice and warnings that Eddie rejects. Marco becomes dominant by the end and his actions lead to Eddie's demise. Catherine confirms the shift in power when she chooses Rodolpho over Eddie.

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

Question number	Indicative content

1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the expected behaviour of the Red Hook community is heavily influenced by its Italian patriarchal heritage. This expected behaviour is shown to conflict, at times, with the new world of America and its emphasis on law, justice and equality. However, at other times, they are shown to coincide • the clash between what is legal – 'this is the United States Government you're playing with now' – and what is 'honourable' is significant in the play. It is epitomised by the Vinny Bolzano incident. The boy 'snitched' on his family and was severely punished for betraying the community's trust. Eddie and Beatrice make it clear that Vinny broke the code of honour and was rightly punished • with the imminent arrival of Marco and Rodolpho at the family's apartment, Eddie sees little wrong in shielding illegal immigrants, which is prohibited by the law of America: 'suppose … I was starving like them over there … and I had people in America could keep me a couple of months?' • both the Sicilian and American communities have firm expectations of how men and women should behave within the home. Eddie is the traditional head of the family, and his role is significant because Catherine must seek his approval to be able to accept the job offer as a stenographer. Beatrice represents the idea of a traditional housewife in the play, fulfilling the role expected of her. Beatrice's concern with domestic matters reflects her position as homemaker and mother figure: 'I was gonna clean the walls. I was gonna wax the floors' • the idea of a man was defined in terms of masculinity, which Eddie, working a physical job as a longshoreman, fulfils. However, Rodolpho does not live up to this expectation and Eddie becomes critical of Rodolpho's singing, cooking, modern dress and even his hair. He says 'The guy ain't right'. This is significant in the play because it results in tension between Eddie and Rodolpho • when he becomes attracted to Catherine, Eddie breaks the basic rules of family. Eddie recognises that he is quickly losing Catherine's attention to Rodolpho: 'he's stealing from me!' and Eddie seeks advice from Alfieri • Alfieri is an Italian-American lawyer who represents the bridge between cultures. He upholds the written laws of America but is also aware of the unwritten law of Sicily 'from where their fathers came'. He warns Eddie that if he reports the brothers to the Immigration Bureau, he 'won't have a friend in the world' • it is clear that Eddie battles with his own conscience when he reports Marco and Rodolpho to the Immigration Bureau: 'you can quicker get back a million dollars that was stole than a word that you gave away'

	• as a result of his actions, Eddie crosses the line of honour and natural justice. This is a significant moment in the play. Marco is furious and accuses him in front of the community of condemning his whole family to starvation and, ultimately, death, which heightens the dishonour that falls on Eddie • both Eddie and Marco value revenge and retaliation when honour is transgressed, in line with Sicilian tradition. This leads to the final, significant, confrontation between the pair and, ultimately, Eddie's death. **(AO2)** • Language: the code of the community that drives the play is reflected in Marco's words when he repeats 'law': 'the law? All the law is not in a book' • Language: Alfieri uses the imagery of a river to try to show Eddie the dangerous course he is taking in trying to separate Catherine and Rodolpho that breaks natural laws: 'When the law is wrong it's because it's unnatural, but in this case it is natural and a river will drown you if you buck it now' • Language: Marco recognises the power of natural law and comments in plain terms that in his country Eddie 'would be dead now' • Form: the audience is aware that Eddie lives by the code of the community, whose trust he betrays, and he pays the ultimate price because he could not 'settle for half' • Structure: Alfieri represents the bridge between the two types of law in the often-conflicting cultures of Sicily and America. As first-person narrator of the play's events, Alfieri is well-placed to present the tension between the rule of law and natural justice.

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

Question number	Indicative content

2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Marco is the older brother of Rodolpho and cousin of Beatrice. He has come to America, with Rodolpho, to try to make money to support his wife and three children back home in Sicily, Italy. He is presented as a loving father and protective brother • when Marco first arrives in Red Hook, he is presented as respectful of Eddie and grateful that, as family, he and Beatrice have generously taken him and Rodolpho into their home. He says 'I want to tell you now, Eddie – when you say we go, we go' • he reveals the extent of the poverty in Sicily, which is behind his coming to America, when he talks about his children, telling Eddie and Beatrice 'if I stay there they will never grow up. They eat the sunshine'. Marco intends to send money back to support his wife and children, the eldest of whom is 'sick in his chest' • he is presented as loyal to his family and fully trusting of his wife. When Beatrice questions Marco about sending all his money home to his wife and children, he says '… she saves. I send everything. My wife is very lonesome' • as the elder brother, Marco takes care of Rodolpho and does not want him to get into trouble. When Eddie warns Rodolpho about his singing and possibly getting caught by the Immigration Bureau, Marco tells him 'Yes, yes. You'll be quiet, Rodolpho'. Later, when Eddie complains about Catherine coming home too late at night having watched a movie with Rodolpho, Marco tells Rodolpho how to behave: 'You come home early now' • when Marco witnesses Eddie hit Rodolpho, he is presented as fiercely protective of his brother. Marco challenges Eddie, demonstrating his strength when he lifts a chair over his head. Through his actions, Marco warns Eddie about behaving in a disrespectful manner towards his brother: '*Marco transforms what might appear like a glare of warning into a smile of triumph, and Eddie's grin vanishes as he absorbs his look*' • when Marco is apprehended by the Immigration Officers, his loyalty to his family is shown once again. His primary thoughts are on the impact his arrest will have on them. Furthermore, despite his strong belief in the code of honour and the need to take revenge, in order to get bail, he promises Alfieri that he will not harm Eddie. He wants to remain free until his hearing so that he can earn more money for his family • while Rodolpho tries to make peace with Eddie towards the end of the play, Marco remains angry. He is presented as caring deeply about his family and the impact of Eddie's actions on them: 'That one! He killed my children!' **(AO2)** • Language: Marco is presented as fiercely defensive of his family when he lists all his justifications for attacking Eddie: 'He degraded my brother. My blood. He robbed my children, he mocks my work …'

	• Language: Marco's metaphorical language serves to accentuate his anger at Eddie for contacting the Immigration Bureau owing to the impact it will have on his children: 'He stole food from the mouths of my children' • Language/Form: when Marco defends Rodolpho after Eddie's attack, he lifts the chair '*like a weapon*'. The use of the simile in the stage directions shows how Marco is strongly protective of his brother • Language/Structure: Marco speaks for himself and his brother when they first arrive at Beatrice's and Eddie's apartment. He uses first-person plural: 'when you say go, we will go' • Form/Structure: the love Marco has for his wife is apparent when he tells Eddie and Beatrice about her at the start of the play. The stage directions state that '*his eyes are showing tears*' • Structure: Marco's love for his family back home in Italy arguably results in Eddie's death. Marco's final, deadly, confrontation with Eddie is a result of Marco's desire to seek revenge for the impact his arrest will have on his wife and children.

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

Question number	**Indicative content**

1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of romantic love is central to events. Eddie Carbone is married to Beatrice but the tragedy of the play is driven by Eddie's *hamartia*, fatal flaw, in his attraction to his niece, Catherine. When Rodolpho and his brother, Marco, arrive in Red Hook, Catherine falls in love with the young and modern Rodolpho very quickly. Their relationship puts a strain on the relationship between Catherine and Eddie and acts as a catalyst to accelerate the play's tragic outcome • Beatrice is a good, loving wife to Eddie, caring for the home and Catherine while he works as a longshoreman. She complies with Eddie's wishes and allows him to be in charge. Before Marco and Rodolpho arrive, Beatrice is concerned about upsetting him: 'I'm just worried about you' • Eddie also shows his devotion to Beatrice by reassuring her. When she is concerned that their home is not ready for the arrival of Marco and Rodolpho, Eddie tells her 'Don't worry about the walls' • Marco travels to America with his brother, Rodolpho, in order to provide for his family back home in Sicily. The romantic love Marco has for his wife is apparent when he tells Eddie and Beatrice about her at the start of the play. The stage directions state '*his eyes are showing tears*'. When Beatrice questions Marco over sending all his money home to his wife and children, he shows that his wife is fully committed to him: 'My wife is very lonesome' • Eddie's love for Catherine as his niece becomes something more as she grows into a woman. He is unable to admit his increasingly inappropriate romantic feelings for her. However, there are hints of his awareness as he chastises her for 'walkin' wavy'. He tells her 'I don't like the looks they're givin' you' • Alfieri is aware of Eddie's jealousy of the relationship between Catherine and Rodolpho from the very first time he meets him. Alfieri warns the audience of this: 'there is too much love' • Eddie's growing, sexual interest in Catherine does not go unnoticed by Beatrice. When Catherine goes to fetch him his cigar, Beatrice leaves the room. Later, Beatrice confronts Eddie directly: 'You want something else, Eddie, but you can never have her'. Beatrice's request that they have a full romantic relationship again is met with an excuse by Eddie • Catherine and Rodolpho fall in love quickly and easily. He is very 'different from the ordinary Italian immigrant'. She says 'He's practically blond!' • it is implied that Catherine and Rodolpho go against Italian Catholic teaching when they go into the bedroom together. This angers the jealous Eddie who makes a show of kissing Catherine and then kissing Rodolpho on the mouth to humiliate him

	• Eddie tries to put Catherine off Rodolpho by suggesting that he is only interested in being with her to become an American citizen. However, Rodolpho maintains his genuine romantic love for her: 'You think I would carry on my back the rest of my life a woman I didn't love just to be an American?' • ultimately, Rodolpho's relationship with Catherine is the central reason for Eddie's reporting Rodolpho and Marco to the Immigration Bureau. Rodolpho and Catherine get married at the end of the play. However, Eddie refuses to attend and he forbids Beatrice from doing so too • it is only in his dying moments that Eddie expresses his genuine love for his wife, Beatrice: 'My B!' **(AO2)** • Language: Catherine uses imperatives to tell Rodolpho that she wants more experience of the world and is ready for a romantic relationship: 'Teach me. I don't know anything, teach me, Rodolpho, hold me' • Language: it becomes increasingly clear that Eddie no longer shows his wife any affection: 'When am I gonna be a wife again, Eddie?' • Language: Rodolpho shows his romantic love for Catherine by comparing her to a small and precious bird, using imagery: 'But I will not let her out of my hands because I love her so much, is that right for me to do?' • Form: the stage directions point to Eddie's increasing anger over Catherine's relationship with Rodolpho: '*his face puffed with trouble*' • Structure: Eddie's jealousy of the growing romantic relationship between Catherine and Rodolpho causes him to report the brothers to the Immigration Bureau, leading to the tragic events that conclude the play.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
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Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content

2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Alfieri is an Italian-American lawyer. He is experienced in the American legal system and comes from the same Italian-American community as Eddie Carbone and Beatrice. He is significant in the play because he represents the bridge between the two cultures and it is his perspective from which the audience sees the unfolding action • as the narrator of the play, Alfieri has a pivotal role. He introduces the characters and comments on the story like a Greek Chorus. He has a unique perspective on the play's events and shows a wise understanding of characters and the consequences of their actions • indeed, Alfieri helps the audience to understand from an early stage what the outcome of the play will be. He notes 'I could see every step coming, step after step, like a dark figure walking down a hall towards a certain door'. The dramatic tension is maintained in learning how events unfold • Alfieri already knows Eddie a little as he represented him in a case some years earlier. At the beginning of the play, Alfieri speaks of Eddie in positive terms: 'He was as good a man as he had to be'. Their relationship develops as events unfold • Alfieri warns Eddie about his dangerous feelings for Catherine when Eddie visits him for the first time. Alfieri is a kind man who wants to fix the situation that is unravelling before him and he gently warns Eddie 'there is too much love for the niece'. However, Eddie will not listen to him or take his advice. This is significant because Alfieri understands the threat Eddie's feelings present • when Eddie visits Alfieri the second time to try to prevent the wedding of Catherine and Rodolpho, Alfieri's warning becomes more insistent: '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'. He shows a pragmatic acceptance that he is unable to prevent the impending tragedy, despite his best efforts to do so, and, consequently, Eddie's stubborn refusal to listen to Alfieri's advice results in the report to the Immigration Bureau • Alfieri is also significant at this stage of the play. He tries to stop Marco from taking events into his own hands after he arranges his bail. Marco promises him that he will not hurt Eddie when Alfieri warns Marco 'Only God makes justice'. Although Marco pledges to take Alfieri's advice, he later confronts Eddie, who dies in the struggle • the final words of the play are spoken by Alfieri. He wisely advises 'it is better to settle for half, it must be!'

	(AO2) • Language: Alfieri's language is emphatic, as he addresses Eddie directly, recognising that Eddie is causing his own tragedy: 'You won't have a friend in the world, Eddie' • Language/Structure: Alfieri is significant in the play because he tries to bring balance to Eddie's behaviour: 'Now we are quite civilized, quite American. Now we settle for half and I like it better'. This contrasts with Eddie whose obsessions and *hamartia*, fatal flaw, bring about tragedy and disruption as the play unfolds • Language/Structure: Alfieri's final monologue is tinged with both sadness and respect for Eddie: 'And so I mourn …'. He knows what Eddie did was wrong but retains sympathy for him • Form: Alfieri's role in the play is similar to that of a traditional Greek Chorus: there is a fatalistic element to his narration. Despite Alfieri's wisely recognising the likely consequences of the actions of Eddie and Marco, he is unable to prevent the tragic events from unfolding • Structure: Alfieri is significant in providing a clear structure to the play with his short narration at the start of each scene. Although he is a key character in the play, ultimately, he has to watch the tragedy 'run its bloody course'.

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

Question number	Indicative content

1 *A View from the Bridge*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • different views of justice are presented in the play. For example, when Rodolpho pursues a relationship with Catherine, Eddie seeks justice by reporting Marco and Rodolpho to the Immigration Bureau • initially, Eddie is welcoming towards Rodolpho and Marco when they first arrive in America. However, Rodolpho becomes a victim of Eddie's jealousy. Eddie develops an unhealthy interest in Catherine and he recognises that he is quickly losing her attention to Rodolpho • Eddie visits Alfieri, an Italian-American lawyer, for advice. Alfieri understands the value of law over natural justice. Unlike Alfieri, Eddie's view of the world is totally coloured by his own passions and beliefs. Eddie is influenced by the older codes of his homeland, and his values are based on the need for revenge and retaliation when honour is transgressed • Alfieri sees through Eddie's real motivation in wanting to report Marco and Rodolpho to the Immigration Bureau, noting that the only legal issue is how the brothers came to America. He advises Eddie 'But I don't think you want to do anything about that' • the tale of Vinny Bolzano serves as a warning not to break the old codes of honour. However, despite earlier claiming to be behaving according to the codes, Eddie later breaks them. He goes ahead and reports Marco and Rodolpho to the Immigration Bureau, crossing the line of honour and natural justice. Marco is furious and accuses Eddie of condemning his whole family to starvation and, ultimately, death • Rodolpho is honourable and does not seek revenge on Eddie. Rodolpho forgives him 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' • when Marco visits his office, Alfieri tells him 'Only God makes justice'. Marco is driven by his belief in a code of behaviour and his standards of what is right and wrong. He tells Alfieri how dishonourable it would be for him to promise not to seek revenge against Eddie and how 'All the law is not in a book'. Nevertheless, Marco promises Alfieri that he will not take revenge so that he can remain free until his hearing and earn more money for his family • subsequently, Marco breaks his promise to Alfieri that he will not seek revenge against Eddie. At the end of the play, Marco confronts Eddie and they are both expecting the other to apologise. During their final altercation, Eddie pulls a knife on Marco. This ultimately results in Eddie's death.

	(AO2) • Language: Marco recognises the power of natural law and comments in plain terms that, in his country, Eddie 'would be dead now' • Language: Marco's anger at Eddie's betrayal is expressed in his violent imperative command to Eddie: 'Animal! You go on your knees to me!' • Language: the use of the noun 'justice' distinguishes between law and justice. Alfieri stresses that natural justice is very important to the community: 'When the law is wrong it's because it is unnatural' • Language/Structure: Alfieri tries to bring balance to Eddie's behaviour: 'Now we are quite civilized, quite American. Now we settle for half and I like it better'. This contrasts with Eddie, whose obsessions and hamartia, fatal flaw, bring about tragedy and disruption as the play unfolds • Form/Structure: Alfieri represents the bridge between the two types of law in the often-conflicting cultures of Sicily and America. As first-person narrator of the play's events, Alfieri is well-placed to present the tension between the rule of law and natural justice.

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

Question number	Indicative content

2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to choose any character they admire in the play. Candidates are likely to choose Beatrice, Marco, Alfieri or Catherine, but any choice is valid, such as Rodolpho. Responses should be rewarded based on the arguments presented • Beatrice could be deemed admirable. She is married to Eddie Carbone. They have no children but bring up Catherine, Beatrice's orphaned niece, caring for her like a daughter. Beatrice and Eddie also allow Beatrice's relatives, Marco and Rodolpho, to stay with them in their apartment in Red Hook • Beatrice's appreciation of Catherine's need to follow a different course in her life could be considered admirable. She encourages Catherine's growing independence: 'It means you gotta be your own self more' • later in the play, Beatrice is seen to be pragmatic in her handling of Eddie's interest in Catherine. She confronts the situation, telling Eddie 'You want somethin' else, Eddie, and you can never have her!' • it is apparent that Beatrice and Eddie have not had a physical relationship for some time, perhaps as a result of Eddie's fixation with Catherine. Nonetheless, Beatrice, arguably acting in an admirable way, chooses her words carefully, ensuring that she does not put the blame on Eddie: 'Well, tell me, am I doing something wrong? Talk to me' • Beatrice views the relationship of Catherine and Rodolpho as positive and urges Eddie to 'tell her good luck'. She attempts to support Catherine in her relationship and tries to convince Eddie • ultimately, Beatrice remains loyal to her husband, Eddie. She stays with him rather than attending the wedding of Catherine and Rodolpho • Marco's selflessness could be deemed admirable. His reasons for coming to America are solely 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' • later, Marco acts in an admirable way in stepping in to protect his brother when Eddie clashes with Rodolpho. Marco displays his superior strength as he raises the chair 'like a weapon over Eddie's head', which serves as a warning to Eddie • when Marco is apprehended by the Immigration Officers, his loyalty to his family is evident. His primary thoughts are on the impact his arrest will have on them • Alfieri could also be considered an admirable character. He warns Eddie 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'

	• later, Alfieri attempts to calm the intensifying conflict between Marco and Eddie. Alfieri arranges their bail having received Marco's promise that he will not harm Eddie • candidates might choose Rodolpho as the character they admire. Although Rodolpho appears rather immature at the start of the play, somewhat boastful about his life in Italy and careless about attracting attention, later he is presented as honourable and he is shown to approach conflict with sensitivity. He does not seek revenge against Eddie, who had reported Rodolpho and Marco to the Immigration Bureau, and, ultimately, Rodolpho genuinely loves Catherine and just wants to live peacefully in America with her • towards the end of the play, Rodolpho tries to pacify Marco, which could be considered admirable. He manages to persuade Marco to promise Alfieri that he will not seek revenge on Eddie and to accept American law. **(AO2)** • Language: Alfieri uses the imagery of a river when he admirably 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' • Language: Marco's metaphorical language serves to accentuate his anger at Eddie for contacting the Immigration Bureau owing to the impact it will have on his children: 'He stole food from the mouths of my children' • Language/Structure: Rodolpho uses short declarative sentences to take responsibility for the situation, which is not of his making: 'It is my fault, Eddie. Everything'. This shows how Rodolpho will do anything to stop the situation escalating further • Form: the image of Beatrice when her cousins are due to arrive, as portrayed in the stage directions, mirrors that of a saint in religious paintings: '*her hands are clasped at her breast; she seems half in fear, half in unutterable joy*' • Structure: Beatrice acts as a peacemaker in the family, admirably trying to draw Eddie, Catherine and Rodolpho together.

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

Question number	Indicative content

1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Rodolpho and his brother, Marco, are Italian immigrants who have come to America illegally from Sicily in search of work. They are taken in by their cousin, Beatrice, and her husband, Eddie. Rodolpho is in his late 20s but, initially, he is presented as rather childish. He changes as the play progresses • at the beginning of the play, Rodolpho appears immature in that he is somewhat boastful about his life in Italy and his plans. Eddie comments 'He – he's just a kid, that's all' • Rodolpho is careless about attracting attention. For example, following his rendition of 'Paper Doll' in the Carbone's apartment, Eddie offers friendly advice to him: 'Look, kid; you don't want to be picked up, do ya?' • Rodolpho appears contemptuous of Italian life and, unlike Marco, wants to settle in America. Rodolpho enjoys the freedom of life there: 'I want to be an American. And then I want to go back to Italy when I am rich, and I will buy a motorcycle' • as the play progresses, Rodolpho inspires the trust and love of Catherine, suggesting, perhaps, that to Catherine he is emotionally mature at this stage of the play. She tells him 'I don't know anything, teach me, Rodolpho, hold me' • however, Marco is protective of his younger brother, perhaps indicative of Marco's view that his brother lacks physical maturity. Marco warns Eddie against hurting Rodolpho by showing his superior strength in the chair incident: '*Marco puts an arm around Rodolpho and laughs*' • nevertheless, Rodolpho is later seen to approach conflict with sensitivity, showing his developing maturity. Even after Eddie's betrayal, when he reports both Rodolpho and Marco to the Immigration Bureau, Rodolpho does not seek revenge against Eddie and, ultimately, just wants to live peacefully in America with Catherine. He forgives Eddie, prepared to accept responsibility for the situation: 'It is my fault, Eddie. Everything. I wish to apologise. It was wrong that I did not ask your permission' • towards the end of the play, Rodolpho shows his maturity as he manages to persuade Marco to promise Alfieri that he will not seek revenge on Eddie and to accept American law. Rodolpho attempts to pacify his brother. **(AO2)** • Language: towards the start of the play, Rodolpho confidently lists his musical abilities, showing how boastful and self-assured he is: 'I sing Napolidan, jazz, bel canto – I sing "Paper Doll" '

	• Language: Rodolpho shows his growing level of maturity when he expresses his love for Catherine through romantic imagery: 'tell yourself, please, that I am not a beggar, and you are not a horse, a gift, a favour for a poor immigrant' • Form: the stage directions show how Catherine is comfortable in being open with Rodolpho, perhaps indicative of his emotional maturity: '*She is weeping*' • Structure: there is some uncertainty about Rodolpho's motivation for his relationship with Catherine. A compound sentence directly links Rodolpho's desire to marry Catherine with his desire for citizenship: 'I want you to be my wife, and I want to be a citizen'. The fact that Rodolpho is willing to enter marriage for a reason other than for love could perhaps be indicative of how he lacks the maturity to understand the serious commitment of such a union • Structure: towards the end of the play, Rodolpho uses short declarative sentences to take responsibility for the situation, which is not of his making: 'It is my fault, Eddie. Everything'. This shows Rodolpho's maturity and illustrates how he will do anything to stop the situation escalating further.

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

Question number	Indicative content

2 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • betrayal is significant in the play. Although Eddie agrees to take in Beatrice's cousins, 'it's an honour, B', he ultimately betrays them. Eddie's act of betrayal results in the spiralling of events in the play • the immigrant Italian community of Red Hook has strict rules, which, from their perspective, outweigh the laws of the United States. Underlying the rules of the immigrant Italian community is the fundamental belief that you do not betray its members • betrayal is first mentioned when Beatrice tells the story of Vinny Bolzano near the beginning of the play: 'The family had an uncle that they were hidin' in the house, and he snitched to the Immigration' • there is no sympathy felt for Vinny Bolzano, even though he was just 14 years old, because he betrayed the Italian values of honour, family and community. Beatrice explains what happened to him when he 'snitched': 'they grabbed him in the kitchen and pulled him down the stairs – three flights his head was bouncin' like a coconut. And they spit on him in the street, his own father and his brothers. The whole neighbourhood was crying'. It is therefore ironic that Eddie chooses to act in a similar way later in the play • when Catherine's relationship with Rodolpho becomes serious, Eddie takes it as a betrayal. The unnatural affections he holds for his niece lead him to confrontation and anger: 'You ain't goin' nowheres' • Beatrice also feels betrayed when she realises Eddie's unnatural love for their niece, Catherine: 'You want somethin' else, Eddie, and you can never have her!' • when Eddie goes to Alfieri for advice, Alfieri fears the consequences of Eddie's planned betrayal. He knows that the backlash of the community will be severe if Eddie is discovered. However, he cannot help Eddie, who dismisses his advice • later, when Eddie decides to report Marco and Rodolpho to the Immigration Bureau, he believes he is justified to protect Catherine and punish Rodolpho's betrayal of his hospitality. However, this in turn represents a significant betrayal as it breaks the unspoken code followed by the Italian community in Red Hook • when Marco realises that Eddie has reported him and Rodolpho to the Immigration Bureau, he is incandescent with rage. Marco sees Eddie's actions as a betrayal, which breaks the power of natural law, and he comments in plain terms 'In my country he would be dead now. He would not live this long' • following Marco's public accusations, Eddie feels that his honour has been betrayed. When the neighbourhood turns away from Eddie, he says 'Marco's got my name – and he's gonna give it back to me in front of this neighbourhood, or we have it out'

	• subsequently, Marco betrays his brother and Alfieri when he breaks his promise not to confront Eddie and he goes after him with a knife. This ultimately results in Eddie's death. **(AO2)** • Language: Eddie understands the nature of betrayal, making his actions all the more ironic. He uses hyperbole: 'You can quicker get back a million dollars that was stole than a word that you gave away' • Language: Alfieri speaks directly to Eddie about the consequences of betrayal, exclaiming 'You won't have a friend in the world, Eddie!' • Language: Marco's anger at Eddie's betrayal is expressed in his insulting language and violent command to Eddie: 'Animal! You go on your knees to me!' Eddie has broken the code of the community • Form/Structure: Miller's portrayal of the community of Red Hook in New York makes betrayal the ultimate transgression. Betraying someone means the loss of your reputation: 'Marco's got my name' • Structure: Miller uses foreshadowing near the opening of the play to demonstrate the danger of betrayal prior to the arrival of the illegal immigrants. Eddie says the authorities have 'stool pigeons all over the neighbourhood'.

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

Question number	Indicative content

Question Number	Indicative content
3 *An Inspector Calls*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the play presents many unanswered questions, some of which relate to mysterious possibilities. The identity of Inspector Goole suggests supernatural origins. There is also mystery about the identity of Eva Smith/Daisy Renton • Inspector Goole has the gravity of a police officer, but seems to know much more than a real policeman investigating a crime. Sheila comments: 'He never seemed like an ordinary Police Inspector-' • Eva's diary is cited as the means by which the Inspector finds out about Eva/Daisy's life but it is never seen by the audience or the characters • the photograph shown to each of the characters individually is also a source of mystery as there is no evidence that each is looking at the same girl. Priestley leaves the idea open to the audience that Eva Smith is representative of many young women in difficult circumstances living in England at the time • Gerald discovers, following his walk, that there is no police officer named Goole working on the Brumley force: 'That man wasn't a police officer'. However, the mystery takes a new turn with the telephone call from the police at the end of the play • Inspector Goole's real identity is a mystery. He could be the figure of Death, the embodiment of conscience, an avenging angel or even the ghost of Eva Smith's dead child. **(AO2)** • Language: the name 'Goole' bears a resemblance to the word 'ghoul', suggesting a mysterious connection • Language: the description of the Inspector by several characters suggests that he is mysterious, for example 'peculiar' and 'suspicious'. Mrs Birling comments on his 'extraordinary' manner • Language/Form: as a form of morality play, the voice of Priestley can be heard through the Inspector, most clearly and unfiltered, when he comments: 'if men will not learn that lesson, then they will be taught it in fire and blood and anguish'. The fiery, hellish imagery has supernatural connotations • Form/Structure: the atypical detective story unravels through a series of successive exchanges and revelations • Structure: mysterious events and coincidences form much of the play's tension and shape. Critically, Mr Birling is pontificating about the need for a man 'to mind his own business and look after himself and his own' when the doorbell rings, heralding the Inspector's arrival • Structure: the ending of the play has a mysterious effect. The telephone call from the real police officer, explaining about a girl who has died, comes when the Inspector has left.

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

Question Number	Indicative content
4 *An Inspector Calls*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Sheila Birling is arguably the character who changes most as the play's action unfolds • at the beginning of the play we see her enjoying her engagement party. She is most excited by the ring Gerald gives to her, showing her preoccupation with material things: 'Is it the one you wanted me to have?' • when the Inspector arrives, Sheila is moved by the fate of Eva/Daisy as her story is told. The revelations of Inspector Goole prompt her to question her own actions and those of her family • when Sheila hears of the way in which Eva/Daisy died she is shocked but still preoccupied with looks: 'Was she pretty?' • Sheila is able to learn from her mistakes. When she discovers the outcome of her complaint to Milwards about Eva/Daisy she acknowledges that she was unreasonable and is apologetic: 'I'll never, never do it again' • she works out the truth about Gerald and the reality of their relationship when it is revealed that he knew Eva/Daisy. She shows maturity in dealing with Gerald's dishonesty. This reflects a considerable change from the beginning of the play • Sheila's upset becomes anger with her parents and their lack of responsibility and compassion: 'But that's not what I'm talking about. I don't care about that. The point is you don't seem to have learnt anything'. **(AO2)** • Language: Sheila is described by Priestley in the opening stage directions as: 'a pretty girl in her early twenties, very pleased with life and rather excited'. Her naïve innocence is clear to the audience • Language: Sheila's speech shows sympathy and regret when she learns of her father sacking Eva/Daisy and her own part in Eva/Daisy's demise: 'And if I could help her now I would' • Language/Structure: by the end of the play Sheila echoes the • Inspector's words, showing how far she has come since the beginning of the play: '"Fire and blood and anguish!" And it frightens me the way you talk' • Form/Structure: Sheila's moral redemption offers some hope in the play as Priestley suggests there may be a sign that the younger generation will be harbingers of social justice • Structure: towards the end of the play, Sheila becomes the ally of Inspector Goole and Priestley himself, helping to convey their message of social justice: 'Between us we drove that girl to commit suicide'.

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

Question Number	Indicative content
3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • *An Inspector Calls* explores social privilege and prejudice through the dramatic revelations of the Birling family's involvement in the downfall and demise of Eva/Daisy • the capitalist society demanded that people knew their places and accepted the status quo rather than ask for more money or better conditions. The early twentieth century saw strikes such as that by the coal miners • the Inspector falls outside the class structure. He gently mocks Mr Birling who is showing off about knowing the Commissioner by telling him: 'I don't play golf' • it is implied that Lady Croft, Gerald's mother, might not approve of the match between her son and Sheila because Sheila does not have an aristocratic background. The Crofts are noticeable by their absence from the engagement party • Sheila is presented by Priestley as a product of her social class. She is portrayed as shallow at the play's opening and cares only for shopping and her appearance. She explains that she went to Milwards for Gerald's 'benefit' • Eva/Daisy is from a lower-class background. The audience learns that she came to Brumley from the countryside in search of work. Mrs Birling is contemptuous of her, referring to her as a girl 'of that class'. **(AO2)** • Language: the Inspector uses powerful speech to try to teach the Birlings about social justice. He points out to Mr Birling: 'Public men, Mr Birling, have responsibilities as well as privileges' • Language: Gerald uses a euphemism, 'women of the town', to describe the prostitutes who frequent the stalls bar at the Palace Variety Theatre. This suggests that he has some familiarity with them which would not have been unusual for a man of his class • Language/Structure: Mr Birling personifies the capitalist society that Priestley attacks in his play. Dramatic irony is used to expose the failings and injustice of this society when Mr Birling mocks the possibility of wars, strikes and the sinking of the Titanic, calling it 'a lot of wild talk' • Language/Structure: Priestley uses the Inspector as his mouthpiece to air his views on social justice. His voice can be heard clearly throughout the Inspector's questioning. In his 'Fire and blood and anguish' speech, the Inspector uses the extreme images to convey the harm caused by social injustice • Structure: apart from Eva/Daisy, Edna is the only other working- class character in the play. She appears rarely, demonstrating her insignificance in the lives of the upper-class characters.

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

Question Number	Indicative content
4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Eric is portrayed as a weak character as he is naïve and shallow. In the opening stage directions he is '*in his early twenties, not quite at ease, half shy, half assertive'*. However, it could also be argued that he is not totally presented as a weak character because he, of all the characters, strives to correct his mistakes • the first mention of Eric presents him as something of a buffoon: '*Eric suddenly guffaws'*. He seems to be out of place and socially awkward at this family celebration • 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. They both treat him like a child • it can be argued that Eric's strength lies in his growing social conscience and moral awareness. When he learns of the reasons why his father sacked Eva/Daisy he questions the decision: 'Why shouldn't they try for higher wages?' • Eric can be seen to take some responsibility in that he offers to marry Eva/Daisy. He tries to support her financially, requesting a pay rise from his father. He resorts to theft from the firm when his request is denied. This can be either considered weak or strong depending on the view taken. In some ways it is an easy way out for him, but conversely he takes practical steps to try to help. **(AO2)** • Language: Eric's language makes him appear quite shallow when he describes Eva/Daisy as a 'good sport'. This upper-class register identifies him as a privileged young man • Language: Eric admits that 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' • Language: towards the end of the play, Eric's language is increasingly rebellious. Horrified at his parents' irresponsible and uncaring attitudes, he turns on them: 'I'm ashamed of you'. He makes it clear who is responsible for Eva/Daisy's demise, showing increased independence and strength of character when he accuses Mr Birling: 'You're the one I blame for this' • Language/Structure: dramatic irony is evident in the portrayal of Eric, for example when Mrs Birling is arguing vociferously for the father of Eva/Daisy's baby to be punished: 'I blame the young man who was the father of the child she was going to have' • Language/Structure: like Sheila, Eric represents the younger generation who are more open to concepts of social justice and responsibility • Form/Structure: Eric is the last character to be questioned by the Inspector and Priestley builds the dramatic tension of the play towards the revelations of his involvement.

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

3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • as a self-made man, Arthur Birling can indeed be termed a 'hard-headed, practical man of business'. He is proud of his achievements and how he has worked his way up in the world • Arthur sees the marriage of his daughter as a way to make a business deal with the Crofts: 'perhaps we may look forward to the time when Crofts and Birlings are no longer competing but are working together' • Arthur Birling is eager to impress Gerald with his position and possessions. He says of the port that it is 'the same port your father gets', suggesting that he is aware of his inferior social position to that of the Crofts • his philosophy is one of capitalism and he is dismissive and critical of socialist ideas, stating: 'a man has to make his own way'. He considers his sacking of Eva/Daisy to be a practical step that protected his business and does not see it from her point of view as a worker • Arthur Birling has ambitions of being knighted and hints at this to Gerald when he is trying to impress him • Arthur Birling is aware of his social inferiority to his wife and does not possess her understanding of aristocratic etiquette, for example, his praising the cook leads to a telling-off from his wife: 'Arthur, you're not supposed to say such things'. **(AO2)** • Language: from the start of the play Arthur Birling's description conveys a sense of his character: '*heavy-looking, rather portentous man in his middle fifties, but rather provincial in his speech*' • Language: Mr Birling is so keen to protect his reputation that he accentuates the amount he would give to ensure his name does not appear in the press. He uses repetition: 'Look Inspector - I'd give thousands - yes thousands' • Language/Structure: dramatic irony is evident in Arthur Birling's statements about the future (which are history to the audience). He says of the Titanic: 'Unsinkable, absolutely unsinkable' • Form/Structure: Mr Birling's character plays a part in this morality play to represent the sin of greed. He thinks only of profit and his own status • Structure: Priestley uses Mr Birling's character to emphasise the intransigence of the older generation when it comes to social awareness.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content

4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • responsibility is a very important theme in this play. The setting in 1912 was a time of little social welfare provision. There were no benefits and people were expected to take responsibility for themselves. Nevertheless, the Inspector makes it clear that every member of the family is responsible: 'each of you helped to kill her' • Mr Birling demonstrates no sense of responsibility to his workforce. To him, women like Eva/Daisy were seen as cheap labour. Birling sacks her for speaking her mind and refuses to recognise any sense of social duty as an employer, suggesting that he only cares for profit • Sheila does not understand the importance to Eva/Daisy and women like her of earning a wage when she has her sacked from Milwards on what is, effectively, a vain whim • at one point Gerald seems to take responsibility for Eva/Daisy when he rescues her from the clutches of Alderman Meggarty (an official who exploits his position and does not recognise his responsibility). Some may interpret his action as heroic but it is not sustained when the situation becomes inconvenient • Eric attempts to behave responsibly when he discovers Eva's/Daisy's pregnancy by asking her to marry him, trying to get money to support her, and finally stealing from his father's firm when he is turned down for a pay rise. Birling considers this theft worse than Eric's neglect of his social and moral duty to Eva/Daisy, which is ironic • Mrs Birling has the opportunity to fulfil her social responsibilities when Eva/Daisy comes to her charity for support. Snobbery transcends social duty and compassion when she admits to being put off Eva's/Daisy's claim for help because she uses the name 'Mrs Birling'. **(AO2)** • Language: the Inspector's final speech expounds the need for greater collective responsibility in its use of polysyndeton: 'One Eva Smith has gone - but there are millions and millions and millions of Eva Smiths and John Smiths still left with us' • Language: Mr Birling uses a simile to ridicule the idea of collective responsibility and social conscience: 'you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive' • Language: the Inspector speaks with authority of collective responsibility, of everyone being part of 'one body' • Language/Structure: the Inspector's didactic warning has the tone of a sermon as he uses the imagery of hell to convey its gravity: 'fire and blood and anguish' • Structure: Mrs Birling's demands that Eva's/Daisy's baby is the responsibility of the father are profoundly ironic as she is unaware that this is, in fact, Eric.

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

Question number	Indicative content

Question Number	Indicative content
3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • money and wealth can be considered very important factors in the play and central to its themes and ideas • money is central to Arthur Birling's status and he is very proud of the fact that he is a self-made man. He has the confidence of a successful industrialist and the irony of his misplaced self-assurance is evident in his foolish speeches about the future: 'The world's developing so fast that it'll make war impossible' • money and its power are at the heart of Sheila's upbringing. She is portrayed as a spoilt, immature girl at the start of the play, sheltered by her parents' money • Sheila uses her wealth and position to have Eva sacked from Milwards for a minor transgression. She is materialistic in her attitudes and it is the engagement ring itself that gives her most excitement: 'is it the one you wanted me to have?' • Gerald comes from a family of wealth and aristocratic position. He possesses the louche self-confidence of a privileged young man. Gerald initially uses his money to help Eva/Daisy but he does not understand the significance of his generosity to her life when he removes his support • Eric has been damaged by the family's money. When he is driven to steal from his father's business to support Eva/Daisy after she becomes pregnant with his baby, it is Eva/Daisy whose moral values will not permit her to accept this help. Priestley implies in his play that excess of money can lead to moral destitution. Eric is naively ignorant when defending the workers, failing to understand that his comfortable life relies on their low wages. **(AO2)** • Language: Birling uses hyperbole to imply that his workers are asking for too much pay: 'If you don't come down sharply on some of these people, they'd soon be asking for the earth' • Language: Birling tries to use his money to buy the Inspector's silence: 'Look, Inspector - I'd give thousands' • Language/Structure: the dramatic irony of Birling's reference to the Titanic as, 'unsinkable, absolutely unsinkable' is also poignant in that the Titanic was an icon of hubristic wealth and the dangerous, misleading power of money • Form/Structure: the context of an engagement party implies the privilege and luxury bought by money. The marriage between Gerald and Sheila is, at least partially, one driven by financial and business interests • Structure: the setting of the Birling family dining room reflects the money the family has. The stage direction mirrors this: '*the dining room of a fairly large suburban house, belonging to a prosperous manufacturer*'.

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

Question Number	Indicative content
4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Inspector Goole calls at the Birling home to question the family about the death of a young woman by suicide. This woman is Eva Smith/Daisy Renton and, as the play unfolds, the audience learns of each character's involvement in her demise • Eva's parents were dead and she moved to Brumley looking for work. Mr Birling describes her as 'country bred' • the Inspector shows each member of the family a photograph of Eva/Daisy, but this is done in such a way that no two characters look at the photograph together. This suggests that the photographs may be of different young women • she moved on to Milwards after being sacked from Mr Birling's factory. There she was dismissed at Sheila's whim. She became involved with Gerald when he saved her from the clutches of the lascivious 'Old Joe Meggarty'. When it no longer suited Gerald's situation to keep her as a mistress, she was once again thrown into poverty • after meeting Eric, she became pregnant which led her to seek help from the completely unsympathetic Mrs Birling. She has committed suicide two hours before the play begins • Eva Smith/Daisy Renton is described as: 'very pretty – soft brown hair and big grey eyes'. Eva's/Daisy's character is used as a catalyst to expose the transgressions of all those involved • Gerald Croft argues that she probably did not exist and that the Inspector is not a real Inspector. For the older generation this leads them to excuse their behaviour. **(AO2)** • Language: Eva's/Daisy's original identity, Eva Smith, relates to Eve from Genesis who, according to the Bible, was created as a companion for Adam. The surname, Smith, is a very common English surname. The effect of the name is to reflect the idea of Eva/Daisy as an 'everywoman' character • Language: her desperate situation is described graphically by the Inspector: 'lonely, half-starved, she was feeling desperate' • Language/Structure: Eva/Daisy represents many young men and women, struggling to survive on a day-to-day level, both at the time the play was set and in the 1940s when it was first performed. The Inspector articulates this using polysyndetic listing: 'One Eva Smith has gone but there are millions and millions and millions of Eva Smiths and John Smiths still left with us' • Structure: Eva/Daisy is significant in that she does not appear in the play's action. She is arguably the most important character but has no active role on stage • Structure: Eva/Daisy represents the working classes.

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

3		• The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are most likely to write about the portrayal of Mr and Mrs Birling as members of the older generation. Candidates may also consider other characters such as the Crofts, Joe Meggarty or Inspector Goole • Mr and Mrs Birling, the Crofts and, ultimately, Gerald believe in capitalism and prioritise themselves and their own needs. Sheila and Eric are more open to socialist views and feel guilty about what has happened to Eva/Daisy • Mr and Mrs Birling are in their fifties and are portrayed as pompous and self-assured. Early in the play Mr Birling lectures Sheila, Eric and Gerald: 'Now you three young people, just listen to this' • Mr and Mrs Birling try to avoid responsibility for their parts in Eva's/Daisy's demise. Mrs Birling denies any involvement: 'I accept no blame for it at all' • Sheila is horrified at the lack of care and sympathy shown by her parents after learning of Eva's/Daisy's fate. She says: 'You began to learn something. And you've stopped now … it frightens me the way you talk, and I can't listen to any more of it' • Gerald seems to side with the older generation in the end and this may be because of his background. It is he who finds out that Inspector Goole is not a real police inspector when he bumps into a policeman and asks him about the Inspector. Ultimately his interest is more focused on proving that the Inspector is not real than caring about what has happened to Eva/Daisy • after Gerald's revelation that the Inspector is not real, both Mr and Mrs Birling take the whole thing lightly. Mr Birling mocks Sheila and Eric: 'Now look at the pair of them – the famous younger generation who know it all. And they can't even take a joke'. **(AO2)** • Language/Structure: Priestley's use of dramatic irony emphasises the ridiculousness of Mr Birling's views: '…you'll be living in a world that'll have forgotten all these Capital versus Labour agitations and all these silly little war scares' • Language: when Mrs Birling tells Eric that she is ashamed of him, Eric mirrors her language with the words: 'But don't forget I'm ashamed of you as well – yes, both of you' • Language/Structure: Gerald's complacent attitude to finding out that the Inspector is not real is in line with the older generation: 'Everything's all right now'. He expects Sheila to take the ring back • Structure: in terms of age, Gerald Croft lies between the younger and older generations. The Inspector deals with him less harshly than Mr and Mrs Birling • Form/Structure: Sheila and Eric are presented as a contrast to the older generation who are set in their ways and immovable. The parents and children reverse roles by the end of the play with Sheila and Eric taking responsibility and assuming authority.

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

4		• The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level	25-30	• Assured knowledge and understanding of the text.

3		• The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level	19-24	• Thorough knowledge and understanding of the text.

4		• The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level	25-30	• Assured knowledge and understanding of the text.

Question Number	Indicative content
3 *An Inspector Calls*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • both Sheila and Eva Smith/Daisy Renton are young women, just starting out in life, but the two are opposites because of social status and circumstance. Sheila is the daughter of Mr and Mrs Birling, sister of Eric and fiancée of Gerald Croft. Sheila leads a privileged life of luxury, but does learn and change as a result of the Inspector's visit • Sheila's engagement to Gerald Croft is the reason for the dinner party hosted by the Birlings. Sheila is light-hearted and jovial, but she does mention that Gerald 'never came near' her the previous summer. The audience later learns that this was the time when Gerald was seeing Eva/Daisy • all details of Eva's/Daisy's character and life come from the Inspector and other characters who talk about her. Gerald describes her as 'very pretty - soft brown hair and big dark eyes'. Unlike Sheila, she is not town-born, coming from the countryside to find work in Brumley. She is working class and has no family to rely on as both her parents are dead. She is a ringleader of the strike and Mr Birling describes her: 'She had a lot to say - far too much - so she had to go'; 'I told the girl to clear out, and she went' • when Sheila visits Milwards, the department store where Eva/Daisy is working, the two cross paths. Sheila tries on a dress that does not suit her, but it would look better on Eva/Daisy. Eva's/Daisy's smile is considered impertinent by Sheila who insists that she lose her job. Ironically, it is the loss of this job that leads to Eva's/Daisy's meeting Gerald and to their later affair • Eva/Daisy, representing many poor young women of the time, loses her life. Sheila continues to be protected by class, wealth and family but there is hope in her for the future; she accepts the Inspector's message and reappraises her relationship with Gerald. **(AO2)** • Language: Sheila is described as '*a pretty girl in her early twenties, very pleased with life and rather excited*'. This description of a naïve and carefree girl sums up her character at the play's opening • Language: Sheila frankly acknowledges that she contributed to the downfall of Eva/Daisy. She admits she 'felt rotten at the time' • Form/Structure: Eva/Daisy is an important character in the play, even though the audience never sees her on stage. The contrast with Sheila makes her fate more poignant • Structure: Priestley contrasts Gerald's involvement with Sheila and Eva/Daisy: it is to Sheila that he returns; social expectations are that he will marry a woman of his own class. He could never marry a working-class girl like Eva/Daisy

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
4 *An Inspector Calls*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • gender, class, wealth and status are presented as the main sources of power in the play, though the Inspector's source of power is different from everyone else's • Mr Birling's power, as a wealthy employer of many working-class people in his factory, allows him to repress them through low pay. Mr Birling brags about exercising his power when the workers tried to exercise power of their own by striking: 'I went down myself and told them to clear out' • Inspector Goole appears to have supernatural powers, as seen in his omniscient knowledge of the characters' involvement in Eva's/Daisy's downfall • Eva/Daisy is powerless. She has no status as a working-class woman and, when she attempts to stand up for herself and the other underpaid workers by asking for fairer pay, she is dismissed. Her lack of money contributes to her lack of power, but she keeps her moral compass when she discovers that Eric has stolen the money to support her from Mr Birling's business. Our knowledge of her powerful belief in what is right comes from her strong character and her defender, Inspector Goole • although male characters have much of the power in the play, Sheila exercises her power to have Eva/Daisy sacked from her job at Milwards and when she breaks off her engagement to Gerald. Mrs Birling uses her power on the Brumley Women's Charity Organisation to refuse help for Eva/Daisy when she needs it • Gerald's *laissez-faire* attitude to life is rooted in the power he gains from wealth and status. As the son of Lord and Lady Croft, he is of a higher social class than the Birlings and is set to inherit not only wealth but a title. Gerald initially uses his power for good when he rescues Eva/Daisy from the lascivious Alderman Meggarty • Eric has little power in the play, even though he is the son of the wealthy Birlings. He abuses what power he has when he takes advantage of Eva/Daisy, but does at least attempt to deal with his mistakes by offering to marry her and by trying to support her financially. **(AO2)** • Language: Mr Birling uses his status to try to discourage Inspector Goole from his investigation: 'I'm still on the Bench' • Language: Gerald has the power of class over Mr Birling who is desperate to impress him: 'You ought to like this port, Gerald. As a matter of fact, Finchley told me it's the same port your father gets from him' • Language/Structure: Sheila grows in authority as she begins to adopt the Inspector's message and begins to stand up to and criticise her narrow-minded parents: 'And mother hardened her heart and gave her the final push that finished her' • Language/Structure: Mrs Birling has some power over Mr Birling as she is of a higher social status: 'Arthur, you're not supposed to say such things'. She tells the Inspector: 'You have no power to make me change my mind' when she refuses to accept her responsibility in Eva's/Daisy's death • Form/Structure: Inspector Goole is mysterious and imposing, using the power of a policeman to deal with each character in turn, but demonstrating his uncanny familiarity with Eva's/Daisy's life.

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

3		• The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
3 *An Inspector Calls*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the question requires candidates to consider whether there is love between any of the characters in the play. Candidates may argue for either view or look at both sides of the discussion • Mr and Mrs Birling try to protect Eric and Sheila but are arguably feckless as parents, not taking much interest in their upbringing and wanting to treat them as children • Gerald and Sheila should be in a loving relationship but it is revealed that Gerald has cheated on Sheila when he never came near her 'last summer'. Their betrothal appears to be based on building business links rather than true love: 'working together - for lower costs and higher prices'. Sheila appears to be more interested in the pretty ring that Gerald gives her than the emotional aspects of their relationship • in choosing to commit suicide by drinking 'strong disinfectant', candidates may argue that Eva/Daisy does not show love for her unborn child, effectively killing it in the process of her own death. Others may argue that her act shows love as she does not want to bring a child into a world of poverty, cruelty and social injustice • Eric belatedly shows love for Eva/Daisy when he steals money to support her and the unborn child. He is distraught when he hears of his mother's part in Eva's/Daisy's death • some candidates may argue that the Inspector shows a kind of love or compassion for Eva/Daisy when he seeks to expose her unfair treatment at the hands of the Birlings and Gerald. They may also consider the strengthening sibling bond between Sheila and Eric. **(AO2)** • Language: Sheila's language is deferential when she is shown the ring, the emphasis being placed on Gerald's choice rather than her own preference: 'Is it the one you wanted me to have' but her attitude and language change after she learns of his deception: '…but this has made a difference' • Language: Sheila comments that Eva/Daisy must have been in love with Gerald and uses the metaphor of him as 'fairy prince' to reflect the almost magical hold he must have had over her as her rescuer and benefactor • Language/Form/Structure: there is dramatic irony in Mrs Birling's insistence that the father of Eva's/Daisy's unborn child must take responsibility before it is revealed that this is, in fact, her beloved son, Eric: 'I don't believe it. I *won't* believe it…' • Structure: the play opens on the Birlings' celebration of Sheila's and Gerald's engagement but the atmosphere is far from loving, instead focused on empire-building and self-satisfaction.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content

4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made** **(AO1)** • both Arthur Birling and Gerald Croft are wealthy, successful men. Birling owns and runs a successful factory, while Gerald is the son of Lord and Lady Croft who run a profitable business, Crofts Limited, which is 'both older and bigger than Birling and Company'. Birling considers Gerald's engagement to Sheila a clever business move • Gerald stands to inherit not only his father's business but also his title, Lord Croft. Gerald's wealth comes from family, unlike Birling, whose money is self-made. He refers to his father's approval of the match with Sheila Birling, bringing the businesses closer together: 'And I think my father would agree to that, too'. Birling considers his daughter fortunate to be engaged to Gerald • Gerald is described as 'an attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young man-about-town'. While Birling prefers cigars, Gerald chooses to smoke a cigarette, which suggests that he is more modern in his tastes. Unlike Birling, Gerald has no need to impress. Birling, even though he has money, yearns for the kind of status enjoyed by Gerald and his family. He speaks in confidence to Gerald about his view that Lady Croft may look down on Sheila as a match and boasts: 'there's a fair chance that I might find my way into the next Honours List' • Gerald and Birling both play a part in Eva's/Daisy's downfall. Birling uses his power as a factory owner to have her sacked for having the temerity to lead the strike. Gerald appears on the face of it to be kinder in his treatment of her, saving her from the clutches of the lecherous Alderman Meggarty, at the bar of the Palace Variety Theatre. Gerald uses his wealth and contacts to set Eva/Daisy up in a flat where she becomes his mistress. Ultimately, he ends the affair in a kind, but impersonal, way • both Gerald and Birling are much more concerned with the effect of Eva's/Daisy's death on their own lives than they are of the human tragedy that has befallen her. **(AO2)** • Language: Birling and Gerald talk the same kind of language. Birling sees a 'time when Crofts and Birlings are no longer competing but are working together – for lower costs and higher prices' • Language: Gerald uses a common euphemism to describe the setting of the bar at the theatre: 'favourite haunt of women of the town'. This leads the audience to wonder why he was there in the first place • Language/Form: Birling's home is that of a '*prosperous manufacturer*'. The trappings of his wealth are described in the very detailed opening stage directions with various items of silver on the sideboard and a decanter of port • Language/Structure: It is Gerald who goes out into the street and finds out from a policeman that Inspector Goole is not a real officer. He says: 'We've been had'. He plays a key role in the mystery element of the play.

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

Question Number	Indicative content
3 *An Inspector Calls*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are likely to consider how Eric Birling and Sheila Birling appear to have learnt lessons by the end of the play. In contrast, they are likely to explore how other characters, including Mr and Mrs Birling, do not appear to have learnt from their actions • Mr and Mrs Birling try to avoid responsibility for their parts in Eva's/Daisy's demise. Mrs Birling denies any involvement and refuses to acknowledge the result of her actions: 'I accept no blame for it at all' • Mrs Birling also believes that everything can go back to normal. She dismisses the events of the evening and does not believe that Eric and Sheila will be influenced by them in the long term: 'They're over-tired. In the morning they'll be as amused as we are' • maintaining status and avoiding scandal are more important to Mr Birling than learning anything from what has happened. When Mr Birling believes that his public reputation is safe, he says: 'the whole thing's different now' • Sheila recognises her poor treatment of Eva/Daisy and regrets her actions. Sheila is horrified at the lack of care and sympathy shown by her parents after hearing of Eva's/Daisy's fate. She says: 'You began to learn something. And you've stopped now' • Gerald appears to learn from his treatment of Eva/Daisy. However, towards the end of the play, he still expects Sheila to accept the engagement ring despite his affair with Eva/Daisy. Gerald expects things to be able to go back to normal immediately, suggesting he just wants to forget what has happened • Eric admits his part in Eva's downfall and understands the role his family has played. He says: 'It's still the same rotten story whether it's been told to a police inspector or to somebody else' • Inspector Goole tries to teach the Birlings and the audience a lesson. Towards the end of the play, Inspector Goole's warning speech suggests an apocalyptic future for humanity if his lessons are not heeded: 'We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish'. **(AO2)** • Language/Structure: Mrs Birling is only open to learning about what others have done and is not willing to learn about herself. When she finds out about Joe Meggarty's behaviour, she uses a declarative sentence: 'I must say, we are learning something tonight' • Language/Structure: Gerald's complacent attitude to finding out that the Inspector is not real shows that he does not take time to reflect and learn from the events of the evening. The simple sentence 'Everything's all right now' shows how Gerald expects Sheila to take the ring back without question • Form: Mr Birling belittles Sheila for professing to have learnt something from the evening. The stage directions show that Mr Birling does not take Sheila seriously when she says that the events of the evening have changed her. He replies '*Amused*' by what Sheila has said

	• Structure: Sheila and Eric are presented as a contrast to their parents who are set in their ways and immovable. They reverse roles by the end of the play with Sheila and Eric taking responsibility and assuming authority.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between Mr Arthur Birling and Eric Birling is presented as distant. Mr Birling sees Eric as immature and he dismisses his son's opinions. Eric is not able to confide in his father about his problems • when Eric is revealed as a heavy drinker, on the surface Mr Birling appears surprised and he does not want to accept the truth • Eric interrupts, questions and contradicts his father: 'Why shouldn't they try for higher wages? We try for the highest possible prices'. Mr Birling is irritated by his son's behaviour • Mr Birling is quick to express his lack of confidence in Eric's capabilities and appears to favour Gerald over his own son • as the play progresses, Eric becomes more confident in standing up to his father: *'(As Birling tries to interrupt.)* I don't care, let him know' • Eric is not able to turn to his father when he is in need. Mr Birling does not understand why Eric stole money from him instead of asking him for help: 'Why didn't you come to me when you found yourself in this mess?' • at the end of the play, Mr Birling does not understand Eric's insistence that there is something to be learnt from the events of the evening. Mr Birling is just relieved that a public scandal has been avoided. **(AO2)** • Language/Form: the stage directions depict how furious Mr Birling is with Eric for the damage the scandal could do to his social standing: *'(angrily to Eric)* You're the one I blame for this'. Mr Birling does not seek to console Eric but is instead motivated by his desire to maintain his reputation • Form/Structure: at the start of the play, the stage directions describe Eric as out of place and socially awkward at the family celebration: *'not quite at ease, half shy, half assertive'.* In contrast, Mr Birling is confident and self-assured • Form/Structure: at the end of the play, Eric becomes more certain in his own beliefs. The stage directions reveal Eric '*shouting*' at his parents to show how he disapproves of their lack of acceptance of their role in what happened to Eva/Daisy • Structure: at the end of the play, Eric emphasises how he abhors his father for not taking responsibility for his role in Eva's/Daisy's death: 'But don't forget that I'm ashamed of you as well' • 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'.

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

Question Number	Indicative content
3 *An Inspector Calls*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the younger generation is more open to change than the older generation. Candidates are most likely to write about the presentation of Eric and Sheila as members of the younger generation, who are more receptive to the concepts of social justice and responsibility. Candidates might also write about Gerald as part of the younger generation • at the start of the play, Eric and Sheila are presented as immature with materialistic values, such as the way Sheila spends an inordinate amount of time admiring her engagement ring. They are easily influenced by others. However, their attitudes change as the play progresses and they become more independent in their views • in contrast to the younger generation, Mr and Mrs Birling are portrayed as pompous and self-assured. Early in the play, Mr Birling lectures the younger generation: 'Now you three young people, just listen to this' • Eric is honest and admits his faults: 'the fact remains that I did what I did' • after Sheila first realises what she has done, she proclaims 'I'm desperately sorry'. Even after the Inspector is revealed to be a possible fraud, Sheila continues to feel remorse for her actions: 'Everything we said happened really had happened' • Sheila is horrified at the lack of care and sympathy shown by her parents after learning of Eva's/Daisy's fate. She says: 'You began to learn something. And you've stopped now … it frightens me the way you talk, and I can't listen to any more of it' • Gerald's treatment of Eva/Daisy, when he rescued her from the hands of Joe Meggarty, showed some hope that he was not just going to follow in the footsteps of the older generation's treatment of the lower classes. However, he moved on without a second thought when it suited him and, ultimately, is more interested in proving that the Inspector is not real, rather than caring about what has happened to Eva/Daisy. Gerald has not learnt from the events of the evening, unless Sheila's refusal to take back his ring makes the point • Sheila and Eric represent hope for the future as they are touched by the Inspector's message of social responsibility. Sheila becomes the Inspector's advocate and shares his role as Priestley's mouthpiece: 'I remember what he said, how he looked, and what he made me feel. "Fire and blood and anguish!" And it frightens me the way you talk'. **(AO2)** • Language: when Mrs Birling tells Eric that she is ashamed of him, Eric mirrors her language with the words: 'But don't forget I'm ashamed of you as well – yes, both of you' • Language/Structure: Eric's fear of the future foreshadows the terrible loss of life suffered by his generation in the First World War. He challenges Mr Birling's view, saying, 'What about war?' but is silenced by him

	• Structure: towards the end of the play, Mr Birling is still not taking the situation seriously. He belittles the younger generation: 'Now look at the pair of them - the famous younger generation who know it all. And they can't even take a joke-' • Form/Structure: Sheila and Eric are presented as a contrast to the older generation who are set in their ways and immovable. The parents and children reverse roles by the end of the play with Sheila and Eric taking responsibility and assuming authority. Sheila says: 'Between us we drove that girl to commit suicide'.

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	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
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Question Number	Indicative content
4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of selfishness is central to the play. At some point in the play, every member of the Birling family acts in a selfish manner. Mr Arthur Birling seeks 'lower costs and higher prices'. He is a capitalist, solely motivated by making money • Mr Birling uses his daughter's engagement to try and make more profit. He sees Sheila's marriage to Gerald as a way of building his own business: 'perhaps we may look forward to a time when Crofts and Birlings are no longer competing' • at the start of the play, Eric acts out of a sense of entitlement. Eric acts selfishly because he is used to getting what he wants. He implies he used force when he got Eva/Daisy pregnant: 'I was in a state where a chap easily turns nasty' • Sheila acts selfishly when she gets Eva/Daisy sacked. Sheila is jealous of how Eva/Daisy looks better than she would in the dress. She has no regard for the impact of her decision on Eva/Daisy and just wants to be able to enjoy shopping at Milwards • Gerald is selfish both in his treatment of Eva/Daisy and his behaviour when he thinks that the Inspector is a hoax. He expects Sheila to disregard what he has done and to continue with their engagement • in her work on the Brumley Women's Charity Organisation, Mrs Sybil Birling refuses to offer money and help to Eva/Daisy. Within the capitalist society, wealth is concentrated at the top of the social hierarchy. Mrs Birling's unwillingness to help Eva/Daisy reflects the fear of the upper classes that they might lose a grip on their power and control if they share wealth with the lower classes. **(AO2)** • Language: the Inspector uses an extended metaphor to convey the extent of the exploitation of working-class people by selfish capitalists: 'there are millions and millions of Eva Smiths and John Smiths' • Language: Mr Birling's simile shows how he is greedy and accepts no responsibility for the working classes: 'you'd think everybody has to look after everybody else, as if we were all mixed up like bees in a hive' • Form: the omniscient Inspector is used as a way of conveying Priestley's views on the selfish upper classes who refuse to accept social responsibility • Form: pink lighting is used in the opening scene to symbolise that the Birlings are content with their lives and the way in which they act. When the Inspector arrives, there is a '*harder, brighter*' light. This shows that the Birlings' selfish acts are being put under the spotlight • Structure: the Inspector uses short sentences to show how he thinks it is socially irresponsible to be selfish and greedy, summing up the message of the play: 'It's better to ask for the earth than to take it'.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
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Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • it is important to Mr Birling in the play to maintain a good reputation. Others, particularly Mrs Birling and Gerald, are also anxious to keep up their standing in society • from the start of the play, Mr Birling is eager to impress Gerald. He points out that the port is 'the same port your father gets'. He also speaks confidently about his future prospects: 'there's a fair chance that I might find my way into the next Honours List'. He is very much aware of the Crofts' superior position in society • Mrs Birling is concerned about keeping up appearances and maintaining etiquette. As Mr Birling's social superior, she reprimands him for paying compliments to the cook: '*(reproachfully)* Arthur, you're not supposed to say such things' • when Mr Birling thinks there is a possibility that he will be implicated publicly in Eva's/Daisy's suicide, he tries to use money to find his way out of the situation. Mr Birling is more concerned with maintaining a good reputation and avoiding a public scandal than the tragedy that has befallen Eva/Daisy • Mrs Birling tries to avoid responsibility for her part in Eva's/Daisy's demise and denies any involvement: 'I accept no blame for it at all' • the façade of Gerald's and Sheila's engagement could be seen as an attempt by Gerald to maintain a good public reputation, acting as a distraction in order to avoid the possible scandal of an affair. Even Sheila's father uses Gerald's and Sheila's engagement as a way of building business links to enhance his public standing: 'working together - for lower costs and higher prices' • when Gerald exposes the Inspector as an impostor, he acts to protect his own interests. He is relieved that his behaviour will not be disclosed: 'no proof it was the same girl'. **(AO2)** • Language: Mr Birling uses repetition to emphasise his desire to protect his reputation through offering exorbitant amounts of money to ensure his name is kept out of any public scandal: 'Look, Inspector - I'd give thousands – yes, thousands' • Language: Gerald speaks openly about Joe Meggarty's behaviour, using derogatory terms: 'He's a notorious womanizer as well as being one of the worst sots and rogues in Brumley'. Mrs Birling is shocked that someone of such standing in society would act in such a way

	• Language: Mrs Birling's forthright language, when addressing the Inspector, shows her confidence in challenging the Inspector directly and her dogged determination to maintain her good standing within society: 'You have no power to make me change my mind' • Form: Priestley's message of social responsibility is accentuated by Mr Birling's selfish acts to preserve his reputation and standing in society without any regard for Eva's/Daisy's fate • Structure: the ambiguous ending leaves the audience to decide whether or not the family will start to consider how their actions impact on others and not just pursue their own self-interests to strengthen their image in society.

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

Question number	**Indicative content**

4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Inspector Goole is presented as a timeless and classless character who serves the dramatic purpose of trying to teach the Birlings and the audience a lesson • the omniscient Inspector Goole appears to know in great detail the events surrounding Eva's/Daisy's life and death as well as the Birlings' and Gerald's involvement in Eva's/Daisy's downfall • the Inspector is described as having a mysterious demeanour: 'peculiar', 'suspicious'. Mrs Birling comments on his 'extraordinary' manner. Upon the Inspector's arrival at the Birlings' house, the stage directions state how he '*creates at once an impression of massiveness*' • the Inspector is presented as having a direct approach to questioning, taking the form of 'one line of enquiry at a time', masterfully uncovering secrets from each of the characters and revealing cracks in the family relationships • Inspector Goole is presented with the gravity of a police officer, but he seems to know much more than a real policeman investigating a crime. Reflecting on the events of the evening, Sheila claims: 'He never seemed like an ordinary Police Inspector' • at the end of the play, the audience realises that the Inspector knows the future: 'I'm waiting… To do my duty' • Inspector Goole warns of the apocalyptic future for humanity if his lessons are not heeded: 'We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish'. Even in his final speech, the Inspector tries to make the Birlings and Gerald aware of their responsibilities and he attempts to activate their consciences • Sheila and Eric are touched by the Inspector's message of social responsibility and represent hope for the future. Once the Inspector has left, Sheila takes on the role of his advocate and Priestley's mouthpiece: 'I remember what he said, how he looked, and what he made me feel. "Fire and blood and anguish!" And it frightens me the way you talk'. **(AO2)** • Language: the name 'Goole' bears a resemblance to the word 'ghoul', suggesting that perhaps the Inspector has supernatural powers • Language: Inspector Goole emphasises the collective responsibility of all in society to ensure social justice through the use of the first-person plural: 'We are members of one body'

	• Language/Structure: at the end of the play, the Inspector's didactic warning has the tone of a sermon. The imagery of hell conveys its gravity: 'fire and blood and anguish' • Form: in this form of morality play, the Inspector acts as Priestley's mouthpiece, highlighting Priestley's views on social justice and collective responsibility • Structure: the title of the play, *An Inspector Calls*, is significant in that it focuses on the idea of the Inspector calling on the family and his central role in the play.

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

Question number	**Indicative content**

Question Number	Indicative content
3 *An Inspector Calls*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • at the start of the play, Mrs Birling is described as a '*rather cold woman*'. In contrast, her daughter, Sheila, is '*very pleased with life and rather excited*'. From the outset, the characters are shown to be different • Mrs Birling is straight-laced and primarily concerned with maintaining her standing in society. She reprimands her husband, Mr Birling, for paying compliments to the cook: '*(reproachfully)* Arthur, you're not supposed to say such things'. Sheila is more frivolous using words such as 'squiffy' of which her mother openly disapproves • initially Sheila is blind to the idea of bearing any responsibility: 'You talk as if we were responsible'. At this point in the play, her behaviour mirrors that of her mother • Mrs Birling appears to be out of touch with how others have to live. She is quick to judge and makes snobbish comments about Eva/Daisy: 'a girl of that sort'. Sheila shows empathy for Eva's/Daisy's position: 'But these girls aren't cheap labour - they're people'. However, Sheila is shown to have double standards as she condemns the way her father treated Eva/Daisy, yet it was only shortly afterwards that Sheila had Eva/Daisy sacked from her next job at Milwards • during the Inspector's questioning, Mrs Birling appears to exacerbate the situation: 'he ought to be dealt with very severely'. In direct contrast, Sheila recognises the Inspector's skill in manipulating each member of the family to obtain answers and she co-operates fully with the Inspector: 'No, he's giving us the rope - so that we'll hang ourselves' • indeed, later in the play, Sheila takes on the role of the Inspector, questioning her mother and contradicting her • at the end of the play, Mrs Birling is untouched by the Inspector's questioning and remains resolute in her refusal to take any responsibility at all for Eva's/Daisy's tragic fate: 'I accept no blame for it at all'. Sheila matures and learns from the events of the evening, fully accepting her contribution to Eva's/Daisy's fate. **(AO2)** • Language: Mrs Birling adopts a condescending tone when reprimanding Sheila's use of what she perceives to be unladylike language: 'What an expression, Sheila! Really, the things you girls pick up these days!' • Language: following Mr Birling's announcement that the Inspector is not a real policeman, the irony in Sheila's speech, 'I suppose we're all nice people now' contrasts with her mother's relief. Unlike her mother, Sheila continues to recognise the moral consequences of her actions • Language/Structure: the imperatives in Mrs Birling's speech are an attempt to assert authority over the Inspector, to try to deflect any potential blame away from her: 'Go and look for the father of the child. It's his responsibility'. Mrs Birling is resolute in her denial of responsibility. In contrast, Sheila quickly reveals her full role in Eva's/Daisy's downfall: 'I went to the manager and told him this girl had been very impertinent – and – and –'. The dashes in her speech show how she wants to be open and honest by providing as much detail as possible in full co-operation with the investigation • Form: Priestley's message of social responsibility is accentuated by the contrast in attitudes of Sheila and Mrs Birling • Form/Structure: the stage directions highlight how Mrs Birling becomes '*distressed*' and '*alarmed*', in fear of her reputation being ruined. In contrast, Sheila becomes '*distressed*' when she realises the devastating impact her actions have had on Eva/Daisy.

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

Question Number	Indicative content
4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the discovery of the truth is vital for the audience to see each character's contribution to the tragic demise of Eva/Daisy in the play. It also highlights the differing attitudes to accepting responsibility • the Inspector arrives at the Birlings' house in pursuit of the truth. His questioning takes the form of 'one line of enquiry at a time', masterfully uncovering the truth from each of the characters in turn • Mr Birling is first to admit the truth of his sacking of Eva/Daisy. At this point in the play, Mr Birling appears almost proud of his actions: 'The girl had been causing trouble in the works. I was quite justified'. Later in the play, Mr Birling desperately seeks to hide the truth to avoid public scandal: 'I'd give thousands' • Sheila is quick to reveal the truth: 'I went to the manager and told him the girl was very impertinent'. Sheila's approach is in direct contrast with that of her mother, who initially refuses to admit that she has ever met Eva/Daisy. In response to the Inspector's direct questioning over whether Mrs Birling recognises Eva/Daisy, she replies bluntly: 'No. Why should I?' • Gerald is hypocritical in his incredulity at Sheila's honest revelations: 'All right, Gerald, you needn't look at me like that. At least I'm trying to tell the truth' • when Eric is questioned by the Inspector, it is revealed that he acted dishonestly in stealing money from his father's business, unable to tell his father the truth about Eva's/Daisy's pregnancy. After his interrogation 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' • Eva/Daisy did not tell the truth when she went to the Brumley Women's Committee for help. She acted out of desperation to ensure her and her unborn baby's survival • when Gerald discovers that the Inspector is not a real Inspector it changes everything for him. His priority, just like Mr and Mrs Birling, but unlike Sheila and Eric, is to keep the truth hidden to avoid any public scandal. **(AO2)** • Language: Mr Birling uses the truth, perhaps in an exaggerated manner, in order to impress Gerald: 'I gather there's a very good chance of a knighthood' • Language/Form: the description of the Birlings' home, with its extravagance and luxury, masks the reality of their family life: '*substantial and heavily comfortable, but not cosy and homelike*' • Language/Structure: the Inspector uses matter-of-fact language to tell the Birlings the truth of Eva's/Daisy' fate: 'A girl died tonight. A pretty, lively sort of girl, who never did anybody any harm. But she died in misery and agony – hating life'. The dramatic pauses help to emphasise Eva's/Daisy's tragic fate • 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' • Form: the primary role of the Inspector throughout the play is to uncover the truth.

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

Number	
3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the nature of the relationship between Sheila Birling and Gerald Croft is gradually revealed to the audience as the play progresses • Sheila is initially described as '*a pretty girl in her early twenties, very pleased with life and rather excited*'. Her fiancé, Gerald, is the son of Lord and Lady Croft, and he is Sheila's social superior. Gerald is described as '*An attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young man-about-town*' • the play is set on the evening of the announcement of Gerald and Sheila's engagement. Despite being the time of the couple's celebration, the conversation is dominated by Sheila's boastful father, Mr Birling, obviously trying to impress Gerald. The relationship is initially presented as a business transaction rather than one founded on love and affection • Gerald chooses to make an ordinarily private moment a public event by presenting the engagement ring to Sheila in front of her family. Sheila's response is suggestive of her subservience to Gerald: 'Is this the one you wanted me to have?' Sheila appears to lack opinions and ideas of her own • nevertheless there is tension between Sheila and Gerald, albeit light-hearted in tone, evident in the early stages of the play. When speaking of their engagement and how long it has taken to happen, Gerald jokes: 'I've been trying long enough, haven't I?' • Gerald admits to his relationship with Eva/Daisy under questioning from the Inspector. Sheila is upset by the revelations of Gerald's involvement with Eva/Daisy. Her tone becomes sarcastic and undermining, for example when she refers to Gerald as 'the hero' of the Inspector's account. She later mocks him by referring to him as 'the wonderful Fairy Prince'. Arguably, these points may reflect how she put Gerald on a pedestal before she found out about his secret relationship with Eva/Daisy • Sheila matures as a result of learning of Eva's/Daisy's treatment and tragic demise. Not only does Sheila honestly and frankly confess her own involvement in Eva's/Daisy's taking her own life, she admires Gerald's honesty despite his infidelity, thus leaving hope for Sheila and Gerald's relationship in the future • by the end of the play, Sheila fully accepts her responsibility, and is even seen to take on the role of the Inspector when he leaves the Birlings' house. Even though Gerald does not change as Sheila does, in fact even after the Inspector has left he continues to question the Inspector's veracity, there is hope for the relationship as Sheila states: 'I rather respect you more than I've ever done before'. The trust in their relationship has been broken but Sheila realises that they can 'start all over again, getting to know each other'.

	(AO2) • Language: despite the apparent questionable business motive for the marriage, Gerald is shown to be humble: 'hope I can make you as happy as you deserve to be'. There are undertones in Gerald's speech that suggest he does care for Sheila • Language: Gerald appears patronising when he tries to protect Sheila from anything 'unpleasant' when the Inspector starts his interrogation • Form: Sheila kisses Gerald '*hastily*' when he gives her the engagement ring. Sheila's affection towards Gerald initially appears to be rooted in materialistic gain • Structure: there are signs early on in the play of cracks in the relationship between Sheila and Gerald. Sheila alludes to 'last summer' when Gerald 'never came near' her, foreshadowing the revelation later in the play that Gerald had been seeing Eva/Daisy • Structure: Sheila's handing back of her engagement ring to Gerald marks the transformation in their relationship. Sheila realises that she knows little of Gerald's character or personality and she wants to start over again.

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

Question Number	Indicative content
4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • *An Inspector Calls* can be seen to serve as a warning about the pitfalls of wealth and the quest for financial reward. The play centres on the Inspector's visit to the Birlings' house in which he seeks to expose the failings of the wealthy Birling/Croft families • the description of the Birlings' ostentatious family dining room, including the heavy furniture, cut glass and opulent surroundings, imply privilege and luxury • Arthur Birling is very proud of the fact that he is a self-made man of business. He shows the confidence of a successful manufacturer in his lengthy speeches and pontificating on subjects ranging from the likelihood of war to the 'unsinkable' Titanic. Money brings confidence to him but this proves dangerous as the irony of Priestley's drama confirms. Wealth blinds Mr Birling to the realities on the horizon and, when he is faced with the prospects of a public scandal, he attempts to use his wealth to buy the Inspector's silence: 'Look, Inspector – I'd give thousands' • Sheila has been spoilt by the wealth of her family and is portrayed as an immature girl at the start of the play, sheltered by her parents' money. She does not work and her hobby is shopping. She uses her wealth and position as a form of power to have Eva sacked from Milwards for a minor transgression. She is materialistic in her attitudes to appearance and possessions, and most excited at the ring that Gerald has bought for her: 'Is it the one you wanted me to have?' • Gerald comes from a family of wealth and aristocratic position – his mother and father are Lord and Lady Croft – and Gerald possesses the relaxed self-confidence of a privileged young man who has never had to struggle or go without. He could put Eva/Daisy up in a friend's flat because of his connections but could not grasp the gravity of her situation of poverty, so far was it removed from his own experience. Gerald initially uses his money to help Eva/Daisy but he does not understand the significance of his generosity to her life when he removes his support • Eric has been damaged by his family's wealth. The effect of his lavish upbringing is that he has turned to alcohol as a means of fulfilment and, like Gerald, has no understanding of what it is to be without money. Eric is naively ignorant when defending the workers, failing to understand that his comfortable life relies on their low wages. When he is driven to steal from his father's business to support Eva/Daisy after she becomes pregnant with his baby, it is Eva/Daisy whose moral values will not permit her to accept this help. Priestley implies in his play that great financial wealth can lead to moral destitution. **(AO2)** • Language: Mr Birling's hyperbolic language implies that his workers are unreasonably asking for far too much pay: 'If you don't come down sharply on some of these people, they'd soon be asking for the earth'. Mr Birling's attitude suggests only the privileged should be wealthy. The lower classes, the nameless 'these people', should stay just that. The irony of Mr Birling's own climbing of the social ladder is unlikely to be lost on the audience

	• Language: as part of her role on the committee for the Brumley Women's Charity Organisation, Mrs Birling refuses to provide financial help to Eva/Daisy. It is ironic that Mrs Birling cannot believe that a girl 'of that class' could have 'scruples', as if these are a quality exclusive to the upper classes • Language/Structure: the dramatic irony of Birling's reference to the Titanic as 'unsinkable, absolutely unsinkable' is also poignant in that the Titanic was an icon of brash wealth and the dangerous, misleading power of money • Form: the Inspector is set apart from material considerations, making him an effective character to expose the failings of the rich and the unfairness of capitalism • Form/Structure: the context of an engagement party, with such grandeur, implies the privilege and luxury bought by money. The marriage between Gerald and Sheila is, at least partially, one driven by business interests and financial gain.

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

3		• The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
3 *An Inspector Calls*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of blame is important as the play revolves around the question of who is responsible for the tragic death of Eva Smith/Daisy Renton. The Inspector's arrival at the Birlings' house marks the start of the quest for the truth • Mr Birling sacked Eva/Daisy because she was one of the ringleaders of a strike at his works. He is of the view that people are responsible for their own lives and believes it is petty to try to blame others for low points in life: 'If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward, wouldn't it?' • the Inspector has a powerful impact on Sheila. Sheila accepts blame for her role in the tragedy in having Eva/Daisy sacked from Milwards and wants others to do the same. The Inspector states: 'Miss Birling has just been made to understand what she did to this girl. She feels responsible. And if she leaves us now, and doesn't hear any more, then she'll feel she's entirely to blame, she'll be alone with her responsibility' • Gerald is unwilling to admit his part in Eva's/Daisy's death. He finally admits he knew Eva/Daisy but he tries to mitigate his blame in her later situation by saying how Eva/Daisy was 'intensely grateful' for his rescuing her from Alderman Meggarty. Gerald is keen to protect his own interests and he does this by exposing the Inspector as an imposter. He also declares that there is 'no proof it was the same girl' • Mrs Birling solely blames the father of Eva's/Daisy's unborn baby for the tragic events. She is unable to see how she could possibly be to blame despite the fact she ensured that her charity committee turned down Eva's/Daisy's plea for help: 'I accept no blame for it at all' • when questioned by the Inspector, Eric confesses that he was the father of Eva's/Daisy's unborn child. Eric is appalled by the fact that his mother was unwilling to help Eva/Daisy and he blames her for the deaths of both Eva/Daisy and his unborn baby. Unlike the older generation, Eric whole-heartedly accepts his family are to blame for the devastating downfall of Eva/Daisy: 'It doesn't alter the fact that we all helped to kill her' • the Inspector gives a stark, apocalyptic warning of 'fire and blood and anguish' if people do not start to take responsibility for their actions, by accepting blame and recognising that their actions can impact on others: 'We are members of one body. We are responsible for each other'. **(AO2)** • Language: Sheila fully accepts her actions contributed to the demise of Eva/Daisy: 'I know I'm to blame – and I'm desperately sorry'. The adverb highlights her remorse • Language/Form: Mrs Birling demands the Inspector does his 'duty' and finds the unborn child's father, whom she describes as a 'drunken young idler'. The dramatic irony of Mrs Birling persistently placing blame on the father builds suspense before she realises that the father is her own son, and the child her grandchild • Form: the Inspector's primary role in the play is to highlight the theme of blame and how responsibility is shared for the death of Eva/Daisy: 'But each of you helped to kill her. Remember that' • Structure: there is a division between those who realise their actions are to blame and those who do not, with Gerald's response bridging the gap. To a certain extent, this division reflects the division between the generations • Structure: Eric re-enters the scene just as the audience realises that he is the father of Eva's/Daisy's unborn baby. This serves to indicate his blameworthiness.

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

Question Number	Indicative content
4 *An Inspector Calls*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates may choose to agree or disagree, wholly or in part, with the view that Eric Birling and Gerald Croft are shown to be very different characters. By the end of the play, Eric fully accepts responsibility for his part in Eva Smith's/Daisy Renton's death, whilst Gerald continues to focus on the avoidance of any public scandal • Eric is said to be '*in his early twenties, not quite at ease, half shy, half assertive*'. Gerald is described as an '*attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young man-about-town*' • Gerald agrees with Mr Birling's actions in sacking Eva/Daisy, showing a similar mindset: 'You couldn't have done anything else'. In direct contrast, Eric shows sympathy for Eva's/Daisy's position: 'Why shouldn't they try for higher wages? We try for the highest possible prices' • Mr Birling clearly shows his approval of Gerald: 'you're just the kind of son-in-law I've always wanted'. He is much warmer to Gerald than he is to his own son • both Gerald and Eric exploit Eva/Daisy; their behaviour towards her reinforces the idea that women of Eva's/Daisy's class could be used by the wealthy and then discarded • Gerald appears to pay off Eva/Daisy without a second thought: 'I insisted on Daisy moving into these rooms and I made her take some money'. In contrast, when Eric discovers that Eva/Daisy is pregnant, he appears to have acted chivalrously as it is implied that he proposed to Eva/Daisy, despite knowing how horrified his parents would be. However, Eva/Daisy rejects his proposal • Mr and Mrs Birling accept Gerald's affair as part of life, yet are unforgiving when they discover that Eric has stolen money from the family business and that he is the father of Eva's/Daisy's unborn baby • Eric and Gerald have different attitudes towards accepting responsibility for their part in Eva's/Daisy's tragic demise. Though Gerald acknowledges that his behaviour was unacceptable, he appears to be more concerned with how he is 'almost certain' that the Inspector 'wasn't a police officer' and therefore he will not have to face the consequences of his actions. In contrast, Eric remains remorseful, solely focused on the tragedy faced by Eva/Daisy. **(AO2)** • Language: both Eric and Gerald are shown to view women as objects to be exploited. Eric shows an aggressive entitlement to Eva/Daisy when he 'threatened' her so that she will let him into her flat. Gerald describes Eva/Daisy in a superficial way, focusing on her being 'young and pretty' and he is generous to her, flattered to be her 'wonderful Fairy Prince', but ends the relationship without second thoughts when it suits him • Language/Form: Eric appears distressed, as is evident in the stage directions and the dashes in his speech, showing how he is quick to accept what he and his family have done to Eva/Daisy: (*shouting*) 'And I say the girl's dead and we all helped to kill her – and that's what matters –'. In contrast, Gerald looks to find excuses to conceal any

	possible blame: 'We've no proof it was the same photograph and therefore no proof it was the same girl' • Structure: Gerald provides a strong contrast to Eric throughout the play. Although Eric is his son, Mr Birling shows more admiration and respect for Gerald, who is from a higher social class. Mr Birling quickly dismisses Eric and derides his opinions: 'You've a lot to learn yet' • Structure: Gerald acts as a bridge between the two generations. Whilst Eric accepts responsibility, Gerald tends to side with the older generation who are too set in their ways to be changed by the events of the evening.

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

3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the title of the play, *An Inspector Calls*, is suggestive of a murder mystery. There is a certain expectation with this genre but the play is not typical. There is no murder and no body, but Priestley uses the 'whodunit' convention as the Inspector gradually uncovers the circumstances leading to Eva's/Daisy's death • the fact that the Inspector is not named in the title suggests that the play is universal in its themes and ideas. The messages of the play are applicable to all: 'We don't live alone. We are members of one body. We are responsible for one another' • the Inspector of the title calls on the Birling family in their dining room. This is significant as it is a room that universally reflects the style of living of the middle classes, thus suggesting that people of those classes more generally, and not just the Birlings, are being inspected • the Inspector and his revelations about the Birling family's involvement in Eva's/Daisy's demise are at the heart of the play. Before the Inspector's arrival, the Birlings are jubilant as they celebrate Gerald Croft's and Sheila Birling's engagement, and Mr Birling delivers optimistic speeches about the future. The course of events is changed completely by the Inspector's arrival. He announces the suicide of Eva Smith and starts to investigate Mr Birling and the other characters • Inspector Goole warns of the apocalyptic future for humanity if his lessons are not heeded: 'We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish'. Even in his final speech, the Inspector tries to make the Birlings and Gerald aware of their responsibilities. This is a warning applicable to society at large, emphasising the Inspector's role more generally as a mouthpiece for Priestley • the revelation that there is no Inspector Goole on the Brumley police force, and the last dramatic phone call, propels the sense of drama and mystery in the play. The question of the Inspector's true identity, even his name sounds like ghoul, adds to the supernatural element of the play. The audience questions how the Inspector knows of the 'fire and blood and anguish' to come in the form of two World Wars • by the end of the play, both Sheila and Eric are touched by the Inspector's message of social responsibility and they represent hope for the future. Once the Inspector has left, Sheila takes on the role of his advocate and Priestley's mouthpiece: 'I remember what he said, how he looked, and what he made me feel. Fire and blood and anguish. And it frightens me the way you talk'. The role of the Inspector, as featured in the title, seemingly empowers some other characters in the play to think in the same way.

	(AO2) • Language: the indefinite article, '*An*', in the title suggests that the Inspector could be any Inspector. This, together with his name Goole (ghoul), contributes to the Inspector's mysterious presentation and purpose • Language: the use of the present tense in the title, '*Calls*', suggests immediacy in the events of the play. Time is an important theme and there is a sense of action happening in the title • Form: the title establishes the Inspector as the protagonist of the play. Upon the Inspector's arrival at the Birlings' house, the stage directions state he '*creates at once an impression of massiveness*', which reinforces the significance of the Inspector's presence and his key role in establishing the truth in the play • Form: the inspection of the Birling family and Gerald Croft is Priestley's exposé of the lack of social responsibility amongst the middle and upper classes. Inspector Goole's persistent and thorough investigation of the characters is a reflection of the idea that nothing can be hidden behind the facades of wealth and position • Structure: despite the Inspector featuring in the title, he is not present in the entire play. By the end, his role is taken on by both Sheila and Eric; in effect, his personal role in teaching the key messages of social responsibility and the need for change in society at large could be perceived to have become redundant.

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

Question number	Indicative content

4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • many characters in the play evoke sympathy, including Eva Smith/Daisy Renton, Sheila Birling and Eric Birling. It could also, possibly, be argued that sympathy is felt for Mr Birling, Mrs Birling and Gerald Croft because of their apparent closed-mindedness and ignorance to the realities of the world. Candidates are free to choose any one character in the play they sympathise with, provided a justification is given • Eva/Daisy does not appear as a character on stage but is shown to have suffered as a result of the actions of the Birlings and Gerald Croft. The Inspector reveals her tragic demise: she has committed suicide two hours before the play begins • Mr Birling sacks Eva/Daisy from his factory. She moves on to work at Milwards where she is subsequently dismissed at Sheila's whim. Eva/Daisy then finds herself in the clutches of the lascivious 'Old Joe Meggarty' before Gerald saves her and becomes involved with her. When it no longer suits Gerald's situation to keep her as his mistress, she is once again thrown into poverty • after meeting Eric, Eva/Daisy becomes pregnant, leading her to seek help from the completely unsympathetic Mrs Birling and her committee, who refuse to help her. Mrs Birling is resolutely of the opinion that the father of Eva's/Daisy's unborn child should take responsibility • when the Inspector arrives, Sheila is moved by the fate of Eva/Daisy as her story is told. The revelations prompt her to question her own actions and those of her family. Sympathy is felt for Sheila's devastation as she realises the errors of her ways. Nevertheless, Sheila is able to learn from her mistakes. When she discovers the outcome of her complaint to Milwards about Eva/Daisy, she acknowledges that she was unreasonable and is apologetic: 'I'll never, never do it again' • sympathy is felt for Sheila as it becomes clear that she is fighting a losing battle with her parents and Gerald, and she is dismayed at their lack of responsibility and compassion: 'But that's not what I'm talking about. I don't care about that. The point is you don't seem to have learnt anything'. She has also found out about Gerald's affair • Eric is shown to have very little respect in the Birling family. His father, Mr Birling, is dismissive of Eric when he challenges him on his views on war: 'Just let me finish, Eric'. Eric's parents treat him like a child and he is told to 'keep out of this' by his father when Eric states how unfair he thinks his father has been in punishing the workers at his factory who went on strike

	• at the end of the play, Eric appears to understand, and fully accept, his role in Eva's/Daisy's demise. He is seemingly genuinely remorseful for his actions: 'The fact remains that I did what I did' • sympathy could also possibly be felt for either Mr Birling, Mrs Birling or Gerald. They are all, to varying extents, rigid in their beliefs and not able to recognise the need to protect the more vulnerable in society. This in itself could evoke sympathy as they are seemingly unable to see the errors of their ways and, as a result, change for the better. Gerald even expects Sheila to take his ring back, despite his affair with Eva/Daisy having been revealed. Gerald is blinkered to the idea that this might change how Sheila feels about their engagement. **(AO2)** • Language: Eva's/Daisy's desperate situation is described graphically by the Inspector: 'lonely, half-starved, she was feeling desperate' • Language: Sheila's speech shows sympathy and regret when she learns of both her father's sacking of Eva/Daisy and her own part in her dismissal at Milwards: 'And if I could help her now I would' • Language/Structure: by the end of the play, Sheila echoes the Inspector's words, showing how far she has come since the beginning of the play: 'Fire and blood and anguish. And it frightens me the way you talk'. The fact that she struggles to convince her parents and Gerald to come around to her way of thinking, evokes sympathy with the audience • Form: from the outset of the play, Eric is characterised as an outsider to the family, seemingly uncomfortable in the family home. The stage directions describe Eric as: '*half-shy, half-assertive*' and '*not quite at ease*'. Eric is clearly not respected by his family • Form: the plight of Eva/Daisy is representative of many young men and women struggling to survive on a day-to-day level, both at the time the play was set and in the 1940s when it was first performed. As Priestley's mouthpiece, the Inspector conveys how society needs to change to protect vulnerable people.

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

Question number	Indicative content

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

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

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

Question number	Indicative content

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

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

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

Question number	Indicative content

3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mrs Sybil Birling is married to Mr Arthur Birling and is mother to Eric and Sheila. She is presented as a '*cold*' character and she places much importance on her reputation and standing in society • early in the play, Mrs Birling is presented as being overly concerned about keeping up appearances and maintaining etiquette. As Mr Birling's social superior, she reprimands him for paying compliments to the cook: '(*reproachfully*) Arthur, you're not supposed to say such things' • Mrs Birling shows her pleasure at her daughter's engagement to the son of titled parents by her praise of him: 'It's a lovely ring' and 'Well, it came at just the right moment. That was clever of you, Gerald' • Mrs Birling is critical of the behaviour of members of her family when they do not live up to her expectations. When Sheila uses the word 'squiffy', Mrs Birling reprimands her: 'What an expression, Sheila! Really, the things you girls pick up these days!' • Mrs Birling has a strong set of beliefs about people's social status. She has a dismissive resentment of lower-class women, referring to them as girls 'of that class' • as a 'prominent member of the Brumley Women's Charity Organisation', Mrs Birling should be supportive of women such as Eva/Daisy. However, she rejects Eva/Daisy for the trivial reason of her using the Birling name to introduce herself to the charity: 'She was giving herself ridiculous airs'. She deems it 'simply absurd in a girl in her position'. Mrs Birling is presented as morally hypocritical, claiming that she has 'done a great deal of useful work for deserving cases' • when questioned by the Inspector, Mrs Birling is defiant in the face of his revelations. She warns the Inspector: 'You have no power to make me change my mind'. Mrs Birling is affronted by the Inspector's forthright tone: 'I beg your pardon' • Mrs Birling fails to take responsibility for her actions. Instead, she tries to blame someone else, the father of the unborn child, for Eva's/Daisy's situation. Ironically, Mrs Birling states that there should be a 'public confession' from the father, not realising at that point that he is actually her own son, Eric. The fact that Mrs Birling thinks that such a confession should be 'public' is testament to how she only cares about reputation and how people are viewed within society • when it appears that the Inspector is not what he seems to be, Mrs Birling is proud, having been unwavering in her stance: 'I was the only one of you who didn't give in to him'.

	(AO2) • Language: Mrs Birling is unashamed of the prejudice she holds against Eva/Daisy. She is frank in her declaration that Eva's/Daisy's use of the Birling name is 'one of the things that prejudiced me against her' • Language: Mrs Birling's forthright language when addressing the Inspector shows her confidence in challenging him directly: 'You have no power to make me change my mind'. She deems herself to be superior to him • Language: Mrs Birling is a snob and her language reflects this. She is dismissive of Eva/Daisy and feels that it is inappropriate for her to behave in a way that does not conform with her expectations of the working classes: 'claiming elaborate fine feelings and scruples' • Form: the stage directions depict Mrs Birling as unsympathetic: '*a rather cold woman*'. Uncharacteristically, the stage directions mention her '*smiling*' several times during the engagement celebration, showing her snobbish delight • Form/Structure: when Mrs Birling is first introduced, the stage directions are indicative of her status and reputation within society: '*her husband's social superior*'.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content

4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the treatment of the working classes is a prominent theme. The play serves to highlight how the working classes, represented by Eva/Daisy and Edna, are at the mercy of upper-class families, such as the Birlings and the Crofts • working-class Edna is the Birlings' maid. She understands that she must not involve herself in matters beyond the domestic chores in the house. She announces the Inspector's arrival, 'Inspector Goole', and then leaves immediately, '*closing the door after her*' • the Inspector can be seen as a voice for working-class people. He interrogates the Birlings and Gerald Croft over their treatment of Eva/Daisy and, by extension, the working classes in general • Mr Birling sees his employees as nothing more than resources that he wants to exploit. They are 'cheap labour' to him. The Inspector values the rights of employees and refers to the plight of the many people across the country who have to work for a living • the lack of legal protection for workers, and the severe implications of this, is exemplified by the fact that Eva/Daisy was sacked simply for protesting against low pay and asking for a rise: 'we were paying the usual rates and if they didn't like those rates, they could go and work somewhere else' • Eric does speak up in the workers' defence: 'Why shouldn't they try for higher wages? We try for the highest possible prices', apparently unaware of the irony that it is the workers' low wages that enable his comfortable way of life • Eva's/Daisy's subsequent dismissal from Milwards, as a result of Sheila's petty and unfounded complaint, exemplifies the lack of rights held by the working classes • when Sheila learns of Eva's/Daisy's fate, she initially reacts by saying: 'I wish you hadn't told me'. This is indicative of how Sheila would prefer to live in ignorance than face the reality of the plight of those in the working classes • Mrs Birling's charity exists to support working-class women such as Eva/Daisy, but she abuses her position of power, unfairly judging the pregnant woman and refusing her aid because of perceived impertinence. Without welfare support, women in Eva's/ Daisy's position typically relied on the help of charities like Mrs Birling's • the Inspector's direct questioning of the family takes the form of 'one line of enquiry at a time'. He tries to make the Birlings and Gerald aware of their responsibilities to those in less fortunate positions than themselves and he attempts to activate their consciences. He warns of the apocalyptic future for humanity if his lessons are not heeded: 'We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish'.

	(AO2) • Language: Mr Birling uses hyperbole to imply that the workers are asking for too much pay: 'If you don't come down on these people, they'll soon be asking for the earth'. He suggests that working-class people are unreasonable and greedy • Language: Mrs Birling uses the verb 'understand' to indicate the gulf between those in the working classes and the upper classes: 'I don't suppose for a moment that we can understand why the girl committed suicide' • Language: the Inspector tells Mrs Birling: 'You slammed the door in her face'. The 'door' is a metaphor for how the upper classes shut out and reject completely those in the lower classes • Language/Form: the Inspector uses first-person plural to emphasise the communal responsibility of all people for social justice. His words 'We are members of one body ...' drive home Priestley's message that we must all act fairly and responsibly for the good of every member of humanity, regardless of class • Form/Structure: the Inspector is Priestley's mouthpiece throughout the play, through whom he comments on, and condemns, social injustice.

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

Question number	Indicative content

3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • women in the play are divided between Mrs Birling and Sheila, as representatives of the upper classes, and Eva/Daisy and Edna, the maid, as working class • both Eva/Daisy and Edna are shadowy figures within the play; Eva because of her absence from the play's immediate action and Edna because of her very small and servile role. This may reflect the invisibility of working-class women in the society Priestley wrote about • Mrs Birling is an upper-class woman who lives a life of privilege and power. Her marriage to Arthur Birling reflects the social custom of strengthening upper-class heritage with new money. Similarly, the Birling family will link with the Crofts when Sheila and Gerald marry and the two firms unite. Women can be seen as assets and bargaining chips, bartered through marriage • despite Mrs Birling being from a class above her husband, as a woman she is subordinate to him and she adheres to the traditional view of the family where the man is in charge. When the Inspector leaves, she says: 'Now just be quiet so that your father can decide what we ought to do' • Mrs Birling attempts to uphold patriarchal values, telling Sheila: 'When you're married you'll realise that men with important work to do sometimes have to spend nearly all their time and energy on their business' • at the start of the play, Sheila is depicted as a stereotypical upper-class girl, rather immature and naïve, acting in accordance with her parents' wishes: 'I'm sorry, Daddy. Actually I was listening'. As the play progresses, she is seen to stand up for herself and she shows an insightful understanding of the unfolding situation • the play starkly exposes the plight of working-class women such as Edna and Eva/Daisy. Even if married, many lower-class women at the time had to work for a living in the few jobs available to them, such as maid, factory worker or shop assistant • in contrast, it would have been frowned on for women of the class of Mrs Birling and Sheila to take paid work. Mrs Birling has a place on the committee of The Brumley Women's Charity Organisation, but this is more to indulge her own self-importance • women of low class could be subjected to sexual exploitation. Both Gerald and Eric take advantage of Eva's/Daisy's reduced circumstances, albeit in different ways. Ironically, Eva/Daisy has been 'rescued' from the clutches of Alderman Meggarty by Gerald, only to be exploited by him in a less obvious and immediate way. Both Gerald and Eric frequent the 'stalls bar at the Palace', a renowned haunt of 'women of the town'. It is implied that this fate may be Eva's/Daisy's as she becomes more desperate

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

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

Question number	Indicative content

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

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

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

Question number	Indicative content

3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • 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 • 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*' • 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 • 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*' • 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?' • 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' • 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' • 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' • 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' • 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' • 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'.

	(AO2) • 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!' • 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' • 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 • 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' • 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.

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

Question number	Indicative content

4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • 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 • 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 • 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 • 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 • 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 • 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 • 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 • 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 • 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.

	(AO2) • 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*' • 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 • 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 • 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 • 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.

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

Question number	Indicative content

3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • family is shown to be significant in the play. The Birling family name is used by characters as a way of exerting power, gaining status and expanding business opportunities. However, there are cracks in their relationships with each other • for Mr Birling, family is significant as a way of growing his business and he places more importance on this than fostering family relations built on love and trust. The play opens on the family's celebration of the engagement of Sheila and Gerald Croft. Mr Birling comments, on the one hand, that Sheila's engagement to Gerald is 'one of the happiest nights of my life', while immediately afterwards making his true position clear: 'we may look forward to the time when Crofts and Birlings are no longer competing' • Mr Birling considers it his role as the head of the household to provide for his family: 'a man has to mind his own business and look after himself and his own'. He uses this as justification for his capitalist mindset: 'the way some of these cranks talk and write now, you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive – community and all that nonsense' • early in the play, Gerald comments on how the Birlings 'seem to be a nice well-behaved family' and Mr Birling boasts he has a good chance of a knighthood 'so long as we behave ourselves'. However, as the Inspector interrogates the family and Gerald, cracks begin to emerge in this façade. Indeed, the veneer of good family relationships is shown to be just that towards the end of the play. Eric sums up the unsatisfactory family relations with an outburst towards his mother: 'You don't understand anything. You never did. You never even tried', and towards his father: 'Because you're not the kind of father a chap could go to when he's in trouble – that's why' • maintaining the reputation of the family is the most significant concern of Mr and Mrs Birling following the Inspector's questions. Mr Birling tells the Inspector how he would 'give thousands – yes thousands' to cover up what has happened • significantly, family members use their family name as a way of exerting power over those in the working classes. Sheila admits how she used the 'power' she 'had, as a daughter of a good customer and also of a man well known in the town' to get Eva/Daisy fired from Milwards. When Eva/Daisy goes to the Brumley Women's Charity Organisation for help, Mrs Birling turns her away for 'impertinently' making use of the Birling name, 'having no claim' to it, and she adds how it is the father's responsibility to look after Eva/Daisy and the unborn child

	• the clear hierarchy within the Birling family evident at the start of the play is destroyed as the play progresses. Initially, Mr and Mrs Birling assert their authority over Sheila and Eric and treat them like children, even though they are in their twenties. When Eric tries to speak during one of Mr Birling's lengthy speeches early in the play, his father tells him: 'Just let me finish, Eric. You've a lot to learn yet'. Mr Birling also checks to make sure Sheila is listening to him, as a parent would do to a child, and Sheila responds by saying: 'I'm sorry, daddy'. However, by the end of the play, the roles have reversed. Eric tells his mother: 'I'm ashamed of you' and Sheila tells her father: 'you don't seem to have learnt anything' • as a contrast, it could be argued that the need to protect her family was a significant factor in Eva's/Daisy's decision to take her own life by drinking 'strong disinfectant'. Although some might argue that Eva/Daisy does not show love for her unborn child, effectively killing it in the process of her own death, others might argue that her act shows love, as she does not want to bring a child into a world of poverty, cruelty and social injustice. **(AO2)** • Language/Form: each character is individually described at the start of the play: Birling '*rather portentous*'; Sybil '*rather cold*'; Sheila '*very pleased with life*'; Gerald '*man-about-town*'; Eric '*not quite at ease*'. This is significant because it creates the impression that there is no real sense of family unity • Language/Form: Mrs Birling places much significance on Eva's/Daisy's family supporting her and her unborn child. There is dramatic irony when she commands the Inspector to 'Go and look for the father of the child' because 'It's his responsibility' • Language/Structure: towards the end of the play, Mr Birling uses his family name to uncover evidence that suggests the Inspector is a 'hoax': 'Mr Arthur Birling here … oh, Roberts – Birling here' • Structure: Eva/Daisy and the Inspector are catalysts who contribute to the reversal of roles within the family, with recriminations and arguments continuing after the Inspector has left • Structure: the ambiguous ending leaves the audience to decide whether the family will start to consider how their actions impact on others and on each other, and not just pursue their own self-interests to strengthen their image in society.

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

Question number	Indicative content

4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree, wholly or in part, with the view that Gerald Croft is presented as selfish in the play. Responses should be judged on the quality of the argument presented • Gerald is the son of Sir George and Lady Croft. In marrying Sheila, Gerald will confer a superior social position on the Birlings. The fact that Gerald had an affair with Eva/Daisy during his courtship of Sheila gives the impression that Gerald is, perhaps, selfishly marrying out of business interests rather than love • Gerald is reluctant to admit his part in Eva's/Daisy's death. When Sheila questions how he knew Eva/Daisy, his initial response is: 'I didn't'. Gerald finally admits that he knew the girl and, in a selfish attempt to prevent Sheila from hearing the truth about his affair, he tells her that she should leave the room, with the excuse that the experience is 'bound to be unpleasant and disturbing' • he subsequently reveals how Eva/Daisy became his mistress because 'she was young and pretty and warm-hearted', which suggests that he merely used her for his own gratification • nevertheless, while Eva/Daisy was his mistress, it could be argued that Gerald did not act in a wholly selfish way. Gerald reveals how Eva/Daisy was 'intensely grateful' to him for rescuing her from the lascivious Alderman Meggarty, 'a notorious womanizer' and 'one of the worst sots and rogues in Brumley'. He provides her with food and shelter • however, when Sheila comments how Gerald must have been a 'wonderful fairy prince' and how he 'must have adored it', Gerald admits that he 'did for a time', suggesting that he, at least in part, used the affair for his own interests • it is then revealed that Gerald selfishly ended the relationship when it became inconvenient for him: 'I had to go away for several weeks then – on business'. However, it could be argued that he did not act in a wholly selfish manner as he made sure that Eva/Daisy had enough money 'to see her through to the end of the year' • following the Inspector's departure, Gerald selfishly wants to protect his own interests. He does this not only by suggesting that the Inspector is an imposter but by saying that there was 'no proof it was the same girl' • towards the end of the play, despite Sheila learning of his affair, Gerald selfishly expects her to disregard what he has done and continue with their engagement. **(AO2)** • Language: Gerald shows an interest in what happened to Eva/Daisy after their affair ended. He asks the Inspector questions about where she went, suggesting that he does care about her: 'she thought of leaving Brumley … Did she?', 'By herself?'

	• Form: when Gerald discovers that a girl has not been taken to the Infirmary, the stage directions show his reaction: '*smiling*'. It could be argued that Gerald is relieved to think that Eva/Daisy is not dead, or, alternatively, that he is selfishly thankful that there will not be any repercussions for his actions • Form: the omniscient Inspector is used as a way of conveying Priestley's views on the selfish upper classes, including Gerald, who refuse to accept social responsibility • Structure: Gerald's tendency to act selfishly, protecting himself and his interests, is clearly apparent when he denies driving Eva/Daisy to her death: 'there's no more real evidence we did than there was that that chap was a police inspector' • Structure: Gerald's final words in the play are to Sheila, brushing his behaviour towards both her and Eva/Daisy to one side: 'Everything's all right now, Sheila. (*Holds up the ring.*) What about the ring?', showing that he is not unduly worried about the heartache his behaviour has caused and his primary concern is marrying Sheila.

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

Question number	**Indicative content**

3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mrs Sybil Birling is the mother of Sheila and Eric. She refuses to accept the reality of her daughter's and son's growing up and, even though they are in their twenties, she still treats them like children • Mrs Birling has tried to pass on elements of her aristocratic upbringing to her daughter, Sheila. She picks her up on her manners, admonishing her for the way she speaks • she appears to value the prospect of her daughter marrying the son of titled parents as much as her daughter's happiness. She shows her pleasure at her daughter's engagement by praising her fiancé, Gerald: 'It's a lovely ring' and 'Well, it came at just the right moment. That was clever of you, Gerald' • Mrs Birling has clearly been a major influence in her children's lives. When the Inspector begins his interrogation of the family, Sheila is, initially, blind to the idea of bearing any responsibility: 'You talk as if we were responsible'. At this point in the play, her behaviour mirrors that of her mother, signalling the influence Mrs Birling has over her daughter • although Mrs Birling tries to present herself as being in control of situations, she is short-tempered with Sheila after the arrival of the Inspector. This is a result of Sheila's belief in, and support of, the Inspector's ideas and values that are the opposite of Mrs Birling's philosophy. Sheila begins to stand up to her mother on the subject of Eva's/Daisy's treatment, saying 'Mother, I think it was cruel and vile' • Mrs Birling does not appear to have a close relationship with Eric. It becomes apparent that she knows very little about her adult son and she treats him like a child, even saying 'He's only a boy'. She is described as '*staggered* ' when Sheila tells her how Eric has 'been drinking too much for the last two years'. Eric's outburst towards his mother, later in the play, is also rather telling: 'You don't understand anything. You never did. You never even tried' • she once again shows that she knows very little about her son's true nature when she learns that he is the father of Eva's/Daisy's baby. She refuses to accept that it is true: 'Eric, I can't believe it. There must be some mistake' • by the end of the play, Sheila and Eric are no longer the obedient children they appear to be at the start. Sheila is horrified by both her parents' lack of care and sympathy after learning of Eva's/Daisy's fate and she speaks out, saying 'You began to learn something. And you've stopped now … it frightens me the way you talk, and I can't listen to any more of it' • Mrs Birling is stubborn in her views and she does not believe that Eric or Sheila will be influenced by the events of the evening in the long term: 'They're over-tired. In the morning they'll be as amused as we are'. This, perhaps, suggests that she believes that, ultimately, as the main influence in their lives so far, her children will just go along with what she says and thinks.

	(AO2) • Language: Mrs Birling adopts a condescending tone when reprimanding Sheila's use of what she perceives to be unladylike language: 'What an expression, Sheila! Really, the things you girls pick up these days!' • Language: when Mrs Birling finds out the truth about Eric and his involvement with Eva/Daisy, she shows him no sympathy for the fact that he has lost a child, and she a grandchild, but instead tells him 'I'm absolutely ashamed of you'. The adverb accentuates her disdain for him • Language/Form: Mrs Birling demands the Inspector does his 'duty' and finds the unborn child's father, whom she describes as a 'drunken young idler'. The dramatic irony of Mrs Birling persistently placing blame on the father builds suspense before she realises that the father is her own son, and the child her grandchild • Form: in the opening stage directions, Mrs Birling is described as '*a rather cold woman*'. There is a lack of warmth that is at odds with her role as a mother and supposed philanthropist • Form/Structure: Sheila and Eric are presented as a contrast to the older generation, who are set in their ways and immovable. The parents and children reverse roles by the end of the play with Sheila and Eric taking responsibility and assuming authority.

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

Question number	Indicative content

4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the importance of business and making money is shown by its use as justification for behaviour. In the play, Mr Birling is solely motivated by making money: '... I'm talking as a hard-headed, practical man of business' • the play is set on the evening of the announcement of the engagement of Gerald and Sheila. Despite being the time of the couple's celebration, the conversation is dominated by Sheila's boastful father, Mr Birling, obviously trying to impress Gerald. The relationship is initially presented as a business transaction rather than one founded on love and affection, with the Birlings and Crofts 'working together – for lower costs and higher prices' • Mr Birling shows the confidence of a successful manufacturer in his lengthy speeches and pontificating, often inaccurately, on subjects ranging from the likelihood of war to the 'unsinkable' Titanic • the priority of making money is emphasised by Mrs Birling, who tells Sheila 'When you're married you'll realise that men with important work to do sometimes have to spend nearly all their time and energy on their business' • the importance Mr Birling places on business and making money presents him as greedy, and he accepts no responsibility for the working classes: 'you'd think everybody has to look after everybody else, as if we were all mixed up like bees in a hive'. He considers his sacking of Eva/Daisy to be a practical step that protected his business and does not see it from her point of view as a worker • throughout the play, Inspector Goole tries to teach the Birlings and Gerald the importance of the collective responsibility of all in society to ensure social justice: 'We are members of one body'. The Inspector advises them 'It's better to ask for the earth than to take it', summing up the message of the play that it is socially irresponsible to be selfish and greedy, purely focused on business and making money • as the play progresses, Eric's growing social conscience and moral awareness emerge, clearly impacted by the Inspector's message. He starts to question the importance his father places on business and his sole aim of making money. When he learns of the reasons why his father sacked Eva/Daisy, he asks him 'Why shouldn't they try for higher wages?' However, he ignores the fact that his comfortable life is dependent on his father's business practices • in her work on the Brumley Women's Charity Organisation, Mrs Sybil Birling refuses to offer money and help to Eva/Daisy. Within the capitalist society, wealth is concentrated at the top of the social hierarchy. It could be argued that Mrs Birling's unwillingness to help Eva/Daisy reflects the fear of the upper classes that they might lose a grip on their power and control if they share wealth with those of the lower classes they deem unworthy

	• towards the end of the play, the attitudes of the older generation and Gerald to the news of the Inspector's authenticity emphasise the intractable nature of these characters. There is a suggestion that Gerald will become like Mr Birling as he ages, thereby sustaining the status quo of capitalist views in society, successfully creating a sharp and dramatic contrast with Sheila and Eric, who have been affected by the Inspector's message and are more open to socialist views by the end of the play. **(AO2)** • Language: Mr Birling uses the derisive word 'cranks' to describe people with socialist ideals • Language: Mr Birling's hyperbolic language implies that his workers are unreasonably asking for far too much pay: 'If you don't come down sharply on some of these people, they'd soon be asking for the earth' • Language: the Inspector uses an extended metaphor to convey the extent of the exploitation of working-class people by selfish capitalists: 'there are millions and millions of Eva Smiths and John Smiths' • Language/Structure: Mr Birling personifies the capitalist society that Priestley attacks in his play. Dramatic irony is used to expose the failings and injustice of this society when Mr Birling mocks the possibility of wars, strikes and the sinking of the Titanic, calling it 'a lot of wild talk' • Form: the Inspector is set apart from material considerations, making him an effective character to expose the failings of the rich and the unfairness of capitalism • Form/Structure: the context of an engagement party, with such grandeur, implies the privilege and luxury bought by money. The marriage between Gerald and Sheila is, at least partially, one driven by business interests and financial gain.

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

Question number	Indicative content

3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Sheila Birling is initially presented as '*a pretty girl in her early twenties, very pleased with life and rather excited*' and her naïve innocence is clear to the audience. However, she is, arguably, the character who changes the most as the play's action unfolds. By the end of the play, she is presented as mature as she learns from the events of the evening and fully accepts the contribution of her family and Gerald Croft to Eva's/Daisy's fate • at the beginning of the play, Sheila is most excited by the ring Gerald gives to her, showing her preoccupation with material things and how she is influenced by others: 'Is it the one you wanted me to have?' • following the Inspector's arrival, Sheila is moved by the fate of Eva/Daisy as her story is told. She is shocked when she hears of the way in which Eva/Daisy died but, at this stage of the play, she is still preoccupied with looks: 'Was she pretty?' • her behaviour at this point still mirrors that of her mother, Mrs Birling. She is blind to the idea of bearing any responsibility and she says to the Inspector 'You talk as if we were responsible' • as the Inspector questions her father, Mr Birling, Sheila is presented as having double standards as she condemns the way he treated Eva/Daisy, yet it was only shortly afterwards that Sheila had Eva/Daisy sacked from her next job at Milwards. However, the revelations of Inspector Goole prompt Sheila gradually to question her own actions • indeed, Sheila goes on to show that she is able to learn from her mistakes. When she discovers the outcome of her complaint to Milwards about Eva/Daisy, she acknowledges that she was unreasonable and is apologetic: 'I'll never, never do it again' • she works out the truth about Gerald and the reality of their relationship when it is revealed that he knew Eva/Daisy. She is presented as mature in dealing with Gerald's dishonesty. She says they will 'have to start all over again getting to know each other' • during the Inspector's questioning, Mrs Birling appears to exacerbate the situation: 'he ought to be dealt with very severely'. In direct contrast, Sheila recognises the Inspector's skill in manipulating each member of the family to obtain answers and she co-operates fully with the Inspector: 'No, he's giving us the rope - so that we'll hang ourselves' • Sheila's upset becomes anger with her parents and their lack of responsibility and compassion: 'But that's not what I'm talking about. I don't care about that. The point is you don't seem to have learnt anything' • by the end of the play, Sheila takes on the role of the Inspector, questioning her parents and contradicting them. Sheila echoes the Inspector's words, showing how far she has come since the beginning of the play: ' "Fire and blood and anguish!" And it frightens me the way you talk'.

	(AO2) • Language: at the start of the play, Sheila is presented as youthful. She is rebuked by her mother for her use of language: 'What an expression, Sheila!' • Language: Sheila frankly acknowledges that she contributed to the downfall of Eva/Daisy. She admits she 'felt rotten at the time' • Language/Structure: Sheila quickly reveals her full role in the downfall of Eva/Daisy: 'I went to the manager and told him this girl had been very impertinent – and – and –'. The dashes in her speech help to present her as someone who wants to be open and honest by providing as much detail as possible in full co-operation with the investigation • Form/Structure: the stage directions highlight how Sheila becomes '*distressed*' when she realises the devastating impact her actions have had on Eva/Daisy. In contrast, her mother, Mrs Birling, becomes '*distressed*' and '*alarmed*', in fear of her reputation being ruined • Structure: towards the end of the play, Sheila becomes the ally of Inspector Goole and Priestley himself, helping to convey their message of social justice: 'Between us we drove that girl to commit suicide'. Sheila's moral redemption offers some hope in the play as Priestley suggests there may be a sign that the younger generation will be harbingers of social justice.

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

Question number	Indicative content

4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • in the play, it is notable that Mr Birling, Mrs Birling and Gerald are primarily concerned with maintaining their public image rather than the devastating consequences of their actions on the life of Eva/Daisy. Mr Birling voices his concern: 'Most of this is bound to come out. There'll be a public scandal' • from the start of the play, it is clear that Mr Birling is very much aware of the Crofts' superior position in society and he attempts to use his future prospects to impress Gerald: 'there's a fair chance that I might find my way into the next Honours List' • the façade of the engagement of Gerald and Sheila could be seen as an attempt by Gerald to maintain a good public image, acting as a distraction in order to avoid the possible scandal of his affair. Even Sheila's father uses their engagement as a way of building business links to enhance his public image • it becomes apparent from early in the play that Mrs Birling is also concerned about the family's image in the presence of Gerald and she is keen to keep up appearances and maintain etiquette. As Mr Birling's social superior, she reprimands him for paying compliments to the cook: '(*reproachfully*) Arthur, you're not supposed to say such things' • when Mr Birling meets the Inspector for the first time, he attempts to use his standing in society to intimidate the Inspector and evade questioning: 'I was an alderman for years – and Lord Mayor two years ago – and I'm still on the Bench'. Mr Birling expects the Inspector to treat him differently because he is a 'public man'. However, the Inspector reminds Mr Birling 'Public men … have responsibilities as well as privileges' • Mr Birling's obsession with his public image becomes increasingly apparent when the Inspector questions him over his treatment of Eva/Daisy. He focuses on attempting to silence the Inspector: 'Now, Inspector, perhaps you and I had better go and talk this over quietly in a corner'. Indeed, when Mr Birling thinks there is a possibility that he will be implicated publicly in Eva's/Daisy's suicide, he tries to use money to find his way out of the situation • Mrs Birling reveals that she refused to help Eva/Daisy for the 'gross impertinence' of using the Birling family name, suggesting that such an act would taint her family's name and public image • following the revelations of Eric's involvement with Eva/Daisy, Mr Birling's primary concern is to avoid any public scandal: 'I've got to cover this up as soon as I can'. However, Eric is more concerned about the consequences of his actions: 'It's what happened to the girl and what we all did to her that matters'

	• Mr Birling finds the distress of Eric and Sheila 'exasperating', claiming 'They just won't try to understand our position or to see the difference between a lot of stuff like this coming out in private and a downright public scandal' • Gerald exposes the Inspector as an impostor; Gerald acts to protect his own interests and public image. He is relieved to think that his behaviour will not be disclosed publicly: 'Everything's all right now, Sheila' • the play ends with the news that 'a police inspector is on his way'. The family are described as '*dumbfounded*', perhaps indicative of their concern that there could well be a public scandal after all. **(AO2)** • Language: Mr Birling uses repetition to emphasise his desire to protect his public image through offering exorbitant amounts of money to ensure his name is kept out of any public scandal: 'Look, Inspector – I'd give thousands – yes, thousands' • Language: Gerald speaks openly about Joe Meggarty's behaviour, using derogatory terms: 'He's a notorious womanizer as well as being one of the worst sots and rogues in Brumley'. Mrs Birling is shocked that someone of such standing in society would act in such a way • Language: Mrs Birling's forthright language, when addressing the Inspector, shows her confidence in challenging him directly and her dogged determination to maintain her good standing within society: 'You have no power to make me change my mind' • Form: Priestley's message of social responsibility is accentuated by Mr Birling's selfish acts to preserve his public image and standing in society without any regard for the fate of Eva/Daisy • Structure: the ambiguous ending leaves the audience to decide whether or not the family will start to consider how their actions impact on others and not just pursue their own self-interests to strengthen their image in society.

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

Question number	Indicative content

3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there is a clear distinction in the play between those characters who feel sorry for their past actions, and regret what they have done, and those who do not. The Inspector plays an important role in attempting to help the Birlings and Gerald become aware of the consequences of their past actions, and he tries to activate their consciences • following the Inspector's arrival, Mr Birling is the initial focus of his questions. It is clear that Mr Birling has no regard for the needs of those less fortunate than himself. He proudly declares 'I speak as a hard-headed businessman'. After Mr Birling explains why he refused to give the strikers a pay rise, and dismissed Eva/Daisy from employment, the Inspector informs Mr Birling that a girl has died from drinking disinfectant. Mr Birling shows no empathy for her plight, focused on absolving himself of any responsibility for it: 'Well, don't tell me that's because I discharged her from my employment nearly two years ago' • in contrast, Sheila is moved by the fate of Eva/Daisy as her story is told. She is shocked when she hears of the way in which Eva/Daisy died. Then, when Sheila discovers the outcome of her own actions, namely her complaint to Milwards about Eva/Daisy, she acknowledges that she was unreasonable and expresses her regret: 'I'm desperately sorry' • Mrs Birling fails to feel sorry for the consequences on Eva/Daisy of her past actions of refusing her help when she seeks it from the Brumley Women's Charity Organisation. Instead, she tries to blame someone else, the father of the unborn child, for Eva's/Daisy's situation • Sheila is horrified at the lack of care and sympathy shown by her parents. She says 'You began to learn something. And you've stopped now … it frightens me the way you talk, and I can't listen to any more of it' • Eric reacts to the news of Eva's/Daisy's fate in a similar way to his sister. He is apologetic and admits his faults: 'the fact remains that I did what I did' • after the Inspector is revealed to be a possible fraud, Gerald reacts to the news by brushing to one side his behaviour towards both Sheila and Eva/Daisy. He is not unduly worried about the heartache his behaviour has caused and his primary concern is marrying Sheila • in contrast, even after the Inspector is revealed to be a possible fraud, Sheila continues to feel remorse for her actions: 'Everything we said happened really had happened' • towards the end of the play, Inspector Goole's warning speech suggests an apocalyptic future for humanity if his lessons are not heeded: 'We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish'.

	(AO2) • Language/Structure: Gerald's complacent attitude to finding out that the Inspector is not real shows that he does not take time to reflect on the events of the evening and the consequences of his actions. The simple sentence 'Everything's all right now' shows how Gerald expects Sheila to take the ring back without question • Form: Mr Birling belittles Sheila for professing to have learned something from the evening. The stage directions show that Mr Birling does not take Sheila seriously when she says that the events of the evening have changed her. They describe his reply as '*Amused*' • Form: as the play progresses, Sheila becomes the ally of Inspector Goole and Priestley himself, helping to convey their message of social justice: 'Between us we drove that girl to commit suicide'. Sheila's moral redemption offers some hope in the play as Priestley suggests there may be a sign that the younger generation will be harbingers of social justice • Structure: Gerald's tendency to act selfishly, protecting himself and his interests, is clearly apparent when he denies helping to drive Eva/Daisy to her death: 'there's no more real evidence we did than there was that that chap was a police inspector' • Structure: towards the end of the play, Mr Birling is still not taking the situation seriously. He belittles the younger generation: 'Now look at the pair of them – the famous younger generation who know it all. And they can't even take a joke –'.

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

Question number	Indicative content

4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mr Arthur Birling is the father of Sheila and Eric. Early in the play, the description of Mr Birling presents him as having a hard and stubborn demeanour: *'heavy-looking, rather portentous man in his middle fifties, but rather provincial in his speech*' • Mr Birling is presented as a man proud of his achievements and how he has worked his way up in the world. He has married Sybil, a woman who is his '*social superior*'. He describes himself as a 'hard-headed, practical man of business' • he sees the marriage of his daughter as a way to make a business deal with the Crofts: 'perhaps we may look forward to the time when Crofts and Birlings are no longer competing but are working together' • Mr Birling is eager to impress Gerald with his position and possessions. He says of the port that it is 'the same port your father gets', suggesting that he is aware of his inferior social position to that of the Crofts. He has ambitions of being knighted and hints at this to Gerald when he is trying to impress him • Mr Birling is aware of his social inferiority to his wife and does not possess her understanding of aristocratic etiquette, for example, his praising the cook leads to a telling-off from his wife: 'Arthur, you're not supposed to say such things' • when the Inspector first arrives, Mr Birling attempts to use his social connections to intimidate the Inspector: 'How do you get on with our Chief Constable, Colonel Roberts?', 'Perhaps I ought to warn you that he's an old friend of mine …' • despite the fact that Mrs Birling is Mr Birling's '*social superior*', he considers himself to be top of the family hierarchy. Initially, he does not allow his wife to speak for herself to the Inspector, and his language suggests that she is his possession: 'Is there any reason why my wife should answer questions from you, Inspector?' • Mr Birling is presented as a man who is keen to demonstrate his superiority to the Inspector. He rebukes the Inspector for his manner in fulfilling his duty: 'I don't like your tone nor the way you're handling this enquiry' • his philosophy is one of capitalism, and he is dismissive and critical of socialist ideas, stating 'a man has to make his own way'. He considers his sacking of Eva/Daisy to be a practical step that protected his business and does not see it from her point of view as a worker. Mr Birling sees his employees as nothing more than resources that he wants to exploit. They are 'cheap labour' to him. Mr Birling views Eva's/Daisy's request for a pay rise as intolerable insubordination • Mr Birling does not see the need to take responsibility for members of the wider community, and even fails to do so for his own son. He is impervious to the Inspector's impassioned 'fire and blood and anguish' speech

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

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

Question number	Indicative content

3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • duty is a very important theme in this play. The setting in 1912 was a time of little social welfare provision. There were no benefits and people were expected to take responsibility for themselves. Nevertheless, the Inspector makes it clear that every member of the Birling family and Gerald Croft have a duty to look after other people less fortunate than themselves • Mr Birling has no sense of duty to his workers. He proudly declares 'I speak as a hard-headed businessman'. After Mr Birling explains why he refused to give the strikers a pay rise and dismissed Eva/Daisy from employment, the Inspector informs Mr Birling that a girl has died from drinking disinfectant. Mr Birling shows no empathy for her plight, focused on absolving himself of any responsibility for it: 'Well, don't tell me that's because I discharged her from my employment nearly two years ago' • it can be argued that in rescuing Eva/Daisy from the clutches of Alderman Meggarty at the Palace Variety bar, Gerald fulfils his social duty in helping her. He takes her for a drink and, realising that she is 'desperately hard up' and hungry, he 'made the people at the County [Hotel] find some food for her'. Gerald's provision of the use of Charlie Brunswick's flat for her to live in while Charlie is in Canada helps Eva/Daisy. Nonetheless, it could be argued that this is self-indulgent, resulting in Eva's/Daisy's dependence on Gerald, their affair and her later disappointment when he ends the relationship • Mrs Birling is a prominent figure in the Brumley Women's Charity Organisation and, in her role, it is her duty to help others. However, when Eva/Daisy goes to the charity for help, she rejects her request and cannot believe that a working-class girl such as Eva/Daisy could refuse money, even if it was stolen: 'She was giving herself ridiculous airs' • Eric's behaviour could also be indicative of his desire to fulfil his duty. It is made clear that Eric does not love Eva/Daisy but, nonetheless, he offers to marry her as a result of his sense of guilt and feeling of frustration for Eva's/Daisy's predicament in life, as he finds out that she is pregnant with his child. Eric's sense of responsibility leads to his offering Eva/Daisy money, but she is too proud and dignified to accept • the Inspector stresses that he is doing his duty in investigating the death of Eva/Daisy. However, it could be argued that the Inspector goes beyond his duty as a police officer. He tries to teach the family lessons, warning of the apocalyptic future for humanity if his lessons are not heeded: 'We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish' • Sheila and Eric are touched by the Inspector's message of social responsibility and duty to others. They represent hope for the future. Once the Inspector has left, Sheila takes on the role of his advocate and Priestley's mouthpiece: 'I remember what he said, how he looked, and what he made me feel. "Fire and blood and anguish!" And it frightens me the way you talk'.

	(AO2) • Language: the Inspector's final speech expounds the need for greater regard for a sense of duty to society, and collective responsibility, in its use of polysyndeton: 'One Eva Smith has gone - but there are millions and millions and millions of Eva Smiths and John Smiths still left with us' • Language: Eric condemns his mother for not helping Eva/Daisy, in no uncertain terms, holding her directly responsible for Eva's/Daisy's death as a result of failing to fulfil her duty: 'you killed her' • Language: Mr Birling uses a simile to ridicule the idea of collective responsibility and social duty: 'you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive' • Form: Priestley sheds light on the hypocrisy of wealthy women, like Mrs Birling, who preside over their so-called charitable organisations with little regard for their duty to all those who may need their help • Form/Structure: Mrs Birling's demands that it is the duty of the father of Eva's/Daisy's baby to take care of both Eva/Daisy and the unborn baby are profoundly ironic as she is unaware that the father is, in fact, Eric.

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

Question number	Indicative content

4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Eric is the son of Mr and Mrs Birling and brother of Sheila. In the opening stage directions, he is described as being '*in his early twenties, not quite at ease, half shy, half assertive*'. As the play progresses, he is presented as a character able to admit his past wrongs and he accepts responsibility for his actions • at the beginning of the play, he seems to be out of place and socially awkward at the family celebration. As one of the three male characters at the gathering, Eric tries to join in the conversation about women's love of clothes with his father and Gerald before the Inspector's arrival. However, he is quickly shut down by his father when he tries to contribute to the conversation. It can be argued that he is presented as quite a superficial character who sits on the periphery of this gathering and the Birling family • 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. They both treat him like a child • it can be argued that Eric's strength lies in his growing social conscience and moral awareness. When his father is questioned by the Inspector and Eric learns of the reasons why his father sacked Eva/Daisy, he questions the decision: 'Why shouldn't they try for higher wages?' However, he ignores the fact that his comfortable lifestyle is the result of his father's business • Eric is the last character to be questioned by the Inspector and is arguably the most closely involved with Eva/Daisy as, following their affair, it is his baby that she is carrying. In talking of his relationship with Eva/Daisy, he appears quite shallow. He describes her as a 'good sport', demonstrating a rather immature outlook • however, he is shown to take some responsibility when he offers to marry Eva/Daisy, even though she declines. He also tries to support her financially, asking his father for a pay rise, then resorts to theft from the firm when his father turns him down abruptly. This shows that Eric takes practical steps to try to take responsibility for his actions • 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' • Eric is aghast at his parents' abdication of responsibility and openly blames his father: 'You're the one I blame for this', showing his increased independence and strength of character • 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'

	• 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'. **(AO2)** • 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!' • Language/Structure: dramatic irony is evident in the portrayal of Eric, for example when Mrs Birling is arguing vociferously for the father of Eva's/Daisy's baby to be punished: 'I blame the young man who was the father of the child she was going to have' • 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 • Form/Structure: like Sheila, Eric represents the younger generation who are more open to concepts of social justice and responsibility • Structure: Eric shows he has matured by the end of the play, demonstrating that he is not concerned by his father's threats: 'I don't give a damn now whether I stay here or not'.

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

Question number	Indicative content

Question Number	Indicative content
9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Simon Pilkings is a British District Officer in Nigeria while still under British rule towards the end of the Second World War. His role is to preserve law and order in the district • Jane Pilkings is less severe than her husband. She tries to dilute her husband's insensitivity, for example urging him to be more accommodating of Amusa's religious beliefs. She shows interest in the culture, asking Olunde more about the suicide ritual when he returns • Simon possesses a rigorous view of the application of British laws and values. As suicide is against British law, he ignores the Yoruban cultural view and prevents Elesin from committing suicide to fulfil the ritual • Simon Pilkings is presented as shallow and lacking in any form of cultural sensitivity. He mocks all religion including Christianity. He uses his egungun costume only to impress the Prince • Jane Pilkings is equally constrained by a narrow view of the world. She does not fully understand her story about the captain who sacrificed himself for the benefit of wider society or its connection to Elesin's intention • Jane is shocked by Olunde's view of his father's planned suicide: 'How can you be so callous!' • neither Simon nor Jane learn anything by the end of the play. Simon in particular remains completely closed to new ideas. Both believe that locking Elesin up to prevent him committing suicide has been the right thing to do. **(AO2)** • Language: Jane is aware of the fact that her husband has offended Joseph and chastises him for his unkindness: 'Calling holy water to our Joseph is really like insulting the Virgin Mary before a Roman Catholic'. She also takes Amusa's objections to their costumes more seriously • Language: Jane calls Olunde a 'savage' despite the fact that he is better educated than her. Her language confirms that she sees Yorubans and their culture as inhuman • Language: Simon uses sarcasm and exposes his misunderstandings of the ritual when he says, referring to the death of a British king: 'We don't make our chiefs commit suicide to keep him company' • Form/Structure: it is the intervention of the Pilkings in preventing Elesin's suicide that results in the death of Olunde and shaming of Elesin. This forms the central drama of the play • Form/Structure: Simon and Jane Pilkings can be considered caricatures of British expats in Nigeria at the time the play is set • Structure: Simon and Jane Pilkings represent the rigidity and blindness of colonial rule and British tradition as it was applied in the colonies.

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

Question Number	Indicative content
10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • life and death are at the centre of the play's concerns. The suicide ritual, which requires Elesin to join the King in death, is related closely to the idea of the transition between life and death • Elesin's 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 • 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 western society. For the Yoruba, death enables the soul to move to a better place • mortal sacrifice is the ultimate factor in the play. Olunde chooses to sacrifice himself by taking his own life. He embraces death to take the place of his father • when Elesin kills himself in prison at the end of the play he is escaping life. After the shame and death of his son, Olunde, he has nothing left to live for • death is seen very differently in the British culture of the colonialists. Jane Pilkings says: 'Life should never be thrown deliberately away' • Olunde's death reflects honour, tradition and courage. These are all the qualities that are lost on his father. **(AO2)** • Language: the contrast between the way the Yoruba talk of death and the way the British residents discuss it is very marked. The Yoruba are celebratory while the language of Jane and Simon is thin and jarring • Language: Iyaloja's words to the Pilkings show her inability to understand western attitudes to death. She questions them: 'To prevent one death you will actually make other deaths?' • 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* • Language/Structure: Iyaloja towards the end of the play says: 'Now forget the dead, forget even the living. Turn your mind only to the unborn'. The imperatives and repetition she uses in 'forget' clearly emphasise the concept that death for the Yoruba does not hold the same significance as in other societies • Structure: the play's central dramatic tension is focused on the planned ritual suicide of Elesin.

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

SECTION B: Literary Heritage Texts

Question Number	Indicative content
9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Olunde is Elesin's oldest son and is therefore next in line to become the King's Horseman. He has been overseas studying medicine but returns when he hears of the King's death, knowing that this also means the death of his father • Olunde is an educated man. He is one of a new generation of Yoruba and has left home to pursue a career and study in the west. Simon Pilkings helped Olunde in his quest to train as a doctor in England. Elesin reacted badly to this as Jane points out: 'When you left he swore publicly you were no longer his son' • Olunde's appearance is that of an urban European: *'A figure emerges from the shadows, a young black man dressed in a sober Western suit'*. The audience learns that he has come to fulfil duties related to his father's death • although the Pilkings and Elesin have assumed that Olunde has moved away from Yoruba custom to a western way of living, Olunde respects the traditions and rituals of his culture. He speaks with pride of Elesin's strong will as he awaits news that the suicide ritual has been completed • Olunde is horrified when he discovers that his father has not completed the ritual. He says: 'I have no father, eater of left-overs'. Olunde's choice to take his father's place is a climax in the play's action. Olunde affirms his allegiance to Yoruba culture by fulfilling the suicide ritual. Iyaloja removes the covering from Olunde's body in front of Elesin with the words: 'There lies the honour of your household and of our race'. **(AO2)** • Language: Olunde is critical of British excess and vanity, telling Jane Pilkings: 'You white races know how to survive; I've seen proof of that' • Language/Structure: through Olunde the audience sees some similarity between the Yoruba and the British. He acts as a bridge between the two cultures. When Jane asks if ritual suicide is a valid freedom, Olunde refers to World War Two as a parallel situation: 'Is that worse than mass suicide? Mrs Pilkings, what do you call what those young men are sent to do by their generals in this war?' • Language/Structure: Olunde is significant in that he acts as a foil to Jane Pilkings. An example is when Olunde reacts calmly to the prospect of his father's death. Jane is agitated and outraged: 'You … you Olunde!' • Form: Olunde is often seen as a mouthpiece for Soyinka's views • Form/Structure: Olunde's arrival in the play in Scene 5 increases and accelerates the dramatic tension following Elesin's failure to perform the suicide ritual.

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

Question Number	Indicative content
10 *Death and the King's Horseman*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Elesin lacks power when he succumbs to weakness before his planned suicide ritual. He is warned by both the Praise-Singer and Iyaloja to beware of his weakness for women and not be one 'who blights the happiness of others for a moment's pleasure' • power of the will to live and earthly hedonism prevent Elesin from performing the suicide ritual at the appointed time. This leads to a tragic turn of events and he eventually dies in disgrace • the power of the colonial rule is a significant factor in the play. Simon Pilkings is the British District Officer and it is he who is responsible for keeping order throughout the area. He is convinced that British values and ideas are better than those of the Yoruba: 'I am more concerned about whether or not we will be one native chief short by tomorrow' • the white authorities use their power to prevent Elesin from performing the suicide ritual as he is put in prison to prevent him from fulfilling his commitment • the power of the Pilkings is under threat when Amusa, a 'Native Administration' policeman, refuses to discuss matters with them while they are wearing the native masks as part of their fancy dress. They do not understand the power of the masks and ridicule Amusa's fear: 'I think you've shocked his big pagan heart bless him' • the power of his cultural heritage prompts Olunde to take his father's place by committing suicide after Elesin fails to do so. When Elesin learns of this, he also kills himself. Even though he has lived in England for four years, Olunde retains allegiance to the old ways of the Yoruba. **(AO2)** • Language: Elesin's language reflects the power he holds over the community: 'The world was mine'. In his position as King's Horseman, he commands respect and admiration • Language: Elesin's chant at the beginning of the play holds a compelling lyrical quality that engages the community: 'Death came calling / Who does not know the rasp of reeds?' • Language: Pilkings uses formal, autocratic language to threaten Amusa: 'I order you to report your business at once or face disciplinary action' • Structure/Form: *Death and the King's Horseman* can be read as a political allegory in which Soyinka warns leaders to ensure they do not drift from their paths • Structure: the ending of the play, with the deaths of Elesin and Olunde, demonstrates the return of power to the culture and beliefs of the Yoruba, as Iyaloja has the last words: 'Now forget the dead, forget even the living. Turn your mind only to the unborn'.

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

SECTION B: Literary Heritage Texts

9 ***Death and the King's Horse man***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Elesin may be considered a weak man who deserves his fate but some may argue more sympathetically that he makes mistakes but pays a high price for them, losing his pride and his son, Olunde. Some may consider the actions of the Pilkings as significant in contributing to Elesin's shame and tragedy by imprisoning him to prevent his suicide • as the King's Horseman, Elesin's duty is clear: thirty days after the King's death he must take his own life in order to lead his master through the underworld. Elesin is fully aware of the significance of this ritual so not to enact it can be considered weakness • Elesin arrives in the market place full of bravado and commitment: 'Has no one told you yet / I go to keep my friend and master company' • when Elesin sees the young woman, his weakness takes over and he demands to be married to her before succumbing to the ritual suicide: 'I deserve a bed of honour to lie upon' • Elesin is supposed to be a man in control of his will but one who, in the end, is controlled by it. His hubris, alongside his love of women and life itself, conspires to bring about his failure to complete the ritual. He admits to Iyaloja: 'My powers deserted me. My charms, my spells, even my voice lacked strength when I made to summon the powers that would lead me over the last measure of earth …' • the audience learns that Elesin has disowned his son, Olunde, for leaving the Yoruba for a British education. This shows his underlying commitment to the customs and beliefs of his tribe • Olunde's discovery that Elesin has not performed the ritual as he should have done leads him to take his father's place to try to correct the disgrace. When Elesin discovers his son is dead, he is deeply remorseful and kills himself. **(AO2)** • Language: Elesin's vitality is evident at the start of the play. The stage directions introduce him as having *'an infectious enjoyment of life*'. This feature may lead to his delaying his duty • Language: Soyinka uses rich imagery to convey the beauty of the young woman to whom Elesin is attracted: 'thighs whose ripples / Shamed the river's coils', accentuating the temptation he feels • Language/Structure: only when Elesin realises that his failure is his responsibility does some of his dignity return: 'White man, you must let me out. I have a duty to perform' • Language/Structure: the Yoruba women circle Elesin prior to the suicide ritual. Their words reflect the significance of this ritual through metaphor: 'For a while we truly feared / Our hands had wrenched the world / In emptiness' • Form/Structure: through Elesin, Soyinka explores whether or not it is possible for a man who is so deeply involved in worldly things to cast them aside in favour of spiritual duty.

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

Question number	Indicative content

10 ***Death and the King's Horse man***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • religion is important in the play as Yoruba beliefs clash with those of the white colonists. The Yoruba religion is found in the west of Nigeria • the central belief that the Horseman must follow his master, the King, into death is an important religious ritual. The Yoruba religion states that life and death are cycles of existence in a series of physical bodies, hence physical demise does not represent finality • the Yoruba believe in reincarnation and, in not taking his own life, Elesin has threatened the premise of this belief and given death dominion. Elesin tells Pilkings from his prison cell: 'The world is not at peace. You have shattered the peace of the world for ever' • other religions are represented in the play by Joseph who is a convert to Christianity and Amusa who is a Muslim. The Pilkings are dismissive of the Yoruba religion and regard Amusa as superior as he has different beliefs from the locals. They refer disrespectfully to Joseph's 'holy water nonsense' but then worry that they have offended him • when Amusa finds the Pilkings wearing egungun costumes her is shocked: 'It belong to dead cult, not for human beings'. Even though he is not of the Yoruba religion, he respects it • the Pilkings have no respect for the Yoruba religion, insulting their beliefs and gods by using sacred *egungun* costumes as fancy dress outfits. **(AO2)** • Language: Elesin uses spiritual language to convey his desire to be married to the young woman before completing the ritual: 'My wish transcends the blotting out of thought / In one mere moment's tremor of the senses' • Language/Structure: Joseph understands the importance of the suicide ritual even though he is a Christian. Pilkings has no concept of what he is doing by interfering in the ritual. When Elesin is taken into custody to stop him from committing suicide, he says: 'Give me back the name you have taken away from me you ghost from the land of the nameless!' • Language/Structure: Iyaloja, the 'Mother of the market', concludes the play with wise, spiritual words: 'Now forget the dead, forget even the living. Turn your mind only to the unborn' • Form/Structure: religion is presented as deeply woven into the political and traditional life of the play. The three are inseparable, highlighting further the significance of Elesin's situation • Structure: many of the play's main characters have religious roles and significance. These include the Praise-Singer whose duty is to continue singing the Horseman's praises after his death.

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

SECTION B: Literary Heritage Texts

Question number	Indicative content

Question Number	Indicative content
9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the Praise-Singer is an important follower of the King's Horseman. One of his roles is to sing for Elesin as he passes to the afterlife. He chats lightheartedly with Elesin about Elesin's impending suicide as the play opens • the relationship between Elesin and the Praise-Singer is positive and light-hearted in the early parts of the play • the Praise-Singer has no independent life and is devoted to the service of his master. He expresses a wish to continue singing Elesin's praises in the afterlife by joining him in death • the Praise-Singer praises Elesin but has concerns that he will weaken and not go through with the ritual, warning about the distractions presented by women: 'They love to spoil you but beware. The hands of women also weaken the unwary' • the Praise-Singer helps Elesin to enter the trance that should lead to his death: 'Elesin Alafin, I no longer sense your flesh. The drums are changing now but you have gone far ahead of the world'. Elesin is prevented from completing the ritual when he is arrested • when Elesin fails to complete the death ceremony, the Praise Singer is also shamed and upset by the disruption to the order of the universe. He chastises Elesin: 'Elesin, we placed the reins of the world in your hands yet you watched it plunge over the edge of the bitter precipice'. **(AO2)** • Language: the Praise-Singer has the first lines of the play and his words greet Elesin with respect and admiration: 'Elesin o! Elesin Oba! Howu!' • Language/Structure: the Praise-Singer uses allegorical imagery to convey tribal wisdom: 'There is only one home to the life of the river-mussel; there is only one home to the life of a tortoise...there is only one world to the spirit of our race' • Language/Structure: the Praise-Singer has some of the longest and most beautiful speeches. He acts as a link between the worlds of the living and the dead throughout the play: 'Are the drums on the other side now tuning skin to skin with ours in osugbo?' • Form/Structure: the Praise-Singer's function in the play is to engage in discussion with Elesin and find out about his intentions and mindset in relation to the suicide ritual • Structure: the Praise-Singer reflects the historic role performed by Praise-Singers in West African societies. He would tell stories and entertain, lauding the King's Horseman and his courage.

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

Question Number	Indicative content
10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Elesin's duty to commit ritual suicide following the death of the king requires courage. Several concerns are raised early in the play about his ability to carry out the plan • Elesin's bravado early in the play suggests that he is courageous as he strives to convince people that he is capable of carrying out the ritual. He tells the Praise-Singer: 'Tell my tapper I have ejected / Fear from my home and farm. Assure him, / All is well' • Elesin's resolve is tested when he sees the beautiful young woman enter the market place and claims her for his bride. He shows misplaced boldness in delaying the ritual. He asserts himself over the assembled women and Iyaloja by maintaining that he deserves to have this woman before he dies: 'Then honour me. I deserve a bed of honour to lie upon' • when Elesin eventually starts the ritual, he shows courage as he enters the trance: 'I have freed myself of earth and now / It's getting dark. Strange voices guide my feet' • Olunde shows courage first when he breaks with tradition to train as a doctor and then when he takes on the suicide ritual after discovering that Elesin has not completed it. His sense of duty transcends his fear. This is especially significant as he has been living in the West but still holds true to the values of his home • Amusa shows courage by defying Pilkings at the risk of his job. **(AO2)** • Language: Elesin's courage is initially celebrated by the Praise-Singer who says that Elesin will never be forgotten: 'Your name will be like the sweet berry a child places under his tongue to sweeten the passage of food. The world will never spit it out' • Language/Structure: Elesin uses the fable of the Not-I bird to reassure Iyaloja and the Praise-Singer that he is not afraid and will carry out the ritual: 'What a thing this is, that even those / We call immortal / Should fear to die' • Language: Olunde has faith in his father's courage and conviction: 'His will-power has always been enormous; I know he is dead' • Structure: the British who govern show little courage and are most afraid of being humiliated when the Prince visits. They contrast strongly with the actions of Olunde who stands up for his traditions • Structure: when Elesin commits suicide in his cell at the end of the play, this is ironic as he has no honour left but dies anyway. The outcome of his lack of courage provides the play's tragic dénouement.

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

Question Number	Indicative content
9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Elesin Oba is the horseman of the recently-deceased king of the village. It is his duty to follow the Yoruba custom of taking his own life to follow the king into the afterlife. Iyaloja is 'mother' of the marketplace and, although she is leader of the women in the village, she is obedient to men and is presented as particularly deferential to Elesin • when Elesin sees the young woman in the marketplace, he is filled with desire and requests her for his bride prior to his ritual suicide: 'Iyaloja, who is she? I saw her enter your stall; all daughters I know well' • although this woman is promised to her son, Iyaloja agrees to the hasty marriage to Elesin because of her great respect for and awe of Elesin's task. She does warn him that the attractions of the physical world may damn him: 'You wish to travel light. Well, the earth is yours. But be sure the seed you leave in it attracts no curse' • Elesin's delay demonstrates that he is tied to the real world, as Iyaloja warned, and still craves life. He tries to blame others for his failure: 'First I blamed the white man, then I blamed the gods for deserting me' • Iyaloja turns on Elesin when he fails to complete the ritual. She is bitter that she and the other women have shown him deference and lavished him with 'sweetmeats', yet he has betrayed them: 'We called you leader and oh, how you led us on' • when Iyaloja visits Elesin in prison she is no longer deferential and submissive. Instead she is angry and mocks him. She does not soften the news of Olunde's suicide, instead using it to punish Elesin: 'Because he could not bear to let honour fly out of doors, he stopped it with his life'. **(AO2)** • Language: Elesin pretends to be annoyed with Iyaloja but she takes his anger seriously and tries to work out how to appease him • Language/Structure: early in the play, Elesin explains why Iyaloja and the women of the market place are so important to him, using the metaphor: 'This market is my roost. When I come among the women I am a chicken with a hundred mothers' • Language/Structure: Iyaloja's understanding of Elesin's desire to remain with the living foreshadows his later failure to enact the death ritual: 'Elesin, 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 your spirit in flight' • Language/Structure: the dramatic ending of the play is heightened by Iyaloja's scornful accusation of Elesin: 'The son has proved the father Elesin, and there is nothing left in your mouth to gnash but infant gums' • Form/Structure: the changes in Iyaloja's and Elesin's relationship reflect the turning points in the play's narrative structure. Her view goes from respect and deference to scorn and hatred.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • ritual is important because it represents Nigeria's attempts to retain its unique identity in the face of colonial control and tyranny • the ritual that Elesin is supposed to perform is to take his own life in order to join his king in the afterlife • the suicide ritual brings friction between the Yoruba and the white colonialists, who do not understand its significance or respect its purpose • the Praise-Singer has a ritualistic part in the play as his role is to follow Elesin, singing his praises prior to the suicide. During the death ritual he takes on the role of the deceased king to speak with Elesin • poetry, music and dance are evident throughout the play and are important aspects of the rituals and ceremonies of the Yoruba • the Pilkingses show that they have no respect or understanding of Yoruba ritual when they wear the egungun costumes as fancy dress. This is an insulting and ignorant act and Amusa is horrified that they are dishonouring the 'uniform of death' • the importance of his cultural heritage prompts Olunde to take his father's place by completing the suicide 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. **(AO2)** • Language: the play's rituals are expressed in poetic language: 'The night is not so dark / That the albino fails to find his way' • Language: the description of Elesin entering the trance prior to his ritual suicide is poignant: '*Elesin in his motions appears to feel for a direction of sound, subtly but he only slips deeper into his trance-dance'* • Language/Structure: stories are key aspects of ritual in the play. Elesin reassures the Praise-Singer by telling him the story of the 'Not-I bird' • Structure: the play's action centres around the suicide ritual that Elesin is supposed to perform as the king's horseman • Structure/Form: it is ironic that it is Olunde with his western education who finally completes the ritual suicide • Structure: the ending of the play, with the deaths of Elesin and Olunde, demonstrates the return of power to the rituals of the Yoruba, as Iyaloja's words look to the future: 'Now forget the dead, forget even the living. Turn your mind only to the unborn'.

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

SECTION B – Literary Heritage Texts

Question Number	Indicative content
9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • sacrifice is an important theme in the play and encompasses the expected sacrifice of Elesin in his role as the King's Horseman as well as the sacrifice made by Olunde when his father fails to complete the ritual • Elesin at first appears happy to embrace the sacrifice he is about to make. He is cheery and reassures the Praise-Singer: 'This night I'll lay my head upon their lap and go to sleep' • Elesin's sacrifice is first delayed by his own desire for the physical pleasures of life, when he sees the young woman in the market place and desires to sleep with her before his ritual is completed. Iyaloja warns him about the dangers of delaying his sacrifice • Elesin's sacrifice is also delayed by the intervention of the Pilkingses Initially Simon Pilkings does not want anything to do with Elesin's suicide: 'If they want to throw themselves off the top of a cliff or poison themselves for the sake of some barbaric custom what is that to me?' Later he does interfere • Jane Pilkings does not understand the importance of the ritual sacrifice and argues with Olunde about what she considers to be its barbarous nature: 'The King dies and a chieftain must be buried with him. How feudalistic can you get!' Yet she accepts the sacrifice of the naval captain who blew up himself in his own ship to prevent further death • Olunde sacrifices himself when he discovers that his father has not fulfilled the ritual. He is horrified by his father's failure and rejects him completely: 'I have no father, eater of left-overs' • in not sacrificing himself, Elesin ironically sacrifices his own son, Olunde. Iyaloja remarks 'The son has proved the father, Elesin, and there is nothing left in your mouth to gnash but infant gums'. **(AO2)** • Language/Structure: Elesin's sacrifice is presented with awe and excitement by both the Praise-Singer and Iyaloja at the start of the play. The Praise-Singer uses a metaphor to convey the pride that is associated with sacrifice: 'Your name will be like the sweet berry a child places under his tongue to sweeten the passage of food. The world will never spit it out' • Language: when Elesin enters a trance in the build-up to his planned self-sacrifice, Iyaloja speaks eloquently about how he will defeat death: 'It takes an Elesin to die the death of death …' • Language: Jane Pilkings uses a simile to describe Olunde's announcement of his father's death: 'You announce your father's own death like a surgeon looking down on some strange … stranger's body!' • Form/Structure: the polarised views of the Yoruba and the white colonialists can be seen through the theme of sacrifice. Sacrifice is an essential part of Yoruba culture and is seen as a brave and good act, while the Pilkingses see it as primitive and unnecessary, a feature of the local culture that they reject as savage yet they accept many deaths in war • Form/Structure: sacrifice is a central component to the rituals that form the structure of the play's narrative.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
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Question Number	Indicative content
10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Amusa is presented as one character who tries to do the right thing. He is a member of the native police who informs Simon Pilkings that Elesin is going to perform the suicide ritual. Candidates may choose to explore any other character, provided they support their choice • Amusa is a Muslim but still respects the traditions of the Yoruba. He is appalled to see the Pilkingses wearing the egungun costumes for a party. Amusa refuses to talk to them while they are wearing the costumes: 'How can man talk against death to person in uniform of death?' Amusa tries to communicate with the Pilkingses but they do not care about his views • Amusa is trying to fulfil his duty when he goes to arrest Elesin at the market. He is pushed away by the women but promises to return • Iyaloja tries to do the right thing when she supports Elesin's wish to marry the girl he desires, even though she is promised to Iyaloja's son. She realises the dangers of this course of action and warns Elesin about the problems related to delaying the ritual • Jane Pilkings can be considered as trying to do the right thing as she genuinely believes that the suicide ritual is wrong and argues with Olunde against it • Olunde tries to do the right thing when he returns after the king's death, knowing that his father will be performing his ritual suicide. When he realises that Elesin has not completed the ritual, he decides to take his place and commits suicide to protect the sanctity and honour of the Yoruba. **(AO2)** • Language: the girls in the market tease Amusa and imply that the British colonialists think of him as a beast of burden: '… I have a faithful ox called Amusa' • Language: Amusa's role as a policeman working under the Pilkingses also attracts derision from the girls in the market who call him a 'white man's eunuch' • Language: Iyaloja is initially deferential and generous in fulfilling Elesin's wish to sleep with the girl from the market: 'Now we must go prepare your bridal chamber. Then these same hands will lay your shroud' • Language/Structure: the views of Jane Pilkings are in direct contrast with Olunde. She represents the ignorance and arrogance of the colonialists with regard to Yoruba traditions • Language/Structure: Olunde represents a loyal son who is bound by duty to do the right thing by his culture. He takes his father's place to preserve the tradition of the Yoruba: 'Because he could not bear to let honour fly out of doors, he stopped it with his life' • Structure/Form: Amusa is a minor character in the play but his role is one that forms a bridge between the Pilkingses and the Yoruba.

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

SECTION B – Literary Heritage Texts

Question Number	Indicative content
9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the conflict between cultures can be seen throughout the play's action. The Yoruba have a very different world view from that of the white European colonialists represented by the Pilkingses and their staff • cultures clash over views about death. The Yoruba see it as a stepping stone or gateway to another existence. They do not fear death in the way that the Europeans do • Simon Pilkings is the British District Officer responsible for maintaining order. He holds a cast-iron belief that British laws and values are superior, causing him to clash with the local views. He ridicules and reprimands Amusa for respecting traditional beliefs: 'And let's have no more superstitious nonsense from you Amusa or I'll throw you in the guardroom for a month and feed you pork!' He also prevents Elesin's suicide, totally dismissing its importance to the Yoruba • Jane Pilkings demonstrates the culture clash when discussing the suicide ritual with Olunde. She does admit her ignorance but will not accept the differences between her culture and his: 'I feel it has to do with the many things we don't really grasp about your people' • Olunde is horrified when he discovers that his father has not completed the suicide ritual. Unlike the Pilkingses, he is able to reconcile his western education and Yoruba tradition. **(AO2)** • Language: Amusa is unhappy and shocked by the Pilkingses' use of religious *egungun* costumes as fancy dress. Even though he is a Muslim, Amusa understands the sanctity of the beliefs of other cultures: 'I cannot against death to dead cult. This dress get power of dead' • Language: Simon Pilkings is dismissive of Yoruban tradition and the ways of speaking. He says to Iyaloja impatiently: 'What is she saying now? Christ! Must your people forever speak in riddles?' • Language/Structure: the Resident is condescending to the local police officers and there is some ironic humour in his foolishness: 'A bit of colour always appeals to the natives, yes, I remember putting that in my report' • Language/Structure: Olunde represents a bridge between Yoruba and western culture. He trained to become a doctor in England but still retains belief in and loyalty to the traditions of his homeland. He identifies the problem: 'Yet another error into which your people fall. You believe that everything which appears to make sense was learnt from you'.

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

Question Number	Indicative content
10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Iyaloja is the 'Mother' of the market and leads the market women. She is presented as a powerful force in the community and her word is followed without question • the market women encourage Elesin as he approaches his ritual: 'We know you for a man of honour' • Iyaloja is traditional in her outlook and obeys the rules of her community. She respects Elesin's role as the King's Horseman: 'If we offend you now we have mortified the gods' • the women of the market are concerned about offending Elesin: 'For a while we truly feared / Our hands had wrenched the world adrift / In emptiness' • Iyaloja agrees to Elesin's wish to marry the young woman he sees in the marketplace, despite her being betrothed to Iyaloja's son: 'The best is yours'. The women of the market place are confused by Elesin's request to marry before he fulfils the ritual: 'This language is the language of our elders, we do not fully grasp it' • the women riot because Pilkings prevents Elesin from taking his own life and they later carry Olunde's body to Elesin. **(AO2)** • Language: the market women question Elesin about the ritual: 'Nothing will hold you back?' • Language: Iyaloja dismisses the importance of the white colonialists referring to Simon Pilkings as 'child' • Language/Form/Structure: Iyaloja leads the market women, calling them 'Daughters'. They act as the Chorus in the play and represent the wider Yoruba community • Language/Form/Structure: Iyaloja acts as Elesin's conscience, berating him after his failure to complete the suicide ritual: 'Now look at the spectacle of your life. I grieve for you' • Language/Structure: Iyaloja uses metaphors to express her strongly-held views about the traditions she upholds. She accuses Elesin of betraying the values of the Yoruba: '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?'

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

SECTION B: Literary Heritage Texts

Question Number	Indicative content
9 *Death and the King's Horseman*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Olunde is the eldest son of Elesin. He left Yoruba to study in England and is now a doctor. Olunde returns to his village when he hears that the King has died, knowing that his father will commit the suicide ritual required of him as the Horseman • despite Elesin's believing that his eldest son, Olunde, abandoned Yoruba culture when he broke the tribal code by leaving the land, Olunde demonstrates his understanding of responsibility and commitment by returning to the Yoruba to handle family business • Olunde's intention to return to England after dealing with his father's affairs is thwarted when he discovers that Elesin has failed to fulfil the suicide ritual. As eldest son, the responsibility of the ritual would fall to him • Olunde does not fear the white colonialists and is able to understand them. He is dismissive of their self-importance and aggrandising ways: '...I had plenty of time to study your people. I saw nothing, finally, that gave you the right to pass judgement on other peoples and their ways. Nothing at all'. His conversation with Jane Pilkings reflects his clarity and intelligence in the face of her colonial ignorance • Elesin is confused and frustrated by the actions of the Pilkingses and their men when he is prevented from going through with his suicide ritual • Olunde chooses to take his father's place in the suicide ritual in order to preserve the integrity of his family and the natural order of the universe according to Yoruba traditions and beliefs • Elesin is devastated when he discovers that his son has taken his place in the suicide ritual. This leads him to take his own life in great distress in the prison cell where he is confined. **(AO2)** • Language: Olunde's reaction to seeing the Pilkingses dressed in the egungun costumes reflects his understanding of colonial attitudes: 'No I am not shocked, Mrs Pilkings. You forget that I have now spent four years among your people. I discovered that you have no respect for what you do not understand' • Language: Olunde's direct and wise observations are in contrast to Elesin's metaphorical language. Olunde shows that he understands the white colonialists very well: 'Then I slowly realised that your greatest art is the art of survival. But at least have the humility to let others survive in their own way' • Language: Elesin, like Olunde, realises that the white colonialists offer nothing. He uses a metaphor to describe Pilkings as 'ghostly one' and reflects on the colonialists' devastating impact on his people: '...who would have known that the white skin covered our future, preventing us from seeing the death our enemies had prepared for us' • Form/Structure: in this tragic play, which includes verse, Olunde's actions in taking his father's place provide the climax of the play • Structure: Soyinka presents the contrast very strongly between Elesin and Olunde as Olunde fulfils his duty whilst Elesin fails to do so.

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

Question Number	Indicative content
10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the play's title, *Death and the King's Horseman*, comes from the true story of the Horseman of the Yoruba who must take his own life in a ritual to fulfil his duty to the community and to tradition • the story behind the title focuses on the importance of spirituality and the nature of death. The title aptly sums up the separation between the mortal Horseman and death itself • in Yoruba culture, death is not feared. It carries people beyond the earthly limits of existence and moves their spirit to a better place. Death is a means of gaining honour and respect in the community • the role of King's Horseman carries great honour with it and enables its holder to live as an esteemed leader in the community. Elesin has been the King's adviser and close friend, and the title reflects the importance of this role and the significant responsibilities that accompany it • the death ritual must take place 30 days after the King's death, on the day of his burial. The Horseman must enter a trance and take his own life so that he can lead his master safely to the world of the ancestors. Elesin fails to do this but Olunde fulfils the ritual. **(AO2)** • Language: Jane Pilkings views death as a loss and destructive force in line with Western thinking: 'Life should never be thrown deliberately away'. She tries to justify the actions of her husband and herself in preventing the suicide ritual from being completed • Language: as the King's Horseman, Elesin fails to complete his prime function, the death ritual. All that lies before him is shame and misery in the afterlife. Iyaloja describes his fate in bleak terms: 'The passage is clogged with droppings from the King's stallion; he will arrive all stained in dung' • Language/Structure: the use of 'and' to separate 'Death' and the 'King's Horseman' is significant as it divides Elesin from the state of death that he has pledged to reach • Form/Structure: Soyinka ensures that death functions beyond the people in the play and is effectively a separate character. The significance of death is not so much in the fate of Elesin but in how death is perceived in both European and African cultures.

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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
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SECTION B: Literary Heritage Texts

Question Number	Indicative content
9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of influence is evident throughout the play. Many decisions are a result of being influenced by others • because of his position and influence, Elesin is held in high regard in Yoruban society and he must be obeyed. It means that Iyaloja looks up to him and is wary of not following his wishes: 'If we offend you now, we have mortified the gods' • the market women indicate to Elesin that the land is his, in honour of his commitment to the ritual. Elesin uses his influence to commandeer what he wants from the women, including clothes and food • the influence of the sight of the woman in the market leads to Elesin's delay in committing the ritual: 'And that radiance which so suddenly lit up this market I could boast I knew so well?' • the Praise-Singer tries to influence Elesin, to prevent him from being swayed by his desire for women: 'the hands of women also weaken the weary' • Elesin's apprehensive nature outweighs the obligation he feels to society of following through with the ritual. He is easily influenced by his own self-interest and gratification • the influence of his own lack of understanding of the ritual leads to Simon Pilkings' interference with it • the importance of the ritual and the honour of the family influences Olunde to take the lead and complete the ritual in place of his father. **(AO2)** • Language: the influence of Elesin's position is shown by the description of him as the 'father' of all, almost akin to the King. Elesin is able to influence others to do whatever he wants: 'a kind father' • Language: Iyaloja recognises the influence that Olunde's father's lack of honour has on his son, leading to Olunde's decision to fulfil the ritual: 'The son has proved the father'. The verb 'proved' shows that Olunde is more honourable than his father • Form: typical of the role of a Greek Chorus leader, Iyaloja influences the other women in the market • Form: the influence and importance of the ritual affects even the Muslim, Amusa. The stage directions show his persistence in not looking at the Pilkingses whilst they are wearing egungun cultural dress: *'switches his gaze to the ceiling'*, *'without looking down'*. This leads Simon Pilkings to tell Amusa to write down what he wanted to say • Structure: the impending ritual of Elesin's death is the only factor that influences Iyaloja to allow Elesin to marry the woman betrothed to her son. If Elesin had carried out the ritual without delay, it is likely that he would not have been caught and imprisoned. Consequently, Olunde would not have needed to fulfil the ritual in his father's place.

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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
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Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
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Question Number	Indicative content
10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are able to choose any character in the play they feel sympathy for. They are likely to choose Olunde, Elesin, Jane or Iyaloja. Candidates can choose to focus on just one character or they might consider how sympathy is felt for a number of characters • as the King's horseman, Elesin has to commit suicide within one month of the King's death. Elesin has spent his life serving and protecting the King so the audience feels sympathetic towards him because of his anticipated fate • the Yoruba King dies believing that his horseman, Elesin, is to join him in death, in accordance with custom. The audience sympathises with the King because he spends his life believing that he will be joined in death by Elesin within a month of his passing • Iyaloja shows sympathy to Elesin for his having to carry out the ritual. Iyaloja grants Elesin's wishes to marry and have one last child with the woman betrothed to her son. The audience feels sympathetic to Iyaloja for making this sacrifice only for Elesin not to carry out the ritual. Iyaloja feels betrayed by Elesin • sympathy for the Yoruba culture and people is created by the views and actions of British colonialism. Olunde acknowledges how Western cultures show no understanding, or desire to understand, the Yoruba culture. Olunde says to Jane Pilkings: 'I discovered that you have no respect for what you do not understand' • there is sympathy for Olunde as he ultimately feels duty-bound to take his father's place in the ritual and he gives his life to the cause • Elesin strangles himself, unable to cope with the death of his son and the dishonour he has brought to his family • Amusa is a Muslim and is not fully accepted by the Western community, by Jane or Simon Pilkings, or by the Yoruba culture. **(AO2)** • Language: Iyaloja uses sympathetic language towards Elesin, in anticipation of his impending death: 'Let the considerate traveller / Shed, of his excessive load, all / That may benefit the living'. Ironically, this leads the audience to feel sympathy for Iyaloja as Elesin does not subsequently carry out the ritual • Language/Form: Elesin is so devastated at the sight of Olunde's body, he instinctively kills himself. The use of the indefinite article '*a*' in the stage directions shows the impetus of his single action to end his life: '*a swift decisive pull*' • Language/Structure: Jane Pilkings appears subservient to her husband. Simon Pilkings instructs Jane using the short sentence: 'Don't interfere'. She is not in a position to influence her husband's mind • Form: the stage directions show how Amusa is belittled by a woman in the market: '*She bends low as if to peep under the baggy shorts. The embarrassed constable quickly puts his knees together*'

	• Structure: the play ends with Iyaloja's reminding the audience of Elesin's unborn child. The audience feels sympathy for the situation the child will be born into.

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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

SECTION B – Literary Heritage Texts

Question Number	Indicative content
9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Jane Pilkings and Olunde have different views on the death ritual. Jane is not able to accept the ritual as part of the Yoruba culture whereas Olunde completely respects the ritual, ultimately giving his own life in honouring it • Olunde only returns from studying medicine overseas because he learns of the King's death. As Elesin's eldest son, Olunde is next in line to become the King's Horseman and his return signifies his full acceptance of the ritual: 'My father has been dead in my mind for nearly a month' • Jane is not able to understand Olunde's calm manner at learning of his father's death: 'your calm acceptance… Can you explain that? It was so unnatural' • Jane does not understand what going to Europe to study medicine actually meant for Olunde. Jane assumes that Olunde would have internalised Western ways and rejected the Yoruba culture. In reality, it has focused Olunde's mind on the importance of tradition: 'You make it sound as if when I left, I took nothing with me' • Olunde tries to show Jane how contradictory her differing views on Western and Yoruba cultures are: 'What do you call what those young men are sent to do by their generals in this war?' • Jane has a narrow view of the world. When she tells the story of the captain who sacrificed himself for the benefit of others, she shows her disagreement with any deliberate sacrificing of life • Olunde is so horrified when he discovers that his father has not fulfilled the ritual that he takes his father's place. **(AO2)** • Language: Jane calls Olunde a 'savage'. Jane sees the Yoruba culture as inhumane • Language: Jane shows no understanding of the ritual. By calling the ritual 'murder', Jane shows no respect for Yoruban beliefs: 'a ritual murder?' • Language: Jane uses an emphatically-placed adverb to show how much she values life and believes it should be protected as far as possible: 'Life should never be thrown deliberately away' • Language/Structure: Olunde acts as a foil to Jane Pilkings. Whilst Olunde remains calm at the prospect of his father's death, Jane appears shocked and concerned: 'How can you be so callous!' • Form: Olunde possibly acts as a mouthpiece for Soyinka's views on the importance of the ritual • Structure: at the end of the play, Jane still believes that locking Elesin up to prevent him from fulfilling the ritual has been the right thing to do. However, Olunde's dedication to the ritual results in his death.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
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Question Number	Indicative content
10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • honour is important in the play because it is represented by Elesin's duty to fulfil the death ritual, which drives the plot of the play • Elesin professes to be a man of honour. He claims that he is eager for death and that he 'will not delay' • the Yoruba women tell Elesin: 'We know you for a man of honour'. Elesin reacts angrily as he does not wish to be reminded of his impending death: 'Stop! Enough of that'. Elesin's behaviour shows signs of his not wishing to honour the ritual • Elesin attempts to blame the 'alien race' for his not being able to honour the ritual in time. Simon Pilkings does get Elesin arrested in order to stop the ritual but Elesin chose to delay his fulfilment of the ritual in order to have one last night with the woman betrothed to Iyaloja's son • Elesin lacks honour as he does not fulfil the ritual. Iyaloja removes the covering from Olunde's body in front of Elesin: 'There lies the honour of your household and of our race' • Olunde respects the traditions and rituals of Yoruba culture despite having adapted to Western culture whilst studying medicine abroad. His return in anticipation of his father's funeral shows how he honours the ritual • Olunde awaits the news of Elesin's death with pride and is horrified when he learns that his father has not completed the ritual: 'I have no father, eater of left-overs' • Olunde's decision to fulfil the ritual himself is out of respect for Yoruba culture. **(AO2)** • Language: Simon Pilkings does not show any understanding of Yoruba culture. When Amusa reports that Elesin is 'to commit death', Simon refuses to repeat the phrase: 'Obviously he means murder'. He refuses to show any honour for the ritual • Language/Structure: at the start of the play, the Praise Singer emphasises the necessity for the ritual to be honoured: 'Our world was never wrenched from its true course'. The verb 'wrenched' suggests that nothing should stop the ritual from being fulfilled • Form: although he is Muslim, Amusa still shows honour for the culture. The stage directions show how Amusa is not able to look at the Pilkings when they are wearing the egungun dress: '*switches his gaze to the ceiling suddenly*' • Structure: the first scene ends with Iyaloja's agreeing to Elesin's wish to marry the woman betrothed to her son. Iyaloja is prepared to do anything to ensure that Elesin honours the ritual • Structure: at the end of the play, Olunde's decision to take his father's place signifies the honour he holds for Yoruba culture and his hope for continuity and regeneration.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
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Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

SECTION B – Literary Heritage Texts

9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Olunde is presented as a respected character in the play. He is the son of the King's Horseman, and is next in line to take the position, a role held in high regard in Yoruba society • upon hearing of the King's death, Olunde returns home from his studies in the West to show respect to his father, as the King's Horseman, knowing that the death of the King also means the passing of his father. He does this despite his father's having previously disowned him for leaving to study in England. This shows Olunde's dedication to the Yoruba tradition • Olunde stresses his belief in the importance of respect when he challenges prejudiced views of Yoruba culture, resolutely telling Jane Pilkings: 'I discovered that you have no respect for what you do not understand' • Olunde is presented as a respected character when he disowns his own father; Elesin has not fulfilled the ritual and has therefore acted in a way unworthy of respect: 'I have no father, eater of left-overs' • maintaining society's respect for his family is pivotal in Olunde's decision to fulfil the ritual in his father's place to preserve the tradition of the Yoruba: 'Because he could not bear to let honour fly out of doors, he stopped it with his life' • when Iyaloja removes the covering from Olunde's body, she shows her respect for him by confronting Elesin: 'There lies the honour of your household and of our race' • ultimately, Elesin strangles himself, unable to cope with the death of his son, Olunde, and the shame Elesin has brought on his family. The actions of Olunde as a respected character lead directly to his father's death. **(AO2)** • Language: when Jane Pilkings recounts the story of the captain who sacrificed himself, Olunde responds: 'I find it rather inspiring. It is an affirmative commentary on life'. Olunde is forthright in offering his opinion, clearly recognising the respected characteristics of others • Language/Structure: at the end of the play, Elesin adopts a confessional tone to express his regret at conjuring up excuses to delay his fulfilment of the ritual: 'First I blamed the white man, then I blamed my gods for deserting me'. He knows that, unlike his son, he has not acted in a respected way • Form/Structure: Olunde's respected actions in taking his father's place provide the climax for the play's action • Structure: Olunde's conversation with Jane about self-sacrifice foreshadows Olunde's own respectworthy act at the end of the play • Structure: the actions of Elesin and Olunde are presented in strong contrast; Olunde acts in a way to be respected by fulfilling his duty whilst Elesin fails to do so.

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

Question number	Indicative content

10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • many characters show a form of leadership in the play: the King, Elesin as the King's Horseman, Iyaloja, Simon Pilkings, Olunde and the Praise-Singer. Qualities of leadership are demonstrated through power, position, tradition, example and respect • the dead King is presented as a leader through tradition and position. The play centres on Elesin's commitment to abide by the leadership of the King and fulfil the ritual • the King's Horseman is traditionally a role held with high regard within Yoruban society, meaning its holder lives as an esteemed leader in the community. The community live in fear of the consequences of not fulfilling Elesin's needs: 'If we offend you now, we have mortified the gods'. Elesin uses his position to commandeer what he wants, including clothes, food and a woman, from the market women • Pilkings demonstrates leadership in his powerful position as British District Officer, responsible for preserving law and order, maintaining colonial rule in the area • the Praise-Singer traditionally leads the King's Horseman into a trance that should culminate in his death: 'Elesin Alafin, I no longer sense your flesh. The drums are changing now but you have gone far ahead of the world' • Iyaloja is leader of the market women and is respected as 'Mother' of the marketplace. She is presented as a powerful force in the community and her word is followed without question • when his father fails to fulfil the ritual, Olunde acts as a moral leader by example, taking his father's place • Iyaloja turns on Elesin when he fails to complete the ritual. She chastises Elesin for his betrayal: 'We called you leader and oh, how you led us on'. **(AO2)** • Language: Iyaloja's commanding language demonstrates her role as leader of the market women: 'Daughters, please', 'My children, I beg of you…' • Language: Elesin is described as 'the father', portraying him as a figure who should be respected and his requests heeded • Form: the play can be read as a political allegory in which Soyinka warns leaders to fulfil their commitments • Form/Structure: Iyaloja leads the other women in the market, taking on the role of a Greek Chorus leader throughout the play

	• Structure: many of the characters see a contrast in differing ideas of leadership, as presented throughout the play: leadership according to Yoruba and Western ideals of leadership. According to Olunde, however, there are a number of similarities between the two cultures; they are just not recognised.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
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SECTION B – Literary Heritage Texts

Question number	**Indicative content**

Question Number	Indicative content
9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are able to agree or disagree, wholly or in part, with the statement that Elesin never intends to complete his role as the King's Horseman • as the King's Horseman, Elesin is entrusted with the responsibility of carrying out the ritual upon the King's death. The primary purpose of this role is to carry ritual beliefs from the world of the living to the world of the dead, accompanying the King • the play is set on the intended day of Elesin's death. It could be argued that, as Elesin has not evaded responsibility by this point, he is clearly set on honouring the death ritual: 'Life is honour. It ends when honour ends' when Elesin deigns to have one last tryst with the virgin betrothed to Iyaloja's son, Iyalojah, out of respect for Elesin's role as the King's Horseman, complies with his wishes. Iyalojah's sinister warning is perhaps an early sign that Elesin might not carry out his promise: 'You wish to travel light. Well, the earth is yours. But be sure the seed you leave in it attracts no curse' • when Olunde returns from his studies in England to pay his respects to his father and hears the sound of drums in the distance, he immediately believes his father has completed the ritual. Olunde does not question his father's intention to fulfil his role • Elesin may be seizing on his desire for the girl betrothed to Iyaloja's son as an excuse to delay completing his role • at the end of the play, Elesin strangles himself, unable to cope with the death of his son. It could be argued that Elesin's suicide shows his commitment to sacrificing his life in an honourable way. If Elesin had not been imprisoned, he may well therefore have fulfilled the ritual, though it was his delaying the ritual that allowed his imprisonment to take place. **(AO2)** • Language: in the eyes of the Yoruba community, there is no question of Elesin failing to complete his role. Joseph, the Pilkingses' houseboy, uses the modal verb 'must' to show the unquestioned nature of Elesin's duty to the King: 'But before they can bury him, the Elesin must die so as to accompany him to heaven' • Language: the Praise-Singer apportions all the blame to Elesin for allowing others to interfere with the ritual, evident through the direct address: 'You sat with folded arms while evil strangers tilted the world from its course' • Language/Form: when Elesin sees the woman betrothed to Iyaloja's son, the adverb '*suddenly*' in the stage directions shows how easily Elesin is distracted from his duty as the King's Horseman: '*Suddenly, his attention is caught by an object off-stage*' • Language/Structure: at the end of the play, Elesin adopts a confessional tone to express his regret at conjuring up excuses to delay his fulfilment of the role: 'First I blamed the white man, then I blamed my gods for deserting me' • Structure: the actions of Elesin and Olunde are presented in strong contrast: Olunde acts honourably and immediately in fulfilling his duty whilst Elesin draws out the process and ultimately fails in his role.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
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Question Number	Indicative content
10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are a number of important Yoruba traditions presented in the play, including the death ritual, *egungun* costume, music and dance • the play centres on the tradition of the death ritual. According to Yoruba tradition, Elesin must accompany the King into the world of the dead • the Pilkingses show little respect for the Yoruba traditions and beliefs. When Olunde learns that the Pilkingses are to go to the party wearing ancestral masks, he shows utter disgust: 'And that is the good cause for which you desecrate an ancestral mask?' • though a Moslem, Amusa shows respect for the Yoruba traditions. When the Pilkingses are dressed in traditional *egungun* costume, Amusa refuses to speak to them out of respect for the local traditions. Amusa declares the significance of the *egungun*: 'it belong to death cult, not for human being' • when the Pilkingses' houseboy, Joseph, hears drumming in the distance, he instinctively interprets the sound as a celebration, either 'the death of a great chief' or 'the wedding of a great chief'. Music is a key part of life events in Yoruba society • the Pilkingses show a casual disregard for the local culture, as they degrade the music by complaining: 'They always find an excuse for making a noise', 'all bush drumming sounded the same' • Elesin ultimately fails to fulfil the ritual because of his desire first to marry the girl betrothed to Iyaloja's son. In Yoruba culture, it is traditional for men, particularly those in positions of power, to have many wives • Simon Pilkings orders the detention of Elesin without any regard for the importance of the death ritual in Yoruba traditions. **(AO2)** • Language: when the Pilkingses wear the *egungun*, Amusa's interrogative shows his astonishment at their lack of respect for the Yoruba culture: 'How can man talk against death to person in uniform of death?' Amusa shows an understanding of the traditions and he respects the egungun • Language: the Pilkingses trivialise the egungun as 'fancy dress' • Language: Elesin's poetic language mirrors the musicality of the Yoruba culture: 'When the hour comes / Watch me dance along the narrowing path / Glazed by the souls of my great precursors' • Form/Structure: the play opens with the stage directions depicting Elesin as a man who 'dances and sings with that infectious enjoyment of life'. For the Yoruba culture, dance was a part of everyday life, as well as a key part of times of celebration and of sadness. In contrast, the Pilkingses see dance as a part of formal occasions, as a way of showing their position in society. • Form: Praise-Singers were traditionally attached to important people, to provide entertainment and to sing in their honour. At the end of the play, the Praise-Singer takes on the role of the deceased King, to remind Elesin of his obligation to the ritual: 'Remember when I said, if you cannot come, tell my horse' 'Is your tongue severed from the roots?

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

SECTION B – Literary Heritage Texts

Question Number	Indicative content
9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the whole of the Yoruban community expects Elesin, as the King's Horseman, to remain loyal in his duties to the dead King. The play follows Elesin as he prepares to fulfil the death ritual, with much of the narrative centring on the question of his loyalty and courage • the Praise-Singer acts as Elesin's conscience and spiritual guide. He accompanies Elesin as he prepares to take his life, and, in an attempt to ensure Elesin's continued allegiance to the ritual, provides him with words of wisdom when his commitment appears to be faltering: 'The hands of women also weaken the weary' • despite having lived in the western world for many years, Olunde remains loyal to the traditions and rituals of his culture. He speaks of his father with pride as he awaits the news of the completion of the death ritual. His dedication in returning all the way from England proves how much respect Olunde has for the ritual, and for his father • Iyaloja places loyalty to Elesin first and foremost. She agrees to allow Elesin to marry the woman betrothed to her own son. In Iyaloja's eyes, Elesin is worthy of such a sacrifice because of the commitment he has made to the King through pledging to go with him to the other world • when the Pilkingses are dressed in egungun attire, Amusa is conflicted by the loyalty he must show to Simon Pilkings as his master whilst still maintaining respect for the Yoruba culture. Amusa '*switches his gaze to the ceiling suddenly*' • in his role as British District Officer, Simon shows a steadfast loyalty to British law and order, which he seeks to apply rigidly to the Nigerian community without any regard to the values and traditions of the local people. His decision to order the arrest and imprisonment of Elesin to prevent his taking his own life is proven to be short-sighted as it ultimately results not just in the death of Elesin but Olunde too. **(AO2)** • Language: Olunde shows loyalty to Yoruba culture. He confronts the Pilkingses and defensively questions the motives behind their seemingly disrespectful behaviour: 'And that is the good cause for which you desecrate an ancestral mask?' • Language: the women of the Market Place question Elesin's loyalty to his role: 'You will not delay?', 'Nothing will hold you back?' Their interrogation of Elesin is one of the first signs of any doubt that he might not remain faithful to his pledge to the King. It is unclear whether the women's need for reassurance is solely out of concern that the King should not take his journey to the next world alone, or whether there is a pre-existing distrust of Elesin's words and actions • Language/Structure: at the start of the play, Elesin appears steadfast in his commitment to the ritual: 'We are already parted, the world and I'. The adverb 'already' implies that Elesin is so confident that he will carry out the duties of his role as the King's Horseman that it is as though he has already fulfilled it

	• Language/Form: the opening stage direction of the play describes Elesin as a lover of life: '*a man of enormous vitality, speaks, dances and sings with that infectious enjoyment of life which accompanies all his actions*'. At this stage, there is very little evidence that Elesin is ready to give up the indulgences of the living world to carry out his loyal duty and he appears to relish the attention and following his role brings as he is '*pursued by his drummers and praise-singers*' • Structure: Olunde shows ultimate loyalty to the Yoruba culture by taking his father's place in the death ritual.

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

Question Number	Indicative content
10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Simon Pilkings is a British District Officer in Nigeria while still under British rule towards the end of the Second World War. Simon's role is to ensure the preservation of law and order in the district • even thousands of miles away from England, Simon rigorously applies British laws and values. He ignores the Yoruban cultural view and dismisses the traditions without any attempt to understand their significance to the local people. He ultimately prevents Elesin from what he perceives as 'suicide' because suicide is against British law • Simon is shown to be shallow and lacking any form of cultural sensitivity. When the sound of drums can be heard in the distance, Simon shows no inclination to understand the significance of music to the Yoruban culture: 'Do you hear how they go on and on?', 'They always find an excuse for making a noise' • he is also seen to mock religion, such as when he wears the egungun without any regard for its meaning, appearing to wear it only to impress the Prince • Simon is married to Jane Pilkings, who is less insensitive than her husband, as she is more accommodating of Amusa's religious beliefs and shows at least some interest in the history of the Yoruba culture • in his relationship with Jane, he presents himself as intellectually superior and there are misogynistic undertones in his speech: 'Trust a woman to think of that' • Jane is able to recognise the offence Simon's words and actions can cause. She realises that her husband has offended their servant, Joseph, and she chastises him for his unkindness: 'like insulting the Virgin Mary before a Roman Catholic' • Simon does not appear to have learnt anything, even after the deaths of both Olunde and Elesin. He remains closed to new ideas and believes without doubt that locking up Elesin to prevent his fulfilling of the death ritual was the right thing to do: 'Well, I did my duty as I saw fit. I have no regrets'. **(AO2)** • Language: Simon's sarcasm exposes his misunderstandings of the ritual when he speaks of the formalities on the death of a British king: 'We don't make our chiefs commit suicide to keep him company' • Language: without thinking, Simon often makes insensitive, disparaging comments. He mocks Amusa's religion as a way of wielding power over him: 'I'll throw you in the guardroom for a month and feed you pork' • Form: when Elesin kills himself on learning of his son taking his place in the ritual, Simon is still unable to accept that Elesin would want to show honour to both his son and the Yoruban community through death. The stage directions describe Simon's frantic attempt to save Elesin's life: '*He rushes within, fumbles with the handcuffs and unlocks them, raises the body to a sitting position while he tries to give resuscitation*'

	• Form: Soyinka uses the character of Simon as a representation of the rigidity and blindness of British rule and tradition as they were applied in the colonies. Simon is unchanged at the end of the play, remaining a caricature of British expats in Nigeria at the time the play is set • Structure: Simon's intervention in preventing Elesin from completing the death ritual ironically results in the death of both Olunde and, after his shaming, Elesin too. This forms the central drama of the play.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
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SECTION B – Literary Heritage Texts

Question	Indicative content

9
Death and the King's Horseman

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:

(AO1)

- the theme of duty runs throughout the play, as the key narrative strand centres on Elesin's respecting his duty by fulfilling the death ritual, in honour of the king. Many of the characters in the play have a strong sense of what they perceive to be right and wrong in the fulfilment of their duty, including the Praise-Singer, Olunde, Iyaloja and the Pilkings
- the Praise-Singer's duty is to stay by Elesin's side as he prepares to take his life. The Praise-Singer acknowledges the early signs of Elesin's reluctance to respect the death ritual and he dutifully provides him with words of wisdom to try to ensure that Elesin fulfils the ritual: 'The hands of women also weaken the weary'
- despite having lived in the western world for a number of years, Olunde whole-heartedly respects the traditions and rituals of the Yoruban culture. He speaks of his father with pride as he awaits the news of the completion of his duty in fulfilling the death ritual. Ultimately, on discovering his father's failure, Olunde deems it his duty, as the next King's Horseman after his father, to complete the death ritual in his father's place
- Iyaloja shows complete respect for Elesin and his duty to fulfil the ritual. She even agrees to allow Elesin to marry the woman betrothed to her own son out of respect for the important duty Elesin is to fulfil. In Iyaloja's eyes, Elesin is worthy of such a sacrifice because of the commitment he has made to the king through pledging to go with him to the other world
- Simon Pilkings shows little regard for the customs of the Yoruba culture and belittles the ritual by repeatedly referring to it as 'murder'. Pilkings sees it as his duty to uphold British colonial rule and shows little regard for the significance of Elesin's duty in the eyes of the Yoruba people. When Amusa reports of Elesin's imminent fulfilment of his duty to 'commit death', Simon denigrates the ritual: 'Obviously he means murder'
- it could be argued that Pilkings only shows respect to his duty when there is someone important present, the English Prince, whom he wants to impress. This perhaps suggests that Pilkings only uses his duty to show that the British Empire is in control and not to further its goals
- Elesin ultimately fails to fulfil his duty, resulting in the death of his son. Olunde attempts to rebalance the order of the living world by properly completing his father's duty as the King's Horseman.

(AO2)

- Language: Olunde sees it as his duty to defend and uphold the Yoruban customs. He directly questions the motives behind the Pilkings' seemingly disrespectful behaviour: 'And that is the good cause for which you desecrate an ancestral mask?'
- Language: Pilkings is steadfast in his view that he acts according to his duty, as is evident in the declarative: 'Well, I did my duty as I saw fit. I have no regrets'
- Language/Structure: Elesin's inability to resist temptation results in his ultimate loss of respect. Elesin's confessional tone reflects his own understanding of his faults in not fulfilling his duty: 'my powers deserted me. My charms, my spells, even my voice lacked strength'
- Form: Soyinka uses the different perspectives of the Pilkingses and Olunde, in relation to their duties, to convey the message that one society should not use its

	• Structure: at the end of the play, Olunde ultimately sees it as his duty to uphold the customs of the Yoruba culture, taking his father's place in fulfilling the death ritual.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Question	Indicative content

Number	
10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Iyaloja's role in the play is that of a strong leader in the community. Her character acts as the voice of the people, as she seeks to ensure that Elesin fulfils his duty, and she passes judgement on him at the end of the play when he fails to do so • as the 'Mother' of the market, she is presented as a powerful, matriarchal figure. Her word is typically followed without question • Iyaloja serves as a moral guide to Elesin. She warns him not to be turned aside from his sacred duty to the King and the community 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' • she serves to show the importance of respecting the Yoruban customs, even agreeing to Elesin's wish to marry the young woman he sees in the marketplace, despite the woman being betrothed to her own son • Iyaloja attempts to defuse the situation when Amusa arrives to arrest Elesin. When the women continue to taunt him, she warns Amusa to leave before there is more trouble • Iyaloja is the voice of the community when Elesin fails to fulfil the ritual. She is furious and berates him for his failure, passing a damning judgement on his behaviour: '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?' • despite Elesin's failure, Iyaloja upholds the normal traditions in the event of a death. Iyaloja orders Pilkings to move away from Elesin's body. 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*' • at the end of the play, Iyaloja attempts to unify the community, compelling them not to dwell on the deaths of Olunde and Elesin and instead to focus on the Yoruba traditions and beliefs: 'Now forget the dead, forget even the living. Turn your mind only to the unborn'. **(AO2)** • Language: Iyaloja's metaphorical words emphasise her scorn at Elesin's failure to fulfil the ritual, portraying her as a wise, strong leader: 'The river which fills up before our eyes does not sweep us away in its flood' • Language: she is shown to be a powerful figure, able to command the District Officer to stop interfering with Elesin's body after his death: 'Since when have strangers donned clothes of indigo before the bereaved cries out his loss?' • Language: Iyaloja serves to denigrate the white colonialists who lead and govern the area. She refers to Simon Pilkings as a 'child'. Her belittling language shows her total lack of respect and dismissal of the colonial rule • Form: Iyaloja's role resembles one of a leader in Greek tragedy. Iyaloja asserts her authority over the market women and, by extension, the wider community: 'Daughters, please' • Structure: as the play progresses, Iyaloja's attitude towards Elesin shapes the audience's view of him. 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) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

SECTION B – Literary Heritage Texts

9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, wholly or in part, with the view that Jane Pilkings and Amusa are open to the views of others. Candidates might decide to argue that Amusa is more open to the views of others than Jane Pilkings is, or vice versa • Amusa is a Muslim but shows regard and respect for the traditions of the Yoruba. He is appalled to see the Pilkingses wearing the egungun costumes for a party. Amusa refuses to talk to them while they are wearing the costumes: 'How can man talk against death to person in uniform of death?' Amusa tries to communicate to the Pilkingses the disrespect they are showing to the Yoruba people • as a member of the native police, Amusa is in a difficult position, as part of his duty is to arrest Elesin at the market simply for his perceived desire to fulfil his role as the King's Horseman. Indeed, Amusa's role attracts derision from the girls in the market who call him a 'white man's eunuch'. As a policeman, Amusa must stop Elesin from fulfilling the death ritual, even though he understands this is a key part of Yoruba culture. Despite the fact that he is pushed away by the market women in his quest to arrest Elesin, he promises to return • Jane is generally considered to be constrained by a narrow view of the world. She does not fully understand the story about the captain who sacrificed himself for the benefit of wider society or its connection to Elesin's intention to complete the death ritual • nevertheless, Jane does show more of an inclination than her husband, Simon Pilkings, to be accepting of the views of others. She tries to lessen her husband's insensitivity, for example urging him to be more accommodating of Amusa's religious beliefs, and she asks Olunde about the suicide ritual when he returns from England • Jane also shows an awareness of the fact that her husband has offended Joseph by the way in which he has treated him, and she chastises him for his unkindness: 'Calling holy water nonsense to our Joseph is really like insulting the Virgin Mary before a Roman Catholic' • Jane shows tunnel vision in her belief that the ritual is wrong and she argues with Olunde against it. She is shocked by Olunde's view of his father's planned completion of the ritual: 'How can you be so callous!' She calls Olunde a 'savage', suggesting that she sees Olunde, and the Yoruba people more widely, as uncivilised

	• nonetheless, Jane does admit her ignorance but, ultimately, she is not able to accept the differences between her culture and the Yoruba culture: 'I feel it has to do with the many things we don't really grasp about your people'. Jane is also unable to recognise the parallels between the two cultures, such as the captain's sacrifice. **(AO2)** • Language: Amusa appears incredulous when he sees the Pilkingses' use of religious egungun costumes as fancy dress. Even though he is a Muslim, Amusa understands the sanctity of the beliefs of other cultures and is direct in expressing his opinion: 'I cannot against death to dead cult. This dress get power of dead' • Language: Jane speaks of the Yoruba people in a condescending tone: 'But surely…they don't count the hours the way we do. The moon, or something…' • Form: the stage directions show how Amusa is unable even to look at the Pilkingses wearing the egungun costumes, out of respect for the Yoruba people: '*Eyes to the ceiling*' • Form: alongside her husband, Jane represents the rigidity and blindness of colonial rule and British tradition as they were applied in the colonies. In contrast, even though Amusa is a minor character in the play, his role is one that forms a bridge between the differing viewpoints of the Pilkingses with those of the Yoruba people • Structure: the views of Jane can be seen in direct contrast with those of Amusa. She represents the ignorance and arrogance of the colonialists with regard to Yoruba traditions.

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

Question number	Indicative content

10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Elesin must show that he does not fear death in carrying out his duty as the King's Horseman to commit ritual suicide following the death of the king • Elesin's bravado early in the play suggests that he does not fear his duty. He strives to convince people that he is not afraid of the ritual and that he will carry it out. He tells the Praise-Singer: 'Tell my tapper I have ejected / Fear from my home and farm. Assure him, / All is well' • the Praise-Singer initially celebrates Elesin's apparent lack of fear. He says that Elesin will never be forgotten: 'Your name will be like the sweet berry a child places under his tongue to sweeten the passage of food. The world will never spit it out' • Elesin compares himself with the people and animals who ran away in fear from the Not-I bird. He claims that he would set the bird's mind at ease by welcoming his fate in death: 'Safe without care or fear. I unrolled / My welcome mat for him to see' • one of the women of the market deems that Elesin's demand to marry a girl betrothed to another man shows his sense of bravery and lack of fear: 'Not many men will brave the curse of a dispossessed husband' • when Elesin eventually starts the ritual, he seemingly shows courage as he enters the trance: 'I have freed myself of earth and now / It's getting dark. Strange voices guide my feet' • Elesin claims that he is not afraid to die; however, the Praise-Singer questions his sincerity. Elesin's eyes are rolling as he enters the trance and he asks the Praise-Singer if he has now completed the death ritual, without actually having done so: both are, perhaps, suggestive of Elesin's fear: 'Elesin-Oba why do your eyes roll like a bush-rat who sees his fate like his father's spirit, mirrored in the eye of a snake? All these questions!' It is this delay that gives time for Elesin's arrest • Amusa shows fear when he sees the Pilkingses dressed in the egungun costume. Jane Pilkings does not understand why Amusa would be so afraid: 'Oh Amusa, what is there to be scared of in the costume?' Simon Pilkings only appears to show fear himself when his reputation is at stake when the Prince visits • Olunde, Elesin's son, has a blind faith in his father and the mere possibility that his father could be afraid does not appear to cross his mind: 'His willpower has always been enormous; I know he is dead'. Ultimately, when Elesin fails to fulfil the ritual, Olunde shows that he is not afraid to take on the duty himself. Olunde's sense of duty transcends his fear

	• Iyaloja is unforgiving as she taunts Elesin for his cowardly actions: 'Explain it how you will, I hope it brings you peace of mind… 'Please save me' – are these fitting words to hear from an ancestral mask?' • ultimately, it is Elesin's shame, with his son having taken his place in the death ritual, which leads to his overcoming his fear of death. **(AO2)** • Language: early in the play, Elesin's confident language is suggestive of his lack of fear: 'Has no one told you yet / I go to keep my friend and master company' • Language: when Elesin fails to complete the ritual, he describes how his feet are 'leaden on this side of the abyss'. The hellish connotations of 'abyss' are, perhaps, indicative of Elesin's fear • Form: Elesin uses the fable of the Not-I bird to reassure Iyaloja and the Praise-Singer that he is not afraid and that he will carry out the ritual: 'What a thing this is, that even those / We call immortal / Should fear to die' • Structure: the British who govern show little courage and are most afraid of being humiliated when the Prince visits. They contrast strongly with the actions of Olunde who stands up for his traditions • Structure: any apparent fear of death that Elesin has dissipates when he discovers his son's fate. He uses the chain in his cell to commit suicide, ashamed of the dishonour his failure has brought upon him and his family.

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

SECTION B – Literary Heritage Texts

Question number	Indicative content

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

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

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

Question number	Indicative content

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

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

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

SECTION B – Literary Heritage Texts

Question number	Indicative content

9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Elesin is the central character in the play. The key narrative strand centres on Elesin and his duty of fulfilling his role as the King's Horseman • at the start of the play, Elesin is parading through the streets. He is described as a 'man of enormous vitality' with an 'infectious enjoyment of life' • as the King's Horseman, Elesin's duty is clear: 30 days after the King's death he must take his own life in order to lead his master through the underworld. His underlying commitment to the customs and beliefs of his tribe are also shown when the audience learns that Elesin has disowned his son, Olunde, for leaving the Yoruba for education in Britain • in his position of responsibility, he has led a very good life. Elesin admits: 'the juiciest fruit on every tree was mine' • Elesin arrives at the market full of bravado and commitment: 'Has no one told you yet / I go to keep my friend and master company' • when Elesin sees the young woman, his weakness takes over and he demands to be married to her before succumbing to the ritual suicide: 'I deserve a bed of honour to lie upon' • Elesin's will to fulfil his duty to the King weakens and he delays, which allows him to be arrested for attempted suicide. He reflects: 'My will was squelched in the spittle of an alien race' • his son, Olunde, disowns him: 'I have no father, eater of left-overs.' In order to expiate his father's betrayal of his duty, Olunde commits suicide in his father's place. Because Olunde cannot bear to 'let honour fly out of doors, he stopped it with his life' • Elesin is supposed to be a man in control of his will but, in the end, he is seen to be controlled by it. His hubris, alongside his love of women and life itself, conspires to bring about his failure to complete the ritual. He admits to Iyaloja: 'My powers deserted me. My charms, my spells, even my voice lacked strength when I made to summon the powers that would lead me over the last measure of earth …' • after Olunde's death, Elesin wishes to look at the body of his son so that he may mourn his death: 'I speak my message from heart to heart of silence'. In despair at the result of his own dishonourable behaviour, and deeply remorseful, he kills himself with his own chains. **(AO2)** • Language: initially, Elesin appears to be an honourable man. He shows that he is confident that he will fulfil his duty by using the present tense: 'We are already parted, the world and I'. Elesin speaks as though he has already fulfilled his duty

	• Language: Elesin is sure of his strength and vitality. He 'approaches a brand-new bride' with whom he hopes to father a child, using the metaphor: 'The fruit of this union will be rare' • Language: Elesin is honest in his reflections that he cannot expect salvation in 'the ancestor world'; metaphorically, his 'passage is clogged with droppings from the King's stallion' • Language/Form: 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 [his] earth-held limbs' • Structure: his dereliction of duty went against his and his people's beliefs, with the effect that their 'world is tumbling in the void of strangers'. Ultimately, Elesin's suicide shows that he is an honourable man, unable to live with his shame.

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

Question number	**Indicative content**

10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of responsibility underlies the central narrative strand of the play: Elesin's duty, as the King's Horseman, is to follow the King in death, in order to lead his master through the underworld • initially, Elesin appears to embrace his responsibility in fulfilling the death ritual. Indeed, he claims that he is eager for death and that he 'will not delay' • because of his position of responsibility, Elesin is held in high regard in Yoruban society and his demands must be obeyed. It means that Iyaloja looks up to him and is wary of not following his wishes: 'If we offend you now, we have mortified the gods' • the Praise-Singer has no independent life. It is his responsibility to be at the service of the King's Horseman. The Praise-Singer helps Elesin to enter the trance that should lead to his death: 'Elesin Alafin, I no longer sense your flesh. The drums are changing now but you have gone far ahead of the world' • as a British District Officer in Nigeria, whilst it was still under British rule, Simon Pilkings' responsibility is to preserve law and order in the district. He is convinced that British values and ideas are better than those of the Yoruba: 'I am more concerned about whether or not we will be one native chief short by tomorrow' • as suicide is against British law, Simon Pilkings ignores the Yoruban cultural view and deems it his responsibility to prevent Elesin from committing suicide to fulfil the death ritual. Along with his wife, Jane Pilkings, he remains steadfast in his view that locking Elesin up to prevent him committing suicide has been the right thing to do • Iyaloja takes her responsibility to uphold the Yoruban customs seriously. She demonstrates that she will go to any length to ensure that Elesin completes his duty. She even agrees to Elesin's request to marry the woman betrothed to her own son • upon Elesin's death, Iyaloja orders Pilkings to move away from his body. Despite Elesin's failure, Iyaloja deems it her responsibility to uphold the customary traditions in the event of a death. Iyaloja ensures that it is the Bride, as the vessel of future hope, who carries out her prescribed role of closing her husband's eyes and 'pours some earth over each eyelid' • ultimately, as a result of his father's failure to complete the tradition, Olunde takes responsibility and fulfils the death ritual himself. **(AO2)** • Language: the powerful influence Elesin has in his position of responsibility is shown by the description of him as the 'father' of all, almost akin to the King • Form: the Praise-Singer reflects the historic role performed by Praise-Singers in West African societies. He would tell stories and entertain, lauding the King's Horseman and his courage

	• Form/Structure: it is the intervention of Simon Pilkings in preventing Elesin's suicide, which Pilkings deems to be his responsibility, that results in the shaming of Elesin and the death of Olunde. This forms the central drama of the play • Structure: towards the end of the play, Elesin's failure to take his responsibility as the King's Horseman seriously results in the death of his son • Structure: as the play closes, Iyaloja shows a responsibility to the Yoruban people. Wisely, she pronounces: 'Now forget the dead, forget even the living. Turn your mind only to the unborn'.

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

SECTION B – Literary Heritage Texts

Question number	**Indicative content**

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

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

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

Question number	Indicative content

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

	• Language/Form: Elesin is so devastated at the sight of Olunde's body that he instinctively kills himself. The use of the indefinite article '*a*' and the adjectives in the stage directions shows the impetus of his single action to end his life, clearly revealing the extent of his guilt: '*a swift decisive pull*' • Language/Structure: at the end of the play, Elesin adopts a confessional tone to express his guilt at conjuring up excuses to delay his fulfilment of the role: 'First I blamed the white man, then I blamed my gods for deserting me'.

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

SECTION B – Literary Heritage Texts

Question number	**Indicative content**

9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • 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 • 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' • 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' • 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' • 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?' • 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' • 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' • 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'. **(AO2)** • 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' • 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'

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

Question number	**Indicative content**

10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • 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 • 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 • 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 • 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 • 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 • 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 • 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'

	• 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. **(AO2)** • 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' • 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!' • 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 • 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 • Structure: the play's central dramatic tension is focused on Elesin's planned death ritual.

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

SECTION B – Literary Heritage Texts

Question number	Indicative content

9 *Death and the King's Horseman*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the play is set in 1946 in the Nigerian town of Oyo during British colonial rule. The different settings, such as the market and the Residency, are significant as they are used to emphasise the clash between the cultures of the Yoruba and the British • the market is the setting for the opening scene: '*The stalls are being emptied, mats folded. A few women pass through on their way home, loaded with baskets*'. The market traders are preparing for the end of the trading day as Elesin enters accompanied by '*drummers and praise singers*'. This perhaps mirrors how Elesin is reaching the final stages of his life as he prepares to fulfil the death ritual following the death of the king • at the time the play is set, District Officers were commissioned by the British Empire and were responsible for a particular overseas territory. The verandah of the District Officer's bungalow is significant as it is representative of the different culture embraced by British residents: '*A tango is playing from an old hand-cranked gramophone*' • the Pilkingses can be seen dancing to the music through the '*wide windows*', dressed in *egungun* costumes. Even though they are in their own home, Amusa is shocked by the Pilkingses' use of religious costumes as fancy dress: 'I cannot against death to dead cult. This dress get power of dead'. Although he does not follow the traditional religion, Amusa understands the sanctity of the beliefs of their culture • the Resident was superior to the District Officer in the ranks of colonial officials in Nigeria. The Residency is described as '*redolent of the tawdry decadence of a far-flung but key imperial frontier*'. Detail is specific, which is significant because it sets out the context of shabby colonial power • when the audience first sees the Residency, a masque is taking place. Interestingly, leisure activities take place in the British areas. This contrasts with the power of the deeply entrenched tradition of the Yoruba. The Residency is a place of manners and elitism: '*After polite coughs he succeeds in excusing the Pilkingses*' • the Residency is a significant setting because it is here that Simon Pilkings learns that Elesin is about to complete the death ritual. His determination to prevent it from being carried out is clear when he '*breaks into a sudden run*' with two constables to arrest Elesin • following his arrest, Elesin's cell is a dramatically-charged location: '*A wide iron-barred gate stretches almost the whole width of the cell*'. This emphasises Elesin's dire situation. He tells Simon the consequences of his interference in the death ritual: 'The world is not at peace. You have shattered the peace of the world for ever'

	• later, Iyaloja visits Elesin in his cell, where she scorns him for his failure. Olunde's body is brought in '*Rolled up in the mat, his head and feet showing at either end*'. The restrictive setting of the cell prevents Elesin from being able to approach his son's body. He demands: 'Take off the cloth. I shall speak my message from heart to heart of silence'. However, Iyaloja shows him no sympathy: 'The son has proved the father, Elesin, and there is nothing left in your mouth to gnash but infant gums' • unable to cope, Elesin kills himself in his cell. He '*flings one arm around his neck, once, and with the loop of the chain, strangles himself in a swift, decisive pull'.* **(AO2)** • Language/Form: Soyinka's stage directions build the detail of the settings. The flower-pot on the verandah and the '*rich velvets and woven cloth*' that cover the entrance to the cloth stall at the market create a vibrant atmosphere • Language/Form: British areas tend to be rundown in the play: '*The orchestra's waltz rendition is not of the highest musical standard*', perhaps signalling how Soyinka deems colonial rule to be an unkempt outdated concept • Language/Form: Elesin looks out from the cell window, his hands manacled: '*... he stands against the bars, looking out*'. This is significant because it reflects his reduced status and paralysis at the hands of the Western authorities • Structure: the play moves between the market, where the traditions of the Yoruba are dominant, and the settings controlled by the British: the Residency and bungalow of the Pilkingses • Structure: the marketplace is a lively and vital setting. Scenes here and in British areas are interspersed throughout the play to highlight the contrast between them.

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

Question number	Indicative content

10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Amusa is a police sergeant who works under the direction of the District Officer, Simon Pilkings. Amusa takes his role in the police seriously, upholding British colonial law, but he is presented as someone who still respects the local traditions • even though Amusa is from the area, he is seen as an outsider by the Yoruba people. Several years before the action of the play, Amusa converted to Islam. The Pilkingses regard Amusa as superior to the Yoruba people because he has different beliefs from the Yoruba 'nonsense' • although deemed an outsider by the Yoruba people, Amusa understands that Elesin's fulfilment of the death ritual is a key part of Yoruba culture. When he dutifully reports Elesin's imminent fulfilment of the ritual to Simon, he does so in a respectful way. He tells him that Elesin is to 'commit death' • it is apparent that Amusa is conflicted at times between his duty as a 'police officer in His Majesty's Government' and the respect he feels that he should show for Yoruba culture. Nevertheless, he upholds British laws over any regard he might have for the Yoruba culture, which means that he must prevent the fulfilment of the death ritual because suicide is prohibited • when he goes to the market to try to intervene in the preparations for Elesin's ritual suicide, Amusa is presented as a dutiful sergeant. He is firm with the market women when they block his path: 'I am tell you women for last time to commot my road. I am here on official business' • although Amusa could be considered to be an honourable character, he is shown to be someone who is not always able to use language in a sensitive way. When Amusa announces that he is at the market to arrest 'The chief who call himself Elesin Oba', he is scolded by one of the market women and he is called an 'ignorant man'. His status as an outsider in the eyes of the Yoruba people is clear when he is schooled on the history of the tradition: 'It is not he who calls himself Elesin Oba, it is his blood that says it' • it is clear from his interactions with the women in the market that the Yoruba people do not respect him. He attracts derision from the women, who call him a 'white man's eunuch' • Amusa is presented as having an understanding of the sanctity of the beliefs of others when he is appalled to see the Pilkingses wearing the *egungun* costumes. He refuses to talk to them while they are wearing them. He tries to explain to the Pilkingses the disrespect that they are showing to the Yoruba people: 'I cannot against death to dead cult. This dress get power of dead'. **(AO2)** • Language: the women in the market tease Amusa, showing that they have no respect for him. They imply that the British colonialists think of Amusa as a beast of burden: '… I have a faithful ox called Amusa'

	• Language: Amusa is presented as honourable when he uses a direct question to challenge the Pilkingses for the disrespect they show for local customs: 'How can man talk against death to person in uniform of death?' • Language: although Simon considers Amusa to be superior to the Yoruba people, he still acts disrespectfully towards him when he mocks his religion: 'I'll throw you in the guardroom for a month and feed you pork' • Form: the stage directions show how Amusa is seemingly intimidated by Iyaloja and the market women when he and his two constables are forced to retreat from the market: '*They depart … precipitately*' • Form/Structure: despite the fact that Amusa is seen as an outsider by the Yoruba people, he forms a bridge between them and the Pilkingses throughout the play.

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

SECTION B – Literary Heritage Texts

Question number	**Indicative content**

9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • bravery is required by Elesin to fulfil his duty to carry out ritual suicide following the death of the king. He must put any fear he has to one side. Other examples of bravery in the play include Olunde's bravery when he completes the death ritual in his father's place and Amusa's bravery in confronting his superior, Simon Pilkings, for wearing the *egungun* costume • Elesin's initial bravado suggests that he is determined to carry out the ritual. He says to the Praise-Singer 'Tell my tapper I have ejected / Fear from my home and farm. Assure him, / All is well' • he compares himself with the people and animals who ran away in fear from the Not-I bird. He claims that he would set the bird's mind at ease by bravely welcoming his fate in death: 'Safe without care or fear. I unrolled / My welcome mat for him to see' • his brave persona is commented on by one of the women of the market. When Elesin demands to marry a girl betrothed to Iyaloja's son, she comments 'Not many men will brave the curse of a dispossessed husband' • Elesin's bravery is questioned by the Praise-Singer, even though he claims that he is not afraid to die. Elesin's eyes are rolling as he enters the trance, and he asks the Praise-Singer if he has now completed the death ritual, without actually having done so. Both are, perhaps, suggestive of Elesin's fear and lack of bravery: 'Elesin-Oba why do your eyes roll like a bush-rat who sees his fate like his father's spirit, mirrored in the eye of a snake? All these questions!' It is this delay that gives time for Elesin's arrest • bravery is shown by Amusa when he defies Simon at the risk of his job. When Simon and Jane are wearing the *egungun* costumes, Amusa refuses to speak to them: 'Sir, I cannot talk this matter to you in that dress'. Simon demands 'report your business at once or face disciplinary action' but Amusa is resolute, opting to write a note for him instead • arguably, Olunde has shown a type of bravery by breaking with tradition and spending years in the West training as a doctor • when Olunde discusses the death ritual with Jane Pilkings, he tries to show her how contradictory her views on the differences between Western and Yoruba cultures are: 'What do you call what those young men are sent to do by their generals in this war?' For Olunde, there is no honour or bravery in surviving if it contradicts the mass survival of his people: 'I slowly realised that your greatest art is the art of survival. But at least have the humility to let others survive in their own way' • he also shows bravery when he takes on the suicide ritual after discovering that his father, Elesin, has not completed it. His sense of duty transcends his fear. This is especially significant as he has been living in the West but still holds true to the values of his home. He acts decisively in order to prevent the Yoruba from 'floundering in a blind future'

	• when Iyaloja visits Elesin in prison, she is incandescent with rage. She berates him for failing to fulfil the death ritual; his inaction is presented in stark contrast to the bravado he has shown previously in his lengthy speeches: 'I must tell your brother chiefs when I return how bravely you waged war against him. Especially with words' • Iyaloja also belittles Elesin by telling him how the late king's animals are braver than him: 'if you had followed when you should, we would not say that the horse preceded its rider … we would not say the dog has raced beyond and left his master behind'. **(AO2)** • Language: early in the play, Elesin's bravery is indicated by his confident language: 'Has no one told you yet / I go to keep my friend and master company' • Language: Olunde has absolute faith in his father's bravery and conviction: 'His willpower has always been enormous; I know he is dead' • Language: Elesin's apparent bravery is initially celebrated by the Praise-Singer, who says that Elesin will never be forgotten: 'Your name will be like the sweet berry a child places under his tongue to sweeten the passage of food. The world will never spit it out' • Form: Elesin uses the fable of the Not-I bird to reassure Iyaloja and the Praise-Singer that he is brave and will carry out the ritual: 'What a thing this is, that even those / We call immortal / Should fear to die' • Structure: at the end of the play, bravery is illustrated by the contrasting actions of Elesin and Olunde. Olunde acts bravely and honourably in fulfilling his duty, whereas Elesin, despite his bravado at the start of the play, draws out the process, ultimately failing in his role.

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

Question number	Indicative content

10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Simon Pilkings is a British District Officer in Nigeria while it is still under British rule at the end of the Second World War. His role is to preserve law and order in the district. He is married to Jane Pilkings. Their significance in the play is that they highlight the rigidity and blindness of British rule and tradition as they are applied in the colonies • even thousands of miles away from England, Simon rigorously applies British laws and values. In particular, Simon is dismissive of the death ritual, an integral part of the Yoruba culture, because suicide is prohibited under British law. When Amusa reports that Elesin is 'to commit death', Simon misunderstands him • Simon holds a significant position of responsibility in Oya, yet he does not make any attempts to understand the importance of Yoruba traditions to the local people. When the sound of drums can be heard in the distance, Simon shows no inclination to understand the significance of music: 'Do you hear how they go on and on?', 'They always find an excuse for making a noise' • Jane Pilkings is significant in the play because she tries to dilute her husband's insensitivity, for example urging him to be more accommodating of Amusa's religious beliefs. She shows interest in the Yoruba culture, asking Olunde more about the death ritual when he returns to Oya from the West • however, she does not fully understand how the story about the British captain, who sacrificed himself for the benefit of wider society, connects to Elesin's intention, and she is shocked by Olunde's view of his father's planned suicide: 'How can you be so callous!' Jane is shown to share some of the views of her husband and fails to bridge the void between the colonialists and the Yoruba • indeed, when Jane and Simon wear the *egungun* costume, they show no understanding or regard for its meaning, appearing to wear it only to impress the Prince. Olunde confronts the Pilkingses and questions the motives behind their seemingly disrespectful behaviour: 'And that is the good cause for which you desecrate an ancestral mask?' • Simon's decision to order the arrest and imprisonment of Elesin to prevent his taking his own life is significant in the play, as it ultimately results not just in the death of Elesin but Olunde, too, which forms the central drama of the play • neither Simon nor Jane learns anything by the end of the play. Simon, in particular, remains completely closed to new ideas. Both believe that locking Elesin up to prevent his taking his own life has been the right thing to do. Simon says 'Well, I did my duty as I saw fit. I have no regrets'.

	(AO2) • Language: Jane's significance in the play is, at least in part, to highlight her husband's insensitivity. She chastises her husband for offending Joseph: 'Calling holy water to our Joseph is really like insulting the Virgin Mary before a Roman Catholic'. She also takes Amusa's objections to their costumes more seriously • Language: Simon's sarcasm is significant because it exposes his misunderstandings of the ritual when he speaks of the formalities on the death of a British king: 'We don't make our chiefs commit suicide to keep him company' • Language: Jane uses an emphatically-placed adverb to show how much she values life and believes it should be protected as far as possible: 'Life should never be thrown deliberately away', highlighting her lack of understanding of the death ritual and its meaning to the Yoruba people • Form: Elesin kills himself on learning of his son's taking his place in the ritual. This is a significant moment in the play because Simon is still unable to accept that Elesin would want to show honour to both his son and the Yoruba community through death. The stage directions describe Simon's frantic attempt to save Elesin's life: '*He rushes within, fumbles with the handcuffs and unlocks them, raises the body to a sitting position while he tries to give resuscitation*' • Form/Structure: Soyinka uses the characters of Simon and Jane as a representation of the rigidity and blindness of British rule and tradition as they were applied in the colonies. They are unchanged at the end of the play, remaining a caricature of British expats in Nigeria at the time the play is set.

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

SECTION B – Literary Heritage Texts

Question number	Indicative content

9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Olunde is Elesin's oldest son and is therefore next in line to become the King's Horseman. He is presented as honourable, as, although he has been overseas studying medicine, he returns when he hears of the King's death, knowing that this also means the death of his father • Olunde is presented as a character who makes up his own mind, regardless of what others think. He is one of a new generation of Yoruba and left the area to train as a doctor in England. Elesin reacted badly to this, as Jane Pilkings points out 'When you left he swore publicly you were no longer his son' • despite Elesin's believing that his eldest son abandoned Yoruba culture when he broke the tribal code by leaving the land, Olunde demonstrates his understanding of responsibility and commitment by returning to the Yoruba to handle family affairs • although the Pilkingses and Elesin have assumed that Olunde has moved away from Yoruba custom to embrace a Western way of living, Olunde respects the traditions and rituals of his culture. He speaks with pride of Elesin's strong will as he awaits news that the death ritual has been completed • Olunde is presented as someone who does not fear the white colonialists and is able to understand them. He is dismissive of their self-importance and aggrandising ways, as is evident in his conversation with Jane: '... I had plenty of time to study your people. I saw nothing, finally, that gave you the right to pass judgement on other peoples and their ways. Nothing at all'. His conversation with Jane Pilkings reflects his clarity and intelligence in the face of her colonial ignorance • when he discovers that his father has not completed the ritual, Olunde is horrified. He disowns his father and says 'I have no father, eater of left-overs' • Olunde affirms his allegiance to Yoruba culture by fulfilling the death ritual. He cannot bear to 'let honour fly out of doors, he stopped it with his life'. Olunde chooses to take his father's place in the ritual in order to preserve the integrity of his family and the natural order of the universe according to Yoruba traditions and beliefs • towards the end of the play, Iyaloja removes the covering from Olunde's body in front of his father. She tells Elesin 'There lies the honour of your household and of our race'. These words serve to highlight the honour Olunde has shown to Yoruba culture, in stark contrast to Elesin's failure. **(AO2)** • Language: Olunde is critical of British excess and vanity, telling Jane 'You white races know how to survive; I've seen proof of that'

	• Language: when Olunde sees Jane wearing the *egungun* costume, he is forthright in his criticism: 'I discovered that you have no respect for what you do not understand'. He is presented as someone who stands up for the sanctity of his culture • Language/Structure: through Olunde the audience sees some similarity between the Yoruba and the British. He is presented as a bridge between the two cultures. When Jane asks if ritual suicide is a valid freedom, Olunde refers to the Second World War as a parallel situation: 'Is that worse than mass suicide? Mrs Pilkings, what do you call what those young men are sent to do by their generals in this war?' • Language/Structure: Olunde acts as a foil to Jane. An example is when Olunde reacts calmly to the prospect of his father's death. Jane is agitated and outraged: 'You ... you Olunde!' • Form: Olunde is often seen as a mouthpiece for Soyinka's views • Structure: Soyinka presents the contrast very strongly between Olunde and his father. Olunde acts honourably and immediately in fulfilling his duty, whereas Elesin draws out the process, ultimately failing in his role.

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

Question number	Indicative content

10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • set in the Yoruba town of Oya, West Africa, in the 1940s, there is a clear divide in the play between the natives, who see the keeping of Yoruba traditions as a necessity, and the colonialists, who show little regard for the traditions • Elesin Oba has an important role as the Horseman of the recently-deceased king. As the Horseman, it is his duty to adhere to the Yoruba custom of taking his own life to follow the king into the afterlife. The Yoruba religion states that life and death are cycles of existence in a series of physical bodies, hence physical demise does not represent finality • in line with Yoruba customs, the Praise-Singer also has an important role. He leads the dancing and chanting as the King's Horseman approaches death and his duty is to continue singing the Horseman's praises after his death. Music, poetry and dance are all important customs of the Yoruba • the death ritual causes friction between the Yoruba and the white colonialists throughout the play. Simon Pilkings belittles the ritual by repeatedly referring to it as 'murder', showing little regard for Yoruba traditions • there is further evidence of his lack of respect and understanding when, along with his wife, he wears the *egungun* costume as fancy dress. This is an insulting and ignorant act. Amusa, a Sergeant in the native police, understands the importance for the Yoruba of upholding traditions and he is horrified that Simon is wearing the 'uniform of death' • later in the play, Simon plays a central role in preventing Elesin from fulfilling the death ritual. He rejects the death ritual because he deems it to be un-Christian. However, the Yoruba believe in reincarnation and, in not taking his own life, Elesin has threatened the premise of this belief and given death dominion • when Elesin is taken into custody to stop him committing suicide, he says: 'Give me back the name you have taken away from me you ghost from the land of the nameless!' Elesin, acutely aware of the importance of the death ritual being fulfilled, tells Simon from his prison cell 'The world is not at peace. You have shattered the peace of the world for ever' • the importance of his cultural heritage prompts Olunde to take his father's place by completing the suicide ritual himself after Elesin fails to do so. Even though he has lived in the West for four years, Olunde retains allegiance to the ways of the Yoruba • Iyaloja leads the market women. Her name means 'Mother of the market' and is a prominent traditional chieftaincy title. In her role, she places utmost importance on the Yoruba traditions being respected • indeed, when Elesin fails to fulfil the death ritual, Iyaloja berates him: 'Now look at the spectacle of your life. I grieve for you'

	• at the end of the play, Iyaloja compels the community not to dwell on the deaths of Olunde and Elesin and instead to focus on the Yoruba customs and beliefs: 'Now forget the dead, forget even the living'. **(AO2)** • Language: the important Yoruba customs are expressed in poetic language: 'The night is not so dark / That the albino fails to find his way' • Language: Simon does not understand the importance of Yoruba customs and he is dismissive of their ways of speaking. His impatient tone is apparent when he says to Iyaloja: 'What is she saying now? Christ! Must your people forever speak in riddles?' • Language: Olunde vehemently defends Yoruba traditions when he directly questions the motives behind the Pilkingses' seemingly disrespectful behaviour in wearing the *egungun*: 'And that is the good cause for which you desecrate an ancestral mask?' • Form: the character of the Praise-Singer reflects the important role performed by Praise-Singers historically in West African societies. He would tell stories and entertain, lauding the King's Horseman and his courage • Structure: the ending of the play is important as it signals the return of power to the customs of the Yoruba. With the deaths of Elesin and Olunde, Iyaloja's words look to the future: 'Turn your mind only to the unborn'.

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

SECTION B – Literary Heritage Texts

Question number	Indicative content

9 *Death and the King's Horseman*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Elesin, the King's Horseman, is father to Olunde. He is, at least initially, presented as a father who expects his son to follow his lead in adhering to Yoruba traditions. Ultimately, he fails in his duty as a father • as one of a new generation of Yoruba, Olunde left home to study and to pursue a career as a doctor in the West. Elesin reacted badly to this, as Jane Pilkings points out: 'When you left he swore publicly you were no longer his son'. As a father, he is disappointed in his son, deeming his action in leaving as disloyal and dishonourable to the Yoruba culture and traditions • Olunde returns to his village when he hears that the King has died, knowing that his father will commit the suicide ritual required of him as the Horseman. Despite Elesin's belief that his son abandoned Yoruba culture when he broke the tribal code by leaving the land, Olunde demonstrates his understanding of responsibility and commitment by returning to the Yoruba to handle family business. This could suggest that Elesin does not really understand his son • Elesin is clearly devoted to family. In the lead up to completing the death ritual, he 'approaches a brand-new bride' with whom he hopes to father a child: 'The fruit of this union will be rare' • Elesin is presented as a father who does not preserve the integrity of his family when he fails to fulfil the death ritual. Olunde disowns his father: 'I have no father, eater of left-overs'. In order to expiate his father's betrayal of his duty, Olunde takes his own life in his father's place. Because Olunde cannot bear to 'let honour fly out of doors, he stopped it with his life' • it is ironic that Elesin previously disowned his son for seemingly acting dishonourably by moving to the West, yet it is Olunde who actually fulfils his father's duty. Olunde's allegiance to Yoruba culture is affirmed through his action, in direct contrast with his father's inaction • when Elesin discovers that his son has taken his place in the death ritual, he 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'. He is clearly a father devastated by the loss of his son • Iyaloja removes the covering from Olunde's body in front of Elesin with the words: 'There lies the honour of your household and of our race'. Iyaloja's words emphasise how, unlike his father, Olunde has acted dutifully • in despair at the loss of his son as a result of his own dishonourable behaviour, Elesin kills himself with his chains. Elesin is presented as a father who cares deeply for his son and the impact of his own inaction. **(AO2)** • Language: Iyaloja recognises the influence that Olunde's father's lack of honour has on his son, leading to Olunde's decision to fulfil the ritual: 'The son has proved the father'. The verb 'proved' shows that Olunde is more honourable than his father

	• Language/Form: Elesin is so devastated at the sight of Olunde's body, he instinctively kills himself. The use of the singular indefinite article '*a*' in the stage directions shows the impetus of his action to end his life: '*a swift decisive pull*' • Form/Structure: in this tragic play, Olunde's actions in taking his father's place provide the climax • Structure: the play ends with Elesin's unborn child being presented as hope for the future • Structure: at the end of the play, the actions of father and son are presented in strong contrast. Olunde acts honourably and immediately in fulfilling his duty, whereas Elesin draws out the process, ultimately failing in his role. The ending of the play helps the audience to see the apparent differences in attitudes between father and son towards the ritual.

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

Question number	**Indicative content**

10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • leadership is significant in the play. Qualities of leadership are demonstrated through power, position, tradition, example and respect • the dead King is presented as a leader through tradition and position. This is significant because the play centres on Elesin's commitment to abide by the leadership of the King and fulfil the ritual • the King's Horseman is traditionally a role held with high regard within Yoruban society, meaning its holder lives as an esteemed leader in the community. The community live in fear of the consequences of not fulfilling Elesin's needs: 'If we offend you now, we have mortified the gods'. Elesin uses his position to commandeer what he wants, including clothes, food and a young woman, from the market women • the leadership of the Praise-Singer plays a significant role in the fulfilment of the death ritual. The Praise-Singer traditionally leads the King's Horseman into a trance that should culminate in his death: 'Elesin Alafin, I no longer sense your flesh. The drums are changing now but you have gone far ahead of the world' • Simon Pilkings demonstrates leadership in his powerful position as British District Officer, responsible for preserving law and order, maintaining colonial rule in the area. Even thousands of miles away from England, Pilkings rigorously applies British laws and values. In particular, he is dismissive of the death ritual, an integral part of the Yoruba culture, because suicide is prohibited under British law. The intervention of Pilkings in preventing Elesin's fulfilment of the death ritual is a key turning point in the play • Iyaloja is leader of the market women and is respected as 'Mother' of the marketplace. She is significant because she is presented as a powerful force in the community and her word is followed without question • as a leader, Iyaloja serves to show the importance of respecting the Yoruban customs, even agreeing to Elesin's wish to marry the young woman he sees in the marketplace, despite the woman being betrothed to her own son • Iyaloja is the voice of the community when Elesin fails to fulfil the ritual. She chastises Elesin for his betrayal: 'We called you leader and oh, how you led us on'. She passes a damning judgement on his behaviour: '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?' • when his father fails to fulfil the death ritual, Olunde provides the example of a moral leader, taking his father's place. Olunde's intervention is significant because he seeks to preserve the integrity of his family and the natural order of the universe according to Yoruba traditions and beliefs

	• at the end of the play, Iyaloja uses her leadership to unify the community, compelling them not to dwell on the deaths of Olunde and Elesin and instead to focus on the Yoruba traditions and beliefs: 'Now forget the dead, forget even the living. Turn your mind only to the unborn'. **(AO2)** • Language: Iyaloja's commanding language demonstrates her role as leader of the market women: 'Daughters, please', 'My children, I beg of you …' • Language: Elesin is described as 'the father', portraying him as a figure who should be respected and his requests heeded • Form: the play can be read as a political allegory in which Soyinka warns leaders to fulfil their commitments • Form/Structure: Iyaloja leads the other women in the market, taking on the role of a Greek Chorus leader throughout the play • Structure: many of the characters see a contrast in differing ideas of leadership, as presented throughout the play: leadership according to Yoruba and Western ideals of leadership. According to Olunde, however, there are a number of similarities between the two cultures; they are just not recognised.

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

SECTION B – Literary Heritage Texts

Question number	Indicative content

9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, wholly or in part, with the view that Elesin is presented as courageous in the play • as the King's Horseman, Elesin is entrusted with the responsibility of carrying out the death ritual upon the King's death. The primary purpose of this role is to carry ritual beliefs from the world of the living to the world of the dead, accompanying the King. Elesin's duty to commit ritual suicide requires courage • the play is set on the intended day of Elesin's death. It could be argued that, as Elesin has not evaded responsibility by this point, he is clearly set on going through with the death ritual: 'Life is honour. It ends when honour ends' • in the eyes of the Yoruba community, there is no question of Elesin lacking courage and failing to complete his role. Joseph, the Pilkingses' houseboy, refers to the undisputable nature of Elesin's duty to the King: 'But before they can bury him, the Elesin must die so as to accompany him to heaven' • arguably, Elesin's bravado early in the play suggests that he is courageous as he strives to convince people that he is capable of carrying out the ritual. He tells the Praise-Singer 'Tell my tapper I have ejected / Fear from my home and farm. Assure him, / All is well' • the Praise-Singer initially celebrates Elesin's courage. He says that Elesin will never be forgotten: 'Your name will be like the sweet berry a child places under his tongue to sweeten the passage of food. The world will never spit it out' • however, several concerns are raised early in the play about Elesin's ability to carry out the plan. His resolve is tested when he sees the beautiful young woman enter the marketplace and claims her for his bride. He shows misplaced boldness in delaying the ritual. He asserts himself over the assembled women and Iyaloja by maintaining that he deserves to have this woman before he dies: 'Then honour me. I deserve a bed of honour to lie upon' • Iyaloja, out of respect for Elesin's role as the King's Horseman, complies with his wishes. Iyaloja's sinister warning is perhaps an early sign that Elesin lacks the courage to carry out his promise: 'You wish to travel light. Well, the earth is yours. But be sure the seed you leave in it attracts no curse' • when Elesin eventually starts the ritual, he shows courage as he enters the trance: 'I have freed myself of earth and now / It's getting dark. Strange voices guide my feet'. However, it is Elesin's earlier delay in fulfilling the ritual that allows him to be arrested by Simon Pilkings, the District Officer • in contrast, Olunde, Elesin's son, shows courage when he takes on the suicide ritual after discovering that his father has not completed it. His sense of duty transcends his fear • at the end of the play, Elesin adopts a confessional tone to express his regret at conjuring up excuses to delay his fulfilment of the role: 'First I blamed the white man, then I blamed my gods for deserting me'.

	(AO2) • Language: initially, Olunde has faith in his father's courage and conviction: 'His will-power has always been enormous; I know he is dead' • Language: the Praise-Singer apportions all the blame on Elesin for allowing others to interfere with the ritual, evident through the direct address: 'You sat with folded arms while evil strangers tilted the world from its course' • Language/Form: when Elesin sees the woman betrothed to Iyaloja's son, the adverb '*suddenly*' in the stage directions shows how easily Elesin is distracted from his duty as the King's Horseman: '*Suddenly, his attention is caught by an object off-stage*' • Language/Structure: Elesin uses the fable of the Not-I bird to reassure Iyaloja and the Praise-Singer that he is not afraid and will carry out the ritual: 'What a thing this is, that even those / We call immortal / Should fear to die' • Structure: when Elesin commits suicide in his cell at the end of the play, this is ironic as he has no honour left but dies anyway. The outcome of his lack of courage provides the play's tragic dénouement.

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

Question number	**Indicative content**

10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the Yoruba have very different beliefs from those of the white European colonialists represented by the Pilkingses and their staff. Their contrasting beliefs are significant as they cause much of the conflict in the play • 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 • the Pilkingses show little respect for the Yoruba traditions and beliefs. Simon Pilkings is the British District Officer responsible for maintaining order. He holds a cast-iron belief that British laws and values are superior, causing him to clash with the local views. He ridicules and reprimands Amusa, who is a Muslim, for respecting traditional beliefs: 'And let's have no more superstitious nonsense from you Amusa or I'll throw you in the guardroom for a month and feed you pork!' • Jane Pilkings shows tunnel vision in her belief that the death ritual is wrong and she argues with Olunde against it. She is shocked by Olunde's view of his father's planned completion of the ritual: 'How can you be so callous!' She calls Olunde a 'savage', suggesting that she sees Olunde, and the Yoruba people more widely, as uncivilised • nonetheless, Jane does admit her ignorance but, ultimately, she is not able to accept the differences between the two cultures: 'I feel it has to do with the many things we don't really grasp about your people'. Jane is also unable to recognise the parallels between the two cultures, indicated by Olunde, such as the captain's sacrifice in blowing himself up to save others • when the Pilkingses' houseboy, Joseph, hears drumming in the distance, he instinctively interprets the sound as a celebration of either 'the death of a great chief' or 'the wedding of a great chief'. Music is a key part of life events in Yoruba society. The Pilkingses show a casual disregard for the local culture, as they degrade the music by complaining 'They always find an excuse for making a noise', 'all bush drumming sounded the same' • 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 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 his 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 • the importance of his cultural beliefs 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'.

	(AO2) • Language: Amusa is unhappy and shocked by the Pilkingses' use of religious *egungun* costumes as fancy dress. Even though he follows a different religion, he is a Muslim, Amusa understands the sanctity of the beliefs of other cultures: 'I cannot against death to dead cult. This dress get power of dead' • Language: Elesin's poetic language mirrors the musicality of the Yoruba culture: 'When the hour comes / Watch me dance along the narrowing path / Glazed by the souls of my great precursors' • Language: Jane speaks of the Yoruba people in a condescending tone: 'But surely … they don't count the hours the way we do. The moon, or something …' • Language: Simon is dismissive of Yoruba tradition and the ways of speaking. He addresses Iyaloja impatiently: 'What is she saying now? Christ! Must your people forever speak in riddles?' • Language/Structure: Olunde represents a bridge between Yoruba and western culture. He trained to become a doctor in England but still retains belief in and loyalty to the traditions of his homeland. He identifies the problem: 'Yet another error into which your people fall. You believe that everything which appears to make sense was learnt from you' • Form: alongside her husband, Jane represents the rigidity and blindness of colonial rule and British tradition as they were applied in the colonies. In contrast, even though Amusa is a minor character in the play, his role is one that forms a bridge between the differing viewpoints of the Pilkingses with those of the Yoruba people.

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

SECTION B – Literary Heritage Texts

Question number	Indicative content

Question Number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • leaving Germany on a train as a young girl has caused Eva's identity change. She appears on stage as a nine-year-old German girl, as a British teenager and as a mother herself, showing the importance of identity at different stages in her life • during the play, Eva denounces her religion and embraces her new culture, even changing her name from Eva to Evelyn. Eva is seen as a Jew in Germany and a German in Britain • before leaving her mother, Eva is a German-speaking, homely child who asks innocent questions and listens to her mother read about 'Der Rattenfänger' (The Ratcatcher). German language defines her identity on arrival in England when the English officer says: 'I'm sorry, love. I can't understand a word you're saying'. She becomes fluent in English but still uses German when upset • Eva's adopted mother, Lil, helps her to establish a new identity. She gently replaces her religious beliefs: 'The Lord Jesus said we needn't keep the old laws any more' • later in the play, Evelyn accuses her mother, Lil, of stripping her of her identity: 'I wasn't your child'. Evelyn feels that Lil has moulded her identity to make her her own. Evelyn refuses to accompany her real mother, Helga, to New York • when Evelyn's daughter, Faith, finds out about her mother's past as Eva, Evelyn begins to revert to her former identity, becoming a fusion of the two • Faith's own identity is challenged as she learns the reality of her mother's background in Germany. **(AO2)** • Language: Eva's question to Helga: 'What's an abyss, Mutti?' is ironic as after moving to England she falls into a figurative abyss, losing the defining features of her identity such as family, language and religion • Language: Helga's powerful metaphor about living through our children explores the nature of identity further: 'We all die one day, but jewels never fade or perish. Through our children we live. That's how we cheat death'. She says this after Evelyn rejects her when she asks her to accompany her to America, suggesting that identity is in the genes • Language: the name 'Faith' is significant as it confers a strong identity. • Ironically, Faith's faith in herself and her identity is compromised when Evelyn's real identity is revealed • Language/Structure: Eva removes her Star of David necklace at the train station in a symbolic action of leaving her old identity behind • Structure: the use of split scenes on stage supports the important concept of shifting identity. Characters at different points of their lives appear on stage at the same time but do not see each other.

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

Question Number	Indicative content
8 *Kinder-transport*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Helga is Eva's German Jewish mother. She sends Eva on the • Kindertransport to England to save her from the Nazis. She is a caring and protective parent • the night before Eva leaves for England she asks Helga to read 'Der Rattenfänger'. She teaches Eva to sew and when Eva resists she says: 'There's no later left' • Helga remains in Germany while Eva leaves for England. She is unable to join her daughter • the reunion with Helga that is hoped for when Eva writes to ask for work permits is not realised. The war prevents Helga and Eva's father from coming to England as previously planned. Her father dies in Auschwitz • Helga's arrival in England after the end of the war is significant. She has been changed by the war and is described as 'wizened' and 'old looking'. She tries to hug her now 17-year-old daughter, saying she always promised to come for her • Helga finds out about Eva's change of name and adoption. She wants her to go to New York with her but Eva refuses • the last exchange between Helga and Evelyn is confrontational. On the quayside, Helga is leaving by boat for America. Evelyn says that Helga's return makes her feel guilty for surviving: 'I wish you had died'. **(AO2)** • Language: the gravity of what Helga has to do in sending her daughter away to an unknown land is expressed in her words to Eva when she shows her the jewellery and watch hidden in her shoe: 'We old ones invest our future in you' • Language: at the end of the play, Eva compares Helga to the Ratcatcher, accusing her of having 'razor eyes'. This metaphor reflects the change in perception Eva holds for her mother • Language: when Faith asks Evelyn about her grandmother, Helga, Evelyn uses personification to convey her negative feelings for her: 'Germany spat her out' • Form/Structure: dialogue is used to appear as conversation. Helga and Eva seem to converse but Helga is reading a letter to Eva. This technique shows closeness as mother and daughter but ironically their geographical and cultural distance as a result of the Kindertransport • Structure: Helga is significant as she represents the sadness and loss in the play. In sending Eva to safety she loses her family for ever.

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

Question Number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • hope is evident throughout the play, but arguably there is more hope near the beginning of the play than at the end • Helga explains her reasons for sending Eva to England. She hopes that her child will be safe and protected from the Nazi threat: 'Because any good parent would want to protect their child' • the fact that Eva can escape Nazi Germany on the Kindertransport reflects hope for the survival of Jewish children • Helga expresses her hopes that life will be much more positive for Eva in England: 'They don't mind Jews there. It's like it was here when I was younger. It'll be good'. Ironically, Eva embraces secular life and forgets her Jewish culture and religion • as Eva boards the train, she calls to Helga: 'I love you too … See you in England'. This hope is not realised as Eva's parents are not able to join her and her father dies in a concentration camp • the Ratcatcher eats up hope: 'I will take the heart of your happiness away' • Helga's hopes that Eva will join her in America are dashed when Eva refuses to go at the quayside but there is hope as Faith wants to find her relatives. **(AO2)** • Language: as Helga and Eva are packing ready for the Kindertransport, Helga points out the watch and gold jewellery hidden in the heel of her shoe. She explains: 'We old ones invest our future in you' • Language: Faith's name symbolises hope. As the next generation, she symbolises hope for a better future • Language: when Helga writes to Eva about the prospect of getting work permits, she uses a metaphor to express her hope: 'You have opened the door to a new and hopeful life' • Language/Structure: the train represents hope as it takes Eva away from danger. The ship taking Helga to America, however, represents loss of hope as it marks the permanent end of Helga and Eva's relationship. The stage direction reflects the sense of finality: '*Sounds of a quayside. A boat is about to leave*' • Form/Structure: the organisation of the play, overlapping characters from the play's past and present, articulates the idea of hope. Evelyn's daughter, Faith, is preparing to go to university and Evelyn is trying to give her household items to take. This situation mirrors the scene of Helga preparing Eva to go to England.

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

Question Number	Indicative content
8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lil is the woman who takes Eva in when she arrives in England on the Kindertransport. She acts as an adoptive mother to her and grandmother to Faith • Lil is very different from Helga. She smokes, which at first shocks Eva who '*looks horrified'* in the stage direction. She tells her in German that it is a dirty habit: 'Das ist schrecklich'. Lil lets her have a drag on the cigarette, suggesting that she is not strict in her parenting • Lil has no knowledge or understanding of German culture or past life. She does not know 'the Ratcatcher story' at all when Faith shows her the book. She also discourages Eva's observance of her Jewish religion by encouraging her to eat ham: 'Jesus said that we needn't keep to the old laws any more' • Lil is altruistic, taking in Eva as a child. In Eva's letter to possible employers for her parents, she refers to Lil as 'a very kind lady'. In the later timeline, Lil explains that she took Eva in because 'I wanted to help' • Lil chastises Eva for walking the streets knocking on doors to find jobs for her parents when she should have been attending English lessons. She accuses her of lying: 'If there's one thing I cannot stand, it's a little liar!' Lil explains the reality of the situation: that Eva cannot be with her parents. **(AO2)** • Language: Lil uses maternal language when she first meets Eva: 'Poor lamb. You must be exhausted' • Language: Lil's language demonstrates her down-to-earth nature. As she helps Evelyn and Faith to prepare for Faith to leave home for university, she is practical and supportive: 'Just this lot to get boxed and neaten up the room. I'll do tea' • Language: Lil can be outspoken. She has a sense of humour: 'Joke lovie. Just a joke'. She is defensive of Evelyn when Faith insults her: 'I'll bloody kill you first' • Language/Structure: it transpires that Lil and Evelyn have lied to Faith about Eva's arrival at her home. She has told the lie that Eva was only 'three days old' when she came to Lil. She is evasive when Faith asks, but finally tells her the truth that Eva was nine years old when she arrived. This revelation forms a turning point in the play • Form/Structure: Lil is present in the life of the young Eva and the older Evelyn. She represents security and safety in both times.

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

7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • feelings of guilt are central to *Kindertransport* because of its context of the Jewish children's escape from Nazi Germany in 1939 and the survivor guilt of those who endured The Holocaust • survivor guilt is central to the play's meaning. Eva has escaped to safety on the Kindertransport while her parents had to remain in Germany. When Helga meets her daughter, she does not reveal to her how she survived • the opening scene of the play introduces Eva and her mother, Helga, preparing for Eva to escape the Nazi regime. This is set against the 1980s scene where Evelyn is helping Faith to get ready to leave home. The care and kindness Helga shows to her daughter reinforce the sense of guilt later in the play • Evelyn's obsessive cleaning stems from her feelings of guilt, in particular cleaning glass: 'cleaning the windows' • when Faith shows an interest in her old toys, Evelyn is upset that she has been in the attic. Later she suffers feelings of guilt for upsetting her mother but still strives to find out about her background. Samuels suggests that Evelyn's guilt has been passed on to her daughter • when Helga explains to Evelyn how her father was taken to the concentration camps, this focuses her sense of guilt: 'I lost your father. He was sick and they put him in line for the showers'. **(AO2)** • Language: Evelyn uses a metaphor to describe the permanence of the feelings of guilt that have damaged her relationship with Helga: 'A chipped glass is ruined forever' • Language: when Eva tries to sell her jewellery there is a sense of guilt about her past. She dismisses the items saying: 'I don't want these on me any more' • Language/Structure: when Helga writes to Eva about the importance of 'The Passover story', Eva makes excuses that she cannot 'ask Mrs Miller to do a seder'. She later converts to Christianity and rejects her Jewish religion • Form/Structure: the fourth wall is broken when Evelyn, Lil and Faith watch Eva, at the age of 17, meet Helga in Liverpool. This poignantly highlights the sense of guilt when Eva refuses to go with Helga to New York • Structure: telling the story of the Kindertransport through three generations of women reveals the psychological and emotional damage caused by the experience that creates a legacy of guilt.

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

Question number	Indicative content

8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Faith is the only child of Evelyn and is raised as the granddaughter of Lil. She is in her early twenties and is preparing to move out • early in the play, Evelyn is helping Faith decide what to take with her. She seems keen for Faith to go: 'You've made a commitment to moving into that place. Stick by it'. Faith seems undecided: 'It feels all wrong' • looking through the attic, Faith discovers documents from her mother's former life and gradually works out her mother's past • Faith looks through a box of old toys and begins to play with them. She is childlike in her enthusiasm singing: 'Runaway train went down the track'. This echoes the real train journey taken by Eva on the Kindertransport • Lil tells her to put the toys away. As Faith continues to play with the toys and dolls, she comes across the book *Der Rattenfänger*. This leads to a flashback scene where Eva is preparing to catch the train to England • finding some letters from a young girl called Eva, Faith questions Lil about the identity of her mother. She tells Lil that she does not want Evelyn to find out about her discoveries • at the end of the play, Faith pledges to find and get to know her German relatives: 'I'm going to find out what everything means. Get in touch with my relatives. I want to meet them'. **(AO2)** • Language: Faith's name is significant as she represents belief and hope for the future • Language: Evelyn wants Faith to remain her 'little girl forever' at the end of the play • Language/Structure: Faith's discovery of the *Der Rattenfänger* book is dramatically spliced with Helga's telling of the story. Her reading of the book brings the fear to life on stage: 'My God, and the shadow growing legs ...' • Form/Structure: Faith represents the third generation of women in Helga's family and completes the legacy of guilt and regret that forms a central theme of the play. She shows determination to trace her family • Structure: Faith preparing to move out and making decisions acts as a parallel to Eva's choice not to go with Helga to New York when she was a similar age.

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

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7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the male characters in the play have minor roles, but together form a pattern that relates to the themes, ideas and main characters. They include: the Ratcatcher, the Nazi Border Official, the English Organiser, the Station Guard and the Postman • the Ratcatcher is a mythical character from a children's storybook, *Der Rattenfänger*. He is malevolent and sinister, haunting Eva throughout the play. He is the one we know as the Pied Piper of Hamlin who tempts children to follow him before subjecting them to great cruelty • the Nazi Border Official talks to Eva about the importance of her number. As a Nazi he represents the evil and oppression of the regime that Eva has to flee. He tells Eva: 'Know your number. If you don't, you might forget who you are' • the English Organiser is presented as a brisk and officious character. He lacks sympathy for the children who have arrived on the Kindertransport and jokes about the fact that they are upset: 'What is it about me that gets them all crying?' • the Station Guard acts in quite a friendly way to Eva before realising that she is not English. He immediately suspects her upon learning that she is German: 'Got to look out for spies we have' • the Postman delivers a parcel to the house. Like the English Organiser he lacks sympathy for Eva's plight and jokes about Germans and the Nazis directly to Eva: 'I thought everyone in Bosch Land learnt to march' • Eva's father is the only male character not to be presented in an unsympathetic light. He does not appear in the play but the audience learns that he dies in Auschwitz. **(AO2)** • Language: the fictional character of the Ratcatcher uses threatening language to bring fear to the young Eva: 'I will take the heart of your happiness away' • Language/Structure: the male characters do not have first or last names, but are instead defined by their roles • Language/Structure: the Postman is presented as an embodiment of racism. When he enters '*He is frog-marching, making a Hitler moustache on his upper lip with the index finger of one hand and doing the Nazi salute with the other*' • Form/Structure: the only male characters in the play are unsympathetic, apart from Eva's father who does not appear but is mentioned • Structure: the Nazi Border Official, the English Organiser, the Station Guard and the Postman all bear features of the Ratcatcher. Eva is haunted throughout by the idea of the Ratcatcher, based on her fear and experiences fleeing her home.

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

Question Number	Indicative content
8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • memory and remembering are central to the play's events and concerns. *Kindertransport* moves between the present time and memory as the play's action unfolds. It opens with Eva as a child in Hamburg in 1939. She is sitting with her mother, Helga, who is trying to teach her daughter how to sew her buttons on • the action of the play moves to England in the 1980s to a parallel situation when a grown-up Evelyn is preparing her daughter, Faith, for leaving home. Evelyn asks Faith to tidy up the boxes but, instead of tidying, Faith looks in the boxes and discovers her mother's past • Lil, Faith's adopted grandmother, comes to the attic and asks Faith why she has not tidied up. Faith asks her why the little German girl has never been mentioned. Neither Lil nor Evelyn wants to remember the past • Faith gains access to her mother's memories by reading her letters and looking through photos in the attic. She reads the letters out loud: 'March 6th 1941'. This is also interspersed with Eva's words from an earlier time • when Faith confronts Evelyn about what she has found, Evelyn refuses to respond or to share any memories or truths from her childhood. The Ratcatcher remains a frightening presence in the attic • eventually Evelyn speaks to Faith about her past. Faith is curious: 'What else do you remember?' **(AO2)** • Language/Structure: the storylines interweave as Faith reads *Der Rattenfänger*, finding it familiar: 'My God, and the shadow growing legs'. Her reading is interspersed with Eva's encounter with the Nazi Border Official • Language: Eva changes her name to Evelyn to blot out memories from the past and to change her identity to one more in keeping with her new home in England • Language/Structure: the fourth wall is broken in Act Two Scene One when memories fuse. Evelyn, Lil and Faith all watch a 17-year-old Eva meet with her mother, Helga, in Liverpool. Helga says: 'How much you have changed' • Form/Structure: the play acts as a memorial to the historical facts of the Kindertransport and the way the experience of this journey was passed down through generations • Form/Structure: jumping between three time periods supports the theme of memory. This is clarified by the consistent setting as all the action on stage takes place in the attic of Evelyn's home, though other settings in her life are suggested by the use of sound, for example the train and the ship.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Faith is in her early twenties and lives with her mother, Evelyn. As the play opens she is about to leave home. Lil is presented both in her thirties and as an older woman in her eighties. She treats Faith as a granddaughter • as the play opens, Faith is getting ready to leave home and looking through some old boxes of toys. Lil has come to visit from Manchester and comes to the attic to call Faith downstairs. Her manner is down-to-earth: 'Just get this lot boxed and neaten up the room. I'll do tea' • Lil returns to the attic to hurry Faith along and finds her looking through some letters and photos in a box. She has a direct approach when Faith says, 'I will put the things away…'. Lil replies 'You said that before' • Faith questions Lil about the 'little Jewish girl you had staying with you during the war'. She does not know that Eva and Evelyn are the same person at this point. Lil does not reveal the truth but Faith suspects she is hiding something: 'Why are you being so cagey?' • Faith respects Lil's authority, but is persistent with regard to the photo. Lil tries to protect Evelyn's privacy by telling Faith 'leave it' • Lil is unsettled by Faith's discovery of Evelyn's true identity and sees it as undermining her status with Faith: 'Aren't I real now?' • Lil defends Evelyn. When Faith says 'I could kill you' to Evelyn, Lil intervenes: 'I'll bloody kill you first'. **(AO2)** • Language: Lil shows care to Faith and a practical, no-nonsense approach: 'Stop fretting and eat your Madeira cake' • Language/Structure: Lil's conversation with Faith reveals things about Faith's growing up as Evelyn's daughter. Faith states that Evelyn 'used to tell me. She said she was told it when she was little' • Language: Faith is sensitive to Lil's feelings, noticing that she is upset to find that Evelyn has kept so much from her childhood as Eva: 'It's upset you, hasn't it?' • Structure: Lil acts as a mediator between Evelyn and Faith, dissipating tension: 'You two have the quietest arguments' • Structure/Language: Samuels creates dramatic tension in the exchange between Faith and Lil where Faith realises that Eva is Evelyn: 'Is she Mum?' • Form/Structure: Lil crosses time zones, creating a dramatic link between the experiences of Faith and her mother throughout the play's action.

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

Question Number	Indicative content
8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • fear is what motivates Helga and other German Jewish parents to send their children to Britain on the Kindertransport. Helga expresses the urgency of Eva's need to leave on the train: 'There's no 'later' left, Eva' • Eva is separated from her parents when she boards the train but she seems to be more excited than afraid. She reassures her mother: 'Mutti! Vati! Hello! Hello! See. I did get into the carriage' • Hitler incites understandable fear in Eva and her family. When she crosses the border, she rejoices: 'The border! It's the border! Yes! We're out! Out! Stuff your stupid Hitler' • the Ratcatcher is sinister and menacing. At the beginning of the play, Eva is reading the Ratcatcher story and asks her mother the meaning of the word 'abyss'. In the story, the children disappear into the abyss, following the Ratcatcher • in hiding the watch and jewellery in Eva's shoe, Helga shows that she is afraid she may not live to see her daughter again • Helga's fears of losing her daughter are proved true when she tries to reunite with her en route to New York to start a new life after the war. Eva refuses to go with her and accuses Helga of being the Ratcatcher: 'You were the Ratcatcher. Those were his eyes, his face' • Evelyn is afraid of Faith finding out her childhood identity as Eva. She fears the truth of her past. **(AO2)** • Language: Helga is afraid for Eva travelling to England alone but emphasises the need for her to do things herself. She uses imperatives, showing the importance of her instructions: 'Eva, sew on your buttons now' • Language: Eva's inability to communicate with the English Organiser makes her afraid. She speaks in German, crying when she realises no-one is coming to meet her: 'Niemand kommt?' • Language/Structure: fear is symbolised by the fictional figure of The Ratcatcher, a fearsome character who also plays the English Organiser, the Nazi Border Official, the Postman and the Station Guard • Structure: the Ratcatcher forms part of the play's narrative and appears as a foreboding shadow in the attic, symbolising repressed emotions and long-held fears • Form/Structure: the Ratcatcher music creates a dramatic mood of fear and threat for the audience.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
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Question Number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are a number of characters that candidates could write about who evoke sympathy in the play. These include: Helga, Eva, Evelyn, Lil and Faith • Helga Schlesinger is a German Jewish woman, mother to Eva. She is a character for whom an audience would feel sympathy. She faces the heartbreak of sending her young daughter on the Kindertransport to safety in England. Her gentle preparations for her daughter's journey are emotive. When Eva asks for help with sewing, Helga refuses: 'You have to be able to manage on your own'. Her husband is gassed in Auschwitz: 'they put him in line for the showers. I saw it' • Eva is Helga's daughter who travels to England as a child on the Kindertransport. She is frightened on her journey and struggles to fit into her new life in England. She is torn between the culture and people she has left behind and the new life she must embrace • Evelyn is the English name that Eva has adopted as a grown-up. We feel sympathy for her dealing with her guilt and memories of the past. She appears as an English woman in her fifties, preparing for her daughter, Faith, to leave home • Lil Miller is a working-class English woman who ages in the play from her thirties to her eighties. She is the adoptive mother to Eva/Evelyn and elicits sympathy as she has little in the way of family apart from Eva. Towards the end of the play she says to Eva 'And I want to keep you. Like no one ever kept me' • an audience could feel sympathy for Faith as she is kept in the dark about her mother's past. She implores Evelyn 'Please tell me the truth about yourself'. **(AO2)** • Language: Eva's fear is embodied by the figure of the Ratcatcher, who haunts her even as an adult. His words are terrifying: 'I will take the heart of your happiness away' • Language/Structure: there are parallels in the plights of both Evelyn and Helga. Both are getting their daughters ready to leave home. Evelyn is haunted by the shadows of her past. When she discovers that Faith knows about her past, she uses a metaphor to describe the situation: 'The whitewash has been stripped away and underneath is pure filth' • Language: Faith is sad to have missed the opportunity to know Helga, her grandmother: 'You stopped me from knowing her' • Language/Structure: sympathy is evoked for Helga when Eva refuses to go to America with her saying 'I have a family here'. The stage direction reflects the sense of finality: '*Sounds of a quayside. A boat is about to leave*' • Form/Structure: the organisation of the play, overlapping characters from the play's past and present, engages the sympathies of the audience as we see the past impacting directly on the present.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
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Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the main journey that takes place is Eva's escape to England on the Kindertransport, but other journeys are also important in the play • Eva's journey to England is based on real events in history. Between 1938 and WW2's outbreak, nearly ten thousand, mostly Jewish, children were sent to Britain to escape the dangers presented by the Nazis. Eva is nine when she makes the journey and it is one that is frightening and unsettling • the Officer on the train intimidates Eva, placing the '*huge star of David*' on her label and emptying out her bag in search of valuables • Eva's metaphorical journey is also significant as she moves from being a young German Jewish girl to becoming an English teenager. She speaks German towards the beginning of the play, but embraces English and forgets her past, even deciding to sell the jewellery that was sent with her by Helga: 'I will sell them, Mum. There's better things the money could be spent on' • the journey taken by Helga to New York after the war is over is significant as she wants Eva/Evelyn to join her: 'There is enough money from Onkel Klaus for a ticket'. However, Evelyn refuses • Faith is about to embark on her own journey by leaving home. Evelyn tries hard to make sure she has all she needs. Faith also wishes to get in touch with her relatives and meet them. **(AO2)** • Language: Eva tries to reassure her mother and herself when she boards the train but her language suggests desperation: 'See, I'm not crying. I said I wouldn't' • Language/Structure: many children never saw their families again and, although Eva meets her mother one more time, she never sees her father again as he dies in Auschwitz. The journey on the Kindertransport represents finality even though Eva calls out to Helga: 'See you in England' • Language: Evelyn accuses her mother of sending her on a traumatic journey by herself using a metaphor: 'You threw me into the sea with all your baggage on my shoulders' • Language/Structure: Faith suggests that she and her mother make the journey to get in touch with her relatives but Evelyn is absolute in her refusal to consider it: 'I'd rather die than go back' • Form/Structure: the title of the play itself, *Kindertransport*, is based on the traumatising, but necessary, journeys taken by children from Germany to England. It is the central symbol that forms the play's themes and events.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lil and Helga are both important in Eva's/Evelyn's life. Helga is convinced that sending Eva away on the Kindertransport is the right thing to do: 'Of course they would send them away if they had places. Any good parent would do that'. Helga's decision changes and, most likely, saves Eva's life • Lil is important in Eva's/Evelyn's life as she takes her in when she arrives in England. She sympathises with Eva's plight when she first meets her: 'Poor lamb. You must be exhausted' • it can be argued that Lil is instrumental in influencing Eva to abandon her German Jewish culture. She refers to the Jewish religion in terms of 'old laws', suggesting that it is outdated • when Eva changes her name to Evelyn, this confirms that Helga has lost her hold over her. She tries to explain the importance of the name to Evelyn: 'Eva was the name of your great-grandmother' • Eva's/Evelyn's relationships with both Lil and Helga are affected by the language barrier. Lil does not understand Eva's German when she arrives and when Helga returns, Evelyn does not understand her German. Helga says: 'Ich hätte Dich nicht erkant (*How much you have changed*)', but Evelyn replies: 'I'm sorry. I don't quite understand' • Evelyn resents Helga's decision to put her on the Kindertransport. She says: 'I never wanted to live without you and you made me' • Lil is a long-term presence in the life of Eva/Evelyn. She treats Faith as her own grandchild and Faith believes Lil to be her grandmother. The audience sees Evelyn sustaining a meaningful relationship with Lil in old age. **(AO2)** • Language: Evelyn uses a dramatic question when she accuses Helga: 'What is more cruel than that? Except for coming back from the dead and punishing me for surviving on my own' • Language/Form/Structure: there are parallels in the ways in which Lil and Helga show care for Eva/Evelyn. There is juxtaposition between Helga making Eva sew buttons on her own coat and Lil sewing up Eva's skirt for her • Language/Structure: Lil is important as a structural device, acting as a mediator between Evelyn and Faith. She tries to keep the peace when the tension builds as Faith discovers the torn-up letters: 'No-one's accusing you, love' • Structure: it is ironic that, later in the play, Evelyn sees Helga's decision to send her away as a bad one.

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

Question Number	Indicative content
8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • love is presented as a central theme in the play. The very act of sending Eva to England on the Kindertransport shows love on Helga's part, but Eva/Evelyn views her sacrifice very differently: 'You should have hung on to me and never let me go' • Helga shows tender love for her daughter at the beginning of the play when she makes Eva sew the button on her coat by herself. She wants to reassure herself that Eva can be independent • Helga's desperate love for her daughter is evident on the quayside towards the end of the play when she wants Evelyn to travel to America with her to start a new life: 'What am I making you do! I am your mother. I love you. We must be together' • Lil becomes everything to Eva/Evelyn who is physically sick when she thinks she may have to go on the ship to New York with Helga • Lil is naturally motherly in her demeanour and tries to care for Eva. In many ways Lil and Eva/Evelyn are dependent on each other. Lil's older children have grown up and left and, although it is never discussed in the play, it is clear that she too has been prey to the 'shadow of the Ratcatcher' • Lil shows love to Faith and treats her as her own grandchild. **(AO2)** • Language/Structure: Helga's love for Eva is evident in her use of symbolism: 'You are my jewels'. This symbolism is extended when Eva sells the jewellery that her mother had entrusted to her for safekeeping. This represents her rejection of her old life and the love of her mother • Language/Structure: Evelyn tells Faith about her love for England using powerful imagery and asyndetic listing: 'Germany spat me out. England took me in. I love this place: the language, the countryside, the buildings…' • Form/Structure: there is a strong sense of dramatic irony in that it is only the audience that realises that the length of Eva's and Helga's separation will last for years rather than months • Structure: the jumps between past and present emphasise the complexities of love and expose the audience to Helga's raw grief juxtaposed with the passage of many years.

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

Question Number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Evelyn's relationship with Faith is influenced significantly by her own relationships with Helga and Lil. Her disjointed upbringing affects her own ability to parent Faith • Evelyn has an awkward and distant relationship with Faith, which can be seen from early in the play. Evelyn tries to control aspects of Faith's choices about moving to her new home. Faith retorts: 'I'm not fourteen any more' • Faith's leaving home stirs up buried memories for Evelyn and forces her to confront some of the uncomfortable truths about her history • when Faith finds out about her mother's secret past, she feels cheated and angry, as though Evelyn has betrayed her. Faith answers back to Evelyn which would have been unacceptable in the WW2 years when Evelyn was young • Faith's relationship with Lil is much closer and positive than that between Faith and Evelyn. It is implied that Evelyn is damaged by her experiences and is therefore unable to form a positive relationship with her own daughter • the end of the play is touching as Evelyn breaks down in tears. Still Evelyn tries to push her daughter away: '*Faith tries to get close to Evelyn. Evelyn does not turn to face Faith*'. Evelyn demands of Faith: 'Stay my little girl forever'. It is impossible for her to fulfil this • Faith is anxious to get in touch with their relatives whereas Evelyn refuses any link with the past, just as she did when her mother went to America all those years before. **(AO2)** • Language: the lack of communication between Evelyn and Faith is evident and Evelyn's formal use of English contrasts with Faith's more relaxed register. Evelyn's formality is somewhat verbose: 'This continual vacillation is not helpful to either of us'. By contrast, Faith is more direct: 'Jesus' • Language/Structure: the relationship between Faith and Evelyn reaches a climax in the second scene when Faith discovers Evelyn's true past and demands answers: 'I'm not letting go' • Language/Structure: the friction between Evelyn and Faith is evident early in the play when the two argue about the cost of rent for Faith's new flat. Evelyn says: (*polishing*) 'You said it was a bargain' to which Faith retorts: 'Maybe you should have come to see it' • Form/Structure: the use of the attic setting and shifting time periods serves to emphasise the gulf that exists between Evelyn and Faith • Form/Structure: Evelyn's continuous cleaning in the play's opening scenes, as revealed in the stage directions, reflects the tension in her relationship with Faith: '*Evelyn continues to polish*'. It also symbolises Evelyn's desire to wipe out the past.

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

Question Number	Indicative content
8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • as the play opens, Helga is preparing to lose her daughter, Eva. Ironically, the Kindertransport is destined to save her from the tyranny of the Nazi purges by taking her safely to England: 'There's no 'later' left, Eva' • Eva/Evelyn struggles with the loss of her identity while living in England • as she adapts to her new home, Eva experiences loss of culture, language and religion. At first, Eva's Jewish religion means that she cannot eat products derived from pigs. She tries to explain this: 'Got ham in. I not to eat ham. It from pig' • Eva and Helga lose their father and husband to the Nazi holocaust. Initially Eva holds out hope that her parents will be able to join her in England soon after she makes her own journey. She learns later from Helga: 'I lost your father. He was sick and they put him in line for the showers. I saw it' • Helga loses Eva/Evelyn again when Eva/Evelyn refuses to accompany her to America. This doubles her pain • Evelyn is set to lose her daughter, Faith, who is preparing to leave home and move to a flat of her own. As Faith prepares for the move, she discovers her mother's past and, ironically, pledges to regain some of the past of her Jewish family heritage. She takes her toys with her. Evelyn begs Faith: 'Stay my little girl forever'. **(AO2)** • Language: the opening exchange embodies the idea of loss. Eva asks, 'What's an abyss, Mutti?' to which Helga replies: 'An abyss is a deep and terrible chasm' • Language/Structure: the scene between Helga and Evelyn towards the end of the play presents the bitterness of loss in a powerful metaphor: 'I have bled oceans out of my eyes' • Language/Structure: Lil is instrumental in Eva's loss of culture, although she means well in her attempts to ensure that Eva can adapt to life in England. She refers to the Bible to suggest to Eva that loss of rules in religion is not a problem: '...the Lord Jesus said that we needn't keep to the old laws anymore' • Form/Structure: all the play's action takes place in the attic of Evelyn's and Faith's home. This setting emphasises loss. It is a '*Dusty storage room filled with crates, bags, boxes and some old furniture*'. The play jumps between pre-war, war and post-war time settings.

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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates can explore the characters of Helga, Lil and Evelyn when considering how mothers are presented in the play • Helga is Eva's German Jewish mother. She sends Eva on the Kindertransport to England to save her from the Nazis. Helga is a caring and protective parent: 'Because any good parent would want to protect their child' • Helga believes she is doing the right thing by sending her daughter to live in England: 'Do you think we would really let you go if we thought we would never see you again?' However, Eva condemns her as cruel for separating them • Lil is Eva's adoptive mother. Lil explains she has taken Eva in because she 'wanted to help'. When at the cinema, Lil tries to protect Eva from the news of the concentration camps • Lil has no understanding of life in Germany or of German culture. Eva accuses Lil of moulding her identity to make her Lil's own: 'I wasn't your child'. Lil also lacks understanding of Eva's Jewish religion: 'the Lord Jesus said that we needn't keep to the old laws any more' • Evelyn appears to be a cold mother. She is often abrupt to Faith but she is protective of her and wants to make sure Faith has everything she needs for when she leaves home. Evelyn rejects Faith's decision to meet their relatives in America • towards the end of the play Helga finds Eva/Evelyn and asks her to go with her to America which shows that she does care for her daughter. Eva/Evelyn refuses to go with her mother • Faith accuses her mother of being a 'terrible mother'. Faith is frustrated by her mother's unwillingness to reveal the past to her. **(AO2)** • Language: Eva/Evelyn refers to her mother, Helga, as 'the German woman'. The noun 'woman' shows the distance in the relationship between mother and daughter • Language/Structure: Eva speaks German to Lil when she first arrives in England. Lil acts in an abrupt manner, restricting Eva's ability to communicate: 'Sorry love, don't speak German. You'll have to learn English'. The verb 'have to' shows that Lil is not willing to learn any German words to make Eva feel less isolated • Language/Structure: at the end of the play, Eva/Evelyn compares Helga to the Ratcatcher. Eva/Evelyn uses a metaphor to show the change in perception she has of her mother compared to when she was a child: 'razor eyes' • Form: the stage directions depict a coldness and finality when Helga leaves England and her daughter, Eva/Evelyn, behind: *'A boat is about to leave'* • Structure: the play repeatedly switches between the perspectives of Eva as a daughter and Evelyn as a mother. Eva's/Evelyn's attitude towards both Helga and Lil changes as the play progresses. The presentation of the relationship between Evelyn and Faith enables the audience to form a perception of Evelyn as a mother herself.

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

Question Number	Indicative content
8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the idea of starting a new life is pivotal to the play. Eva's leaving Germany on the Kindertransport to start a new life in England away from Nazi Germany is the foundation for the play • Helga hopes that Eva's new life in England will be more positive and accepting than life in Nazi Germany: 'They don't mind Jews there' • Helga knows that Eva will need to be able to cope on her own if she is going to survive her new life in England. Helga tells Eva: 'You have to be able to manage on your own' • when Faith prepares to leave for university, Evelyn is protective of her and she wants to make sure Faith has more than enough to get by in her new life: 'Here's a spare tea pot too' • before she leaves for England, Eva believes that her parents will eventually join her to start a new life with her. In anticipation and expectation of her parents' arrival in England, Eva goes to the train station three days in a row believing that her parents are finally going to join her so that they can start this new life together • when Faith questions her mother about her old life in Germany, Evelyn is abrupt and short with her. She does not want to think back to her old life there • at the end of the play, Helga leaves England for America in search of a new life. Eva/Evelyn refuses to join her mother as she is settled in her life in England. Many years later, in contrast to her mother's attitude towards their extended family, Faith proposes to contact their relatives in America. **(AO2)** • Language: Eva's/Evelyn's change of name reflects her acceptance of her new life in England. Evelyn's desire to remove any remnants of her German identity is symbolised by her incessant cleaning • Language: Faith repeatedly questions her mother about her life in Germany. She is keen to know about Evelyn's past life: 'What else?' What else do you remember?' • Form: when Eva realises that her parents are not going to join her in England, the stage directions show how she finally accepts that her life in England is her life now: '*EVA takes off two rings, a charm bracelet, a watch and a chain with a Star of David on it*' • Form/Structure: the play ends with: *'The shadow of the RATCATCHER covers the stage'.* This represents how Eva's/Evelyn's life in England is and always will be influenced by her life in Germany • Structure: towards the end of the play, Eva/Evelyn uses a simple sentence to tell Helga that she is happy with her life in England and that she does not want to start a new life in America: 'I like it here'.

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

Question Number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of survival drives the plot of the play. Eva's parents send her on the Kindertransport to England in the hope that she will be able to survive, away from the treatment of Jewish people in Germany at the time • for Helga, it is important that Eva is able to survive on her own. Before Eva leaves for England, Helga wants to make sure she is able to sew: 'Eva, sew on your buttons now. Show me that you can do it' • Helga sees it as her duty to protect her daughter, to ensure that she survives: 'Because any good parent would want to protect their child' • when Eva first arrives in England, she answers Lil's questions in German. Lil recognises how Eva is using German to cope: 'Don't hide behind the German. It won't protect you and you know it' • Eva/Evelyn becomes a Christian. Eva/Evelyn blames Judaism for all her problems and sees this as a form of cleansing of her past life: 'Purified' • when Helga comes to England and meets Evelyn, she at first passes off Evelyn's change of name as a necessity in order for her to survive in England. Helga is not able to see the importance of the name change to Evelyn now: 'We have all done bad things in the last years that we regret. That is how we survive' • Evelyn in turn wants to make sure that Faith is able to survive by herself at university. Evelyn gives her two tea pots, even when Faith questions why anyone would need two. **(AO2)** • Language: when Lil threatens to throw Eva out of the house, Eva is able to form a simple sentence in English, showing her desperation for survival: 'Do not throw me out. Please' • Language: the change of Eva's name to Evelyn shows how she sees the only way of her surviving is by forgetting her past • Language: Evelyn uses negative language to describe her life in Germany: 'dreadful pictures', 'terrifying man with razor eyes', 'hair like rats' tails'. By focusing on the negatives, it helps her to shut out happy memories • Form: when Eva realises that her parents are not coming to England, the stage directions show how she removes her rings and Star of David. Eva/Evelyn is only able to survive by shutting out her past • Form/Structure: throughout the play Evelyn cleans to clear her guilty conscience. The stage directions metaphorically emphasise Evelyn's way of surviving: *(Evelyn continues to polish).*

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

Question Number	Indicative content
8 *Kinder-transport*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the effect on Eva/Evelyn being separated from her parents is central to the play. Eva has to leave Germany on the Kindertransport, without her parents, to live in England • when Eva boards the train to England, she has blind faith that her parents will be able to join her. Eva says to her mother Helga: 'See you in England' • on her journey to England, Eva is frightened by the Border Guard and she never loses her fear of men in uniform. The journey has an impact on Eva/Evelyn for the rest of her life • living with her adoptive mother, Lil, Eva/Evelyn goes from a Jewish, German-speaking child to an English child, who offers tea in a crisis and eats ham • Eva, as a child, clings to her jewellery, just as her mother Helga tells her to. The older Evelyn detaches herself from it and wants to get rid of it: 'I don't want these on me any more' • Eva's/Evelyn's attitude to her parents changes. As a child, she walks the neighbourhood in order to find jobs for her parents but at 17 she rejects her mother Helga. Eva/Evelyn refuses to move to America with her mother • Helga acknowledges how her daughter has completely changed her identity: 'I am looking for my daughter Eva, if you find her, Evelyn' • Eva/Evelyn spends her life reflecting on how her life might have been. Eva/Evelyn says to Helga: 'Didn't it ever occur to you that I might have wanted to die with you?' **(AO2)** • Language: Eva's change of name to 'Evelyn' represents how Evelyn wants to forget her past • Language/Structure: Helga tells Eva that she will need to be able to cope on her own. By the end, Eva/Evelyn has been affected by experiences so much that she no longer needs Helga and she rejects her. The structure of the play, switching between childhood and adulthood, highlights the effect of the separation • Form/Structure: music is used as a dramatic device when Eva arrives in England. This creates tension and unease, marking the start of Eva's changing as a result of leaving Germany on the Kindertransport • Structure: the opening of the play depicts a loving relationship between Eva and Helga, which can be contrasted with the end of the play where Evelyn rejects Helga • Structure: throughout her adult life, Evelyn cleans compulsively showing her desperation to clean away her past and to be in control of her environment.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • truth is important in the play as much of the plot centres on Eva's/Evelyn's attempts to hide the truth about her past, whilst Faith shows a determination to uncover it • there were attempts to protect Eva, as a child, from the harsh realities of the concentration camps and other dangers in Germany, first by her mother, Helga, and, later by Lil at the cinema in London • the truth about Evelyn's past is 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 • Lil is complicit in the hiding of the truth about Eva's/Evelyn's past. Despite Faith's repeated questions about her mother's past, 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?' • when Evelyn is reluctant to tell her daughter the truth about her past, Faith becomes frustrated and lashes out at her mother, calling her a 'terrible mother' • Evelyn is afraid of Faith's finding out her childhood identity as Eva. She fears the truth of her past but the situation forces her to confront her fears • Faith's uncovering of her mother's true past 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 grandmother. Faith expresses her desire to find her relatives in America • the revelation of Evelyn's true 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?' **(AO2)** • 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?' • 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*' • 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

	• Structure: Helga promises a young Eva that she will join her in England in a few months. Eva's disappointment when this does not happen results in her questioning whether that promise was genuine, marking the start of Eva's/Evelyn's rejection of her Jewish heritage • 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 true past.

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

Question number	**Indicative content**

8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the play centres on the character of Eva/Evelyn as a child and then as an adult. At 9 years old, Eva is one of the first children to escape to England on the Kindertransport. She becomes Evelyn when she changes her name on her naturalisation papers when she is 16 • Eva is initially presented as excited about travelling on the Kindertransport; she reassures her mother: 'Mutti! Vati! Hello! Hello! See. I did get into the carriage'. The subsequent appearance of the Ratcatcher throughout the play depicts the older Eva's/Evelyn's fear of the events of her childhood • Eva's attitude to her blood parents changes. At first she is eager to find jobs for them so that they can come to England but at 17 she rejects her mother, Helga, and she later refuses to go to America with her • as a child, Eva is presented as being close to Helga, whether through innocent childlike questions or proclaiming her love for Helga: 'I love you too'. However, as an adult, Evelyn is presented as having a harsh bitterness towards her mother, comparing her 'razor eyes' to those of the Ratcatcher • Eva goes from remaining true to her Jewish faith and speaking exclusively German, to adopting English mannerisms, such as offering tea in a crisis: 'Would cups and saucers be of any use?' • when Lil first meets Eva as a child, she is presented as rather unloving and thoughtless, insisting Eva no longer speaks German. As an adult, Evelyn is presented as having a close relationship with Lil, whom she trusts to keep the secrets of her past; Lil loyally refuses to disclose details of Evelyn's past even when questioned by Faith • as a child, Eva clings to her jewellery. The older Evelyn detaches herself from the jewellery and gets rid of it as it acts as a painful reminder of her past. Evelyn's desire to remove any remnants of her previous identity is symbolised by her incessant cleaning as an adult • as a mother, Evelyn is presented as cold and distant from her daughter, Faith, yet is shown to care deeply for her. When Faith prepares to leave home for university, Evelyn is insistent in making sure Faith has all she needs. **(AO2)** • Language/Form: the use of listing in the stage directions emphasises Eva's desire to remove any remnants of her past life: *'EVA takes off two rings, a charm bracelet, a watch and a chain with a Star of David on it'*

	• Language/Form: there are early indicators of Eva's/Evelyn's disobedience towards her mother, perhaps foreshadowing her later rejection of her, when the stage directions show a young Eva *'quickly sneaks her mouth organ into the case'* • Structure: the switching of scenes between young Eva's and Helga's relationship and that of Evelyn's and Helga's relationship serves to highlight the contrasting change in Eva's/Evelyn's feelings towards her mother • Structure: Eva's/Evelyn's change of name represents her sheer determination to hide from the events of her past • Structure: the play tracks Eva's/Evelyn's life as a 9-year-old German girl, as a British teenager and as a mother herself, clearly showing her character at different stages in life.

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

Question number	**Indicative content**

Question Number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates may agree or disagree, wholly or in part, with the statement that Helga acts with good intentions throughout the play • Helga sends Eva away on the Kindertransport as a child. She resolutely believes that she is acting in Eva's best interests in an effort to ensure her safety: 'Of course they would send them away if they had places. Any good parent would do that' • the gravity of what Helga has to do in sending her daughter away to an unknown country is expressed in her words to Eva when she shows her the jewellery and watch hidden in her shoe: 'We old ones invest our future in you'. Helga is prepared to sacrifice life with her daughter in order to protect her from the Nazis • the night before Eva leaves on the Kindertransport, Helga gives in to Eva's request that she reads to her about the Ratcatcher. Despite Helga's good intentions, the threatening figure of the Ratcatcher continues to appear as a looming presence over Eva/Evelyn • Helga wants to make sure that Eva is self-sufficient. As a child, Eva is not able to see the reasoning for her mother's insistence that she sews on buttons for herself, which contrasts with Lil's sewing up Eva's skirt hem for her • the reunion with Helga that is hoped for when Eva writes to ask for work permits is not realised. The war prevents Helga, and Eva's father, from coming to England as previously intended • later in the play, when Helga comes to England, Evelyn confronts her over her actions and shows contempt for her: 'I never wanted to live without you and you made me. What is more cruel than that?' Evelyn blames Helga's sending of her on the Kindertransport for her own personal torment: 'You should have hung on to me and never let me go. Why did you send me away when you were in danger?' • Helga travels to England as a '*wizened*' and '*old-looking*' woman, determined to find Eva/Evelyn. Helga is desperate for Eva/Evelyn to leave with her on the boat to America to start a new life with relatives there. Helga clearly still loves her daughter and, despite its being years later than promised, she wants them to be a family unit again. **(AO2)** • Language: Eva/Evelyn confronts her mother about her decision to send her to England: 'You threw me into the sea with all your baggage on my shoulders'. The word 'baggage' shows how Eva/Evelyn feels that Helga had put too much pressure and responsibility on her as a child • Language: Helga's foreboding language suggests the urgency for Eva to leave on the Kindertransport: 'There's no later left'. Helga is clearly concerned for her daughter's safety • Language: Helga's questioning of Eva shows her determination to prove to her daughter that she only ever acted with her best interests in mind: 'I was right to send you here, yes? It is good to survive. Is it not, Eva?' • Language/Structure: at the end of the play, Evelyn compares Helga to the Ratcatcher, accusing her of having 'razor eyes'. This metaphor demonises Helga, suggesting Evelyn does not perceive her mother's actions as well intentioned • Form/Structure: the play ends with the figure of the Ratcatcher covering the stage, signalling how Helga's decision to send Eva/Evelyn on the Kindertransport affects her daughter for her entire life, despite Helga's likely best intentions.

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

Question Number	Indicative content
8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the past is significant throughout the play. As an adult, Evelyn does all she can to keep her past hidden • the Ratcatcher serves as a constant reminder of Eva's/Evelyn's past throughout the play • Eva spends many years living in hope that her parents will join her in England. Eva's removal of her jewellery symbolises her giving up of hope: '*EVA takes off two rings, a charm bracelet, a watch and a chain with a Star of David on it*'. Her jewellery serves as a painful reminder of her past • in adulthood, Evelyn's desire to remove any remnants of her previous identity and the past is symbolised by her incessant cleaning • when Helga travels to England to see Eva/Evelyn, it appears that Helga is still very much holding on to the past. Even after many years apart, Helga declares: 'I always promised that I would come and get you' • Lil is complicit in Evelyn's hiding of the truth and when Lil is initially questioned by Faith in the attic, she refuses to answer her questions. Lil understands the importance Evelyn places on keeping her past life hidden • when Faith discovers her mother's childhood possessions and papers, Evelyn becomes agitated, scared that Faith will find out the truth about her past. She regresses to childlike questioning, seeking support from her adoptive mother Lil: 'Why can't she respect my privacy?' • Faith is angry with her mother for not being honest and open with her about her past. She is keen to learn more about her mother's life: 'I want to know about you'. At first Faith speaks in a detached way but she quickly realises how the discovery impacts on her personally. In Faith's mind, her mother's past is her past too: 'And my grandparents' • at the end of the play, Faith continues to show a keen interest in her family history, as she seeks to get in touch with her relatives. She resolutely declares: 'I want to meet them'. **(AO2)** • Language/Form: when Faith discovers the truth about her mother's past, she wants to find out more and repeatedly questions her mother: 'You do admit that you were Eva Schlesinger then?' Evelyn initially refuses to answer, preferring to continue to block out the truth of her past life • Language/Structure: the play ends with Evelyn making it clear to Faith that she has no desire whatsoever to get in touch with her relatives. Her simple, declarative sentence clearly shows this: 'I'd rather die than go back' • Form/Structure: the shadow of the Ratcatcher looms over the whole play, even at the end signalling how Evelyn will always live in the shadow of her past • Structure: Eva's/Evelyn's change of name represents her desire to block out her past and to start a new life with a new identity • Structure: the interweaving of scenes between the past and the present helps to show the audience how the past plays such a significant role in how Evelyn is as an adult.

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

Question Number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the Ratcatcher is important in the play. The fictional figure is a fearsome character who also plays other roles, including the Nazi Border Official and the Station Guard. Eva's/Evelyn's fear is embodied by the figure of the Ratcatcher, who haunts her even as an adult • the Ratcatcher is sinister and menacing. At the beginning of the play, on the eve of leaving her parents behind and travelling to the safety of England, Eva is reading a book, *Der Rattenfänger*. As Eva reads the story of the Ratcatcher, she shows her innocence as a child. She asks her mother the meaning of the word 'abyss' when the children in the book disappear into it. The narrative of the story is chilling but as a child Eva is not able to comprehend the true meaning • on Eva's journey to England, she meets the Ratcatcher in the guise of a Nazi Border Official who humiliates her. Throughout her life she comes into contact with different versions of the Ratcatcher, including the Postman who thinks 'everyone in Boche Land learnt to march' and the station guard who thinks she is a spy. The Ratcatcher is like a shape-shifter and becomes all the people in uniform who may send the child away or be unkind to her simply because of who she is. In Eva's/Evelyn's eyes, ordinary people turn out to be not what they seem; she sees in them a danger and a threat • Evelyn makes a promise to her childhood self to protect her from the Ratcatcher: 'I won't go away. I'll make it all disappear. I'll get rid of him. He won't take you anywhere, ever again'. As an adult, the story of the Ratcatcher clearly reminds Evelyn of the pain and trauma of the separation from her parents • when Helga travels to England to find Eva so that they can go to New York to start a new life after the war, Eva/Evelyn refuses to go with her and she accuses Helga of being the Ratcatcher: 'You were the Ratcatcher. Those were his eyes, his face'. Evelyn is unable to forgive her mother for 'coming back from the dead and punishing' her 'for surviving'. In Evelyn's mind, her mother is an embodiment of the Ratcatcher, just in another guise • the Ratcatcher becomes a symbol of everything that is feared: cruelty, loss of childhood and the dark side of humanity as well as Evelyn's sense of guilt at having survived. Throughout the play, the fact that Evelyn is unable to escape the Ratcatcher, whether it be in the form of music or in its appearance as another character in the play, suggests that her life will be forever haunted by her past. **(AO2)** • Language: the language and events in the *Ratcatcher* story are overtly terrifying and threatening: 'I will take the heart of your happiness away' • Form: the story is familiar in English as the poem '*The Pied-Piper of Hamelin*' by Robert Browning • Form: the Ratcatcher appears as a foreboding shadow in the attic, symbolising repressed emotions and long-held fears. The setting of the attic points to Evelyn's desperate attempt to shut away and remove any remnants of reminders of her past

	• Form: the stage directions at the end of the play depict the stage being covered with the shadow of the Ratcatcher: '*the shadow of the Ratcatcher covers the stage*'. This suggests that Evelyn's life will always be in the '*shadow*' of her experiences as a child on the *Kindertransport* and represents Evelyn's inability to find some rapprochement with her own daughter • Form/Structure: the Ratcatcher music creates a dramatic mood of fear and threat for the audience at pivotal moments in the play. At the start of the play, all the while Eva is not following her mother's instructions, the Ratcatcher music is heard. Thus, from the outset, the Ratcatcher is a sign of foreboding, creating tension whenever he appears, swiftly establishing him as a symbol of evil in the play.

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

Question Number	Indicative content
8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the title of the play, *Kindertransport*, is significant: it is Eva's journey to England on the children's transport that is central to the play. Between 1938 and the outbreak of the Second World War, nearly ten thousand, mostly Jewish children, were sent to Britain to escape the dangers presented by the Nazis. Eva is nine when she makes the journey and it is one that is frightening and unsettling for her • the Kindertransport is significant for Helga Schlesinger, Eva's mother, who faces the heartbreak of sending her young daughter on it to safety in England. Her gentle preparations for her daughter's journey are poignant. When Eva asks for help with sewing, Helga refuses: 'You have to be able to manage on your own'. As a child, Eva is not able to appreciate that her mother is acting to ensure that she can be self-sufficient and that she will be able to survive without her in England • throughout Eva's/Evelyn's life, the trauma of her journey on the Kindertransport and images of the Ratcatcher act as a constant reminder of her past life. As Eva boards the Kindertransport, the Ratcatcher music begins to play. The sinister words of the Ratcatcher reverberate as the train leaves the station: 'I will take the heart of your happiness away' • the experience on the Kindertransport is significant because of the harsh treatment of the children. The Officer on the train intimidates Eva, placing the 'huge star of David' on her label and emptying out her bag in search of valuables: '*digs into EVA's pockets and takes out a few coins which he takes and pockets*' • her journey is significant as Eva struggles to fit into her new life in England. She is torn between the culture and people she has left behind and the new life she must embrace. Lil tells Eva that she will 'have to learn English' and she encourages Eva to eat her ham sandwiches even though Eva says: 'God not like. This is law of Jews' • however, Eva/Evelyn succeeds in changing from being a young German Jewish girl to becoming an English teenager. She speaks German towards the beginning of the play, but embraces English and forgets her past, even deciding to sell the jewellery that was sent with her by her birth mother, Helga: 'I will sell them, Mum. There's better things the money could be spent on'. Evelyn desperately wants to shut away all physical and mental reminders of her past life • as the play ends, the '*shadow of the RATCATCHER covers the stage*', suggesting that Evelyn's life will forever be tormented by the impact of her journey on the Kindertransport. **(AO2)** • Language: Eva tries to reassure her mother and herself when she boards the train but her language points to her feelings of desperation, as though she is trying to reassure herself that everything will be fine: 'See, I'm not crying. I said I wouldn't'

	• Language: the metaphor Evelyn uses to describe her mother's decision to send her on the Kindertransport suggests that she believes it was a decision purely founded on her mother's self-interest: 'You threw me into the sea with all your baggage on my shoulders'. Even as an adult, Evelyn appears to be unwilling, or perhaps unable, to acknowledge the dilemma her mother faced, in her decision to send her on the Kindertransport • Form: the stage directions describe the unstoppable, and inevitably irreversible, physical and emotional journey of the Kindertransport: '*Sounds of train starting to move*', '*The train moves faster*', '*The train is well on its way*' • Form/Structure: the title of the play itself, *Kindertransport*, is based on the traumatising but necessary journeys taken by children from Germany to England. It is the central symbol that forms the play's themes and events • Structure: many children never saw their families again and, although Evelyn/Eva meets her mother one more time, she never sees her father again as he dies in Auschwitz. The journey on the Kindertransport represents finality even though Eva calls out to Helga: 'See you in England'.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
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Number	
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • despite Eva/Evelyn and Faith being mother and daughter, Faith is presented as being different from Eva/Evelyn in the play • Faith is in her early twenties and in the opening scene of the play Evelyn is helping her to prepare to move out to university. Evelyn is presented as a caring but over-protective mother. She insists Faith takes two teapots with her to university: 'Here's a spare teapot, too', 'One might break'. Faith appears to be resigned to her mother's fussing over her: 'Mum, I...' • Faith appears to regret her decision to leave home to attend university: 'It feels all wrong'. In contrast, her mother, Evelyn, is keen for her to go: 'You've made a commitment to moving into that place. Stick by it' • when Faith discovers her mother's childhood toys in the attic, she shows an interest in them and plays with them in a child-like way. She sings: 'Runaway train went down the track'. In contrast, Evelyn is desperate for any memories of the Kindertransport to be locked away and never mentioned. Faith's persistent inquisitiveness shows something of a lack of sensitivity to her mother's clear emotional reluctance to divulge any information about her past • Faith is determined to uncover the truth about her mother's past: 'I want to know about you'. When Evelyn relents and reels off the limited memories she professes to have of her childhood, her speech is blunt, showing her reluctance • despite their apparent differences, both Faith and Evelyn appear to have a close relationship with Lil and clearly love her. They both trust Lil and rely on her. Lil acts as a mediator between Faith and Evelyn when they argue over Evelyn's secret past • at the end of the play, Faith expresses her determination to find and get to know her German relatives: 'I'm going to find out what everything means. Get in touch with my relatives. I want to meet them'. Evelyn has no desire whatsoever to do so; she earlier rejected her birth mother's, Helga's, wish for her to go to America with her to be with their relatives. **(AO2)** • Language: Faith's use of a personal pronoun when referring to her mother's blood relatives highlights her enthusiasm to learn more about her family history: 'And my grandparents'. Evelyn's use of a modal verb emphasises how resolute she is in not wanting to share any of the details of her past: 'this conversation must come to a close' • Language: Faith's name is significant as it represents belief and hope for the future. In contrast, Evelyn changes her name from Eva as a way of shutting out the past • Form: the stage directions depict Evelyn and Faith in a contrasting manner. Evelyn is presented as intensely obsessive: '*continues to polish*', '*scrutinising a glass*'. Faith appears exasperated by her mother's compulsiveness: '*shakes her head*' • Structure: the audience only gets to see Faith as a young adult in the play and they are therefore not privy to how she was as a child, unlike her mother. As a result, the audience are not in a position to determine what has influenced Faith to be so different from her mother • Structure: Faith's current situation in life, where she has decided to move out to

	university, is a parallel to her mother's decision at a similar age not to go to America with her birth mother Helga. Furthermore, in contrast to her mother's lack of choice over her life-changing journey on the Kindertransport, Faith ultimately has a choice over her next journey in life.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates can agree or disagree, either wholly or in part, with the view that the ending of the play is successful. There is a sense of closure as Eva's/Evelyn's secret past is revealed yet there are still questions unanswered, particularly over Helga's ultimate fate and whether Faith is able to forge relationships with her extended family, unlike her mother • Eva's/Evelyn's last words to her blood mother are condemning: 'You should have hung on to me and never let me go'. Eva/Evelyn clearly blames her mother and is unable to see how her mother was acting in her best interests by sending her on the Kindertransport • Helga's last words to Eva/Evelyn help the audience to understand the extent of the pain felt by both mother and daughter: 'My suffering is monumental. Yours is personal' • when Faith leaves for university, she asks her mother if she can take her childhood toys with her. Initially Evelyn protests: she wants to cling on to the memories of her daughter's childhood, unlike her own: 'I'd like to keep something from when you were little'. Faith's wish to take her toys to university is perhaps an indication of her fear of losing her own history, just as she perceives her mother to have done. Faith replies: 'They mean a lot to me' • the audience learns of the fate of Eva's/Evelyn's parents at the end of the play: 'I lost your father. He was sick and they put him in line for the showers'. Helga leaves for America, alone • at the end of the play, Faith pledges to find and get to know her German relatives: 'I'm going to find out what everything means. Get in touch with my relatives. I want to meet them'. The end of the play suggests there will be some form of resolution for Faith and her desire to find out more about her family history. However, the audience does not find out if Faith manages to make contact with her extended family • the relationship between Faith and Evelyn mirrors that of Helga and Evelyn at the end of the play: both distant and cold. There is a sense of abrasiveness in their speech, as Evelyn says 'All done in here then'. Faith replies with a sense of finality: 'Yes we are'. The words perhaps mirror the state of the relationship between mother and daughter moving forward, although this is left for the audience to surmise. **(AO2)** • Language: Helga is overtly aware that Eva/Evelyn blames her for her situation in life. Eva/Evelyn says: 'You cut off my fingers and pulled out my hair one strand at a time'. The vivid, violent imagery exaggerates the extent of Eva's/Evelyn's resentment towards her birth mother • Language: at the end of the play, Evelyn describes her past as 'an abyss'; she succinctly summarises how she perceives her history to be like a never-ending hole in hell • Form: the stage directions at the end of the play depict the stage being covered with the '*shadow*' of the Ratcatcher. This is successful in showing how Evelyn's life will always be in the shadow of her experiences as a child on the Kindertransport • Structure: the play starts with Eva leaving Germany on the Kindertransport and ends with Faith leaving home for university. Eva had no choice whatsoever over her journey

	yet Faith's decision to leave home for university is based on her own free will, showing some sign of hope for the future • Structure: the audience is left to speculate how the relationship between Evelyn and Faith will be in the future. The question remains whether their relationship will be as fragmented as the relationship between Evelyn and her birth mother, Helga.

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

7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • different settings are significant in the play. Eva is initially presented as a young girl living in Germany with her birth mother, Helga. She takes the Kindertransport to go to live in Manchester, England, with her adoptive mother, Lil. Later, Faith discovers her mother's secret past as she looks through boxes in the attic at her mother's house • as a child, Eva is depicted in her family home in Germany. Her mother, Helga, tries to prepare her for her future life: 'Eva, sew on your buttons now. Show me that you can do it' • as fits the title of the play, trains and train settings are frequently used. As Eva approaches the train station in Germany, the sound of the Ratcatcher can be heard. The Ratcatcher is quickly recognised as a sign of foreboding, creating tension whenever he appears, swiftly establishing him as a symbol of evil in the play • Eva must say goodbye to Helga through the window of the train, as Helga cannot accompany her daughter and must remain in Germany. Eva is hopeful that she will see her mother again soon: 'I love you too … See you in England' • though the train is taking Eva to safety, it is still a frightening setting. The Officer on the train intimidates Eva, placing the 'huge star of David' on her label and emptying out her bag in search of valuables. He asks Eva: 'What money have you got?' Eva celebrates when the train crosses the border • upon reaching England, Eva is initially relieved: 'How good it is to sip the tea of England even if it does taste like dishwater. I am so fortunate not to be at home with you…'. Eva quickly realises that life is not the same and she learns to adapt to her new setting. From speaking German exclusively and following the Jewish faith, Eva becomes extremely English in her language, manners and ways. In a typically English way, she offers tea in a crisis: 'Would cups and saucers be of any use?' This is a contrast to her German Jewish heritage • the Manchester train station is twice used as a setting. Eva is supposed to be evacuated but she imagines that the Ratcatcher is coming to get her, and she throws herself off the train as it starts moving. Later, Eva goes again to the train station to find her parents, whom she believes are going to join her. A sense of realisation gradually sinks in for Eva: 'I'll never see them again, will I?' On both occasions, the setting of the train station is unpleasant for Eva • later, the scene at the dockside between Helga and Eva/Evelyn is poignant. Helga wants Eva/Evelyn to leave England with her to go to live in New York: 'There is enough money from Onkel Klaus for a ticket'; however, her daughter refuses

	• the setting of Evelyn's home, as an adult, in England, is shown to be one of order. She impulsively tidies and cleans the house. When Faith asks Lil what Evelyn is doing, Lil replies: 'Cleaning the windows. She's begun in the sitting room' • the attic in Evelyn's house is a room locked away, just like the secrets of her past. When Evelyn finds Faith and Lil in the attic after some time, she appears desperate in her attempt to get them out: 'Why are you both still in here? Come on out and I'll lock the door'. **(AO2)** • Language: Eva tries to reassure her mother and herself when she boards the train but her language suggests desperation: 'See, I'm not crying. I said I wouldn't' • Language/Form: when the play opens, the stage directions detail the setting of the attic: '*Dusty storage room filled with crates, bags, boxes and some old furniture*'. The initial description is itself indicative of a place storing belongings of a forgotten past • Form: the scenes in the play switch between past and present: 'HELGA *picks up a case hidden amongst the boxes and opens and checks through it*', 'FAITH *finds a trunk. She is tempted to look inside. She hesitates. She takes courage and tentatively opens it*'. In Germany, storing items secretively is essential in order to protect them for the future whereas, in England, Evelyn tries to hide her belongings in order to conceal her past • Form: the Ratcatcher appears as a foreboding shadow in the attic, symbolising repressed emotions and long-held fears. The setting of the attic points to Evelyn's desperate attempt to shut away and remove any remnants of reminders of her past • Structure: the title of the play, *Kindertransport*, means children's transport, emphasising the significance of Eva's journey on the train to England. It is the central symbol that forms the play's themes and events.

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

Question number	Indicative content

8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the character of Faith develops as the play progresses, particularly upon the discovery of her mother's secret past. Faith is the only child of Evelyn and is raised as the granddaughter of Lil. She is in her early twenties and is preparing to move out to university when the play opens • early in the play, Evelyn is helping Faith decide what to take with her to university. She seems keen for Faith to go: 'You've made a commitment to moving into that place. Stick by it'. Faith seems undecided and wary of the direction she is taking in life: 'It feels all wrong' • there appears to be a lack of closeness between Faith and her mother, evident from the start of the play. When Evelyn questions Faith about the cost of her new flat, evidently not having visited it, Faith retorts: 'Maybe you should have come to see it' • there is a tragic irony in the choice Faith has at this point in her life, in contrast to the lack of choice Eva had as a child. Evelyn tells her daughter: 'What I want is irrelevant. This is your life, Faith' • as Faith looks through a box of old toys and begins to play with them, she appears childlike in her enthusiasm as she sings: 'Runaway train went down the track'. This echoes the real train journey taken by Eva on the Kindertransport. At this point, Faith does not realise the significance the toys play in her mother's childhood, or what they represent • as Faith continues to look through the attic, she discovers some letters from a young girl called Eva. Faith's innocence in playing with the toys and looking through the documents gradually drains away as she begins to piece together the puzzle of her mother's past. She directly questions Lil about Eva's identity: 'Is she Mum?' • upon her discovery, Faith feels cheated and angry, as though Evelyn has betrayed her. Faith demands answers: 'I'm not letting go' • as a young adult, Faith appears to be more forthright in her use of language than she was when she was younger. Evelyn says: 'I didn't bring you up to speak as if your mouth were filled with sewage' • the discovery of her mother's past and extended family appears to give Faith a zest for life, as she pledges to find and get to know her German relatives: 'I'm going to find out what everything means. Get in touch with my relatives. I want to meet them'. This presentation of Faith contrasts directly with how she appears at the beginning of the play, uncertain about her direction in life

	• the last line in the play is spoken by Faith. When her mother says 'All done in here then', Faith replies 'Yes, we are'. There is ambiguity in whether Faith is referring to packing her things for university, or whether she is referring more generally to her relationship with her mother. **(AO2)** • Language: Faith's name is significant as it represents belief and hope for the future, perhaps suggestive of how Faith, unlike Evelyn, will not be held back by past events • Language: after Faith finds out about her mother's past, she blames Evelyn directly for her not meeting Helga, her maternal grandmother: 'You stopped me from knowing her' • Language/Structure: at the end of the play, Evelyn shows that she does not want Faith to change. Evelyn wants Faith to remain her 'little girl forever' • Form: despite the tumultuous relationship between Faith and Evelyn, at the end of the play the stage directions depict how Faith tries to comfort her mother even though Evelyn rejects her affection: '*Faith tries to get close to Evelyn. Evelyn does not turn to face Faith*' • Structure: Faith represents the third generation of women in Helga's family and ends the legacy of guilt and regret that forms a central theme of the play. Unlike her mother, Faith shows a determination to trace her family.

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

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

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

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	• No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
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Question number	Indicative content

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

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

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

Question number	Indicative content

7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Evelyn's relationship with Faith could be seen to be influenced significantly by her own relationships with Helga and Lil: Eva's/Evelyn's disjointed upbringing has probably affected her own ability to be a mother to Faith • Evelyn has an awkward and distant relationship with Faith, which can be seen from early in the play. Evelyn's continuous cleaning in the play's opening scenes could reflect the tension in her relationship with Faith: '*Evelyn continues to polish*'. She cleans as a way of avoiding confrontation with her daughter • Evelyn tries to control aspects of Faith's choices about moving to her new home. Faith retorts: 'I'm not fourteen any more' • she appears to be a cold mother. She is often abrupt to Faith but she is protective of her and wants to make sure she has everything she needs for when she leaves home • when Faith finds out about her mother's secret past, she feels cheated and angry, as though her mother has betrayed her. Faith is determined to get answers from her mother: 'I'm not letting go' • Evelyn is evidently damaged by her own experiences in life and is therefore unable to form a positive relationship with her own daughter. Faith's relationship with Lil is much closer and more positive than that between Faith and Evelyn. Lil does try to explain a little about Evelyn's past to Faith • Faith accuses Evelyn of being a 'terrible mother'. Faith is frustrated by her unwillingness to reveal the past. Nevertheless, in a calmer moment, Evelyn attempts to explain to Faith why she turned her back on her past: 'Germany spat me out. England took me in' • Evelyn rejects Faith's decision to meet their relatives in America. She is not open to Faith's desire to meet the extended family, which she links with her past: 'I'd rather die than go back' • there is a touching moment towards the end of the play as Evelyn breaks down in tears, showing her vulnerability. Still, she tries to push her daughter away: '*Faith tries to get close to Evelyn. Evelyn does not turn to face Faith*' • nevertheless, Evelyn shows a longing to make amends with her daughter, demanding: 'Stay my little girl forever'. Evelyn could be seen to be an echo of her own mother, becoming possessive of Faith. It is suggested that Evelyn too has fallen beneath the *'shadow of the Ratcatcher*'. **(AO2)** • Language: Evelyn is called an 'awful lying cow of a mother' by Faith. The confrontational language illustrates the conflict in the mother/daughter relationship

	• Language: Evelyn appears distant as a mother. The lack of communication between Evelyn and Faith is evident, and Evelyn's formal use of English contrasts with Faith's more relaxed register. Evelyn's formality is somewhat verbose: 'This continual vacillation is not helpful to either of us'. By contrast, Faith is more direct: 'Jesus' • Language/Structure: the distance and friction between Evelyn and Faith are evident early in the play when the two argue about the cost of rent for Faith's new flat. Evelyn says, 'You said it was a bargain', to which Faith retorts: 'Maybe you should have come to see it' • Form/Structure: the use of the attic setting and shifting time periods serves to emphasise the gulf that exists between Evelyn, as a mother, and her daughter, Faith • Structure: the play repeatedly switches between the perspectives of Eva as a daughter and Evelyn as a mother. This helps the audience to see the experiences that have shaped Evelyn as a mother.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • symbols are significant throughout the play, both when Eva is portrayed as a young child in Germany and when Evelyn is depicted as an adult in England. Candidates are likely to consider symbols such as the Ratcatcher, the Kindertransport, Eva's mouth organ and Evelyn's obsessive cleaning • on the eve of leaving her parents behind and travelling to the safety of England, Eva, a young Jewish girl, is being directed to sew on the buttons of her coat by her mother, Helga. The sewing of the buttons could be seen as a symbol of Helga's desire for Eva to be independent and for her to be able to hold her life together, just like the purpose of buttons on a coat. However, Eva is distracted by the story of *Der Rattenfänger* • all the time that Eva is not following her mother's instructions, the Ratcatcher music is heard. Thus, from the outset, the Ratcatcher is a sign of foreboding, creating tension whenever it appears, swiftly being established as a symbol of evil in the play. It is still there at the end of the play, overshadowing Evelyn's and Faith's parting • when Helga looks through Eva's case before she leaves Germany, she finds Eva's mouth organ and questions her as to why it is there. Eva replies: 'it was my last birthday present and I'm just beginning to get the tunes right'. The mouth organ could be perceived to be a symbol of Eva desperately trying to cling on to her childhood, or, in contrast, a sign of her embracing maturity • the Kindertransport, a symbol of safety and freedom, was the means by which Jewish children were evacuated from Nazi Europe. It could also be considered a symbol of separation, as the train journey is responsible for taking Eva away from her birth parents, possibly forever • the Officer on the train intimidates Eva, placing the 'huge Star of David' on her label and emptying out her bag in search of valuables. The Star of David could be seen as a sign of Eva being forever branded by her past • throughout her life, Eva/Evelyn comes into contact with different versions of the Ratcatcher, including the Nazi Border Official who humiliates her, the Postman who thinks 'everyone in Boche Land learnt to march' and the station guard who thinks she is a spy. The Ratcatcher is a shapeshifter and becomes all the people in uniform who may send the child away or be unkind to her simply because she is a foreigner. In Eva's/Evelyn's eyes, ordinary people turn out to be not what they seem; she sees in them a danger and a threat • in her home as an adult, Evelyn is depicted as a perfectionist. Evelyn's obsessive cleaning reflects her desire to keep occupied, as a way of blocking out her past: '*Evelyn continues to polish*'. It can also be seen as a way for her to avoid confrontation with her daughter • when sorting through boxes of her belongings, which have been shut away in an attic, Evelyn takes out a broken glass, saying: 'A chipped glass is ruined forever'. This could be indicative of how she believes that she will always be traumatised and, effectively, broken, by the experiences of her past.

	(AO2) • Language: the language and events in the Ratcatcher story are overtly terrifying and threatening: 'I will take the heart of your happiness away'. The Ratcatcher is a symbol of everything Eva/Evelyn fears • Form: the setting of the attic, together with her cleaning, could be seen as symbols, representing Evelyn's desperate attempt to shut away any reminders of her past • Form/Structure: the title of the play itself, *Kindertransport*, is based on the traumatising, but necessary, journeys taken by children from Nazi Europe to England. It is the central symbol that forms the play's themes and events • Form/Structure: the stage directions at the end of the play state '*the shadow of the Ratcatcher covers the stage*'. This suggests that Evelyn's life will always be in the 'shadow' of her experiences as a child on the Kindertransport and represents Evelyn's inability to find some rapprochement with her own daughter • Structure: when Evelyn discovers her mouth organ in the attic, she does not remember it. This could be seen to represent how she has completely shut out the events of her childhood.

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

Question number	Indicative content

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

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

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

Question number	Indicative content

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

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

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

7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • 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 • 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 • 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' • 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 • 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' • 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' • 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?' • 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 …' • 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?' • 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'. **(AO2)** • Language: Lil is presented as having a loving relationship with her granddaughter. She calls Faith 'love' and Faith affectionately calls Lil 'Gran'

	• 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' • 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?' • 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' • 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) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
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Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
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Question number	**Indicative content**

8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • 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 • 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 • 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?' • 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 • 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?' • 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 • 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 • 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' • 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' • 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?' • 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

	• 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'. **(AO2)** • 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?' • 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' • 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*' • 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 • 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.

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

Question number	Indicative content

7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Helga Schlesinger is Eva's/Evelyn's German Jewish mother. They are presented as having a close mother/daughter relationship when Eva is a child. However, Helga's decision to send Eva on the Kindertransport to England to save her from the Nazis ultimately results in the breakdown of their relationship. As an adult, Evelyn admonishes her mother for separating them: 'I never wanted to live without you and you made me …' • as a young child in Germany, Eva appears to have a loving relationship with her birth mother. The night before Eva leaves for England she asks Helga to read her 'Der Rattenfänger' • in recognition of the fact that she does not have much time left with her young daughter, Helga does what she can to equip Eva with practical skills that she will be able to use in her life. She teaches her to sew and, when Eva resists, she says: 'There's no later left'. At this point in the play, the relationship is presented as one of a protective mother and a daughter, unaware of what her future holds, reluctantly doing as she is told • Helga also does what she can to ensure that her daughter has the best start in life. She shows Eva jewellery and a watch that she has hidden in Eva's shoe: 'We old ones invest our future in you'. Unable to join her daughter, Helga remains in Germany while Eva leaves for England • as Eva settles into life in England, there is an enforced physical distance in the relationship with her birth mother. The reunion with Helga that is hoped for when Eva writes to ask for work permits is not realised. The war prevents Helga, and Eva's father, from travelling to England as previously planned. Unaware of this, Eva goes to Manchester train station three times in anticipation of her parents' arrival. During the final time, a sense of realisation appears to sink in for Eva as she says to Lil: 'I'll never see them again, will I?' This is a turning point in the relationship between Helga and Eva, and in the character of Eva herself, as signalled in the stage directions: 'EVA *takes off two rings, a charm bracelet, a watch and a chain with a Star of David on it*' • upon Helga's eventual arrival in England after the end of the war and following the death of Eva's/Evelyn's father in a concentration camp, she tries to show affection to her now 17-year-old daughter by hugging her and Eva/Evelyn '*tries to hug back but is clearly very uncomfortable*'. Their relationship is presented in stark contrast to the close mother/daughter relationship they shared when Eva was a young child in Germany • when Helga and Evelyn meet for the final time, on the quayside where Helga is leaving by boat for America, their relationship is presented as confrontational and emotionally distant

	• Eva/Evelyn compares Helga to the Ratcatcher, coming to take her away from her new life and identity, and she tells Helga that her return makes her feel guilty for surviving: 'I wish you had died'. Helga does not recognise the person her daughter has become: 'I want my daughter Eva with me. If you find her, Evelyn, by any chance, send her over to find me'. **(AO2)** • Language: the adult Evelyn refers to her mother, Helga, as 'the German woman'. The noun 'woman' shows the distance in the relationship between mother and daughter • Language: the metaphor Evelyn uses to describe her mother's decision to send her on the Kindertransport suggests that she believes it was a decision purely founded on her mother's self-interest: 'You threw me into the sea with all your baggage on my shoulders'. Even as an adult, Evelyn appears to be unwilling, or perhaps unable, to acknowledge the dilemma her mother faced in her decision to send her on the Kindertransport • Language/Structure: Helga uses metaphorical language to explain to Eva/Evelyn the trauma she has experienced being away from her: 'I have bled oceans out of my eyes'. Helga is significant as she represents the sadness and loss in the play. In sending Eva to safety, she loses her relationship with her daughter for ever • Form: the stage directions depict a coldness and finality in their relationship when Helga leaves England and her daughter, Eva/Evelyn, behind: '*A boat is about to leave*' • Form/Structure: dialogue is used to appear as conversation. Helga and Eva seem to converse but, in fact, it is a letter from Helga. This technique shows their closeness as mother and daughter but also, ironically, their geographical and cultural distance as a result of the Kindertransport.

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

Question number	Indicative content

8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • between 1938 and the outbreak of the Second World War, nearly ten thousand, mostly Jewish, children were sent to Britain to escape the dangers presented by the Nazis. The journey to England on the children's transport is significant for Eva in the play because it affects her, and the relationships she has with people, for the rest of her life • the Kindertransport is significant for Helga Schlesinger, Eva's mother, who faces the heartbreak of sending her young daughter on it to safety in England without her. Helga's gentle preparations for her daughter's journey are poignant. When Eva asks for help with sewing, Helga refuses: 'You have to be able to manage on your own' • the journey has a significant impact on the relationship between Helga and Eva/Evelyn for the rest of their lives. When Eva arrives at the train station in Germany ready to board the train, Helga remains '*stuck in bedtime story mode*', perhaps indicative of how she wants to cherish every minute with her young daughter, knowing that, in all likeliness, this will be the last time she sees Eva as a child. As an adult, Evelyn is unable to forgive her birth mother for sending her away and their relationship is irrevocably broken: 'I never wanted to live without you and you made me. What is more cruel than that?' • as Eva boards the Kindertransport, the Ratcatcher music begins to play and the sinister words of the Ratcatcher reverberate as the train leaves the station: 'I will take the heart of your happiness away'. The significance of the Ratcatcher emerges as the play progresses, as he becomes a symbol of everything that Eva/Evelyn fears: cruelty, loss of childhood and the dark side of humanity as well as Evelyn's sense of guilt at having survived. The fact that Evelyn is unable to escape the Ratcatcher, whether it be in the form of music or in his appearance as another character in the play, suggests that her life will be forever haunted by her past • the journey on the Kindertransport is significant because of the harsh treatment of the children. Eva is nine when she makes the journey and it is one that is frightening and unsettling for her. The Officer on the train intimidates Eva, drawing the 'huge star of David' on her label and emptying out her bag in search of valuables: '*digs into EVA's pockets and takes out a few coins which he takes and pockets*' • for the child Eva, her journey on the Kindertransport is significant because she struggles to fit into her new life in England. She is torn between the culture and people she has left behind and the new life she must embrace. Lil tells Eva that she will 'have to learn English' and she encourages Eva to eat her ham sandwiches, even though Eva says: 'God not like. This is law of Jews'

	• the play comes full circle when Evelyn's daughter, Faith, is about to embark on her own life journey by leaving home for University. Evelyn appears to want to freeze time with her daughter when she asks her to 'stay her little girl forever', similarly to how Helga was '*stuck in bedtime story mode*' back at the train station in Germany. **(AO2)** • Language: Eva tries to reassure her mother and herself when she boards the Kindertransport but her language points to her feelings of desperation, as though she is trying to tell herself that everything will be fine: 'See, I'm not crying. I said I wouldn't' • Form: the stage directions describe the unstoppable and, inevitably, irreversible physical and emotional journey of the Kindertransport: '*Sounds of train starting to move*', '*The train moves faster*', '*The train is well on its way*' • Form/Structure: the title of the play itself, Kindertransport, is based on the traumatising but necessary journeys taken by children from Germany to England. It is a significant symbol that forms the play's central themes and events • Form/Structure: the stage directions at the end of the play depict the stage being covered with the shadow of the Ratcatcher: '*the shadow of the Ratcatcher covers the stage*'. This is significant because it suggests that Evelyn's life will always be in the '*shadow*' of her experiences as a child on the Kindertransport and represents Evelyn's inability to find some rapprochement with her own daughter • Structure: many children never saw their families again and, although Evelyn/Eva meets her mother one more time, she never sees her father again as he dies in Auschwitz. The journey on the Kindertransport is significant because it represents finality of one stage of life.

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

Question number	Indicative content

7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • when the play opens, the stage directions describe the setting of the attic: '*Dusty storage room filled with crates, bags, boxes and some old furniture*'. The description is indicative of a place storing belongings of a forgotten past, which is significant for Evelyn, who has kept her childhood secret from her daughter, Faith • indeed, when Evelyn discovers her mouth organ in the attic, she does not remember it. This could be seen to represent how she has tried to shut out the events of her childhood • as Faith is left alone in the attic, she innocently looks through a box of old toys and she begins to play with them. She appears childlike in her enthusiasm as she sings 'Runaway train went down the track'. This is significant because it echoes the real train journey taken by Eva on the Kindertransport • when Lil arrives to find Faith looking through the boxes in the attic, she appears to be uncomfortable with what Faith is doing. She tells Faith 'Just get this lot boxed up and neaten up the room'. Lil becomes more agitated, thinking that Evelyn will be upset by Faith's looking through the boxes, telling her 'Stop poking about, will you' • Faith's innocence gradually drains away as she reads the letters out loud: 'March 6th 1941'. This is a significant turning point in the play as Faith begins to piece together the puzzle of Evelyn's past hidden in the attic • Faith repeatedly questions her grandmother about her mother's past, but initially Lil refuses to answer. This acts as a catalyst for Faith's growing inquisitiveness as she recognises that her grandmother is not being open with her: 'Why are you being so cagey?' Eventually, Lil is honest with Faith about Evelyn's past, believing that she should not lie to her granddaughter: 'I'm not going to lie'. Lil makes Faith promise that she will not tell her mother • when Evelyn finds Faith and Lil after their spending some time in the attic, she appears desperate in her attempt to get them out: 'Why are you both still in here? Come on out and I'll lock the door', which is, yet again, indicative of how Evelyn wants to lock away the secrets of her past life • in an attempt to protect Evelyn from the upset that she knows it will cause, Lil initially tries to hide what she has been talking about with Faith: 'You go down. I'm just getting something sorted'. When Evelyn realises, her first reaction is to tidy away her belongings and she makes excuses for what Faith has found: 'Darling, you really do not need to get so distressed about the smallest thing'. She does not want to open up to her daughter and wants to keep the memories of her past locked away in the attic. The Ratcatcher remains a frightening presence in the attic

	• the setting of the attic provides telling details about the relationship between Faith and Evelyn. Faith becomes frustrated at her mother's reluctance to answer her questions and she lashes out, calling Evelyn a 'terrible mother' • eventually, Evelyn does answer her daughter's questions, but she does so in a rather matter-of-fact way: 'My father was called Werner Schlesinger. My mother was called Helga' • once the secrets of Evelyn's past are revealed, Faith expresses her desire to find her relatives in America: 'I'm going to find out what everything means. Get in touch with my relatives. I want to meet them', signifying how Evelyn's secrets are no longer securely locked away in the attic. **(AO2)** • Language: in the attic, Lil suggests that Evelyn destroys the old papers. Evelyn uses strong nouns to describe Lil, 'Murderer' and 'Child Stealer', mirroring Faith's words when she jokes with Lil about what happened to the girl who stayed with her during the war: 'Did you kill her and try to hide the evidence?' • Language: when sorting through boxes of her belongings, which have been shut away in the attic, Evelyn takes out a broken glass, saying 'A chipped glass is ruined forever'. This metaphor could be indicative of how she believes that she will always be traumatised and, effectively, broken by the experiences of her past, which she has tried to shut out by storing her possessions in the attic • Form: the Ratcatcher appears as a foreboding shadow in the attic, symbolising repressed emotions and long-held fears. The setting points to Evelyn's desperate attempt to shut away and remove any remnants of reminders of her past • Form: the stage directions show how desperate Evelyn is to keep her past hidden: '*a key jangles in the door lock*'. Perhaps rather unusually for an attic, it is locked • Form/Structure: all the action on stage takes place in the attic of Evelyn's home, though other settings in her life are suggested by the use of sound, for example the train and the ship.

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

Question number	Indicative content

8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the audience see Eva/Evelyn as both a child and as an adult during the play. The adult Evelyn is presented as someone deeply affected by her past • Eva becomes Evelyn when she changes her name on her naturalisation papers when she is 16 and she becomes a Christian. Eva/Evelyn blames Judaism for all her problems and sees this as a form of cleansing of her past life: 'Purified' • as a child, Eva clings to her jewellery. The older Evelyn detaches herself from the jewellery and gets rid of it as it acts as a painful reminder of her past. Evelyn's desire to remove any remnants of her previous identity is symbolised by her incessant cleaning as an adult • Evelyn makes a promise to her childhood self to protect her from the Ratcatcher: 'I won't go away. I'll make it all disappear. I'll get rid of him. He won't take you anywhere, ever again'. When she is an adult, the story of the Ratcatcher clearly reminds Evelyn of the pain and trauma of the separation from her parents • when Helga travels to England to find Eva/Evelyn so that they can go to New York to start a new life after the war, Eva/Evelyn refuses to go with her and she accuses Helga of being the Ratcatcher: 'You were the Ratcatcher. Those were his eyes, his face'. Eva/Evelyn is unable to forgive her mother for 'coming back from the dead and punishing' her 'for surviving'. In Eva's/Evelyn's mind, her mother is an embodiment of the Ratcatcher, just in another guise • Evelyn's relationship with her daughter, Faith, is influenced significantly by her own relationships with her birth mother, Helga, and Lil, her adoptive mother. Her disjointed upbringing affects her own ability to be a mother to Faith • as a mother, Evelyn is presented as cold and distant from her daughter yet is shown to care deeply for her. When Faith prepares to leave home for university, Evelyn is insistent in making sure Faith has all she needs. However, the friction between Evelyn and Faith is evident early in the play when the two argue about the cost of rent for Faith's new flat. Evelyn says '(*polishing*) You said it was a bargain', to which Faith retorts 'Maybe you should have come to see it' • Faith's leaving home stirs up buried memories for Evelyn and forces her to confront some of the uncomfortable truths about her history. At the end of the play, Evelyn describes her past as 'an abyss'; she sees her history as like a never-ending hole in hell • as an adult, Evelyn is presented as having a close relationship with adoptive mother, Lil, whom she trusts to keep the secrets of her past; Lil initially refuses to disclose details of Evelyn's past when questioned by Faith.

	(AO2) • Language: the adult Evelyn's harsh bitterness is a contrast to her softness as a child. As a grown woman she bears extreme bitterness towards her mother, Helga, because her arrival seems to reproach Eva/Evelyn for adapting so well. She even accuses her mother of having 'razor eyes' like 'The Ratcatcher' • Language: Evelyn uses negative language to describe her life in Germany: 'dreadful pictures', 'terrifying man with razor eyes', 'hair like rats' tails'. Focusing on the negatives, as an adult, helps her to shut out happy memories of her childhood • Form/Structure: Eva and Evelyn share the stage as past and present are dramatically interlocked. This vividly demonstrates the change between the child Eva and the adult Evelyn for the audience • Structure: as an adult, Evelyn becomes an echo of her own mother when she becomes possessive of her daughter, Faith. It is suggested that she too has fallen beneath the 'shadow of the Ratcatcher'. She is presented as vulnerable at the end of the play as she wants Faith to remain her 'little girl forever' • Structure: Eva's/Evelyn's change of name represents her sheer determination to hide from the events of her past.

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

Question number	**Indicative content**

7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • when Helga sends Eva away on the Kindertransport as a child, she resolutely believes that she is acting in Eva's best interests in an effort to ensure her safety: 'Of course they would send them away if they had places. Any good parent would do that'. Helga's decision has a significant impact on Eva/Evelyn for the rest of her life • the gravity of what Helga feels she has to do in sending her daughter away to an unknown country is expressed in her words to Eva when she shows her the jewellery and watch hidden in her shoe: 'We old ones invest our future in you'. Helga is prepared to sacrifice life with her daughter in order to protect her from the Nazis • the night before Eva leaves on the Kindertransport, Helga gives in to Eva's request that she reads to her about the Ratcatcher. Despite Helga's good intentions, the threatening figure of the Ratcatcher continues to appear as a looming presence over Eva/Evelyn, even as an adult • Helga wants to make sure that Eva is self-sufficient. As a child, Eva is not able to see the significance of her mother's insistence that she sews on buttons for herself, which contrasts with Lil's sewing up Eva's skirt hem for her • the reunion with Helga that is hoped for when Eva writes to ask for work permits is not realised. The war prevents Helga, and Eva's father, from coming to England as previously intended. Later in the play, when Helga eventually comes to England, Evelyn confronts her over her actions and shows contempt for her: 'I never wanted to live without you and you made me. What is more cruel than that?' Evelyn clearly disagrees with Helga's good intentions in sending her on the Kindertransport: 'You should have hung on to me and never let me go. Why did you send me away when you were in danger?' • Lil is the woman who tries to do the right thing by taking Eva in when she arrives in England. In Eva's letter to possible employers for her parents, she refers to Lil as 'a very kind lady'. In the later timeline, Lil explains that she took Eva in because she 'wanted to help' • however, Lil has no knowledge or understanding of Eva's past life, which results in her discouraging Eva's observance of her Jewish religion by encouraging her to eat ham: 'Jesus said that we needn't keep to the old laws any more'. Later, when confronted with her past, Evelyn blames Lil for making her 'betray' her parents: 'Part of me is dead because of you' • although Faith's father does not appear in the play, there are signs that he maintains a relationship with her and does the right thing by supporting her financially: 'Dad sent me another cheque'

	• initially, when Faith repeatedly questions Lil about the 'little Jewish girl' she had staying with her during the war, Lil tries to do the right thing by Evelyn and refuses to reveal the truth. However, Faith suspects she is hiding something: 'Why are you being so cagey?' • eventually Lil is honest with Faith about Evelyn's past, believing that it would be wrong to lie to her granddaughter: 'I'm not going to lie'. However, Lil makes Faith promise that she will not tell her mother: 'You mustn't tell your mother I told you …' • 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 this revelation will cause • having discovered the truth of her mother's past, Faith believes the right thing to do is to track down her extended family in America, but in doing so she shows no regard for the feelings of her mother or Lil. **(AO2)** • Language: Helga's foreboding language suggests the urgency for Eva to leave on the Kindertransport: 'There's no later left'. Helga is clearly concerned for her daughter's safety • Language: Lil uses affectionate language when she first meets Eva: 'Poor lamb. You must be exhausted' • Language: Helga's questioning of Eva shows her determination to prove to her daughter that she only ever acted with her best interests in mind: 'I was right to send you here, yes? It is good to survive. Is it not, Eva?' • Form: Lil tries to do the right thing by acting 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' • Form/Structure: the play ends with the figure of the Ratcatcher covering the stage, signalling how Helga's decision to send Eva/Evelyn on the Kindertransport continues to have a significant impact on her daughter, despite Helga's best intentions.

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

Question number	Indicative content

8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Faith is the only child of Evelyn. She is presented as a daughter who clearly loves her mother but, particularly as the play progresses, there are signs that she lacks empathy and there is tension in their relationship • as the play opens, Faith is getting ready to leave home for university and her mother is helping her prepare. Evelyn insists Faith takes two teapots with her: 'Here's a spare teapot, too', 'One might break'. Faith is presented as a daughter resigned to her mother's fussing over her: 'Mum, I …' • Faith appears to regret her decision to leave home to go to university, 'It feels all wrong', which is perhaps indicative of the love she has for her mother • when Faith discovers her mother's childhood toys in the attic, she shows an interest in them and plays with them in a child-like way, failing to consider the possible sentimental value of the toys to her mother. She sings: 'Runaway train went down the track' • as she continues to look through the attic, Faith discovers documents from her mother's earlier life. She questions Lil about the identity of her mother and, as she begins to piece together the information, she tells Lil 'I know nothing about her'. Faith is presented as a daughter who is upset that her mother has not been open with her about her past. However, she fails to consider why this might be the case • when Faith confronts her mother, her persistent inquisitiveness could be seen as insensitive, particularly given her mother's clear emotional reluctance to divulge any information about her past. However, Faith is determined to uncover the truth: 'I want to know about you' • Faith becomes frustrated and lashes out at Evelyn for her reluctance to tell the truth. She calls Evelyn a 'terrible mother'. Faith solely focuses on the impact her mother's hiding her past has on her, and she tells her mother 'I could kill you' • at the end of the play, Faith pledges to find and get to know her German relatives: 'I'm going to find out what everything means. Get in touch with my relatives. I want to meet them'. Although Faith clearly shows an interest in her family history after the significant revelation, she could be seen to be a daughter who shows no regard for the impact of her words on either her mother or Lil • when Faith leaves for university, she asks her mother if she can take her childhood toys with her, which is perhaps an indication of the memories she cherishes of her childhood. She tells her mother 'They mean a lot to me' • at the end of the play, the relationship between Faith and Evelyn mirrors that of Helga and Evelyn: both distant and cold. There is a sense of abrasiveness in their speech, as Evelyn says 'All done in here then'. Faith replies with a sense of finality 'Yes we are'. The words perhaps mirror the state of the relationship between mother and daughter moving forward, although this is left for the audience to surmise.

	(AO2) • Language: Faith's use of a personal pronoun when referring to her mother's blood relatives presents her as a daughter enthusiastic about learning more about her family history: 'And my grandparents' • Form: the stage directions present Faith as a daughter exasperated by her mother's compulsiveness: '*shakes her head*' • Form/Structure: Faith completes the legacy of guilt and regret that forms a central theme of the play. She shows determination to trace her family • Structure: the audience only get to see Faith as a young adult in the play and they are therefore not privy to how she was as a child, unlike they see Eva. As a result, the audience are not in a position to determine what has influenced Faith to be so different from her mother • Structure: Faith's current situation in life, where she has decided to move out to university, is a parallel to her mother's decision at a similar age not to go to America with her birth mother, Helga. Faith is presented as a daughter more willing to accept change than her mother, although she does express doubts about leaving home. Furthermore, in contrast to her mother's lack of choice over her life-changing journey on the Kindertransport, Faith ultimately has a choice over her next journey in life.

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

Question number	Indicative content

7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • childhood memories are significant in the play, central to the play's unfolding events and concerns. *Kindertransport* moves between the present time and memory as the play's action unfolds. It opens with Eva as a child in Hamburg in 1939. She is sitting with her mother, Helga, who is trying to teach her daughter how to sew her buttons on • Eva's journey to England is based on real events in history. Between 1938 and the outbreak of the Second World War, nearly ten thousand, mostly Jewish, children were sent to Britain to escape the dangers presented by the Nazis. Eva is nine when she makes the journey. Eva is frightened by the Border Guard, which is significant because she never loses her fear of men in uniform • throughout her life, Eva/Evelyn comes into contact with different versions of the Ratcatcher, including the Nazi Border Official who humiliates her, the Postman who thinks 'everyone in Boche Land learnt to march' and the station guard who thinks she is a spy. The Ratcatcher is a shapeshifter and becomes all the people in uniform who may send the child away or be unkind to her simply because she is a foreigner. In Eva's/Evelyn's eyes, ordinary people turn out to be not what they seem; she sees in them a danger and a threat • as Eva becomes immersed in England, she moves from being a young German Jewish girl to becoming an English teenager. She speaks German towards the beginning of the play but embraces English and forgets her past, even deciding to sell the jewellery that was sent with her by Helga: 'I will sell them, Mum. There's better things the money could be spent on' • upon Helga's eventual arrival in England after the end of the war and following the death of Eva's/Evelyn's father in a concentration camp, she tries to show affection to her now 17-year-old daughter by hugging her and Eva/Evelyn '*tries to hug back but is clearly very uncomfortable*'. Later, when Helga and Evelyn meet for the final time, on the quayside where Helga is leaving by boat for America, their relationship is presented as confrontational and emotionally distant. Eva/Evelyn wants to shut out the memories of her childhood, including her relationship with her birth mother • the action of the play shifts between Eva's childhood and England in the 1980s. There is a parallel situation when a grown-up Evelyn is preparing her daughter, Faith, for leaving home. Evelyn asks Faith to tidy up the boxes but, instead of tidying, Faith looks in the boxes and discovers her mother's past • Lil, Faith's adopted grandmother, comes to the attic and asks Faith why she has not tidied up. Faith asks her why the little German girl has never been mentioned. Neither Lil nor Evelyn wants to remember the past • Faith gains access to her mother's childhood memories by reading her letters and looking through photos in the attic. She reads the letters out loud: 'March 6th 1941'. This is also interspersed with Eva's words from an earlier time

	• when Faith asks Evelyn about what she has found, Evelyn refuses to respond or to share any memories or truths from her childhood. The Ratcatcher remains a frightening presence in the attic • when confronted with her past, Evelyn blames Lil for making her 'betray' her birth parents. Lil retaliates in anger: 'Go on then. Bare your grudge at me. What else do you want to blame me for?' • eventually, Evelyn speaks to Faith about her past. Faith is curious: 'What else do you remember?' **(AO2)** • Language: Eva changes her name to Evelyn to blot out memories from the past and to change her identity to one more in keeping with her new home in England • Language/Structure: the storylines interweave as Faith reads *Der Rattenfänger*, finding it familiar: 'My God, and the shadow growing legs'. Her reading is interspersed with Eva's encounter with the Nazi Border Official • Language/Structure: the fourth wall is broken in Act Two, Scene One when memories fuse. Evelyn, Lil and Faith all watch a 17-year-old Eva meet with her mother, Helga, in Liverpool. Helga says 'How much you have changed' • Form/Structure: the play acts as a memorial to the historical facts of the Kindertransport and the way the experience of this journey was passed down through generations • Form/Structure: jumping between three time periods supports the theme of memory. This is clarified by the consistent setting as all the action on stage takes place in the attic of Evelyn's home, though other settings in her life are suggested by the use of sound, for example the train and the ship.

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

Question number	Indicative content

8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lil is a long-term presence in the life of Eva/Evelyn. Lil takes her in when she arrives in England and the audience sees Eva/Evelyn sustaining a meaningful relationship with Lil in old age • when Eva/Evelyn first arrives in England, Lil sympathises with Eva's plight when she first meets her: 'Poor lamb. You must be exhausted'. Lil explains she has taken Eva in because she 'wanted to help'. When at the cinema, Lil tries to protect Eva from the news of the concentration camps • initially, Eva's/Evelyn's relationship with Lil is affected by the language barrier. Lil does not understand Eva's German when she arrives • Lil is very different from Eva's/Evelyn's birth mother, Helga. She smokes, which at first shocks Eva who '*looks horrified*' in the stage direction. She tells her in German that it is a dirty habit 'Das ist schrecklich'. Lil lets her have a drag on the cigarette, suggesting that she is not strict in her parenting • it can be argued that Lil is instrumental in influencing Eva to abandon her German Jewish culture. She refers to the Jewish religion in terms of 'old laws', suggesting that it is outdated. She also discourages Eva's observance of her Jewish religion by encouraging her to eat ham: 'Jesus said that we needn't keep to the old laws any more' • Lil chastises Eva for walking the streets knocking on doors to find jobs for her parents when she should have been attending English lessons. She accuses her of lying: 'If there's one thing I cannot stand, it's a little liar!' Lil explains the reality of the situation, that Eva cannot be with her parents, and promises Eva that she will never throw her out. This calms Eva's fears that she will be sent away by another mother • later, when Faith repeatedly questions Lil about the 'little Jewish girl' she had staying with her during the war, Lil initially refuses to reveal the truth out of loyalty to Eva/Evelyn. However, eventually, Lil reluctantly reveals the truth • 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 • when Eva/Evelyn realises that the truth about her secret past has been revealed, Lil steps in to defend her. 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, Lil intervenes by saying 'I'll bloody kill you first'. **(AO2)** • Language: Lil's language demonstrates her down-to-earth nature. As she helps Evelyn and Faith to prepare for Faith to leave home for university, she is practical and supportive: 'Just this lot to get boxed and neaten up the room. I'll do tea'

	• Language: when confronted with her past, Evelyn blames Lil for making her 'betray' her parents. Lil retaliates in anger: 'Go on then. Bare your grudge at me. What else do you want to blame me for?' • Language/Structure: Eva speaks German to Lil when she first arrives in England. Lil acts in an abrupt manner, restricting Eva's ability to communicate: 'Sorry love, don't speak German. You'll have to learn English'. The verb phrase '… have to' could show that Lil is not willing to learn any German words to make Eva feel less isolated, or that she is trying to help Eva adapt to English life more quickly • Language/Structure: Lil is important as a structural device, acting as a mediator between Evelyn and Faith. She tries to keep the peace as the tension builds when Faith discovers the torn-up letters: 'No-one's accusing you, love' • Form/Structure: Lil is present in the life of the young Eva and the older Evelyn. She represents security and safety in both times.

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

Question number	**Indicative content**

7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of distress is prominent throughout the play. All the main characters, particularly Eva/Evelyn, experience strong feelings of unhappiness • sending her daughter away to an unknown country causes heartbreak for Helga, Eva's/Evelyn's birth mother. The gravity of what Helga has to do is expressed in her words to Eva when she shows her the jewellery and watch hidden in her shoe: 'We old ones invest our future in you' • before Eva leaves Germany, she reads a book entitled *Der Rattenfänger*. On her way to England, she meets the Ratcatcher in the guise of a Nazi Border Official who humiliates her. The Ratcatcher is a shapeshifter and becomes all the people in uniform who may send the child away or be unkind to her, simply because she is a foreigner. In Eva's/Evelyn's eyes, ordinary people turn out to be not what they seem; she sees in them a danger and a threat, which causes her distress throughout her life • Eva struggles to settle into her new life in England. She is clearly distressed by being in a new country without her family. Her adoptive mother, Lil, recognises how Eva is using German to cope: 'Don't hide behind the German. It won't protect you and you know it' • looking through the attic, Faith discovers documents from her mother's past life. When Faith asks Evelyn about what she has found, Evelyn refuses to respond or to share any memories or truths from her childhood. Evelyn tears up the photos and documents, clearly showing strong feelings of unhappiness: 'I've put an end to the trouble' • Faith's uncovering of her mother's secret past also causes her much distress. She questions the reality of her own life because, up until then, Faith has believed that Lil is her birth grandmother • Lil also feels distressed, owing to the potential impact this might have on her relationship with her granddaughter: 'Aren't I real now?' • towards the end of the play, when Helga travels to England to meet Eva/Evelyn, Helga shows her unhappiness when she learns that her daughter has turned her back on her past and kept her identity a secret. 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' • seeing Helga again causes Eva/Evelyn much distress. She compares Helga to the Ratcatcher, coming to take her away from her new life and identity, and she tells Helga that her return makes her feel guilty for surviving: 'I wish you had died' • Helga's last words to Eva/Evelyn help the audience to understand the extent of the pain felt by both mother and daughter: 'My suffering is monumental. Yours is personal'.

	(AO2) • Language: Eva's inability to communicate with the English Organiser causes her distress. She speaks in German, crying when she realises no one is coming to meet her: 'Niemand kommt?' • Language: Helga uses metaphorical language to explain to Eva/Evelyn the trauma she has experienced being away from her: 'I have bled oceans out of my eyes'. Helga is significant as she represents the sadness and loss in the play. In sending Eva to safety, she loses her relationship with her daughter for ever • Language/Structure: even at the end of the play, Evelyn is clearly distressed when Faith wants to get in touch with their relatives, saying 'I'd rather die than go back' • Form: when Helga reads the story to Eva for the last time, the Ratcatcher takes on a frightening and threatening form: 'I shall take the heart of your happiness away'. As the play progresses, the Ratcatcher becomes a symbol of Evelyn's blame, distress and sense of guilt of having survived • 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, suggestive of how any reminders of her past cause Eva/Evelyn distress.

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

Question number	Indicative content

8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lil is presented as a character who acts with good intentions in the play. She is the adoptive mother and grandmother to Eva/Evelyn and Faith, and she is a long-term presence in both their lives • Lil takes Eva in when she arrives in England on the Kindertransport. She sympathises with Eva's plight when she first meets her: 'Poor lamb. You must be exhausted'. Lil is naturally motherly in her demeanour and tries to care for Eva • in the later timeline, Lil explains that she took Eva in because 'I wanted to help'. In Eva's letter to possible employers for her parents, she refers to Lil as 'a very kind lady' • Lil has to adapt to life with Eva, and she helps Eva to deal with the trauma she has inevitably experienced as a result of her leaving her family behind in Germany. She initially goes to the train station with Eva in anticipation of her parents' arrival. Ultimately, Lil is honest with Eva, thinking that is the right thing to do, as she explains the reality of the situation: that Eva cannot be with her parents • although Lil is instrumental in Eva's loss of her Jewish faith, she means well in her attempts to ensure that Eva can adapt to life in England. She refers to the Bible to suggest to Eva that loss of rules in religion is not a problem: '… the Lord Jesus said that we needn't keep to the old laws any more' • Lil acts as a peacemaker in the mother-daughter relationship between Evelyn and Faith. When Lil finds Faith looking through Evelyn's belongings in the attic, 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' • she is also presented as fiercely loyal to Evelyn. 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 in order to protect Evelyn. However, Faith suspects she is hiding something: 'Why are you being so cagey?' • eventually, Lil is honest with Faith about Evelyn's past, believing that she should not lie to her granddaughter. Lil is insistent: 'You mustn't tell your mother I told you …' • 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 this revelation will cause • when Evelyn realises that Faith knows about her secret past, Lil steps in to defend Evelyn and attempts to defuse the situation. **(AO2)** • Language: Lil's language demonstrates her down-to-earth nature. As she helps Evelyn and Faith to prepare for Faith to leave home for university, she is practical and supportive: 'Just this lot to get boxed and neaten up the room. I'll do tea'

	• 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' • Language: when Faith insults Evelyn, Lil uses forthright language to defend her: 'I'll bloody kill you first' • Form/Structure: Lil is present in the life of the young Eva and the older Evelyn. She represents security and safety in both times • Structure: Lil is important as a structural device, acting as a mediator between Evelyn and Faith. She tries to keep the peace as the tension builds when Faith discovers the torn-up letters: 'No-one's accusing you, love'.

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

Question number	**Indicative content**

Question Number	Indicative content
5 ***The Curious Incident of the Dog in the Nighttime***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Ed Boone is Christopher's father. He is separated from Christopher's mother and has led Christopher to believe that she is dead when in fact she is living in London with Mr Shears • Ed is a loving and caring parent but he and Christopher have a tense relationship. He tries to do the best for his son but does not always get it right • in the letters that Judy Boone writes to her son after she has left she praises Ed for being a good father to Christopher • Ed can be patient with Christopher and the two share a touching scene when Ed spreads his fingers into a fan and Christopher mirrors it. This is unusual as Christopher is autistic and resists physical closeness. Ed says: o 'Christopher, do you understand that I love you?' • Ed has a violent temper and it is he who killed the dog, Wellington. He also fights with Christopher: 'Ed shakes Christopher hard with both hands' • Ed is determined when he fights for his son to do A level Mathematics at school. When told that no-one at the school has ever done the qualification there before, Ed says: 'He can be the first then'. **(AO2)** • Language: Ed's understanding of his son's condition is evident in the clear time frames he uses when communicating with him: 'I'll do you a deal. Five minutes ok? That's all' • Language: Ed's use of expletives and fiery language shows his extreme emotion: 'Don't give me that bollocks, you little shit!' • Language: when Ed is explaining to Christopher about killing Wellington he refers to the dog as 'stupid mutt' and 'bloody dog', showing his frustration with the animal • Structure: in the stage directions, Ed strikes Christopher. This shocks the audience but he is presented not as a villain, just a man with human failings and emotions • Structure: Ed's gift to Christopher of a Golden Retriever puppy ensures that the audience sees Ed in a good light at the end of the play and provides a fairytale ending.

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

Question Number	Indicative content
6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Christopher's fears are very real to him but are likely to be beyond the experience of many members of the audience. For example, Christopher is afraid of strangers and of being touched: 'I do not like people shouting at me. It makes me scared that they are going to hit me or touch me and I do not know what is going to happen' • Christopher is able to confront his fear when he has to, for example when he is trying to find out who killed Wellington: '... if you're going to do detective work you have to be brave so I had no choice' • Ed Boone is afraid of telling Christopher the truth about his mother so tells him that she is dead. Ed hides the letters she wrote to Christopher to avoid having to face the truth that she left him • the Reverend fears Christopher's questions about God. He fobs off • Christopher's question: 'But where is God?' with the response: 'Christopher, we should talk about this on another day when I have more time' • Christopher fears his father. For example, when he mentions Mr Shears, his father becomes very angry and tells him: 'You are not to go trespassing on other people's gardens'. His father's killing of Wellington also frightens him and causes his flight to London. **(AO2)** • Language: Christopher refers to a time when he was in France and could not understand the language, which made him afraid: 'And I hated it because if you went into a shop or a restaurant or a beach you couldn't understand what anyone was saying which was frightening' • Language/Structure: in one of his mother's letters, she writes of a time when he was very afraid in a department store, Bentalls: 'And you were frightened because of all of the people in the shop' • Language/Structure: Christopher's fear of his father reaches a point of dramatic climax when his father finds his book and lets out his frustration: 'What am I going to do with you, Christopher?' The exchange leads to Ed striking Christopher • Structure: Christopher's fear lies at the heart of the play's drama and reaches a climax when he travels to London alone in search of his mother • Structure: Christopher leaves home to take a journey he is terrified of making because he is more afraid of his father whom he describes as 'dangerous'.

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

Question Number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Judy Boone is Christopher's mother. Christopher has not seen her for two years as the play opens. He believes that she is dead as his father, Ed, has previously informed him that she suffered a fatal heart attack in hospital. She is, in fact, living in London with Roger Shears, having left Christopher and Ed • Christopher relives a memory he has of his mother when they were on a beach in Cornwall. This vivid memory of swimming is laced also with fear: 'I thought a shark had eaten her and I screamed' • Christopher has a conversation with Mrs Alexander, telling her that his mother died. Mrs Alexander suggests that Judy was 'very good friends with Mr Shears', implying that the story of her death is untrue • Christopher finds his mother's letters to him while looking for his notebook. His father has hidden the letters. In one letter, Judy admits that she found caring for Christopher difficult because of his autism • when Christopher finds out that his father has killed Wellington he runs away to London to find his mother. She and Roger Shears find him curled up on the doorstep but, when Judy goes to hold her son, he pushes her away • Judy and Roger argue about Christopher's staying. Roger is unable to cope with Christopher's condition and one night gets drunk and tries to hit him. Judy leaves with Christopher and they set up home in Swindon in a bedsit: 'The room smells like socks and air freshener'. **(AO2)** • Language: Christopher ponders the fate of his mother through questions. His detective work makes him wonder how she died: 'Did Mr Shears kill Mother?' • Language/Structure: Christopher has a flashback about his mother when talking to Mrs Alexander. He recalls the detail of that day: 'she was sunbathing on a towel which had red and purple stripes' • Language: Judy's words are maternal and caring when she looks after Christopher after finding him on the doorstep: 'Will you let me help you get your clothes off?' • Language/Structure: Judy struggles to settle in Swindon after moving back with Christopher. She apologises emphatically: 'I'm really, really sorry' • Language/Form/Structure: Judy Boone's letters represent a dramatic device through which she communicates with both Christopher and the audience before she appears on stage. The conversational tone of the letters allows both Christopher and the audience to get to know her well. She explains: 'I was not a very good mother'.

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

Question Number	Indicative content
6 *The Curious Incident of the Dog in the Nighttime*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Christopher's autism means that growing up is different for him from most teenagers. At 15 he is on the brink of adulthood but struggles to live independently • Christopher is forced to start growing up when he believes his mother has died of a heart attack. His father struggles to look after him and deal with his condition: 'Could you please, just, give it a bit of a break, mate. Please' • Christopher is forced to grow up when he discovers the body of Wellington and pledges to solve the mystery of who killed him. He has to speak to people to interview them, a situation he finds very difficult. He talks with Mrs Shears, Mrs Alexander and Reverend Peters: 'talking to other people in our street was brave' • going to London in search of his mother means that Christopher has to grow up fast. He uses his father's bank card to pay for his ticket and has to negotiate the rail and tube system. At one point he risks his life down on the tube tracks to rescue Toby, unaware of the danger he is in • when Christopher takes his Maths A Level early, he takes another step towards becoming a grown-up. He plans his life around academic success: 'And then I will get a First Class Honours degree and I will become a scientist'. **(AO2)** • Language: when Christopher is preparing to go to London he shows grownup responsibility in trying to find someone to care for his rat, Toby. He gives very precise instructions: 'He eats special pellets and you can buy them from a pet shop' • Language: Christopher's plans for the future are articulated with great confidence at the end of the play: 'I can live in a flat with a garden and a proper toilet' • Language/Structure: Christopher's realisation that his mother is alive after all is a turning point in the play and in his growing awareness of the adult world: 'Mother had not died. Mother had been alive all the time' • Form/Structure: the play can be considered a dramatic bildungsroman as Christopher comes of age during its action • Form/Structure: in telling some of his story through his teacher, Siobhan, Christopher distances himself from the reality of growing up. It is Siobhan whom he asks at the end of the play: 'Does that mean I can do anything?' • Form/Structure: the play features run-on scenes and all actors remain on stage throughout. This reflects Christopher's disjointed world as he grows up and learns the truth about his family.

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

5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Siobhan is Christopher's teacher. He talks to her about his problems and she reads his notebook, which is like a diary • Siobhan articulates some of the points that Christopher finds hardest to say, coming across as a voice in his head. This gives the audience an understanding of his behaviour and fears: 'Father had murdered Wellington. That meant he could murder me' • she helps Christopher practically, appearing as a calming voice as he tries to make his way through London: 'In your head imagine a big red line across the floor' • Siobhan gives Christopher support and encouragement. She suggests that he turn his book into a play and is instrumental in helping with organization, as the play itself becomes Christopher's direction of events • she cares about Christopher. On his return to school after running away to live with Judy, she asks him: 'Are you ok?' • Siobhan enables Christopher to achieve one of his dreams of sitting A-Level Maths. Her questions help him to work out what he wants to do and if he is in a position to do the papers: 'How's your brain when you think about Maths?' **(AO2)** • Language: Siobhan uses first person when she takes over Christopher's voice: 'Sometimes when I want to be on my own I get into the airing cupboard and slide in beside the boiler and pull the door closed behind me' • Language: Siobhan's voice reads the content of Judy Boone's letters, revealing important parts of the story: 'And afterwards at home your father and I had a huge argument' • Language/Structure: Siobhan is a constant in Christopher's life, an important feature as he navigates the investigation and his shifting relationship with his parents. She knows him well: 'You like your Sherlock Holmes stories and you know Sherlock Holmes isn't a real person, don't you?' • Form/Structure: Siobhan acts as a key dramatic device in the play as she narrates some of the story through her articulation of Christopher's words in the notebook: 'So I went into his bedroom and opened up the cupboard and lifted the toolbox off the top of the shirt box ...' • Structure: sometimes Siobhan acts as a reassuring voice in Christopher's mind, offering him direction in challenging situations.

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

Question number	Indicative content

6

The Curious Incident of the Dog in the Night-time

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:

(AO1)

- when Christopher discovers Wellington's body he embarks on a detective adventure to discover who is responsible for the dog's death: 'And I am going to find out who really killed Wellington and make it a project'
- the discovery of his mother's letters hidden in the box marks a turning point in Christopher's adventure as the truth of her disappearance is revealed to him
- Christopher takes on a great adventure when he sets off for London with only his pet rat for company. He is overwhelmed by a cacophony of voices that add to the atmosphere of adventure: 'Position Closed', 'Sock Shop', 'Fast Ticket Point', 'Millie's Cookies'
- Christopher takes risks to escape those who are pursuing him. He hides '*behind the smaller pile of bags*' on the train
- Christopher's adventure continues when he arrives in London and has to find his way to his mother's address
- for Christopher, sitting A-Level Maths is an adventure. He is excited but daunted at the prospect of taking the exams. Mrs Gascoyne reflects the mood when she says: 'Mr Boone, nobody has ever taken an A-Level in the school before'.

(AO2)

- Language: the quotation used in the question 'Does that mean I can do anything?' comes at the end of the play and is repeated. It shows how Christopher has changed and grown as a result of his adventures and looks forward to more
- Language: Christopher's ambitious sense of adventure comes through when he tells Judy: 'I'm going to get an A grade'
- Language/Structure: Christopher is forced to interact with people in order to conduct his detective work. This represents both a challenge and an adventure for him: 'I don't talk to strangers. But I'm doing detective work'
- Language/Structure: Christopher's experience when he jumps onto the train track to rescue Toby represents a dramatic climax in the play. Adventure becomes danger in this instance as he narrowly avoids disaster. The Man with Socks says 'Mate, please, you're going to get yourself killed'
- Form/Structure: the play ends with the Postscript, an adventure in mathematics. Christopher returns to the stage alone to explain impressively how he answered one of the exam questions: 'So all my squares fit together to satisfy Pythagoras' theorem. So the triangle is – RIGHT'
- Structure: Christopher's references to space create an epic atmosphere in the play that relates to adventure: 'And some of the stars don't exist anymore because their light has taken so long to get to us that they are already dead, or they have exploded and collapsed into red dwarfs'.

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

Question number	Indicative content

Question Number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • family is very important in this play, which can be viewed as exploring the nature of family through Christopher's perception and experiences • Christopher comes from a broken family but believes that his mother has died. As the play opens, he lives with his father, Ed Boone • the nature of parenthood is explored through Ed and Judy Boone. Ed struggles to bring up his son alone but is a stable presence in Christopher's life. His decision to lie to his son that Judy had died rather than walking out comes from desperation • despite leaving the family, running away to London with Mr Shears, Judy still loves her son, Christopher, writing numerous letters that Ed hides from him. In the letters she tells him: 'I'm sorry, Christopher. But I still love you' • Ed has a volatile temper, especially when Christopher is talking about the past and investigating the death of Wellington. He forbids his son to mention the name of Mr Shears and tells him 'to stop this bloody ridiculous detective game' • Judy reminisces about times when Christopher was small, while Ed is more direct and practical. The two contrast as parents but, while Judy leaves partly as a result of the challenge of being Christopher's mother, Ed muddles along, realising that he is not perfect but doing his best for his son. **(AO2)** • Language: Ed uses expletives and imperatives that show his frustration with Christopher: 'Don't give me that bollocks you little shit' • Language: Ed uses simple language to explain himself and express his regret: 'I know I lose my rag occasionally. And I know I shouldn't' • Language: towards the end of the play, Ed admits frankly to his son: 'You have to spend more time with me. And I...I have to show to you that you can trust me' • Language/Structure: through Judy's letters to Christopher, the audience finds out how she feels about leaving the family and the problems she had living with Ed and Christopher. She confesses: 'I was not a very good mother, Christopher' • Form/Structure: the play fits into the genre of family drama and bildungsroman as it charts Christopher's development and growing maturity as he navigates his shifting perceptions of, and the revelations about, his father and mother.

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

Question Number	Indicative content
6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Christopher can be considered an unlikely hero. He is a 15-year-old boy with an extraordinary talent for maths. He is also very knowledgeable about space. He notices tiny details about his surroundings and finds people perplexing: 'I see everything. Most other people are lazy' • his characteristics suggest that he is on the autistic spectrum but this is not directly mentioned in the play. It can be argued that his unusual abilities lend themselves to the idea of heroism • Christopher's resolve to find out who killed Wellington suggests that he is heroic. He has to do things that make him feel very uncomfortable in order to investigate the dog's death, including speaking to people he does not usually interact with directly. He asks Mrs Alexander: 'Do you know anything about Wellington getting killed?' • Christopher frequently demonstrates his understanding of complicated astronomical and mathematical concepts. His discussion of challenging subject matter could be considered heroic as he is talking about cutting edge science: 'a Black Hole is what is called a Singularity which means it's impossible to find out what is on the other side because the gravity of a Black Hole is so big that even electromagnetic waves like light can't get out of it' • Christopher's determination is a heroic quality. He goes to London by himself, risking danger to his life when he climbs onto the tube track to rescue his pet rat, Toby • Christopher is ambitious, persisting with his dream of getting Maths A-level at the age of 15 • the play ends happily with Christopher getting an A grade in maths and receiving a puppy as a gift. He pledges to protect it: 'I would never do anything to hurt you'. His vow to protect the dog is heroic. **(AO2)** • Language: the chorus of voices that Christopher hears in his head creates an epic tone to his journey that lends itself to the idea that he is a hero: 'Yo! Sushi', 'Stationlink', 'Buses', 'WH Smith' crowd in in aural form as he gets off the train • Language: Christopher's language shows heroic determination. He is ambitious in his plan to do well in his maths exam: 'I am going to get an A grade' • Language/Structure: as the play's protagonist, Christopher can be considered a hero, particularly in view of the courage he demonstrates throughout the play • Language/Structure: the play's narrative is told for the most part from Christopher's point of view, even when channelled through Siobhan. This first-person perspective lends itself to the idea that he could be a hero • Form/Structure: the bildungsroman genre of the play supports the idea of Christopher's heroism, but his characterisation as an autistic teenager makes him an unconventional hero.

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

5		• The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • as the play opens, the Birling family are presented as looking forward to a hopeful and positive future, celebrating the engagement of their daughter, Sheila, to the eligible Gerald Croft, son of Lord and Lady Croft • the play was written by Priestley in 1945 but is set in 1912 so the audience have the benefit of hindsight as the drama unfolds. The First World War would start in two years, yet Birling describes talk of war as 'silly'. He similarly offers the view that there will be no unrest in the workforce, yet the National Coal Strike took place in 1912 • Eric's fear of the future foreshadows the terrible loss of life suffered by his generation in the First World War. He challenges Mr Birling's view, saying, 'What about war?' but is silenced by him • the omniscient Inspector Goole seems to know and understand a great deal about events surrounding Eva's/Daisy's life and death. It is only at the end of the play that the audience realises that he knows the future, even though he implies this: 'I'm waiting … To do my duty' • Inspector Goole is a timeless, classless character who serves the dramatic purpose of trying to teach the Birlings and the audience a lesson. His warning speech towards the end of the play suggests an apocalyptic future for humanity if his lessons are not heeded: 'We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish' • Sheila and Eric represent hope for the future as they are touched by the Inspector's message of social responsibility. Sheila becomes the Inspector's advocate and shares his role as Priestley's mouthpiece: 'I remember what he said, how he looked, and what he made me feel. "Fire and blood and anguish!" And it frightens me the way you talk'. **(AO2)** • Language: Mr Birling's most obvious inaccurate prophecy about the future is his faith in the Titanic, set to sail in April 1912. Birling uses repetition to emphasise his belief in the ship's invincibility: 'unsinkable, absolutely unsinkable' • Language/Structure: Gerald agrees with Mr Birling that the future looks like 'a time of steadily increasing prosperity', aligning the two characters through this view • Language: Mr Birling sees a blossoming future for his firm, linking the union of Sheila and Gerald to that of the companies: 'perhaps we may look forward to the time when Crofts and Birlings are no longer competing but are working together – for lower costs and higher prices' • Form/Structure: dramatic irony is a key technique used by Priestley. The audience knows that Mr Birling's pronouncements about the future are going to be proved wrong. This demonstrates to the audience how misguided he is in his views • Form/Structure: Priestley manipulates time for dramatic purposes through his supernatural presentation of the omniscient Inspector Goole who delivers the news of Eva's/Daisy's death before it has taken place.

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

Question Number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the title of the play is significant because the plot is centred on the incident of the death of Wellington, the dog belonging to Christopher's neighbour, Mrs Shears. The plot follows Christopher's investigations into who killed the dog and the consequences of his discoveries • the title of the play comes from the novel of the same name: *The Curious Incident of the Dog in the Night-time*. It is taken from the short story, *Silver Blaze*, which is a Sherlock Holmes mystery • the murder of the dog is 'curious'. At first it is assumed by the police and Mrs Shears that Christopher killed Wellington as it is he who finds the body and is discovered standing next to it. Christopher tells the policeman plainly 'I did not kill the dog' • Christopher's love of dogs is a key motif throughout the play. When Ed tries to put him off investigating the murder by saying, 'It's a bloody dog', Christopher replies 'I think dogs are important too' • Christopher's investigation into the dog's murder leads him to unveil the mystery of his own mother's disappearance and the truth behind Wellington's death. It is revealed that Ed Boone killed the dog in a fit of anger at Mr Shears who had run away with Judy Boone • Ed Boone's confession that he killed Wellington is a dramatic climax in the play and follows Christopher's discovery that his mother is not dead as he has been led to believe. Ed reveals that he killed Wellington when the 'red mist' came down, following an argument he had with Mrs Shears. This resolves the mystery behind the curious incident • the solving of the mystery prompts Christopher to run away to London to live with his mother, but the play ends happily as he is ultimately reconciled with Ed. Significantly, Christopher receives the gift of a '*little sandy-coloured Golden Retriever*' from Ed. **(AO2)** • Language: Christopher's language (delivered through Siobhan) has the tone of an investigator in its precise and formal tone: 'It was seven minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' house' • Language: Christopher's investigation into the curious death of Wellington leads him to speak to people he would not otherwise approach. He interrogates Mr Thompson among others: 'Do you know who killed Wellington?' • Form/Structure: the mystery surrounding Wellington's death forms a platform for the audience to learn about Christopher's character and provides dramatic tension in the play • Language/Form/Structure: the opening stage direction is directly linked to the play's title and is shocking to the audience: '*A dead dog lies in the middle of the stage. A large garden fork is sticking out of its side*'. This sets the scene for the play's events.

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

Question Number	Indicative content
6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Christopher's parents are Ed and Judy Boone and their relationship is presented as the catalyst for the events in the play. When the play opens, Christopher believes that his mother is dead, as Ed has chosen to tell him this lie rather than the truth that she has left them both for a life with Mr Shears, a neighbour • Ed tries to avoid the truth, and possible confrontation with Christopher, hence his lies about Judy being dead and his hiding of the letters. Ed's jealousy of Judy's relationship with Mr Shears leads to his killing of Wellington in a fit of rage • Christopher and his father share a loving, but sometimes strained, relationship: 'How many times do I have to tell you, Christopher?' However, Ed is usually patient and caring with his son and he also shows great determination in trying to get Christopher access to the Maths A-level at his school • the audience and Christopher find out the truth about Judy when he finds letters that she has sent to him but which have been hidden by Ed. Judy tries to be honest, comparing herself with 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' • Christopher turns to Judy when he discovers his father's lies, running away to the address in London that he has taken from her letters. Judy is protective of him when she finds him waiting, soaking wet in the cold on her doorstep: 'Will you let me help you get your clothes off? I can get you a clean T-shirt … You could get yourself into bed' • by the end of the play, Christopher has learnt to trust his father again, but is living with his mother in a bedsit. **(AO2)** • Language: Ed is stubborn in his attempts to ensure that Christopher can do his Maths A-level. When told there are no facilities, he retorts 'Then get the facilities' • Language/Structure: Judy Boone's letters to Christopher show the audience how she struggled to cope with his challenging behaviour and the strain it put on her marriage to Ed. She says that Ed seemed more able to cope with Christopher. When she saw them together, Christopher seemed calm: 'And it made me so sad because it was like you didn't need me at all' • Structure: the stage directions show how Ed is openly affectionate towards his son: '*Ed holds his right hand up and spreads his fingers out in a fan. Christopher does the same with his left hand. They make their fingers and thumbs touch each other*' • Form/Structure: Judy is an absent parent for the first half of the play as she is believed dead. Christopher's discovery that she is alive is a dramatic revelation that changes the course of events.

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

5		• The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
2 ***A View From the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • hopes and dreams are important in *A View from the Bridge*. As the play opens, the atmosphere seems to be positive. Eddie's hard-working life is paying off in his established home and with his respect in the community. Catherine has been offered a job as stenographer, which could lead to a career and the freedom this brings. Marco and Rodolfo are about to arrive in search of their own American Dream • Eddie is respected in the community and enjoys the admiration of his peers. Louis tells him 'You got a lotta credit comin' to you' • the American Dream is prominent in the play as Rodolfo and Marco seek hope and freedom. Rodolfo openly states 'I want to be an American' • the materialistic paraphernalia that comes with the American Dream is important to Rodolfo, who covets the idea of owning a motorbike, stating 'With a motorcycle in Italy you will never starve any more' • Marco takes a more realistic view of America than his brother and is less affected by the notion of dreams. His presence there is because he must send money home to his wife and children in Sicily. He says 'When you have no wife you have dreams' • Eddie's dreams are unhealthy and linked to his unnatural interest in his niece, Catherine. He enjoys the intimacy of their relationship with Catherine sitting on the side of the bath, while he shaves, and lighting his cigar for him • Eddie tries to destroy Catherine's love for, and her hopes for a future with, Rodolfo by alleging that he only wants her to become an American citizen. He tells her that Rodolfo is 'only bowin' to his 'passport' • Alfieri says that it is better to 'settle for half' in life but admits that part of him admires Eddie's honesty to himself in pursuit of his dreams. He says that Eddie 'allowed himself to be wholly known'. **(AO2)** • Language: Rodolfo tells Eddie about an aspect of his dream early in the play: 'I would like to go to Broadway'. Broadway is associated with dreams, excitement and glamour • Language: Beatrice euphemistically articulates the dangers of Eddie's forbidden dream about his niece, Catherine, in the line: 'You want somethin' else, Eddie, but you can never have her!' • Language: Rodolfo expresses his excitement and happiness to be in America with a sense of awe: 'This will be the first house I ever walked into in America! Imagine! She said they were poor!' • Form/Structure: the American Dream is shattered by Eddie's actions in reporting Marco and Rodolfo to the authorities. This betrayal of the dream is symbolised on stage by the manifestation of the glowing telephone box that Eddie uses to make his call • Form/Structure: as a tragic hero of the play, Eddie Carbone's fall from grace embodies the loss of all his dreams. His hamartia is the significant dynamic in Eddie's fall and is constantly referred to in the play.

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

Question Number	Indicative content
3 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mr Arthur Birling and Inspector Goole are both physically imposing but their views contrast significantly • the Inspector's approach to questioning the family is direct and takes the form of 'one line of enquiry at a time'. He tries to make the Birlings and Gerald aware of their responsibilities and attempts to activate their consciences • Mr Birling pontificates about the likelihood of war and the 'unsinkable' Titanic. He is worried about his status and reputation in the community, boasting about his role as a magistrate and his hopes for a knighthood. The Inspector's belief in social equality and community responsibility contrasts with this view • Mr Birling sees his employees as nothing more than resources that he wants to exploit. They are 'cheap labour' to him. The Inspector values the right of employees and refers to the many people across the country who have to work for a living. He sees Eva's request for a pay rise as fair, while Mr Birling views it as intolerable insubordination • Mr Birling does not see the need to take responsibility for members of the wider community, even failing to take responsibility for his own son. He is impervious to the Inspector's impassioned 'fire and blood and anguish' speech. The Inspector sees clearly the implications for the human race as a result of the actions of those who do not take responsibility. **(AO2)** • Language: Mr Birling describes himself as a 'hard-headed' business man. He is proud of his steely, practical attitude to business • Language/Structure: Inspector Goole identifies himself as a police inspector but is different from a real one, as Mr Birling points out: 'Didn't I say I couldn't imagine a real police inspector talking like that to us?' • Language: Mr Birling uses the derisory word 'cranks' to describe people with socialist ideals • Language: Inspector Goole refers to 'members of one body' to demonstrate the importance of looking after those beyond one's immediate circle • Language/Structure: Mr Birling is described by Priestley in the opening stage directions as a *'heavy-looking, rather portentous man in his middle fifties*', stressing Birling's hard and stubborn demeanour • Language/Structure: Inspector Goole is described in more subtle terms by Priestley in the stage directions as he enters. He '*need not be a big man, but he creates at once an impression of massiveness*' • Form/Structure: Inspector Goole can be considered as Priestley's voice throughout the play, while Mr Birling is a caricature of rich industrialists that Priestley considered a threat to society.

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

Question Number	Indicative content
4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Priestley provides clues for the audience that secrets lie beneath the happy exterior of the family, such as Eric's drinking and Sheila's verbal sparring with her fiancé, even while they are basking in the celebration of Sheila's and Gerald's engagement. As the play opens, the Birling family appear to be, in Gerald's words, 'a nice, well-behaved family' • during the Inspector's questioning, Birling admits that he sacked Eva Smith from her job at his factory for her part as a ringleader in the strike for better pay. He does not try to hide his actions but is worried that he will be implicated publicly in her suicide, leading to a loss of status for himself • Sheila goes straight to the truth of her role in Eva's/Daisy's demise. She speaks honestly under the Inspector's scrutiny about how she got the girl sacked: 'I went straight to the manager and told him the girl was very impertinent' • Gerald tries initially to conceal his involvement with Eva/Daisy from Sheila and the others, although Eric may suspect something. Gerald suggests that Sheila would be better off out of the room while the Inspector questions him, but she chooses to stay. The revelation of his affair leads to Sheila's calling off the engagement • Mrs Birling tries to deny the truth that is staring her in the face. She will not believe that Eric drinks, that Gerald has had an affair or that a girl of Eva's/Daisy's class would refuse money from any source: 'She was giving herself ridiculous airs' • Eric arguably holds the most secrets of anyone and seems to be hiding something from the start of the play where he is described as '*not quite at ease*'. He has kept the extent of his drinking a secret, although Gerald is aware of it. It is shocking to his family when it is revealed that he made Eva/Daisy pregnant and this leads to the revelation that he stole from the firm. **(AO2)** • Language: Priestley's subtle language hints at secrets that lie below the surface of the Birling family's lives. An example is when Sheila refers to the time 'last summer' when Gerald 'never came near' her • Language: Birling uses repetition to emphasise how much money he would be prepared to pay to keep his name out of the press with regard to Eva Smith's death: '*I'd give thousands – yes, thousands*' • Language/Structure: the title of the play, *An Inspector Calls*, is significant in that it focuses on the idea of the Inspector calling on the family • Form/Structure: the play's dramatic ending relies on the initial subterfuge of Goole, who says he is an Inspector, when he tells the Birlings and Gerald that a young girl has already died in the Infirmary. At the end of the play, when Birling takes the phone call, the shock dénouement reveals that the death has only just occurred and an Inspector is on his way • Form/Structure: the play's premise relies on the exposure of secrets. It follows some conventions of the murder mystery genre.

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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mr and Mrs Shears are the neighbours of Ed and Christopher Boone. They are important in a number of ways, initially because Roger Shears is Christopher's chief suspect in the murder of Wellington. Christopher comes to this conclusion as the Shears are divorced so he decides that Roger is the only person who would have a grudge against Mrs Shears • Mrs Shears appears in the opening scene of the play and is very upset about the murder of her dog. She believes that Christopher has killed Wellington and screams at him • the character referred to as 'Number 44' drops hints about the tensions between the Boones and the Shears when Christopher stops by to ask who might want to make Mrs Shears sad. The response is: 'Perhaps you should be talking to your father about this' • when Ed confesses to killing Wellington later in the play, he explains that he had been in a friendship with Mrs Shears and hoped that she would 'eventually…want to move in here'. He says that Eileen Shears 'helped me through a very difficult time' • Roger Shears turns out to be living with Judy Boone when Christopher arrives in London. He is reluctantly welcoming at first but becomes more intolerant and sarcastic as time passes • Roger Shears becomes drunkenly aggressive towards Christopher, grabbing him and questioning him: 'Don't you ever, ever think about other people for one second, eh?' **(AO2)** • Language: Mrs Shears uses repetition to express her horror upon discovering the body of Wellington: 'Oh no. Oh no. Oh no'. She also repeats: 'Get away from my dog' • Language: Roger uses mockery and sarcasm when describing the gold star that Judy offers Christopher if he will drink the 600ml of Complan: 'A gold star. Well, that's very original I have to say' • Language/Structure: Ed explains that Mrs Shears said some things that 'I'm not going to say to you because they're not nice, but they hurt, but … I think she cared more for that bloody dog than for us' • Language/Structure: Mr Shears shows arrogance and no real understanding of Christopher's condition in his questioning: 'Well, I bet you're really pleased with yourself now, aren't you?' • Form/Structure: Mr and Mrs Shears could be considered antagonists in the play. It is with Roger Shears that Judy runs away to London. According to Ed, it is the behaviour of Mrs Shears that drove him to kill Wellington in anger • Form/Structure: although a minor character, Eileen Shears is important as the first person Christopher interacts with in the play and the owner of Wellington.

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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
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Question Number	Indicative content
6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • truth is very significant in the play. Ed tells lies and, while Judy Boone is more honest about her feelings, there is an underlying mistrust of her as she walked out on her son. Even Christopher is driven to lie under pressure • when Christopher is accused by the police of killing Wellington, the Duty Sergeant asks if he knows that it is wrong to lie to a policeman. Christopher replies 'I always tell the truth' • early in the play, Christopher pledges to find out the truth about who killed Wellington. His father says he knows it was not Christopher (because he killed the dog himself) but is uncomfortable when Christopher says 'I wonder if the police will find out who killed him and punish the person' • Christopher feels that he has to tell Ed that he is stopping his investigation into Wellington's death when this is not the case • Ed lies to Christopher, telling him that his mother has died after a trip to the hospital • Christopher struggles to believe what other characters tell him as he finds trust very difficult. When talking to Mrs Alexander, he admits 'I began to get nervous because I didn't know her well enough to know whether she was telling the truth about getting orange squash and Battenberg cake'. **(AO2)** • Language: Ed's lie about Judy's death is serious and shocking: 'I'm sorry your mother's died. She had a heart attack. It wasn't expected' • Language: Christopher is shocked when he finds the hidden letters from his mother and this marks a turning point in the play as truths are revealed. When Ed discovers Christopher in a distressed state with the letters, Christopher '*doesn't move or respond*' and Ed '*stops himself from crying*' • Language: Judy's honesty in her letters to Christopher is in contrast to Ed's lies and subterfuge. She gives a truthful account of the problems she faced bringing up Christopher that led to tension and the end of the marriage: 'But I said I couldn't take it any more and eventually he got really cross' • Language/Structure: apart from lying to his father about stopping his investigation, Christopher is essentially honest. His capacity for being completely truthful is a central feature of the play's drama. He says through Siobhan: '… it is not because I am a good person. It is because I can't tell lies' • Form/Structure: the lack of honesty and truth in the Boone family has a negative effect on Christopher and drives him to run away. At the end of the play there is a more open and truthful atmosphere as secrets have been revealed.

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Question Number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Christopher is presented as a victim in a number of ways. He can be viewed as a victim of his own condition, although autism is not named in the play. His behaviour exposes him to misunderstanding and prejudice from those who do not know him, for example when he gives very literal answers to the police officer at the start of the play when he has found Wellington dead. When asked what he is doing, Christopher responds: 'I'm talking to you' • Christopher is a victim of his father's deception. Christopher had believed that his mother was dead after his father told him that this was the case. He only realises she is alive and living in London when he happens upon the letters that his father has been keeping from him • Christopher has dark days when he isolates himself deliberately to protect himself: 'I sat in the corner of the Library groaning with my head pressed into the join between the two walls and this made me feel calm' • Christopher is a victim of his father's anger, both in the killing of Wellington and in his father's bad-tempered response to his son: 'Jesus, Christopher, how stupid are you?' • Christopher is a victim of his mother's inability to cope. In her letters she outlines some of the difficulties she faced bringing Christopher up. 'I was at the end of my tether and I had to pay for two broken mixers and we just had to wait until you stopped screaming' • Christopher almost becomes a victim of physical injury when he climbs down onto the underground track to rescue his pet rat, Toby: 'Mate, please, you're going to get yourself killed'. **(AO2)** • Language/Form: Christopher is a victim of Mrs Shears' anger and blame when the body of Wellington is discovered. The stage direction emphasises his fear and discomfort: '*Christopher puts his hands over his ears*' • Language/Structure: Christopher explains some of the bad things that happen to him towards the end of the play: 'And another bad thing is that Toby died' • Form/Structure: a particular low point for Christopher, and a dramatic turning point in the play, is when he realises that his mother is alive through the letters he finds: '*His thrashing has exhausted him. He has been sick*'. The stage directions are brief and stark • Form/Structure: as the protagonist, Christopher is an interesting combination of both hero and victim throughout the play.

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Question Number	Indicative content
6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Christopher is in conflict with his father, Ed Boone. After he discovers that his father has killed Wellington and hidden the truth that his mother is still alive, Christopher flees to London • conflict is evident in the clash between Ed Boone and Roger Shears. He is so bitter that he kills the Shears' dog with a garden fork: 'Maybe if I'd just given it a kick it would probably have backed off. But, shit Christopher, when the red mist comes down…' • the audience learns through Judy's letters that conflict arises between Ed and her because of Christopher's behaviour • Roger Shears and Judy Boone are in conflict when Christopher arrives at their flat in London. When he returns drunk one evening, Roger is aggressive towards Christopher: 'You think you're so clever, don't you?' • Christopher is in conflict with society because he is uncomfortable interacting with other people. He is unable to deal with crowds, loud noises and busy situations • Christopher is in conflict with himself because his condition restricts his actions and thoughts • Ed Boone is attracted to Eileen Shears but conflict arises when she throws him out and he allows his jealousy of the dog, Wellington, to overwhelm him, leading him to kill the animal in anger: 'I think she cared more for that bloody dog than us'. **(AO2)** • Language/Form: in Judy's letter to Christopher, she explains the outcome of her conflict with Ed in a confessional tone: 'And by the end we stopped talking to each other very much because we knew it would always end up in an argument' • Language/Form: Judy Boone's letters demonstrate her inner conflict and guilt at leaving her son behind when she left Ed: 'I'm sorry Christopher. But I still love you. I hope you don't stay too angry with me forever' • Language/Structure: the dramatic use of dialogue when Christopher visits London highlights the intensity of his conflict with society as the discordant sounds around him clash together: 'Sweet Pastries', 'Heathrow Airport Check In Here', 'Bagel Factory' • Form/Structure: physical conflict is used for dramatic effect. When Roger Shears berates Christopher and grabs him, Judy physically defends her son: '*She grabs Roger. She pulls him away from Christopher*'.

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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
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Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
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Question Number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are a number of characters who help Christopher. These include: Siobhan, Ed Boone, Judy Boone, Mrs Alexander and Reverend Peters • Siobhan is Christopher's teacher. Christopher shares his problems with her and she reads from his notebook that documents his investigation. She is reassuring to Christopher and gives him advice: 'But you can still be very proud because what you've written so far is just, well it's great' • Ed is Christopher's father. Their relationship is volatile but overall it can be argued that Ed does help Christopher. He is patient and caring, pushing determinedly for his son to be given the opportunity to sit A Level Maths: 'He can be the first then'. It is Ed who presents Christopher with a puppy towards the end of the play • Judy is Christopher's mother. At the beginning of the play, Christopher believes she died two years previously. Christopher discovers she is still alive when he finds the letters she has sent him that his father has hidden. Judy helps Christopher in the second half of the play when she leaves Roger to move in to a bedsit with Christopher • Mrs Alexander is an elderly woman who lives on Christopher's road. He views her as a stranger but she is kind and accommodating to him when he visits her to ask questions for his investigation. Christopher tries to leave his rat, Toby, with Mrs Alexander when he decides to travel to London. She can also be seen as nosy and a gossip • Reverend Peters is a vicar. He agrees to invigilate Christopher's Maths exam and encourages him: 'So this is jolly exciting, eh Christopher?' **(AO2)** • Language: Ed is affectionate towards his son, articulating his feelings in the face of some of Christopher's challenging behaviour: 'Christopher, do you understand that I love you?' • Language: Mrs Alexander uses food to comfort and help Christopher: 'I'm afraid marzipan is yellow too. Perhaps I should bring out some biscuits instead. Do you like biscuits?' • Language/Form/Structure: Siobhan is used as a dramatic device to help Christopher vocalise his thoughts by narrating from his book. Sometimes she appears as a soothing voice in Christopher's head: 'In your head imagine a big red line across the floor' • Structure: in the second half of the play, Judy defends and accepts Christopher, something she was unable to do in the past • Structure: Reverend Peters plays a key role in defining Christopher's future by enabling him to take the A Level in Maths.

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Question Number	Indicative content
6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates may argue that the ending is successful as it resolves the ideas of the play. Christopher's Maths A Level exam proves the culmination of his struggle and his success with it is a very positive outcome • the ending can be described as happy but this does come as something of a surprise as things appear to be getting worse for Christopher before the turnaround in his life. He explains that 'another bad thing is that Toby died' • by the end of the play, Christopher has established a more positive relationship with his father, despite the fact that he killed Wellington: 'He planted a vegetable patch in his garden. I helped him and Sandy [Christopher's new puppy] watched' • the news that Christopher got the highest possible mark in the exam is very positive and a climax: 'I got an A*' • Christopher recognises his own achievements at the end of the play: 'I solved the mystery of Who Killed Wellington'. The capitalisation shows that the murder mystery element of the play has been concluded • Christopher has plans for the future and is positive: 'And then I'm going to go to university in another town'. He plans an independent future. **(AO2)** • Language: only a little way before the end, Christopher explains that things got worse before they got better: 'there were more bad things than good things' • Language/Form/Structure: the play has an unusual ending after the action has finished: '*After the curtain call Christopher returns to the stage*'. Christopher explains how he solved the difficult Maths question, ending with a flourish: 'Quod. Erat. Demonstrandum' • Language/Structure: Christopher describes the living space he shares with his mother in negative terms. The short sentences emphasise this and Christopher's feelings: 'It's small. The corridor's painted brown. Other people use the toilet' • Language/Structure: the dramatic appearance of Ed just after Christopher sits his exam creates tension. Ed uses the imperative: 'Don't scream', predicting Christopher's response • Form/Structure: the play is symmetrical in shape with elements of the end mirroring the beginning. The play begins with a dog, Wellington, and ends with a dog, Sandy.

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Question Number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of overcoming difficulties runs throughout the play. Christopher achieves a lot, especially in light of society's expectations of a boy with autism • Christopher has a clear understanding of complicated ideas about maths, astrology and the planet. Christopher shows an understanding of such topics beyond what society expects of him: 'I bought a book called Further Maths for A-Level' • Christopher's autism makes it hard for him to talk to new people. When Christopher seeks to find Wellington's murderer, he interviews people he would not normally talk to, thereby overcoming a situation he would typically find difficult • when Christopher goes to London to search for his mother, he has to grow up fast. Christopher uses his father's bank card to pay for his ticket and he must use public transport by himself, which is a difficulty for him • Judy leaves London with Christopher to return to Swindon. This shows how Judy is no longer running away from her fear of not being able to cope with Christopher's behaviour and has overcome this difficulty • by the end of the play, Christopher shows pride in what he has achieved. He has grown in confidence and becomes more assertive • Ed overcomes his difficulties with Christopher by the end of the play and he knows that he has to be honest with his son. Ed's reconciliation with Christopher shows he has started to regain Christopher's trust. **(AO2)** • Language/Structure: Ed wants Christopher to be successful. Ed's use of a short sentence shows how determined he is in his attempts to ensure that Christopher can do his Maths A Level: 'Then get the facilities' • Language/Structure: Christopher's repeated use of the first person shows he recognises the scale of his achievements at overcoming his difficulties: 'And I know I can do this because I went to London, and because I solved the mystery' • Form: when Christopher travels to London by himself, the stage directions show how he is able to overcome his fear of talking to strangers: *'He approaches an information counter'* • Form/Structure: the play can be considered a bildungsroman as Christopher comes of age during its action and he learns a lot about the world • Structure: the play ends with Christopher acknowledging what he has achieved. He expresses his confidence that he will be able to achieve his future goals: 'that means I can do anything'.

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

Question Number	Indicative content
6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between Judy Boone and Roger Shears started when Judy was not able to cope with Christopher and his behaviour. Christopher believes that his mother is dead but she is, in fact, in a relationship with Roger and living in London • Ed does not tell Christopher about Judy's new relationship with Roger. Instead, he starts the lie about Judy being in hospital to avoid upsetting Christopher: 'I'm afraid you won't be seeing your mother for a while' • Mrs Alexander has to break the news subtly to Christopher about his mother's relationship with Roger: 'I mean that they were very good friends. Very, very good friends' • 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, suggesting that her relationship with Roger might not be based on reality: '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' • in her letter to Christopher, Judy initially professes her love for Roger and she says they had a lot in common: 'And then we realised that we were in love' • when Christopher goes to see his mother in London, there are signs that Judy's relationship with Roger is not one of pure love. Judy says to Roger: 'you made me look like a complete idiot' • Judy has to become angry to get what she wants in her relationship with Roger. Roger is not openly supportive of her and does not want Christopher to stay with them • Judy's and Roger's relationship breaks down under the pressure of dealing with Christopher. When Roger is drunk, he enters Christopher's room and tries to hit him. The next day, Judy ends her relationship with Roger and returns to Swindon. **(AO2)** • Language/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 Roger's name. Ed is not able to cope with Judy's relationship with Roger. Ed: '*(shouts)* I will not have that man's name mentioned in my house' • Language/Form: in Judy's letter to Christopher, Judy uses the singular pronoun 'he' to show that Roger has bought the flat they are living in, possibly suggesting that their relationship is not serious enough for them to buy their home together: 'he's bought it (he only rented the other one)' • Language/Structure: in her letter to Christopher, Judy tells him how she could not cope with his behaviour. By starting the following sentence with the conjunction 'and', Judy directly blames the breakdown of her marriage, and the subsequent start of her relationship with Roger, on her not being able to cope with Christopher's behaviour: 'And that was when I started spending lots of time with Roger'

	• Form: the stage directions show how Roger is not at all supportive of Judy or Christopher and he acts in a manner which exacerbates the situation: 'He grabs at Christopher' • Structure: towards the end of the play, Judy's relationship with Roger breaks down. The use of repetition shows how apologetic Judy is to Christopher, not only for Roger's treatment of him, but also for the way she has acted: 'Christopher, I'm sorry. I'm really, really sorry'.

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

Question Number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are able to agree or disagree with the statement that Ed is a good father to Christopher, either wholly or in part • candidates may agree with the statement because Ed stays and looks after Christopher when his wife, Judy Boone, leaves him to go and live in London with Mr Shears. Ed's lie about Judy being dead is ultimately to protect Christopher from feeling hurt • however, Ed's lie about Christopher's mother being dead, and his cover-up of the murder of Wellington, show that Ed is not honest. When Christopher eventually finds out the truth, he is no longer able to trust his father • Judy thinks that Ed is a much better parent than she is. In her letters to Christopher, she praises Ed for being a good father to Christopher • Ed acknowledges that he has a short temper at times but wants Christopher to know how much he loves him: 'I love you very much, Christopher. Don't ever forget that. And I know I lose my rag occasionally' • Ed wants the best for Christopher. Ed is determined Christopher will do his Maths A-Level in school and does not give up until Christopher's Head Teacher agrees • Christopher fears his father's violent outbursts. He is particularly frightened of his father when he finds out he killed Wellington: 'Father had murdered Wellington. That meant he could murder me' • the play ends happily as Christopher is ultimately reconciled with Ed. Ed shows Christopher how much he loves him and how sorry he is for killing the dog by giving him a '*little sandy-coloured Golden Retriever*'. **(AO2)** • Language: Ed shows he understands his son's autism. He carefully uses clear time frames to help Christopher cope with difficult conversations: 'I'll do you a deal. Five minutes ok? That's all' • Language: Ed uses reassuring language to make Christopher feel better about difficult situations: 'It's going to be alright. Trust me' • Form: the stage directions show how Ed sometimes loses his temper with Christopher in a violent manner: '*Ed grabs Christopher's arm. Christopher screams. They fight each other. Ed shakes Christopher hard with both hands*' • Form: Ed is openly affectionate towards his son, but he shows this in a way which he knows Christopher feels comfortable with. The stage directions state: '*Ed holds his right hand up and spreads his fingers out in a fan. Christopher does the same with his left hand. They make their fingers and thumbs touch each other*' • Structure: Ed's lack of honesty about killing Wellington drives the plot of the play. It is Christopher's determination to discover the truth which ultimately leads to his discovery of how his father has lied to him about the supposed death of his mother and the murder of Wellington.

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

Question Number	Indicative content
6 *The Curious Incident of the Dog in the Night-time*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • rejection is an important theme throughout the play. Judy Boone's rejection of her life in Swindon with Christopher and Ed Boone sets up the central plot of the play: the murder of Wellington and the lie surrounding her own death • Judy rejects her life with Ed and Christopher because she is not able to cope with Christopher's behaviour. She moves to London with Mr Shears as a result • Ed is not able to cope with the rejection by Judy and fears Christopher's reaction. Ed lies to Christopher to avoid having to face up to the reality of the situation and he tells Christopher: 'She has a problem – a problem with her heart' though this is ambiguous, possibly deliberately • Ed is rejected by Judy when she moves out of the family home. When Ed's consequent relationship with Mrs Shears ends, Ed murders Wellington • at times, Ed pushes Christopher away as he struggles to look after him and he finds it difficult to cope with Christopher's autism: 'Could you please, just, give it a break, mate. Please' • when Christopher meets strangers, he feels uncomfortable and rejects their company. He walks away from Mrs Alexander's house, cautious of her • society is shown to have low expectations of, and often rejects, a 15-year-old boy with autism but Christopher is able to prove these views wrong. He succeeds in school, particularly in maths, and is determined to go on to university • Christopher rejects his father when he finds out the truth about Wellington and his mother. This leads to Christopher's heading to London to find his mother • Roger Shears rejects Christopher when he arrives in London. Roger's intimidation of Christopher ultimately leads to the break-up of Roger's relationship with Judy. **(AO2)** • Language: Judy leaves Ed to live with Mr Shears. Ed's description shows the extent of his hatred of Mr Shears, as a result of Judy's rejection: 'That man is evil' • Language: Christopher rejects being labelled as stupid. He uses the future tense to show his confidence in what he is going to achieve: 'I'm going to get an A grade' • Language: Christopher's simple sentence shows how he rejects strangers and is not able to trust them: 'So I walked away'. The use of 'So' at the start of the sentence shows how Christopher directly links his lack of trust in strangers with his need to 'walk away' • Form: when Christopher travels to London, there is evidence of how society can reject those with conditions such as autism. The stage directions show how the Station Policeman is not understanding of Christopher's autism: *'The Station Policeman reaches out to touch him. Christopher screams'* • Structure: at the end of the play, Judy rejects Roger because of his treatment of Christopher.

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

5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Christopher develops as the play progresses. He is a 15-year-old boy with autism who struggles to interact with other people. The events of the play help Christopher to grow in confidence, not just in himself and his belief in what he might achieve in the future, but also in his relationships with other characters • at the start of the play, Christopher is shown to be afraid of strangers, particularly if they might touch him: 'I do not like people shouting at me. It makes me scared that they are going to hit me or touch me and I do not know what is going to happen' • Christopher is presented in the early stages of the play as a shy boy. It takes him a long time to trust somebody new, even a teacher, and he can only do this on his own terms: '...when there is a new member of staff at school I do not talk to them for weeks and weeks. I just watch until I know that they are safe' • Christopher's discovery of the body of Wellington leads to a change in his character. He is resolute in his determination to solve the mystery of who killed the dog. In doing so, Christopher has to speak to potential witnesses, a situation he would have usually found difficult: 'talking to other people in our street was brave' • during his investigation, Christopher shows a growing maturity in identifying the necessity for him to confront his fears: 'if you're going to do detective work you have to be brave so I had no choice' • when Christopher discovers that his mother is actually alive and living in London, his quest to find her by himself shows how he is growing up. He has to use his father's bank card to pay for his ticket and he has to negotiate the rail and tube system, even seeking the help of a stranger in doing so • at the end of the play, as a young adult, Christopher is proud of his achievements. He sits his A-Level Maths and begins to show a confidence about his future: 'Does that mean I can do anything?', 'I can live in a flat with a garden and a proper toilet'. Christopher has developed as a result of the events of the play. **(AO2)** • Language: Christopher's use of interrogatives during his investigation shows his growing confidence in interacting with other people: 'Do you know who killed Wellington?' • Language: Christopher's confidence in what he has achieved is evident in the repetition of first person and fronted conjunctions he uses towards the end of the play: 'And I know I can do this because I went to London, and because I solved the mystery' • Form: the play can be considered a dramatic bildungsroman as Christopher comes of age during its action • Form: when Christopher travels to London by himself, the stage directions show how he is able to overcome his fear of talking to strangers: *'He approaches an information counter'*

	• Structure: the turning point of the play is when Christopher discovers that his mother is still alive. He shows a growing ability to accept the reality of a situation and he has an emerging understanding of the adult world: 'Mother had not died. Mother had been alive all the time'.

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

Question number	Indicative content

6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of love is prevalent throughout the play, as is evident in the relationships between Christopher and his parents, Judy Boone and Mr Roger Shears, as well as that of Ed Boone and Mrs Eileen Shears • Christopher and his father share a loving, but sometimes strained, relationship. Ed shows determination in trying to get Christopher access to the Maths A-Level at his school, born from his love for Christopher and his desire for him to succeed • the end of the relationship between Ed and Mrs Shears ultimately results in the death of Wellington, a key narrative strand in the play. It is suggested that Eileen Shears does not love Ed: 'I think she cared more for that bloody dog than us'. Ed's jealousy of Eileen's love for Wellington leads to his murdering of the dog • Ed shows that he still loves Judy despite her relationship with Mr Shears. He lies about Judy's death and hides Judy's letters to Christopher from him because he finds the break-up of their relationship too difficult to talk about • in a letter to Christopher, Judy professes her love for Roger: 'And then we realised that we were in love'. Despite leaving Christopher behind when she moves to live in London, she uses a letter to tell him: 'I'm sorry, Christopher. But I still love you' • Judy has 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'. It is perhaps therefore ironic that she ends up living with Roger in London • indeed, when Christopher goes to see his mother in London, there are signs that Judy's relationship with Roger is not a loving one. Judy tells Roger: 'you made me look like a complete idiot'. Judy's love for Christopher proves to be stronger than her love for Roger as she leaves him to look after Christopher • Siobhan shows a caring love for Christopher. When she sees Christopher upon his return from London, she wants to make sure that Christopher is coping • towards the end of the play, Judy's and Ed's mutual love for Christopher leads to their reaching an amicable arrangement about where he will live, despite their differences. **(AO2)** • Language: Ed has an abrupt tone when trying to ensure that Christopher can do his Maths A-Level. When told there are no facilities, he retorts 'Then get the facilities'. He is prepared to put up a fight in the best interests of his son • Language: Ed's powerful language shows his anger at the mere mention of Roger's name, suggesting his jealousy and continued underlying love for Judy despite her new relationship with Roger: 'I will not have that man's name mentioned in my house'

	• Language: Siobhan uses direct interrogatives to show a caring love for Christopher: 'Are you ok?' • Form: Christopher is shown affection in ways which are appropriate for his needs as a boy with autism. The stage directions show how Christopher mirrors his father's actions as a sign of affection: '*Ed holds his right hand up and spreads his fingers out in a fan. Christopher does the same with his left hand. They make their fingers and thumbs touch each other*' • Form/Structure: despite Judy's not appearing in the play until the latter stages, her letters show her love for both Christopher and Roger, allowing the audience an early insight to her character.

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

Question number	**Indicative content**

Question Number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are likely to consider some of Christopher's relationships with female characters such as Siobhan, Mrs Gascoyne, Mrs Alexander and his mother, Judy Boone • Christopher is particularly close to his teacher, Siobhan. He talks to her about his problems and she shows a personal interest in his hobbies: 'You like your Sherlock Holmes stories' • Siobhan helps Christopher to keep calm in difficult situations and provides him with advice. When Christopher finds out that his father has hidden letters to him from his mother, he turns to Siobhan for support • Christopher's headteacher, Mrs Gascoyne, is initially sceptical of Christopher's abilities and does not want to let him take his A-Level Maths exam. She subsequently relents and therefore plays a pivotal role in facilitating Christopher's academic achievement and thus his coming of age • Mrs Alexander shows grandmotherly tendencies towards Christopher. She is kind and welcoming to him when he approaches her during his investigation into Wellington's murder. When Christopher tells her that he does not eat yellow food, she accommodates him without question: 'I'm afraid marzipan is yellow too. Perhaps I should bring out some biscuits instead. Do you like biscuits?' • Mrs Alexander arguably acts responsibly by explaining to Christopher details of his mother's affair • Christopher at first believes that his mother has died as a result of a heart attack. When he re-unites with his mother in London, she is vehemently protective of him when the London Policeman knocks on the door: 'He's been through enough today'. She then defends Christopher from Roger Shears' impatience and lack of understanding • at the end of the play, Christopher chooses to live with his mother rather than his father. Nevertheless, his expression of desire to live with Siobhan instead suggests that he is not completely happy with the set-up and shows just how comfortable he feels in Siobhan's company: 'Can I come and live in your house…?' **(AO2)** • Language: in her letter to Christopher, Judy's use of the past tense may suggest a sense of her having given up on Christopher: 'I used to have dreams that you were an astronaut and you were on television and I thought that's my son' • Language/Form: when Siobhan sees Christopher upon his return from London, she wants to make sure that he is coping: 'Are you ok?' Siobhan's questions throughout the play mirror those the audience are likely to want answers to • Form: the character of Siobhan serves as a key dramatic device. Siobhan narrates parts of the play as she reads from Christopher's notebook and, at other times, she appears as a calming voice in Christopher's head, giving him advice and guidance through difficult situations • Form: when Christopher goes to London to see his mother, the stage directions point to Judy's lack of understanding at first, particularly of her son's dislike of physical signs of affection: '*She goes to hug him. He pushes her away so hard she almost falls over*' • Structure: Mrs Alexander reveals the truth to Christopher about his mother's affair. This fuels Christopher's quest for the truth and ultimately leads to the resumption of Christopher's relationship with his mother.

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

Question Number	Indicative content
6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are a number of different settings in the play, including Mrs Shears' garden, Christopher's school, Christopher's home and the various locations on his journey to London and after he arrives • the first half of the play is set in Christopher's home town of Swindon. Christopher describes the setting as familiar to him at this stage: 'home or school, or the bus, or the shop, or the street' • the setting of Mrs Shears' garden is central to the events of the play. It is here that Christopher discovers Wellington's murder, which triggers his investigation and, consequently, leads him to uncover the truth about his mother • Christopher's autism makes it difficult for him to appreciate when he should not be somewhere. After his arrest, he returns to Mrs Shears' house in pursuit of his investigation: 'I wanted to see if the fork was in the shed' • Christopher finds new places bewildering and it takes him time to get used to them. He feels most comfortable in places familiar to him. Christopher admits: 'I have seen almost everything in it beforehand and all I have to do is to look at the things that have changed or moved' • when Christopher discovers the truth about his mother being alive and living with Mr Shears in London, he overcomes his fears to travel to see her. In preparation for his journey to London, Christopher draws diagrams of the places en route. It is important for Christopher, wary of potential dangers, to know about the places in advance • when Christopher travels on the tube, his bewilderment and trepidation at this unfamiliar setting are clear: 'I closed my eyes and I sweated and felt sick and I felt the feeling like a balloon inside my chest and it was so big I found it hard to breathe' • Ed Boone goes to a meeting at the school with Christopher's headteacher, Mrs Gascoyne. He is determined to persuade her to allow Christopher to sit his Maths A-Level exam. **(AO2)** • Language: Christopher refers to precise detail in his plans to visit new places, which provides him with a sense of security: 'London NW2 5NG' • Language/Form: at the police station, there is little understanding shown of Christopher's autism. The choice of verb in the stage directions highlights Christopher's sheer distress when he is asked to take off his watch: '*Christopher starts screaming*' • Form: Christopher's journey to London to find his mother marks his coming of age. He overcomes his fears by travelling to London in pursuit of the truth about his mother • Form: symbols of English culture are evident throughout the play, ranging from Christopher's watching David Attenborough on television, to Judy's reading Princess Diana's biography and then Ed's watching a football match between England and Romania • Structure: at the end of the play, Christopher continues to feel uncomfortable in his childhood home: 'I pushed the bed up against the door in case Father tries to come in'. He chooses to live with his mother in a flat instead, but Ed's gift of the puppy, which has to stay at Ed's house, starts to restore Christopher's capacity to feel more secure staying there.

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

Question Number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Siobhan is Christopher's caring teacher in the play. She is one of very few people Christopher feels he can trust and talk to about his problems, even appearing as a narrator in the play, acting as Christopher's voice as she reads from his book • Siobhan articulates some of the points that Christopher finds hardest to say, coming across as a voice in his head. This gives the audience an understanding of his behaviour and fears: 'Father had murdered Wellington. That meant he could murder me'. It is also illustrative of how well Siobhan knows Christopher and her understanding of him • at times when Christopher appears disheartened and shows signs of giving up, Siobhan spurs him on by providing positive words of encouragement: 'But you can still be very proud because what you've written so far is just, well it's great'. It is Siobhan who later suggests that Christopher turn his book into a play • as Christopher makes his way through London alone, Siobhan helps him practically, appearing as a calming voice in his head: 'In your head imagine a big red line across the floor'. In challenging situations, Christopher thinks back to advice Siobhan has given him in the past • Siobhan enables Christopher to achieve one of his dreams, which is sitting his A-Level Maths. Her questions help him to work out what he wants to do and if he is ready to sit the examinations: 'How's your brain when you think about Maths?' • when Christopher returns to school after running away to live with his mother in London, Siobhan makes sure she speaks to him personally to check that he is coping: 'Are you ok?' She appears genuine in her concern for his wellbeing • there are subtle signs of Siobhan's disapproval of Judy Boone's treatment of Christopher, particularly as Siobhan is the one who has had to comfort and support Christopher throughout the turbulent events in his life. When Christopher returns from London with his mother, Siobhan appears to be condescending towards Judy: 'So you're Christopher's mother'. This, perhaps, is suggestive of Siobhan's dismay and concern at what Christopher has gone through as a result of his parents' actions • towards the end of the play, Christopher trusts Siobhan to such an extent that he even asks to move in with her. Ultimately, however, Siobhan has Christopher's best interests at heart and knows that Christopher is best placed living with his mother. **(AO2)** • Language: when Siobhan takes over Christopher's voice, she is able to take on his persona using first person: 'Sometimes when I want to be on my own I get into the airing cupboard and slide in beside the boiler and pull the door closed behind me' • Language/Structure: Siobhan concisely breaks down instructions for Christopher using familiar vocabulary when she appears as a soothing voice in his head: 'See the glass door. Go through the glass door, Christopher'. He responds positively, illustrating how Siobhan has clearly helped him to develop and use strategies to cope in difficult situations

	• Form: Siobhan acts as a key dramatic device in the play as she narrates some of the story through her articulation of Christopher's words in the notebook: 'So I went into his bedroom and opened up the cupboard and lifted the toolbox off the top of the shirt box ...' • Form: the characterisation of Siobhan is in direct contrast with that of Christopher's mother. Unlike Judy, who attempts to show physical affection to Christopher, Siobhan understands how Christopher likes to be shown comfort in other ways • Structure: Siobhan is a constant in Christopher's life. When Christopher believes that his mother is dead and, later, when he discovers his father's deception, Siobhan provides Christopher with consolation and support.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
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Question Number	Indicative content
6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of death is central to the events of the play. Christopher's book is a murder mystery novel, centred on the killing of his neighbour's dog, Wellington: 'I am going to find out who killed Wellington' • the action opens with the death: 'the dog was not running or asleep. The dog was dead'. It is Christopher's discovery of Wellington's murder that results in his investigation into the crime which he is initially suspected of committing • Christopher's father, Ed Boone, has violently murdered Wellington when Mrs Shears ends her relationship with him. Ed angrily demands Christopher stop his persistent pursuit to uncover the truth. Ed initially appears concerned that Christopher might get himself into further trouble with the police, but the audience soon learns of Ed's ulterior motive, to conceal his responsibility for the crime from his son • the death of Wellington leads to Christopher's discovery of his father's secrets: 'the only room left to detect in was Father's bedroom'. It also leads to Christopher's reunion with his mother, whom he previously believed to have died of a heart attack in hospital • Ed is only able to cope with his wife's, Judy's, leaving him, by fabricating the lie of her death: 'Christopher, I'm sorry your mother's died. She's had a heart attack'. When things go wrong for Ed, it appears that a death, whether real or fabricated, soon follows • Ed loses Christopher's trust when Christopher discovers the truth about Wellington. As a boy with autism, Christopher has a tendency to interpret words and ideas literally, such that he appears genuinely concerned that his father could kill him, just like he killed the dog: 'Father killed Wellington who is a dog and so that meant that he could kill me' • when Toby dies, Christopher loses a companion whom he trusted more than his family or friends. Nevertheless, Christopher shows his growing maturity when he tells Siobhan of Toby's death: 'Another bad thing is that Toby died. Because he was two years and seven months old which is very old for a rat'. He appears to accept the inevitability of life, showing no signs of emotion, and he swiftly moves the conversation to talk about something that is troubling him, his A-Level results • Christopher's investigation as a result of the death of Wellington contributes to his journey to become more independent. It helps him to solve problems on his own: 'I went to London on my own', 'I found my mother. I was brave'. **(AO2)** • Language: Christopher uses matter-of-fact language when describing Wellington's murder: 'he is dead now because somebody killed him by putting a garden fork through him' • Language/Form: the opening stage direction provides some of the gruesome detail of the scene of Wellington's murder: '*A dead dog lies in the middle of the stage. A large garden fork is sticking out of its side*'

	• Form: the loss of the dog comes to represent Christopher's search for the truth about the loss of his mother: 'When I started writing my book there was only one mystery to solve. Now there are two' • Structure: the murder of Wellington sets the play in motion and reveals much about Christopher's personality, particularly his honesty and inquisitiveness: 'I wanted to come and tell you that I didn't kill Wellington. And also I want to find out who killed him' • Structure: the play opens with Christopher's discovery of Wellington's murder, which ultimately leads to the complete breakdown of trust Christopher has in his father, as he uncovers his deception. At the end of the play, Christopher's father gives him a new puppy, which acts as a sign of hope for their future relationship, representing a new beginning for the father and son: '*He takes out a little sandy-coloured Golden Retriever*'.

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Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
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5		• The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the play centres on Christopher, a boy with autism; the strength of his relationships with other people depends on how well characters are able to understand his needs and feelings and his understanding of them • Christopher often misunderstands people, or they misunderstand him. This leads to Christopher's getting into trouble, such as with Mrs Shears and the police. On discovering Christopher by Wellington's dead body, believing he is to blame, Mrs Shears angrily tells Christopher: 'Get away from my dog for Christ's sake' • as Christopher's teacher, Siobhan shows an understanding of Christopher. She knows what his interests are and she gives him advice when he is in need of help. She explains things to Christopher that he struggles with, such as the meaning of figurative language and mannerisms: 'Siobhan says that if you raise one eyebrow it can mean lots of different things' • Christopher's father, Ed Boone, understands that Christopher does not like physical signs of affection. In contrast, Christopher's mother, Judy Boone, attempts to hug Christopher but he immediately flinches and backs away • owing to Christopher's condition, he is not always able to show empathy or understanding of others' feelings. Ed sometimes gets frustrated with Christopher's inability to understand when he is angry and upset: 'Could you please, just, give it a break, mate. Please'. Nevertheless, towards the end of the play, Ed attempts to repair his broken relationship with his son by giving him a puppy • initially, Mrs Gascoyne does not appear to show any empathy or understanding of Christopher and his desire to do an A-Level in mathematics. Thanks to his father's persistence, Mrs Gascoyne relents • even Mrs Alexander shows an understanding of Christopher in her long conversation with him and when he is fussy about the food he eats: 'Perhaps I should bring out some biscuits instead' • despite Judy's having moved to London with Mr Shears, when she discovers Christopher on her doorstop without warning, her first reaction is to make sure he is comfortable as he appears to be soaking wet: 'Will you let me help you get your clothes off? I can get you a clean T-shirt… You could get yourself into bed'. Judy gives Christopher a home when he feels he is unable to live with his father, even moving back to Swindon with Christopher when Mr Shears acts aggressively towards him and shows little understanding of Christopher and his needs. **(AO2)** • Language: Christopher struggles to understand metaphors: 'I think it should be called a lie because a pig is not like a day and people do not have skeletons in their cupboards'. However, he understands people use metaphors and that sometimes, therefore, they might say things that he does not fully understand • Language: the Lady in Street initially shows some patience in her actions with Christopher, but his relentless questioning ultimately leads to her frustration: 'Gordon Bennett' • Form: when the Policeman arrests Christopher, he shows very little understanding of Christopher's behaviour and how it might suggest he has autism. The Policeman '*tries to lift him up by his arm*' yet Christopher abhors any form of physical contact, which

	ultimately results in his arrest • Form: Siobhan's understanding of Christopher is shown by the fact she is used to relay Christopher's own words in his book. She provides him with helpful guidance throughout the play: 'Underpass means tunnel, Christopher' • Structure: at the end of the play, Christopher shows an understanding of his own achievements: 'I went to London on my own. I solved the mystery of who killed Wellington. I found my mother. I was brave'.

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Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
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Question	Indicative content

Number	
6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are able to agree or disagree, wholly or in part, with the statement that, despite her faults, Judy Boone is presented as a good mother to Christopher in the play • the audience learns very little about Judy until Christopher's conversations with Mrs Alexander lead to the discovery of his mother's letters. Until this point, the audience believes that Christopher's mother has died. Ed previously informed Christopher that Judy had suffered a fatal heart attack in hospital. She is, in fact, living in London with Roger Shears, having left Christopher and Ed. It could be argued that Judy has tried to maintain a good relationship with Christopher but has been denied the opportunity because Ed hid her letters • Judy is open and honest with Christopher in her letters to him: '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'. She recognises Ed's credentials as a better parent to Christopher than she is • Judy reveals how she would easily be frustrated by Christopher and lacked the patience Christopher needed: 'you were in the way of everyone so I got cross because I don't like shopping at Christmas either' • in her letters, Judy comes across as rather harsh and selfish, subtly blaming Christopher for her failure as a mother: 'maybe if you'd been different, I might have been better at it' • Judy appears to have given up as a mother, recognising her own imperfections in comparison to Ed as a parent: 'And it made me so sad because it was like you didn't need me at all' • nevertheless, when Christopher meets his mother in London, she is determined that he will understand her actions in leaving, signalling her desire to be a good mother to him. Perhaps in a futile attempt to justify her actions in her own mind, after neglecting her duties as a mother to Christopher, she says: 'I said I wanted to explain to you why I went away when I had the time to do it properly'. Now she has 'lots of time', she feels able to break down the detail for Christopher in a way that he will be able to understand • when Roger Shears '*grabs at Christopher*', Judy '*grabs Roger*' in Christopher's defence. She wants to protect Christopher and ultimately makes the choice to return to make a home with her son over her relationship with Roger. **(AO2)** • Language: Judy's stark and shocking openness is emphasised by the short sentence: 'I was not a very good mother, Christopher'. Judy is honest and unforgiving in her condemnation of her own failings as a mother • Language: when Christopher turns up at Judy's home in London, she desperately wants to feel close to Christopher. She repeatedly asks him for physical affection, despite knowing Christopher detests contact like this: 'Christopher, let me hold your hand. Just for once. Just for me' • Form: for the majority of the play, the audience's only view of Christopher's mother comes through Christopher's memories and her letters • Form: Judy adopts a confessional tone in the letters she sends to Christopher. She admits to having struggled with Christopher's challenging behaviour, giving the audience some insight into her as a mother even before her character is seen for the

	first time on stage • Structure: at the end of the play, Christopher chooses to live with his mother in a bedsit in Swindon, showing his relationship with her has somewhat been repaired.

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Question	Indicative content

5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Ed Boone and Roger Shears are both characters who have a relationship with Judy Boone. Ed and Judy are Christopher's parents. Roger used to be the Boones' neighbour before pursuing a relationship with Judy and leaving with her • Ed has been left to take responsibility for Christopher as a single father. He has led Christopher to believe his mother is dead whereas she is actually living with Roger in London • Roger is Christopher's chief suspect in the murder of Wellington. Christopher comes to this conclusion as the Shearses are divorced so he decides that Roger is the only person who would have a grudge against Mrs Shears. According to Christopher: 'I only know one person who didn't like Mrs Shears and that is Mr Shears who divorced Mrs Shears and left her to live somewhere else and who knew Wellington very well indeed. This means that Mr Shears is my Prime Suspect' • Ed tries to avoid the truth, and possible confrontation with Christopher, hence his lies about Judy being dead and his hiding of her letters. Ed's jealousy of Judy's relationship with Roger leads to his killing of Wellington in a fit of rage but he covers up the truth from Christopher • Christopher and Ed share a loving, but sometimes strained, relationship: 'How many times do I have to tell you, Christopher?' However, Ed is usually patient and caring with his son and he also shows great determination in trying to get Christopher access to the Maths A level at his school. Nevertheless, Ed does have a violent temper, as shown when he kills Wellington. He also fights with Christopher: '*Ed shakes Christopher hard with both hands*' • Ed and Christopher share a touching scene when Ed spreads his fingers into a fan and Christopher mirrors it. Ed's understanding of his son's condition is evident in the clear time frames he uses when communicating with him: 'I'll do you a deal. Five minutes ok? That's all'. Indeed, in the letters that Judy wrote to her son after she left, she praised Ed for being a good father to Christopher • when Christopher travels to London to find his mother, Roger is reluctantly welcoming at first but he becomes more sarcastic, intolerant and confrontational as time progresses. Roger later becomes drunkenly aggressive towards Christopher, grabbing him and questioning him: 'Don't you ever, ever think about other people for one second, eh?'

	• Roger shows little understanding of Christopher's autism and of Christopher's resistance to physical closeness. When Christopher arrives in London and his mother tries to hug him, he pushes her away. Roger responds: 'What the hell is going on?' Roger also belittles Judy's attempts to get Christopher to take Complan. Later, Roger shows little understanding of Christopher's needs: he gets Christopher '*100 Number Puzzles*'. Christopher's response is: 'They're not very good. They're for children'. **(AO2)** • Language: Ed is a determined father who wants the best for his son. He does not give up in his attempt to ensure that his son can do his A level in Maths. When told there are no facilities, he retorts 'Then get the facilities' • Language: Roger shows arrogance and no real understanding of Christopher's condition in his questioning: 'Well, I bet you're really pleased with yourself now, aren't you?' Roger also uses mockery and sarcasm when describing the gold star that Judy offers Christopher if he will drink the 600ml of Complan: 'A gold star. Well, that's very original, I have to say' • Form: in her letters to Christopher, Judy is complimentary towards Ed in an honest and frank way: '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' • Form: the stage directions show how Ed is openly affectionate towards his son: '*Ed holds his right hand up and spreads his fingers out in a fan. Christopher does the same with his left hand. They make their fingers and thumbs touch each other*' • Structure: by the end of the play, Judy has left Roger, having returned to live in Swindon with Christopher, and Ed has started to repair his broken relationship with his son.

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	• Ed Boone, Christopher's father, shows a personal understanding of the ways in which Christopher feels comfortable communicating. Christopher detests overtly physical signs of affection so his father fans his fingers out to show his love to Christopher. Christopher understands this: 'it means that he loves me'. Nevertheless, Ed does lose his temper with Christopher at times • it is evident that Roger Shears does not always communicate appropriately. He is shown to have ridiculed Judy Boone and she reprimands him as a result: 'I don't care whether you thought it was funny or not' • Roger shows little understanding of Judy's attempts to communicate effectively with Christopher: 'A gold star. Well that's very original I have to say' • Christopher requires very specific instructions, such as when he gets his results. Siobhan has to tell Christopher: 'You need to open it and read it'. **(AO2)** • Language: Christopher has a tendency to over-share information, providing unnecessary detail. When he is questioned by the Station Policeman, he is asked: 'A pet rat?' Christopher replies: 'Yes, a pet rat. He's very clean and he hasn't got bubonic plague' • Language: although Christopher struggles with words, he excels with mathematical problems and using numbers: 'Show that a triangle with sides that can be written in the form n squared plus one, n squared minus one and two n' • Form: when Judy finds Christopher on her doorstep in London, after he discovers that she is still alive, she attempts to give Christopher a physical embrace. Christopher recoils, showing his mother does not fully understand how best to communicate with him: '*She goes to hug him. He pushes her away so hard that he falls over*' • Form: letters are an important form of communication in the play. Christopher's mother, Judy, is first introduced to the audience through the letters she writes to her son. Judy shows her remorse to Christopher for her leaving him: 'I'm sorry, Christopher' • Form/Structure: Siobhan acts as narrator at points throughout the play. She helps to convey Christopher's thoughts to the audience, particularly ideas Christopher struggles to comprehend or explain.

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Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content

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

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

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

Question number	Indicative content

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

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

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

Question number	Indicative content

5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to choose any character they respect in the play, but are likely to choose Christopher, Ed Boone, Siobhan or Judy Boone. Responses should be judged on the quality of the argument presented • Christopher could be seen as worthy of respect because of his resolve to find out who killed Wellington. As a boy with autism, he has to do things that make him feel particularly uncomfortable in order to investigate the dog's death, including speaking to people he does not usually interact with directly. He asks Mrs Alexander: 'Do you know anything about Wellington getting killed?' • Christopher proves himself to be resilient and determined. Upon discovering the truth about his mother, he goes to London by himself, risking danger to his life when he climbs onto the tube track to rescue his pet rat, Toby • the audience could respect Ed as a loving and caring parent, as he looks after Christopher as a single father. Even Christopher's mother, Judy, praises Ed for being a good father in the letters she writes to her son. Ed tries to do the best for his son, although he does not always get it right • Ed shows his patience with Christopher, adapting his behaviour to meet his son's needs. He spreads his fingers into a fan to show affection to Christopher, minimising physical contact. Ed tells his son directly: 'Christopher, do you understand that I love you?' • even after Christopher discovers his father's deception, Ed tries to explain himself and he expresses his regret: 'I know I lose my rag occasionally. And I know I shouldn't' • Siobhan is Christopher's caring teacher in the play. She is one of very few people Christopher feels he can trust and talk to about his problems, even appearing as narrator in the play, acting as Christopher's voice as she reads from his book • at times, when Christopher appears disheartened and shows signs of giving up, Siobhan spurs him on by providing positive words of encouragement: 'But you can still be very proud because what you've written so far is just, well it's great'. It is Siobhan who later suggests that Christopher turn his book into a play • respect could be felt for Judy, despite her leaving her family to live with Roger Shears in London. She continues to write to Christopher after she has left, unaware of the fact that Ed is hiding her letters. In one of her letters, she openly admits: 'I was not a very good mother'. Respect could be felt for Judy's honesty • when Christopher travels to London to find his mother, she protects him when Roger gets drunk and tries to hit him. Judy leaves with Christopher and they set up home in Swindon in a bedsit.

	(AO2) • Language: Ed's understanding of his son's autism, and how he adapts his behaviour accordingly, is worthy of respect. Ed uses clear time frames when communicating with his son: 'I'll do you a deal. Five minutes ok? That's all' • Language: respect could be felt for Christopher and his confident outlook on life, despite his difficulties. This is evident in his use of declaratives: 'I am going to get an A grade' • Language: Judy's words are maternal and understanding when she looks after Christopher after finding him on the doorstep: 'Will you let me help you get your clothes off?' Despite having left Christopher, she still shows a caring side • Form/Structure: Ed's gift to Christopher of a golden retriever puppy ensures that the audience sees Ed in a good light at the end of the play and provides a fairy tale ending. Respect could be felt for Ed's determination to make amends • Structure: Siobhan is a constant in Christopher's life. When Christopher believes that his mother is dead and, later, when he discovers his father's deception, Siobhan provides Christopher with consolation and support.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
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Question number	Indicative content

6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of anger is prevalent throughout. Indeed, the title of the play centres on what happens to the dog, Wellington, as a result of an angry act • Mrs Shears appears in the opening scene of the play and is very upset about the murder of her dog. Believing that Christopher has killed Wellington, she screams at him in an angry fit of rage: 'Get away from my dog' • Christopher fears his father and his angry outbursts. For example, when Christopher merely mentions Mr Shears' name, Ed becomes very angry. He emphatically tells Christopher: 'You are not to go trespassing on other people's gardens' • Christopher is often subject to his father's anger: 'Jesus, Christopher, how stupid are you?' In contrast, Siobhan, Christopher's teacher, acts in a consistently calm manner towards Christopher • it is later revealed that Ed Boone has killed the dog in a fit of anger when a 'red mist' came down, following an argument with Mrs Shears. After Roger Shears ran away with Ed's wife, Judy, Ed became close to Mrs Shears but he wanted more from the relationship than she did. This resolves the mystery behind the '*Curious Incident*' • Christopher's autism and dislike of being touched leads to outbreaks of anger, such as when he assaults the policeman questioning him about Wellington's death • Christopher's discovery that his father killed Wellington in an angry fit of rage frightens him. It leads to Christopher's discovering that his mother is still alive, ultimately resulting in his leaving Swindon to travel to London in order to find his mother • in her letters to Christopher, Judy reflects on Christopher's anger: 'I was at the end of my tether and I had to pay for two broken mixers and we just had to wait until you stopped screaming'. Christopher's anger, and Judy's inability to cope with it, could be considered to have fed into Judy's decision to leave her family to live with Roger • having found his mother's new home in London, Christopher stays with her until Roger becomes drunkenly aggressive towards him, grabbing him and questioning him: 'Don't you ever, ever think about other people for one second, eh?' Ultimately, Roger's anger results in Christopher and his mother leaving London to return to live together in Swindon. **(AO2)** • Language: Ed's use of an expletive is indicative of his anger at the breakdown of his marriage and his disappointment in his relationship with Mrs Shears, which he subsequently took out on Wellington: 'You know what that bloody dog was like'

	• Language/Form: Christopher is a victim of Mrs Shears' anger and blame when the body of Wellington is discovered. The stage direction emphasises his fear and discomfort: '*Christopher puts his hands over his ears*' • Form/Structure: the opening stage direction, which proves to be the result of Ed's anger, is directly linked to the play's title: '*A dead dog lies in the middle of the stage. A large garden fork is sticking out of its side*' • Structure: Christopher's fear of his father reaches a highly dramatic moment when Ed finds the book Christopher is using to keep notes for his investigation. Ed lets out his anger: 'What am I going to do with you, Christopher?' The exchange leads to Ed physically striking Christopher • Structure: Christopher leaves home to take a journey he is terrified of making because he is more afraid of his 'dangerous' father and his anger.

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Question number	**Indicative content**

5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • as a teacher and mentor to Christopher, Siobhan is one of very few people Christopher feels he can trust and talk to about his problems. Siobhan is, therefore, a character worthy of respect • Siobhan articulates some of the points that Christopher finds hardest to say, coming across as a voice in his head. This is illustrative of the close relationship between Siobhan and Christopher, and of how much Christopher trusts and respects Siobhan • when Christopher is in a difficult position, Siobhan helps him practically, even in her absence. It is Siobhan's voice that Christopher hears in his head as he tries to make his way through London: 'In your head imagine a big red line across the floor'. In challenging situations, Christopher thinks back to advice Siobhan has given him, illustrating how Siobhan has clearly helped him to develop and use strategies to cope in tricky circumstances • when Christopher returns to school after running away to live with his mother in London, Siobhan makes sure she speaks to Christopher personally to check that he is coping: 'Are you ok?' She appears genuine in her concern for his wellbeing and is worthy of respect • Siobhan enables Christopher to achieve one of his dreams, that of sitting A Level Maths. Her questions help him to work out what he wants to do and if he is in a position to do the papers: 'How's your brain when you think about Maths?' • at times when Christopher appears disheartened and shows signs of giving up, Siobhan spurs him on by providing positive words of encouragement: 'But you can still be very proud because what you've written so far is just, well it's great'. It is Siobhan who later suggests that Christopher turn his book into a play • towards the end of the play, Christopher trusts Siobhan to such an extent that he even asks to move in with her. Ultimately, Siobhan has Christopher's best interests at heart and knows that Christopher is best placed living with his mother. **(AO2)** • Language: Siobhan demands respect when she takes over Christopher's voice; she is able to take on his persona using the first person: 'Sometimes when I want to be on my own I get into the airing cupboard and slide in beside the boiler and pull the door closed behind me' • Language/Structure: Siobhan concisely breaks down instructions for Christopher using familiar vocabulary when she appears as a soothing voice in his head, showing empathy for Christopher

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

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Question number	**Indicative content**

6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of responsibility is prevalent throughout the play. As a single father, Ed Boone has sole responsibility for Christopher's welfare. As the play progresses, Christopher begins to take more responsibility in his life • when Ed's wife, Judy Boone, leaves him to go to live in London with Mr Shears, Ed looks after Christopher by himself. In Judy's letters, she says that Ed is a much better parent than she is; Ed is therefore, in Judy's eyes, best placed to take care of Christopher's wellbeing • when Christopher discovers the body of the dog, Wellington, he pledges to take responsibility for finding out who has killed him. He has to speak to people to interview them, a situation he finds very difficult. He talks with Mrs Shears, Mrs Alexander and Reverend Peters: 'talking to other people in our street was brave' • Ed could be seen to be a responsible father, wanting the best for his son. He fights for Christopher to do A Level Maths at school. When told that no-one at the school has ever done the qualification there before, Ed says: 'He can be the first then' • however, though Ed is literally responsible for the murder of Wellington, he fails to take responsibility. Ultimately, this leads to a breakdown of trust between father and son, when Christopher discovers the truth about the deaths of both his mother and the dog • going to London in search of his mother means that Christopher has to take responsibility for himself. For Christopher, this is a milestone moment, particularly given his autism. He uses his father's bank card to pay for his ticket and has to negotiate the rail and tube systems • Siobhan helps Christopher with taking responsibility for himself. When Christopher finds himself in challenging situations, Siobhan appears as a voice in Christopher's head, giving him support and advice • Christopher takes responsibility for his pet rat, Toby. When he flees to London to escape his father, he thinks first of having Toby cared for and asks Mrs Alexander if she will look after him. However, Christopher ends up having to take Toby with him. When Toby escapes on the tube line, Christopher puts himself in great danger trying to retrieve him by climbing down onto the track. He accepts full responsibility for the welfare of his pet • Judy walks away from her responsibilities as a mother to Christopher. However, at the end of the play, Judy leaves Mr Shears to live back in Swindon with Christopher. Ultimately, she takes responsibility for Christopher and his wellbeing.

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

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
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Question number	Indicative content

5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Ed and Judy Boone are Christopher's parents and the breakdown of their relationship is the background of events throughout the play • 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 • 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 • 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 • 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' • 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 • 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 • 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 • 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?' • 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.

	(AO2) • 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' • 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' • 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 • 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 • 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.

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

Question number	Indicative content

6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • 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 • 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 • 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 • 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' • 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 • 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' • 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' • 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' • 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'. **(AO2)** • 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?'

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

Question number	**Indicative content**

5 *The Curious Incident of the Dog in the Night-time*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of bravery is prominent in this bildungsroman. The play follows 15-year-old Christopher and his journey from childhood to some independence. Christopher must do things he has not been comfortable doing in the past and face his fears if he is to complete this transition. In supporting Christopher, other characters must also be brave • towards the start of the play, when Christopher wants to investigate Wellington's death, he shows an emerging level of maturity as he recognises that he will need to be brave and confront his fears if he is to achieve his goals in life: 'if you're going to do detective work you have to be brave so I had no choice' • when Christopher interviews his neighbours as part of his investigation, it is clear that he is leaping out of his comfort zone because his neighbours are like strangers to him and talking to new people is something Christopher ordinarily finds difficult. However, he makes the effort despite its challenges. Christopher himself acknowledges that 'talking to the other people in our street was brave' • Ed Boone's arguable lack of bravery serves as a catalyst for Christopher's journey to independence. Ed is afraid of telling Christopher the truth about his mother so he tells him that she is dead. Ed also hides the letters she has written to Christopher to avoid having to tell him that she left them to live with Roger Shears. When Christopher discovers the truth, he makes the decision to go to London by himself to find his mother • the bravery Christopher shows by travelling to London alone in search of his mother shows his increasing maturity. He uses his father's bank card to pay for his ticket and he must use public transport by himself, which is usually a difficulty for him. The different voices of the Ensemble suggest that this is a chaotic experience for Christopher, as a boy with autism hearing all the different sounds: 'Voice One: *Customers seeking access to the car park please use assistance phone opposite, right of the ticket office.* Voice Two: *Warning CCTV in operation …*' Nevertheless, Christopher perseveres and he makes it to his mother's flat • later in the play, Judy shows a form of bravery when she decides to leave behind her new life with Roger in London and return with Christopher to live in Swindon. This shows how Judy is no longer running away from her fear of not being able to cope with Christopher's behaviour • Ed also shows a form of bravery by the end of the play in his quest to repair his relationship with Christopher. He knows that he now has to be honest with him: 'You have to learn to trust me … And I don't care how long it takes' • at the end of the play, Christopher reflects on his acts of bravery, 'I found my mother. I was brave', and, as a result, he is optimistic about his future: 'Does that mean I can do anything?'

	(AO2) • Language: it could be argued that Christopher is brave when he ignores his father's repeated forceful command to stop his investigation into Wellington's murder. Ed tells Christopher: 'Leave it … I said leave it for God's sake' • Language: Christopher's repeated use of the first person shows he recognises the scale of his recent achievements as a result of his bravery: 'And I know I can do this because I went to London, and because I solved the mystery' • Form: when Christopher travels to London by himself, the stage directions show how he is brave by overcoming his fear of talking to strangers: '*He approaches an information counter*' • Form: when Roger attacks Christopher, Judy bravely stands up to him in defence of her son. The stage directions show how Roger '*grabs at Christopher*' and, in response, Judy '*grabs Roger*' and '*pulls him away from Christopher*' • Structure: Christopher's fear lies at the heart of the play's drama and reaches a climax when he shows bravery by travelling to London alone in search of his mother.

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

Question number	**Indicative content**

6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Siobhan is Christopher's teacher. She is presented as someone Christopher feels he can trust and talk to about his problems throughout the play • initially, Christopher is presented as a shy boy. It takes him a long time to trust somebody new, including teachers, and he can only do this on his own terms: '… when there is a new member of staff at school I do not talk to them for weeks and weeks. I just watch until I know that they are safe' • however, it becomes clear early in the play that Christopher trusts his teacher, Siobhan. He tells her about his investigation into Wellington's murder and she is even privy to the fact that his father does not want him to investigate it: 'I am going to find out who really killed Wellington and make it a project. Even though Father told me not to' • Siobhan articulates some of the points that Christopher finds hardest to say, coming across as a voice in his head: 'I think I would be a very good astronaut'. This is illustrative of the close relationship between Siobhan and Christopher, and of how much Christopher can trust and respect Siobhan • she is also presented as someone Christopher is able to trust when he allows her to read from his private notebook that documents his investigation: 'That evening I went round to Mrs Shears' house and knocked on the door and waited for her to answer it' • another indication that Christopher trusts Siobhan is that he shares his problems with her. After his father confesses to killing Wellington, and when Christopher discovers that his mother is not actually dead, he chooses to talk to Siobhan • as Christopher makes his way through London alone, Siobhan helps Christopher practically, appearing as a calming voice in his head. In challenging situations, Christopher thinks back to what Siobhan has told him in the past, showing that he can clearly trust her advice • Siobhan has built a relationship of trust with Christopher by showing that she cares about him. For example, upon his return to school after running away to live with his mother, she asks him: 'Are you ok?' • towards the end of the play, Christopher trusts Siobhan to such an extent that he even asks to move in with her. Ultimately, Siobhan has Christopher's best interests at heart and knows that Christopher is best placed living with his mother. **(AO2)** • Language/Structure: Siobhan concisely breaks down instructions for Christopher, using familiar vocabulary when she appears as a soothing voice in his head: 'imagine a big red line across the floor'. Christopher responds positively, illustrating his complete trust in what Siobhan has to say

	• Form: when Christopher finds the letters his mother has written to him, which his father has hidden, it is Siobhan who reads parts of them out: 'And you started to shout and I got cross and I threw the food across the room'. Sharing such personal letters with Siobhan is indicative of just how much Christopher can trust her • Form/Structure: when Christopher is staying with his mother in London and he is unable to sleep, in fear of Roger Shears, Christopher has a conversation in his head with Siobhan. She reassures him by saying: 'It's because you're scared of Mr Shears. You're being silly' • Structure: when Christopher believes that his mother is dead and, later, when he discovers his father's deception, Siobhan provides Christopher with consolation and support. Unlike his mother and father, Siobhan is a constant in his life, which helps Christopher to trust her • Structure: Siobhan is the last person Christopher converses with at the end of the play. He reflects on his accomplishments and, clearly trusting of her opinion, he questions Siobhan about his future prospects: 'Does that mean I can do anything Siobhan?'

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

Question number	**Indicative content**

5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Christopher changes as the play progresses. He is a 15-year-old boy with autism who struggles to interact with other people. The events of the play help Christopher to grow in confidence, not just in himself and his belief in what he might achieve in the future, but also in his relationships with other characters • at the start of the play, Christopher is shown to be afraid of strangers, particularly if they might touch him: 'I do not like people shouting at me. It makes me scared that they are going to hit me or touch me and I do not know what is going to happen' • Christopher is presented in the early stages of the play as a shy boy. It takes him a long time to trust somebody new, even a teacher, and he can only do this on his own terms: '… when there is a new member of staff at school I do not talk to them for weeks and weeks. I just watch until I know that they are safe' • Christopher's discovery of the body of Wellington leads to a change in his character. He is resolute in his determination to solve the mystery of who has killed the dog. In doing so, Christopher has to speak to potential witnesses, a situation he would have usually found difficult: 'talking to other people in our street was brave' • during his investigation, Christopher shows a greater awareness in identifying the necessity for him to confront his fears: 'if you're going to do detective work you have to be brave so I had no choice' • when Christopher discovers that his mother is actually alive and living in London, his quest to find her by himself shows how he is growing up. He uses his father's bank card to pay for his ticket, and he must use public transport by himself, which is usually a difficulty for him. The five different voices of the Ensemble suggest that this is a chaotic experience for Christopher, particularly as a boy with autism hearing all the different sounds: '**Voice One**: Customers seeking access to the car park please use assistance phone opposite, right of the ticket office. **Voice Two**: Warning CCTV in operation …' Nevertheless, Christopher perseveres and he makes it to where his mother lives • towards the end of the play, as a possible sign that Ed recognises how his son has changed, he gives Christopher a puppy. This is a bigger responsibility for Christopher than looking after a rat, as he is seen to do earlier in the play. Judy also shows that she trusts Christopher with this new responsibility: 'you can come and take him out for walks whenever you want'

	• at the end of the play, as a young adult, Christopher is proud of his achievements. He sits his A-Level Maths and begins to show a confidence about his future: 'Does that mean I can do anything?', 'I can live in a flat with a garden and a proper toilet'. Christopher changes as a result of the events of the play. **(AO2)** • Language: at the start of the play, Christopher uses an emotionless and pared-down style of speaking: 'The dog is dead', 'I like dogs' • Language: Christopher's use of interrogatives during his investigation shows his growing confidence in interacting with other people: 'Do you know who killed Wellington?' • Language/Structure: Christopher's confidence in what he has achieved is evident in the repetition of first person and fronted conjunctions he uses towards the end of the play: 'And I know I can do this because I went to London, and because I solved the mystery' • Form: the play can be considered a dramatic bildungsroman as Christopher comes of age during its action • Form: when Christopher travels to London by himself, the stage directions show how he is able to overcome his fear of talking to strangers: '*He approaches an information counter*' • Structure: the turning point of the play is when Christopher discovers that his mother is still alive. He shows a growing ability to accept the reality of a situation and he has an emerging understanding of the adult world: 'Mother had not died. Mother had been alive all the time'.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
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Question number	Indicative content

6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the breakdown of the romantic relationships between Mr Roger Shears and Mrs Eileen Shears, Ed and Judy Boone, Ed and Mrs Shears and Judy and Roger are significant events in the play, leading to much of the action • the play opens some time after the breakdown of Ed's relationship with Judy, Christopher's mother. Ed has attempted to move on with his life, by pursuing a relationship with Mrs Shears, who has split from her husband. However, Ed's new relationship has also broken down, resulting in Ed's violent response of killing Wellington 'when the red mist' came down. This is a significant moment in the play, which causes Christopher to launch an investigation into the dog's death • following his separation from Judy, Ed attempts to avoid any possible confrontation with his son, and any future repercussions, by lying to him that Judy has died: 'Christopher, I'm sorry your mother's died. She's had a heart attack'. He also hides Judy's letters to Christopher • when Christopher starts his investigation into the death of Wellington, Mr Shears is Christopher's chief suspect. Christopher comes to this conclusion because of the breakdown in the relationship between Mr and Mrs Shears, who are now separated. He decides that Mr Shears is the only person who would have a grudge against Mrs Shears • it is Mrs Alexander who has to break the news subtly to Christopher about the breakdown of his parents' relationship and his mother's subsequent relationship with Mr Shears: 'I mean that they were very good friends. Very, very good friends' • Christopher's discovery of the truth about the breakdown of his parents' relationship is a significant moment for him. He shows an increasing level of maturity when he travels to London alone to find his mother. He uses his father's bank card to pay for his ticket, and he must use public transport by himself, which is usually a difficulty for him • when Christopher arrives at his mother's home in London, there are immediate signs that Judy's relationship with Roger could be on the verge of breaking down. Judy shows her frustration with Roger: 'you made me look like a complete idiot' • indeed, the relationship between Judy and Roger does break down under the pressure of dealing with Christopher. When Roger is drunk, he enters Christopher's room and tries to hit him. The next day, Judy ends her relationship with Roger and returns to Swindon to live with Christopher. This is a significant moment for the relationship between Judy and her son. She had previously deserted him, unable to cope with his behaviour, but is now putting his interests first.

	(AO2) • Language: Ed's concise lies about Judy's supposed death and refusal to answer any of Christopher's questions show how he clearly struggles with the breakdown of the relationship: 'Christopher, I'm sorry your mother's died', 'Now isn't the moment Christopher to be asking questions like that' • Language/Structure: Ed explains that Mrs Shears said some things that 'I'm not going to say to you because they're not nice, but they hurt, but … I think she cared more for that bloody dog than for us', suggesting that he killed the dog to get back at Mrs Shears following the breakdown of their relationship • Form: when Christopher tells his father that Mr Shears must have killed Wellington, the stage directions show how angry Ed is at the mere mention of Mr Shears' name: 'Ed: (*shouts*) I will not have that man's name mentioned in my house'. Ed clearly struggles to cope with the idea of Judy's being in a new relationship with Mr Shears • Form/Structure: the characters of Mr and Mrs Shears contribute to the key turning points in the play. It is with Roger Shears that Judy runs away to London, resulting in Ed's lies. According to Ed, it is the behaviour of Mrs Shears that has driven him to kill Wellington in anger • Structure: the breakdown of the relationship between Judy and Roger contributes to the happy ending of the play. She moves back to Swindon with Christopher and they live together.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
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Question number	Indicative content

5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Ed Boone is presented as a caring father to his son, Christopher. He stays and looks after Christopher when his wife, Judy Boone, leaves him to go and live in London with Roger Shears. He provides Christopher with a stable presence in his life • Ed lies to his son when saying that Judy has died. His decision to do so comes from desperation and his desire to protect his son from feeling hurt • he also shows care for his son by wanting the best for him. Ed is determined Christopher will do his Maths A-Level in school and does not give up his efforts until the Head Teacher agrees: 'I'll pay for it. They can do it after school. Here. 50 quid. Is that enough?' • Ed acknowledges that he has a short temper at times. Following his discovery that Christopher has continued his investigation into Wellington's murder, Ed is angry and swears at Christopher. However, immediately after his angry outburst, he wants Christopher to know how much he cares for him: 'I love you very much, Christopher. Don't ever forget that. And I know I lose my rag occasionally' • Ed and Christopher then share a touching scene when Ed spreads his fingers into a fan, which Christopher mirrors. Ed shows an understanding of his son's condition and how to communicate with him in the best way, which is indicative of his care for him • the audience and Christopher find out the truth about Judy when he finds letters that she has sent to him that have been hidden by Ed. In the letters, she praises Ed for being a good, caring father to Christopher, who is more able to cope with him. She writes that, 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' • when Ed discovers that Christopher has learned the truth about Judy and Wellington, he shows remorse for his actions. He clearly cares about his son's feelings: 'Look. Christopher. I'm sorry' • Christopher travels to London in search of his mother. He hears voices in his head, one of which is his father's, whose words clearly show how he has cared for Christopher in difficult situations in the past: 'Stand behind the yellow line', 'Count the trains. Figure it out. Get the rhythm right' • later, Ed goes to London in search of his son. He confronts Judy when she questions why he hid her letters. He tells her how he has cared for Christopher in her absence: 'I cooked his meals. I cleaned his clothes. I looked after him every weekend; I looked after him when he was ill' • when Christopher returns to Swindon with his mother, Ed does what he can to make amends. He tells him 'I'm very proud of you, Christopher. Very proud'. He clearly cares about his son and desperately wants to repair the relationship he has with him.

	(AO2) • Language: Ed is openly affectionate towards his son, articulating his feelings in the face of some of Christopher's challenging behaviour: 'Christopher, do you understand that I love you?' • Language: Ed uses reassuring language to make Christopher feel better about difficult situations: 'It's going to be alright. Trust me' • Language: Ed shows care for his son when he is stubborn in his attempts to ensure that Christopher can do his Maths A-level. When told there are no facilities, he retorts 'Then get the facilities' • Language: Ed shows he understands his son's autism. He carefully uses clear time frames to help Christopher cope with difficult conversations: 'I'll do you a deal. Five minutes ok? That's all' • Form: Ed is openly affectionate towards his son, but he shows this in a way which he knows Christopher feels comfortable with. The stage directions state '*Ed holds his right hand up and spreads his fingers out in a fan. Christopher does the same with his left hand. They make their fingers and thumbs touch each other*' • Structure: towards the end of the play, Ed shows Christopher how much he cares about him and how sorry he is for killing Wellington by giving him a 'little sandy-coloured Golden Retriever'.

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

Question number	Indicative content

6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of honesty is prominent throughout the play. The main narrative strand centres on Ed's lack of honesty with his son, Christopher. He lies to him about the death of Judy, Christopher's mother, which ultimately results in the breakdown of the father/son relationship • early in the play, Ed is not honest with his son about Judy moving away to live with their ex-neighbour, Mr Roger Shears. Instead, Ed lies to Christopher, telling him that she has died: 'She had a heart attack. It wasn't expected'. Ed covers up his dishonesty by hiding the letters Judy has written to Christopher • Christopher finds it hard to be anything other than honest. When the police accuse Christopher of killing Wellington, the Duty Sergeant asks if he knows that it is wrong to lie to a policeman. Christopher replies 'I always tell the truth' • however, Christopher is driven to be dishonest under pressure. In light of his father's anger, Christopher feels that he has to tell him that he is stopping his investigation into Wellington's murder, when this is not the case • Christopher struggles to believe the honesty of other characters as he finds trust very difficult. When talking to Mrs Alexander, he admits 'I began to get nervous because I didn't know her well enough to know whether she was telling the truth about getting orange squash and Battenberg cake' • although Judy does try to be honest with her son by writing to him, it could be argued that Ed would not have lied about what has happened to her if she had been open and honest with her son before she left • nevertheless, unlike Ed, Judy is honest about her feelings, as seen in the letters she writes to Christopher: 'I just cried and cried and cried … I couldn't take it anymore' • it could be argued that Judy is brave to be so open and honest with her son. She goes on to write 'I was not a very good mother, Christopher' • Ed's lack of honesty leads to a breakdown in his relationship with his son. Christopher no longer trusts his father: 'I thought she was dead but she was still alive. And Father lied to me. And also he killed Wellington and so that means he could kill me'. Ultimately, Ed's lies result in Christopher's travelling to London and rebuilding his relationship with his mother • Siobhan, Christopher's teacher, is a constant in his life. She is honest with him, even in difficult situations, and he trusts her completely. When Christopher asks her if he can live with her, she is frank with him: 'No, Christopher. You can't', 'It's because I'm not your mother' • towards the end of the play, Ed tries to repair his relationship with his son by pledging to be honest with him in the future: 'You have to know that I am going to tell you the truth from now on'.

	(AO2) • Language: Siobhan uses questions to encourage Christopher to be completely honest with her: 'Is this what you want to do Christopher? If you say you don't want to do it, no one is going to be angry with you' • Language/Form/Structure: Christopher is shocked when he finds the hidden letters from his mother, and this marks a turning point in the play as truths are revealed. When Ed discovers Christopher in a distressed state with the letters, Christopher '*doesn't move or respond*' and Ed '*stops himself from crying*' • Language/Structure: apart from lying to his father about stopping his investigation, Christopher is essentially honest. His capacity for being completely truthful is a central feature of the play's drama. He says through Siobhan '… it is not because I am a good person. It is because I can't tell lies' • Form: Judy's honesty in her letters to Christopher is in contrast to Ed's lies and subterfuge. She gives a truthful account of the problems she faced bringing up Christopher that led to tension and the end of the marriage: 'But I said I couldn't take it anymore and eventually he got really cross' • Structure: the lack of honesty and truth in the Boone family has a negative effect on Christopher and drives him to run away. At the end of the play, there is a more open and honest atmosphere as secrets have been revealed.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
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Question number	Indicative content

5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the murder of Wellington is significant because the central narrative strand of the play stems from Christopher's investigation into who killed the dog and the consequences of his discoveries • the murder of the dog is 'curious'. At first it is assumed by the police and Mrs Shears that Christopher killed Wellington, as it is he who finds the body and is discovered standing next to it. Christopher tells the policeman plainly 'I did not kill the dog' • Christopher takes it upon himself to find out who killed Wellington. His book, a murder mystery novel, read by the character Siobhan, begins as a mystery about the murder of his neighbour's dog: 'I am going to find out who killed Wellington' • Christopher's love of dogs is a key motif throughout the play. When his father, Ed Boone, tries to put him off investigating the murder by saying 'It's a bloody dog', Christopher replies 'I think dogs are important too' • Christopher's search for clues about Wellington's murder is significant because it helps him to grow up. He has to speak to people to interview them, a situation he finds very difficult. He questions Mrs Shears, Mrs Alexander and Reverend Peters: 'talking to other people in our street was brave' • Christopher's investigation into the dog's murder leads him to unveil the mystery of his own mother's disappearance as well as the truth behind Wellington's death. Ed reveals that he killed Wellington when the 'red mist' came down, following an argument he had with Mrs Shears. This resolves the mystery behind the curious incident, and the revelations about this and the disappearance of Christopher's mother result in a breakdown of the trust in the relationship between Christopher and his father • the solving of the mystery prompts Christopher to run away to London to live with his mother, but the play ends happily as he is ultimately reconciled with Ed. Significantly, Christopher receives the gift of a 'little sandy-coloured Golden Retriever' from Ed • upon his return to Swindon, Christopher reflects on how his experiences have helped him to be able to solve problems on his own: 'I can do these things', 'I went to London on my own', 'I found my mother. I was brave'. **(AO2)** • Language: Christopher's language (delivered through Siobhan) has the tone of an investigator in its precise and formal tone: 'It was seven minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' house'

	• Language/Form/Structure: the opening stage direction is directly linked to the play's title and is shocking to the audience: '*A dead dog lies in the middle of the stage. A large garden fork is sticking out of its side*'. This sets the scene for the play's events • Form: although some elements of a murder-mystery narrative are used, this cannot be considered a conventional story of its genre • Form/Structure: the mystery surrounding Wellington's death is significant because it forms a platform for the audience to learn about Christopher's character and provides dramatic tension in the play • Form/Structure: the loss of the dog is significant because it leads to Christopher's search for the truth about the loss of his mother: 'When I started writing my book there was only one mystery to solve. Now there are two'. Wellington's murder and Ed's deception constitute separate parts of the same investigation.

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Question number	**Indicative content**

6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Judy Boone is Christopher's mother. Christopher has not seen her for two years as the play opens. He believes that she is dead, as his father, Ed Boone, has previously informed him that she suffered a fatal heart attack in hospital. She is, in fact, living in London with Roger Shears, having left Christopher and Ed • early in the play, Christopher relives a memory he has of his mother when they were on a beach in Cornwall. This vivid memory of swimming is laced also with fear: 'I thought a shark had eaten her and I screamed' • the audience learns very little about Judy until Christopher's conversations with Mrs Alexander lead to the discovery of his mother's letters. It could be argued that Judy has tried to maintain a relationship with Christopher but has been denied the opportunity because Ed has hidden her letters • Judy is open and honest with Christopher in her letters to him: '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'. She recognises Ed's credentials as a better parent to Christopher than she is • in her letters, Judy comes across as rather harsh and selfish, subtly blaming Christopher for her failure as a mother: 'maybe if you'd been different, I might have been better at it' • Judy reveals how she would easily be frustrated by Christopher and lacked the patience Christopher needed: 'you were in the way of everyone so I got cross because I don't like shopping at Christmas either' • Judy appears to have given up as a mother, recognising her own imperfections in comparison to Ed as a parent: 'And it made me so sad because it was like you didn't need me at all' • when Christopher finds out that his father has killed Wellington and that his mother is alive, he runs away to London to find her. She and Roger Shears find him curled up on the doorstep but, when Judy goes to hold her son, he pushes her away • when Judy learns that Ed has hidden her letters, she is determined that Christopher will understand her actions in leaving, signalling her desire to be a good mother to him. Perhaps in a futile attempt to justify her actions in her own mind, after neglecting her duties as a mother to Christopher, she says 'I said I wanted to explain to you why I went away when I had the time to do it properly'. Now she has 'lots of time', she feels able to break down the detail for Christopher in a way that he will be able to understand • later, when Roger Shears '*grabs at Christopher*', Judy '*grabs Roger*' in Christopher's defence. She wants to protect Christopher and ultimately makes the choice to end her relationship with Roger and return to Swindon to make a home with her son. Judy sets up home with Christopher in a bedsit. He says 'The room smells like socks and pine air freshener'. Nevertheless, Christopher's expression of desire to live with Siobhan instead suggests that he is not completely happy with the set-up.

	(AO2) • Language: in her letter to Christopher, Judy's use of the past tense may suggest a sense of her having given up on Christopher: 'I used to have dreams that you were an astronaut and you were on television and I thought that's my son' • Language: Judy's words are maternal and caring when she looks after Christopher after finding him on the doorstep: 'Will you let me help you get your clothes off?' • Language/Form/Structure: Judy's letters represent a dramatic device through which she communicates with both Christopher and the audience before she appears on stage. The conversational tone of the letters allows both Christopher and the audience to get to know her well. She explains 'I was not a very good mother' • Form: when Christopher goes to London to see his mother, the stage directions point to Judy's lack of understanding at first, particularly of her son's dislike of physical signs of affection: '*She goes to hug him. He pushes her away so hard she almost falls over*' • Form/Structure: Judy is an absent parent for the first half of the play as she is believed dead. Christopher's discovery that she is alive is a dramatic revelation that changes the course of events.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
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Question number	Indicative content

5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • trust is a prominent theme throughout the play. It is mainly illustrated through Christopher; however, all aspects of trust and lack of trust should be awarded • initially, Christopher is presented as withdrawn. It takes him a long time to trust someone new and he can only do it on his own terms. This is significant because Christopher must overcome his issues with trusting people, and talk to strangers, as part of his investigation into Wellington's murder • Siobhan, Christopher's caring teacher, is one of very few people Christopher feels he can trust and talk to about his problems. He tells her about his investigation into Wellington's murder, and she is even privy to the fact that his father does not want him to investigate it: 'I am going to find out who really killed Wellington and make it a project. Even though Father told me not to' • she is also presented as someone Christopher is able to trust when he allows her to read from his private notebook that documents his investigation: 'That evening I went round to Mrs Shears' house and knocked on the door and waited for her to answer it' • trust is very difficult for Christopher, as he struggles to believe what other people tell him. When talking to Mrs Alexander, he admits 'I began to get nervous because I didn't know her well enough to know whether she was telling the truth about getting orange squash and Battenberg cake' • Ed Boone has lied to Christopher, telling him that his mother, Judy Boone, has died after a trip to the hospital. He also conceals the truth from Christopher that he was the one who killed Wellington. Ed's lies lead to a breakdown in his relationship with his son as Christopher no longer trusts his father: 'I thought she was dead but she was still alive. And Father lied to me. And also he killed Wellington and so that means he could kill me'. Ultimately, Ed's lies result in Christopher's travelling to London and rebuilding his relationship with his mother • his trust in Siobhan is shown as Christopher makes his way through London alone. Siobhan helps Christopher practically, appearing as a calming voice in his head. In challenging situations, Christopher thinks back to what Siobhan has told him in the past, showing that he can clearly trust her advice • towards the end of the play, Christopher trusts Siobhan to such an extent that he even asks to move in with her. Ultimately, Siobhan has Christopher's best interests at heart and knows that Christopher is best placed living with his mother • in an attempt to repair the relationship with his son that has broken down as a result of his lies, Ed gives Christopher a Golden Retriever puppy • trust in Siobhan's opinion is clearly shown as she is the last person Christopher converses with at the end of the play. He reflects on his accomplishments and he questions Siobhan about his future prospects 'Does that mean I can do anything Siobhan?'

	• other aspects of trust may be considered, including that between Ed and Judy, Ed and Mr Shears, Ed and Mrs Shears. **(AO2)** • Language/Structure: Siobhan concisely breaks down instructions for Christopher, using familiar vocabulary when she appears as a soothing voice in his head as he travels to London: 'imagine a big red line across the floor'. Christopher responds positively, illustrating his complete trust in what Siobhan has to say • Form/Structure: when Ed discovers Christopher in a distressed state with the letters, Christopher '*doesn't move or respond*'. Ed's betrayal of Christopher's trust has severe consequences and results in the breakdown in their relationship • Structure: the lack of honesty in the Boone family has a negative effect on Christopher. The breakdown of trust drives him to run away. At the end of the play, there is a more open and truthful atmosphere as secrets have been revealed • Structure: Judy is an absent parent for the first half of the play as she is believed dead. Christopher's reconciliation with his mother is a direct result of the breakdown of trust in his relationship with his father.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Judy Boone is Christopher's mother. The audience learns very little about her until Christopher reads the letters she has written to him. Her letters present her as honest but rather cold. As the play progresses, Judy is presented in a more maternal manner, caring deeply for her son • Christopher has not seen his mother for two years as the play opens. He believes that she is dead, as his father, Ed Boone, has previously informed him that she suffered a fatal heart attack in hospital. She is, in fact, living in London with Roger Shears, having left Christopher and Ed • Christopher relives a memory he has of his mother when they were on a beach in Cornwall. This vivid memory of swimming is also laced with fear: 'I thought a shark had eaten her and I screamed', perhaps suggestive of a once close, or at least caring, relationship • Christopher has a conversation with Mrs Alexander, telling her that his mother died. Mrs Alexander suggests that Judy was 'very good friends with Mr Shears', implying that the story of her death is untrue • later, while looking for his notebook, Christopher finds the letters that his mother has written to him. Up until this point in the play, the audience has learned very little about Judy • Judy is presented as open and honest in her letters. She recognises Ed's credentials as a better parent to Christopher than she is: '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' • she reveals a lot about her own character in the letters, presenting herself as a mother impatient to the needs of her son: 'you were in the way of everyone so I got cross because I don't like shopping at Christmas either' • Judy also comes across as rather harsh and selfish, subtly blaming Christopher for her failure as a mother: 'maybe if you'd been different, I might have been better at it' • additionally, the letters present Judy as a mother who has given up, recognising her own imperfections as a parent: 'And it made me so sad because it was like you didn't need me at all' • when Christopher finds out that his father has killed Wellington, he runs away to London to find his mother. She and Roger Shears find him curled up on the doorstep but, when Judy goes to hold her son, he pushes her away. Unlike Ed, Judy appears to lack an understanding of her son and his needs, particularly that he does not like physical signs of affection • nevertheless, she acts in a maternal way by seeking to make sure that he is comfortable as he appears to be soaking wet: 'I can get you a clean T-shirt ... You could get yourself into bed'

	• ultimately, Judy is presented as a mother who puts the needs of her son first. She defends Christopher when Roger Shears acts aggressively towards him. She even moves back to Swindon and sets up home with Christopher when he feels he is unable to live with his father. **(AO2)** • Language: Judy's stark and shocking openness is emphasised by the short sentence: 'I was not a very good mother, Christopher'. Judy is presented as honest and unforgiving in her condemnation of her own failings as a mother • Language: later, Judy looks after Christopher when she finds him on her doorstep in London. Her words are maternal and caring: 'Will you let me help you get your clothes off?' • Language: at Judy's home in London, she desperately wants to feel close to Christopher. She repeatedly asks him for physical affection, despite knowing Christopher detests contact like this: 'Christopher, let me hold your hand. Just for once. Just for me' • Form: for a large part of the play, the audience's only view of Judy comes through Christopher's memories and her letters • Structure: at the end of the play, Christopher chooses to live with his mother in a bedsit in Swindon, showing his relationship with her has somewhat been repaired.

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