



Mark Scheme (Results)

June 2025

Pearson Edexcel International GCSE
in English Literature (4WET2) (Modular)
UNIT 2: Modern Drama and Literary
Heritage Texts

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General Marking Guidance

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

Specific Marking Guidance

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

Placing a mark within a level

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

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

SECTION A – Modern Drama

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

Question number	Indicative content
2 <i>A View from the Bridge</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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.

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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
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 '<i>Amused</i>' • 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 –'.
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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.
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: <i>'heavy-looking, rather portentous man in his middle fifties, but rather provincial in his speech'</i> • 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 <i>'social superior'</i>. 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 <i>'social superior'</i>, 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.

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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.
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 <i>The Curious Incident of the Dog in the Night-time</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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: '<i>A dead dog lies in the middle of the stage. A large garden fork is sticking out of its side</i>'. 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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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 <i>The Curious Incident of the Dog in the Night-time</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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 '<i>grabs at Christopher</i>', Judy '<i>grabs Roger</i>' 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)
	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 <i>Kindertransport</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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. <i>Kindertransport</i> 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 '<i>tries to hug back but is clearly very uncomfortable</i>'. 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 <i>Der Rattenfänger</i>, 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.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
8 <i>Kinder-transport</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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 '<i>looks horrified</i>' 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.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
9 <i>Death and the King's Horseman</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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: '<i>a swift decisive pull</i>' • 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.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
10 <i>Death and the King's Horseman</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1–6	- Limited knowledge and understanding of the text. - The response is simple with little evidence of personal engagement or critical style. - Minimal identification of language, form and structure. - Limited use of relevant examples in support.
Level 2	7–12	- Some knowledge and understanding of the text. - The response may be largely narrative with some evidence of personal engagement or critical style. - Some comment on the language, form and structure. - Some use of relevant examples in support.
Level 3	13–18	- Sound knowledge and understanding of the text. - The response shows relevant personal engagement and an appropriate critical style. - Sound understanding of language, form and structure. - Use of clearly relevant examples in support.
Level 4	19–24	- Thorough knowledge and understanding of the text. - The response shows thorough personal engagement and a sustained critical style. - Sustained analysis of language, form and structure. - Use of fully relevant examples in support.
Level 5	25–30	- Assured knowledge and understanding of the text. - The response shows assured personal engagement and a perceptive critical style. - Cohesive evaluation of language, form and structure. - Discriminating use of relevant examples in support.

SECTION B – Literary Heritage Texts

Question number	Indicative content
11 <i>Romeo and Juliet</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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. In particular, the secret relationship and marriage of Romeo and Juliet are significant as they form the central story of the tragedy and lead to their eventual deaths - the secret gatecrashing of the Capulet masked ball by Romeo, Benvolio and Mercutio has the important effect of intensifying the ‘ancient grudge’ between the Montagues and Capulets. When Tybalt discovers, as he believes, that Romeo has come to ‘scorn at our solemnity’, he is determined to challenge Romeo: ‘I’ll not endure him’. He threatens to seek retribution for Romeo’s dishonouring his family but is dissuaded by Lord Capulet who demands that he leave Romeo be - after the ball, Romeo goes to see Juliet in secret, and the darkness of night provides Romeo with protection from being seen. He tells Juliet ‘I have night’s cloak to hide me from their sight’. This is a significant moment in the play as Romeo and Juliet agree to marry - the need to keep their marriage a secret is essential for Romeo and Juliet as its discovery could have the effect of further violence and possibly make more ‘civil hands unclean’. The Nurse acts as a go-between for the lovers, meeting Romeo the next day, on behalf of Juliet, to arrange the couple’s wedding: ‘I desire some confidence with you’. Unable to confide in her family, Juliet can only turn to the Nurse to speak for her - Friar Lawrence agrees to marry Romeo and Juliet without the knowledge of their parents. He sees it as a way of reuniting the feuding families: ‘turn your households’ rancour to pure love’ - following the secret marriage of Romeo and Juliet, Lord and Lady Capulet insist that Juliet marry Paris. Juliet seeks advice from her Nurse, who, in a volte face from her previous encouragement of Juliet’s relationship with Romeo, tells Juliet it would be best if she marries Paris. This is shocking to Juliet and pushes her to seek help from the Friar who comes up with the plan for Juliet to fake her own death: ‘I’ll give thee remedy’ - this is a significant moment in the play as not only does it mark a breakdown in Juliet’s relationship with the Nurse, from whom she chooses to keep the plan a secret, but, ultimately, it leads to the deaths of Paris, Romeo and Juliet - following the tragic deaths of Romeo and Juliet, their families learn of their secret marriage. The revealing of this secret is significant because it results in the agreement of Lord Capulet and Lord Montague to bring an end to their feud. They are both mortified that Romeo and Juliet have become unnecessary victims: ‘Poor sacrifices of our enmity!’ Lord Capulet addresses Lord Montague as ‘brother’ and says ‘give me thy hand’. (AO2) - Language: Lord Capulet’s response to Juliet’s refusal to marry Paris is violent and extreme: ‘Hang thee, young baggage, disobedient wretch!’ His angry reaction accelerates the need for Juliet to seek the secret help of Friar Lawrence

- Language/Form: the setting of the balcony scene presents a romantic meeting and exchange of vows. Romeo's comparison of Juliet with the sun is intense and universal in its scale. Their decision to marry in secret, after knowing each other for just a few hours, reflects the power and immediacy of their love
- Form/Structure: the Nurse is a catalyst to the plot as it is her intervention in acting as a secret go-between for Romeo and Juliet that enables the hasty marriage of the couple
- Structure: at the end of the play, Friar Lawrence is able to give a clear synopsis of the events that have led to the deaths of Romeo and Juliet. Without this, the families may not have found out the true events and their feud may not have ended.

(AO4)

- Elizabethan marriages were often arranged by parents to benefit the wider family rather than for love, so the marriage of Romeo and Juliet might have met the disapproval of the audience at the time the play was first staged
- the tragedy of the play is linked closely to the secret love of Romeo and Juliet. The play's protagonists must confront the impediment to their love that is the hatred between their families. The Shakespearean tragedy follows a recognisable pattern
- the tradition of courtly love was a familiar concept to an Elizabethan audience and involved the idea of love as an all-consuming passion that often led to the deaths of the lovers.

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

Question number	Indicative content
12 <i>Romeo and Juliet</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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 Nurse is presented as a motherly figure to Juliet in the play. She has cared for Juliet, the only surviving child of Lord and Lady Capulet, for Juliet's entire life: 'Faith, I can tell her age unto an hour' - the Nurse is shown to be closer to Juliet than Juliet is to her own mother. It is the Nurse who has breast-fed Juliet and cared for her since she was born. Lady Capulet has to ask the Nurse for Juliet's whereabouts and has little understanding of Juliet's feelings - when Lady Capulet is about to put the prospect of marrying Paris to Juliet, she implores the Nurse to stay; she finds talking to Juliet about the match with Paris uncomfortable without the presence of the Nurse: 'Nurse, come back again' - it is the Nurse that Juliet turns to when she is in trouble and in need of help, not her mother. The Nurse is a go-between for the lovers, despite knowing Lord Capulet's desire for Juliet to marry Paris. She tells Romeo that Juliet will be at Friar Lawrence's cell for the marriage that very afternoon and relays the news to Juliet in a roundabout and amusing way, bemoaning her sore head and feet until Juliet says 'I am sorry that thou art not well' - the Nurse is a source of humour in the play and again teases her charge, Juliet, when she brings news from Romeo. She deliberately delays conveying the message: 'Fie, how my bones ache!' The Nurse indulges in sexual banter at the prospect of Juliet's marriage: 'Go, girl, seek happy nights to happy days'. She is sufficiently close to Juliet to be able to joke with her, suggesting an informality in their relationship, unlike the relationship Juliet has with Lady Capulet - the Nurse's panic, following the death of Tybalt at the hands of Romeo, begins to demonstrate that her care and friendship to Juliet may be less important to her than saving herself should the Capulets find out about Juliet's marriage. She says 'We are undone, lady, we are undone!' She curses Romeo for what he has done but, by the end of the scene, she agrees to 'find Romeo / To comfort you ... your Romeo will be here tonight'. This shows, perhaps, that she is trying to do her best to comfort Juliet in spite of her own fears of discovery - the Nurse visits Romeo at the Friar's cell to inform him of how Juliet fares. She bids him to go to Juliet: 'Hie you, make haste, for it grows very late'. After Romeo and Juliet have spent the night together, the Nurse is practical in her approach, warning Juliet that her mother is coming to the chamber - ultimately, the Nurse fails to support Juliet and she eventually tries to persuade her to marry Paris after all, caring little for the bigamy that would result or the strength of Juliet's feelings: 'I think you are happy in this second match'. Her attitude is pragmatic and unsentimental. It can be argued that this marks the moment of parting between Juliet and her confidante. Juliet sarcastically remarks 'Well, thou hast comforted me marvellous much'.

(AO2)

- Language: the Nurse uses a superlative adjective to describe her special connection to Juliet who 'wast the prettiest babe that e'er I nurs'd'
- Language: also, she genuinely cares about Juliet and warns Romeo, using powerful imagery, that he must not lead her 'in a fool's paradise'
- Language: the Nurse is able to talk about sensitive matters with Juliet. She uses puns to joke with her about the prospect of her upcoming relationship: 'I am the drudge and toil in your delight / But you shall bear the burden soon at night'
- Language: she further engages in sexual and bawdy humour, using innuendo in her references to Juliet's wedding night: 'Seek happy nights to happy days'
- Form/Structure: the character of the Nurse is a catalyst in the plot as it is her intervention in acting as go-between for Romeo and Juliet that leads to the hasty marriage of the couple.

(AO4)

- when Shakespeare was writing, women often had babies at a young age. Rich women often employed other women as wet nurses to care for their babies
- as a result, children often became closer to wet nurses than to their parents. The wet nurses' own babies often suffered, or even died, as a result
- at the time the play is set, servants, including nurses, often acted as messengers for the families they worked for, knowing their intimate secrets.

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

Question number	Indicative content
13 <i>Macbeth</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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) • Macbeth is presented as a character affected by his guilt, particularly at the start of the play. However, his ambition, supernatural intervention and his wife's persuasion contribute to Macbeth overcoming his guilty thoughts • Macbeth's feelings of guilt emerge early in the play, when he first becomes Thane of Cawdor: 'that suggestion / Whose horrid image doth unfix my hair' • when Macbeth first contemplates killing Duncan, he says 'Stars, hide your fires / Let not light see my black and deep desires'. Macbeth cannot bear to see the evil deed he is about to carry out, clearly ridden with guilt, and he wants to avoid judgement in the cloak of darkness. Although Macbeth appears to show guilt, it is not sufficient to prevent him from killing Duncan • following his murder of Duncan, Macbeth is wracked with guilt: 'afraid to think what I have done'. He believes that he will be unable to sleep or say 'Amen' • after Banquo's murder, Macbeth is troubled by Banquo's ghost, which is perhaps an embodiment of his guilt. Macbeth is not in control of his own emotions: 'Avaunt, and quit my sight! Let the earth hide thee!' • later, following his evil deeds, Macbeth's mind becomes more settled and his fear appears to empower him, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed' • as the play progresses, Macbeth becomes even less troubled by his guilt whereas Lady Macbeth becomes more troubled by hers. Macbeth decides that he is so far in that he cannot go back through the river of blood • after meeting the Witches the second time, Macbeth puts his guilt aside: 'the firstlings of my heart shall be the firstlings of my hand' • towards the end of the play, when Macbeth faces Macduff in combat, his guilt makes him hesitate: 'Of all men else I have avoided thee: / But get thee back; my soul is too much charged / With blood of thine already'. (AO2) • Language: Lady Macbeth quashes Macbeth's feelings of guilt with strong accusations of cowardice: 'Art thou afeard / To be the same in thine own act and valour, / As thou art in desire?' • Language/Form: Macbeth's soliloquy following Duncan's arrival at his castle reflects his guilty feelings working. He considers that he is Duncan's 'host' and 'kinsman' and notes in a simile that Duncan's virtues 'Will plead like angels, trumpet-tongued' against his plan • Language: after the murder of Duncan, Macbeth personifies sleep, referring to himself in the third person: 'Macbeth hath murdered sleep'. Macbeth is clearly affected by his guilt • Form: in Macbeth's soliloquy when he visualises the dagger, he is consumed by guilt. His mind is confused and he has no idea of what is real or imagined

- Structure: it is only at the end of the play that Macbeth receives the full punishment that his guilt deserves.

(AO4)

- sleeplessness in the play would have been perceived by the original audience as a sign of guilt
- at the time the play was written, people believed in the Divine Right of Kings. Macbeth's downfall as a result of his guilt would be seen as God's punishment for his actions
- many people in the Jacobean audience believed in witchcraft. Witches were perceived as being able to control humans; therefore, the audience would have believed that the Witches and apparitions were causing Macbeth's debilitating guilt.

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

Question number	Indicative content
14 <i>Macbeth</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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 deception is prominent. Early in the play, the Witches warn that all is not as it seems: 'Fair is foul, and foul is fair' - upon meeting the Witches for the first time, Macbeth is intrigued by both their appearance and the nature of their prophecies: 'What are these, / So wither'd and so wild in their attire?' The Witches provide Macbeth with the idea that he will become king, and influence his murderous actions: 'Hail to thee, Thane of Glamis!' / 'Hail to thee, Thane of Cawdor!' / 'Hail to thee that shalt be King hereafter!' - Macbeth is given the title Thane of Cawdor after the execution for treason of the previous incumbent, of whom Duncan has said 'He was a gentleman on whom I built / An absolute trust' - Macbeth's belief in the truth of the supernatural prophecies is bolstered when he is given the title. He is empowered by the prophecies spoken by the Witches in contrast to Banquo who still mistrusts them - when King Duncan arrives at Macbeth's castle, its 'pleasant seat' is deceptive and makes him think the castle is welcoming. Despite their plan to kill Duncan, both Macbeth and Lady Macbeth welcome him and greet him warmly. Lady Macbeth has advised her husband how to behave before the murderous act: 'look like the innocent flower, but be the serpent under it' - later, Macbeth is deceived into thinking that he is invulnerable. At Macbeth's next meeting with the Witches, the prophecies of the apparitions give him ambiguous messages that he interprets to his own advantage. He uses the information, 'Beware Macduff', in his actions in ordering the murders of Macduff's whole family, despite their further prophecy that 'none of woman born / Shall harm Macbeth'. They also trick him with the reference to Birnam Wood - suspecting that Macbeth murdered his father, Malcolm strives to garner the support of Macduff in his quest for revenge. He is deceptive when he tests Macduff's loyalty to Scotland by professing to be full of vices: 'When I shall tread upon the tyrant's head, / Or wear it on my sword, yet my poor country / Shall have more vices than it had before' and claiming he will 'Uproar the universal peace' - towards the end of the play, despite having witnessed what happened with the Birnam Wood prophecy, Macbeth's complete faith in the Witches' prophecies is significant because it leads him to face Macduff in the belief that he is invincible and cannot be slain by him. Macbeth warns Macduff: 'I bear a charmed life which must not yield, / To one of woman born'. The double meaning of the prophecy is revealed when Macduff states that he was 'from his mother's womb / Untimely ripped'

- just before he is slain by Macduff, Macbeth acknowledges how he has been deceived by the Witches: 'And be these juggling fiends no more believed, / That palter with us in a double sense; / That keep the word of promise to our ear, / And break it to our hope'.

(AO2)

- Language: the declaratives in the Witches' speech suggest a certainty of outcome: 'All hail, Macbeth – that shalt be King hereafter!' This authoritative tone helps to build Macbeth's trust in the prophecies
- Language: Banquo questions the intention of the Witches, suggesting that they are evil: 'What! Can the devil speak true?' In contrast, Macbeth is entranced by the Witches' prophecies
- Language/Structure: the Witches use a palindrome of words to warn that all is not what it seems: 'Fair is foul, and foul is fair'
- Language/Structure: when they meet in the darkness of the courtyard, there is dramatic irony when Macbeth identifies himself to Banquo as 'A friend'
- Form: contrast is made between the characters of Duncan, who shows his respect and appreciation for Macbeth, 'O Valiant cousin! Worthy gentleman!', and Macbeth, who appears to be a loyal kinsman but is considering killing Duncan
- Structure: the three, apparently favourable, prophecies at the start of the play are the main reason for Macbeth's killing King Duncan and thereby are also, arguably, responsible for the subsequent spiralling of events.

(AO4)

- James I, the king at the time the play was written, believed in the destructive influence of witches, mirroring the role of the Witches in this tragic play
- at the time Shakespeare was writing, treason was punishable by death
- to commemorate the discovery of the Gunpowder Plot, James I had a medal created depicting a snake hiding amongst flowers. This is echoed in the play when Lady Macbeth influences Macbeth into killing Duncan.

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

Question number	Indicative content
15 <i>The Merchant of Venice</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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 is significant in the play. Shylock's pursuit of his bond with Antonio, and the pound of flesh given as assurance for the bond, is the main narrative strand • Antonio is a good friend to Bassanio and is happy to lend him money. Antonio shows that he is even willing to sacrifice his life to help his close friend with his financial difficulties, when he agrees to the bond with Shylock • Bassanio makes it clear to Antonio that he intends to go to Belmont to woo Portia. Bassanio starts by talking about Portia's wealth, suggesting he is, perhaps, not truly seeking love, but a fortune: 'In Belmont is a lady richly left' • Portia, a wealthy heiress of Belmont, has to give up her inheritance to the man who chooses the correct casket. Even after her father's death, her wealth is controlled by a man. During the casket test, she is dismissive of her suitors, such as the County Palatine and the Prince of Arragon, who are driven by desire for wealth and by vanity • Shylock is presented as a man motivated by money rather than love. His first words in the play are about money: 'Three thousand ducats'. He even exclaims at the loss of his money before the loss of his daughter: 'O, my ducats! O, my daughter!' • although Shylock has lived in Venice all his life, he is treated as a foreigner. He uses money-lending as a form of security: 'well-won thrift' • Shylock despises Antonio because he is a Christian who lends people money without charging interest: 'I hate him for he is a Christian; / But more for that in low simplicity / He lends out money gratis'. However, Shylock appears to be kind by offering Antonio money. In reality, it is the threat of revenge and castigation behind his loan that motivates his offer. Antonio sees through Shylock's actions and refers to him as 'a villain with a smiling cheek' • Jessica chooses to steal Shylock's wealth so that she is able to elope with Lorenzo. She could be deemed to punish her father for his treatment of her, even giving up her Jewish faith. Her behaviour causes Shylock to feel a 'passion so confused, / So strange, outrageous'. Shylock is devastated by Jessica's actions when he learns that she has stolen the turquoise ring, given to him by his late wife, and traded it for a pet monkey • later in the play, Shylock is determined to pursue his legal rights in Antonio's trial. Shylock wants to punish Antonio for failing to repay the bond. Shylock makes the point in absolute terms: 'The pound of flesh which I demand of him / Is dearly bought, 'tis mine, and I will have it' • ultimately, Shylock's pursuit of the bond results in his own downfall. Shylock is forced to become a Christian and he must change his will. His life is destroyed by his punishment: 'You take my house', 'you take my life'.

(AO2)

- Language: Shylock refers to money earned in money-lending as 'well-won thrift' whereas Antonio disdainfully refers to it as 'interest', thereby exemplifying the contrasting views of money held by Christians and Jews at the time
- Language/Structure: Shylock repeatedly refers to money throughout the play: 'Three thousand ducats, well', 'Three thousand ducats for three months', 'A diamond gone cost me two thousand ducats'
- Language/Structure: Jessica runs away with a large amount of Shylock's money and jewellery: 'O my ducats! O my daughter!' He uses extreme language to show his desire for Jessica to suffer as punishment: 'I would my daughter were dead at my foot'
- Form: wealthy characters in the play mostly speak in verse, which shows how well educated they are
- Structure: Shylock's determination to demand the bond ultimately leads to his loss of wealth at the end of the play.

(AO4)

- arranged marriages were common when Shakespeare was writing and at the time the play is set. A wealthy man such as Portia's father would expect to put conditions on her choice of husband, even after his own death
- Venice, as a city of prosperity and wealth, was a worldwide centre for banking and trade
- Christianity forbade the charging of interest. As a result, Christians were scornful of Jews who did charge interest.

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

Question number	Indicative content
16 <i>The Merchant of Venice</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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 deem important in the play. They are likely to choose Antonio, Shylock, Portia, Bassanio or Jessica. However, any choice is valid, and responses should be rewarded based on the arguments presented • Antonio, the merchant of Venice, could be seen as an important character, central to the main narrative strand. As a good friend to Bassanio, he is happy to lend him money and is even willing to sacrifice his life to help his close friend with his financial difficulties by agreeing to the bond with Shylock. Antonio's being unable to repay the bond leads to the climax of the play, the trial scene. Antonio stands by the letter of the law, accepting his fate if that is in line with the rules: 'The Duke cannot deny the course of law' • Shylock is a compelling and multifaceted character. He is victimised and subjected to verbal insults throughout, 'cut-throat dog', which highlights the prejudice of the time. Shylock, motivated by his desire for revenge, agrees to the bond with Antonio. When Antonio fails to repay him, Shylock is determined to get his 'pound of flesh', even though he knows it will result in Antonio's death • Portia could be seen as important. Her choice of husband is under her father's control, even after his death. Her suitor must be decided by the casket challenge, which is a rigorous test of the intentions of those who wish to marry her. The casket challenge provides dramatic tension, and, following Bassanio's success, the relationship between Portia and Bassanio is the central romantic relationship in the play • Portia also plays an important role in the trial scene. Disguised as Doctor Balthazar, she seeks mercy for Antonio and, when that fails, she skilfully uses the letter of the law to save him. At Portia's behest, the Duke shows mercy to Shylock at the end of the play by allowing him to live • Bassanio could be deemed an important character in the play, serving as a catalyst for the main narrative strand: Antonio's bond with Shylock. Although Bassanio belongs to a wealthy, privileged class in Venice, as the play opens, he is impoverished as a result of his reckless spending. He, therefore, borrows money from his good friend, Antonio, to pursue Portia • there is some doubt over Bassanio's true feelings for Portia, particularly as, when he expresses his desire to pursue her, he is seemingly motivated by her wealth: 'In Belmont is a lady richly left'. However, upon choosing the correct casket, he appears overcome with passion and joy, describing Portia as a 'demi-god' • later in the play, Portia tests Bassanio's loyalty to her. When in disguise as Doctor Balthazar, she manages to persuade him into giving away the ring she has earlier given him. Bassanio then returns to Belmont to reunite with Portia and, upon his return, she pretends to be angry with him. She teases him: 'I had it of him; pardon me, Bassanio, / For by this ring the doctor lay with me'. This comedic element could be seen as important, contributing to an entertaining end to the play

- the character of Jessica could be considered important in the play. As well as providing drama, the audience gains an insight into Shylock's personal life and emotions. Jessica helps the audience to see how possessive and controlling her father is of her, such as when he asks her 'to look to my house' and how he refers to her as 'my girl'. He shouts orders at her to 'lock up' the doors to block out the music coming from the street
- Jessica's elopement with Lorenzo is a dramatic moment in the play. Because Lorenzo is a Christian, Jessica will have to convert, 'I shall end this strife, / Become a Christian and thy loving wife', although her father hates Christians
- she is also an important character because her actions help the audience to see another, more human, side to Shylock. When she trades for a monkey the ring her mother gave Shylock, he is clearly devastated: 'It was my turquoise! I had it of Leah when I was a bachelor'
- the relationship between Jessica and Lorenzo is important because it is one clearly founded on love, and their relationship contributes to the play's happy ending. In Belmont, they exchange numerous loving sentiments, to such an extent that Jessica professes 'I would out-night you did nobody come, / But hark, I hear the footing of a man', suggestive of how they will live a happy life together.

(AO2)

- Language: Bassanio's description of Portia in heightened, romantic terms is perhaps indicative of his true feelings for her, beyond the prospect of any potential material gain: 'fair, and – fairer than that word – / Of wondrous virtues'
- Language: Jessica's use of the future tense when referring to her change of religion shows her determination to be with Lorenzo: 'shall ... become a Christian'
- Language/Form: in her famous courtroom speech, Portia uses imagery to show the value of mercy: 'The quality of mercy is not strained – / It droppeth as the gentle rain from heaven'
- Language/Form/Structure: throughout the play, Shylock is only referred to by his name six times. Most people refer to Shylock as 'the Jew', which shows he is not accepted by society. Indeed, in his 'Hath not a Jew eyes?' speech, blank verse changes to prose to convey how impassioned he is about the treatment of Jews
- Form/Structure: Antonio, the merchant of Venice, features in the title of the play. This represents how the main narrative strand centres on Shylock's bond with Antonio, which is a direct result of Bassanio needing money to pursue Portia.

(AO4)

- by obeying her father's wishes in choosing her husband, Portia honours his memory and follows the patriarchal social hierarchy that prevailed in Shakespeare's time
- in this patriarchal society, the fact that Jessica, in defiance of her father, eloped with Lorenzo to pursue happiness could be seen as an important moment in the play
- Jews in Shakespeare's England were a marginalised group, and Shakespeare's audience would have been very familiar with portrayals of Jews as villains. A modern audience is likely to be more sympathetic towards Shylock's plight.

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

Question number	Indicative content
17 <i>Pride and Prejudice</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made: (AO1) • there are many examples of narrow-minded behaviour throughout the novel. Indeed, the main obstacle to a relationship between Mr Darcy and Elizabeth Bennet is his narrow-mindedness. Mr Darcy's 'cutting' remarks humiliate Elizabeth and his prejudice against her is largely because of her social standing • the narrow-minded behaviour of Mr Darcy at the ball is presented in direct contrast to that of Mr Bingley. Mr Darcy refuses to speak to anyone outside of his party. Mr Bingley has soon introduced himself to all the principal people in the room and dances every dance • Mr Collins is a clergyman. He holds his patron, Lady Catherine de Bourgh, in high regard and he only thinks positively of her. He is full of servile praise of her and her home and is unable to form a clear judgement of her • when Elizabeth learns that her best friend, Charlotte Lucas, is to marry Mr Collins, she is unable to understand why. She says to Jane 'Mr. Collins is a conceited, pompous, narrow-minded, silly man: you know he is, as well as I do; and you must feel, as well as I do, that the woman who marries him cannot have a proper way of thinking'. This also shows Elizabeth's narrow-mindedness, as she has no comprehension of Charlotte's point of view • at the evening spent at Mrs Phillips' house, Elizabeth again shows her own narrow-mindedness as she accepts Mr Wickham's account of Mr Darcy; despite having only just met Mr Wickham, she does not question the negative presentation of him. Equally, Elizabeth is narrow-minded in her favourable view of Mr Wickham, based on his good looks and charm, which, perhaps uncharacteristically for her, clouds her judgement in understanding what sort of person Mr Wickham truly is • both Miss Bingley and Mrs Hurst express their strong opinions of Elizabeth, demonstrating their narrow-mindedness, when Jane arrives at Netherfield after having walked through mud to get there. Mrs Hurst says 'I shall never forget her appearance this morning. She really looked almost wild' • later, Mrs Hurst also shows her narrow-mindedness when she says of Jane 'I wish with all my heart she were settled. But with such a father and mother, and such low connections, I am afraid there is no chance of it' • it is Mr Darcy's narrow-minded view of the Bennet family and Mrs Bennet's remarks on possible engagement that lead to his taking Mr Bingley back to London away from Jane's company. He later openly admits to Elizabeth 'I have done everything in my power to separate my friend from your sister' • Lady Catherine, the daughter of an earl and the widow of Sir Lewis de Bourgh, has the highest social standing in the novel. Her strong opinions, which she expresses at a whim, are evidence of her narrow-mindedness. For example, she is critical of the Bennets for letting the 'younger ones out before the elder are married'

- Lady Catherine is also forthright in telling Elizabeth her belief that her daughter, Anne, is 'promised' to Mr Darcy in an attempt to warn Elizabeth off him
- Mr Darcy's narrow-minded initial opinion of Elizabeth clouds his ability to see her for the strong, intelligent woman that she is. Once he is able to disregard their social differences, he allows himself to fall in love with her: 'Darcy had at first scarcely allowed her to be pretty ... and in spite of his asserting that her manners were not those of the fashionable world, he was caught by their easy playfulness'.

(AO2)

- Language: Miss Bingley clearly shows her narrow-minded view of local society in her derogatory language to Mr Darcy: 'You are considering how insupportable it would be to pass many evenings in this manner – in such society'
- Language: Lady Catherine tells Elizabeth that, if she marries Mr Darcy, she will be 'polluting' the 'shades of Pemberley'. The metaphorical language shows her absolute disapproval of Elizabeth as a wife for Mr Darcy. She is not able even to begin to recognise their potential suitability for each other
- Language/Form: the narrow-minded Mr Collins is particularly blunt in his letter to Mr Bennet when he refers to Lydia's shameful behaviour, seemingly without thought for the hurt he will give Mr Bennet: 'The death of your daughter would have been a blessing in comparison of this'
- Structure: by the end of the novel, both Elizabeth and Mr Darcy are able to overcome their narrow-mindedness.

(AO4)

- at the time Austen was writing, elopement was a very serious issue. Both the Marriage Law of 1753 and the Hardwicke Act consisted of strict rules. Obeying these was expensive, hence elopement was a way of avoiding costs. However, its effect on a girl's reputation was devastating. To live together outside marriage, as Mr Wickham and Lydia did, was even more scandalous
- Austen's attention to Mr Darcy's strongly held opinions, and subsequent transformation into a humbler attitude, shows the issues that narrow-mindedness can cause, and the good that can come, from removing those prejudices from society
- the Regency period was notable for distinctive fashions for men and women, seen as an indicator of good taste and elegance.

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

Question number	Indicative content
18 <i>Pride and Prejudice</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made: (AO1) - Jane is the eldest and most conventionally attractive of the Bennet sisters. She is good-natured and enjoys a loving relationship with her sister, Elizabeth. The two are close in age and confide in each other. Jane's importance in the novel lies with her acting as a counterweight to Elizabeth, and Jane's relationship with Mr Bingley, and its effect on that of Elizabeth and Mr Darcy, forms one of the central narrative strands - Jane falls for the charming and eligible Mr Bingley: 'He is just what a young man ought to be'. She dances with him twice at the Meryton ball and Mr Bingley says of her that she is 'the most beautiful creature' he has ever beheld. In contrast, Mr Darcy comments that she smiles too much - when Jane first visits Netherfield she asks for the carriage but is made to go on horseback by Mrs Bennet who hopes that, should it rain, she will have to stay there. Jane is forced to stay several nights at Netherfield when the bad weather results in her catching a chill. Mrs Hurst comments 'I have an excessive regard for Jane Bennet, she is really a very sweet girl, and I wish with all my heart she were well settled'. Mrs Hurst implies that this will not be in her family. Jane's visit to Netherfield, and her subsequent illness, also has the result of Mr Darcy getting to know Elizabeth better - Jane acts as a counterbalance to her sister's tendency to judge others too harshly. She is an optimist who likes to see the best in people, as Elizabeth recognises Jane 'never sees a fault in anyone'. At times her positivity is misplaced, for example she places too much faith in Caroline Bingley, the sister of Mr Bingley, later saying 'I confess myself to have been entirely deceived in Miss Bingley's regard for me' - Jane is upset when Mr Bingley's interest in her appears to cool upon his return to London. She visits the Gardiners for three months and hopes to see Mr Bingley, but her false friend, Caroline Bingley, conceals from him Jane's presence in London. Jane acknowledges her own vulnerability: 'If the same circumstances were to happen again, I am sure I should be deceived again'. Jane's treatment by Miss Bingley is important in showing the effect of prejudice - the action of Mr Darcy in helping to persuade Mr Bingley that Jane's open and cheerful nature disguises a lack of interest in him, causes Jane unhappiness and unexpectedly results in more openness between Elizabeth and Mr Darcy. This in turn plays an important part in Mr Darcy's change of behaviour and the development of his relationship with Elizabeth - Mr Bennet wittily observes Jane and Mr Bingley, noting they are very similar in personality, commenting 'You are each of you so complying, that nothing will ever be resolved on; so easy that every servant will cheat you; and so generous, that you will always exceed your income' - once the initial misunderstanding has been resolved, Jane's union with Mr Bingley is calm and uneventful. It is important in contrasting with the depth and emotional range of Elizabeth's relationship with Mr Darcy. Jane's feelings are predictable and she is consistently well-meaning. She and Mr Bingley are compatible, and it is suggested that a happy marriage lies ahead of them.

(AO2)

- Language: Jane is honest about her feelings for Mr Bingley: 'just what a young man ought to be'. Their relationship is seemingly one of few in the novel founded on love
- Language/Form/Structure: Jane's reunion with Mr Bingley at Netherfield is important in forming part of the novel's happy ending: 'I am certainly the most fortunate creature that ever existed!'
- Language/Structure: Jane is presented in stark contrast to other characters. She always sees the best in people. For example, she places too much faith in Caroline Bingley, later admitting 'I confess myself to have been entirely deceived in Miss Bingley's regard for me'
- Language/Structure: Mr Bingley's family do not want him to marry Jane as they consider her to be lower in status. This is important as it forms one of the main narrative tensions of the novel. Mrs Hurst says 'I wish with all my heart she were well settled. But with such a father and mother, and such low connections, I am afraid there is no chance of it', implying that she is not worthy of Mr Bingley.

(AO4)

- in Austen's England, some young women had some freedom to choose their husbands, but most were limited in their choice by practical considerations of security and money
- the social etiquette of the early 1800s was different from today's society and Jane would have needed the excuse of illness to stay at Netherfield
- it would have been expected that Jane, as the eldest daughter, would marry first.

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

Question number	Indicative content
19 <i>Great Expectations</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made: (AO1) • Miss Havisham is presented as an atypical mother figure. She adopted Estella, the biological daughter of Magwitch and Molly, when Estella was three years old • as a child, Estella is lavished with material possessions by Miss Havisham. However, her adoptive mother does not act selflessly. Miss Havisham was jilted by Compeyson, a swindler, at the altar on their wedding day, and, motivated by her desire to avenge her broken heart, she uses Estella's beauty and elegance to attract men to manipulate and torment • as a result of her upbringing, Estella is incapable of showing compassion and empathy. When recounting her childhood, she explains the emotionless void she experienced living with Miss Havisham, unlike a typical mother: 'no softness there, no-sympathy-sentiment-nonsense' • later in the novel, when Miss Havisham complains about the lack of attention Estella shows her, Estella retorts 'I am what you have made of me'. Estella is fully aware that she is the product of her cold upbringing: she has become the person Miss Havisham always intended her to become • Pip's first encounter with Miss Havisham is as a child when he is chosen to go to 'play' with Estella. Miss Havisham can be considered an unconventional mother figure to Pip while he is at Satis House • Miss Havisham uses Pip in her plans for Estella. When Estella complains about having to play with a 'common labouring-boy', Miss Havisham says 'Well? You can break his heart'. Miss Havisham has a direct impact on Pip's life through her manipulation of Estella • Miss Havisham shows little care for Pip, and he even has to lie to Joe and Mrs Joe about his time spent at Satis House. In an unmotherly way, she abruptly cancels Pip's visits, paying him off with twenty-five guineas as a premium to become Joe's apprentice • when Pip discovers that an anonymous benefactor is funding him to become a gentleman, he assumes that this is Miss Havisham, but it is Magwitch as he eventually finds out. It is not until later in the novel that Pip comes truly to realise how Miss Havisham treated him badly as a child • towards the end of the novel, Pip visits Miss Havisham at Satis House and rescues her from a fire. She repents of her hurtful actions to Estella, as a mother, and Pip leaves her on good terms. Miss Havisham dies soon after his departure. (AO2) • Language: early in the novel, Miss Havisham is presented as an atypical mother figure, imperious and standoffish with Pip, demanding that he entertain her: 'I want diversion and I have done with men and women. Play'

- Language/Structure: towards the end of the novel, the confessional tone of Miss Havisham's speech and the use of first person show how she holds herself directly responsible, as Estella's adoptive mother, for Estella's inability to love: 'I stole her heart away and put ice in its place'
- Language/Structure: Estella's questioning of Miss Havisham shows how she blames her mother for Estella's own detached and unloving manner: 'Do you reproach me for being cold? You?'
- Form: throughout the novel, in the relationship between Miss Havisham and Estella, Dickens links material wealth with emotional impoverishment
- Structure: Estella eventually breaks free from her adoptive mother's control only to enter a self-destructive, loveless marriage with Bentley Drummle.

(AO4)

- Victorian Christianity laid great stress on helping the underprivileged by charitable deeds, which relates to Miss Havisham's support of both Estella and Pip, although her reasons are not solely charitable ones
- Miss Havisham's character may in part be based on Dickens' own mother, whom he disliked, or Elizabeth Parker or Eliza Donnithorne
- Miss Havisham uses Estella as a weapon against the male sex. Women were typically deemed subservient to men when the novel was written, so Miss Havisham's manipulation of Estella to cause affliction on men would be unusual.

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

Question number	Indicative content
20 <i>Great Expectations</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made: (AO1) • there are various difficult situations presented throughout the novel, and most characters find themselves in challenging circumstances • early in the novel, Pip finds himself in a difficult situation when he is confronted by Magwitch on the marshes. Magwitch demands that Pip bring him a file and some food: 'You bring 'em both to me ... I'll have your heart and liver out'. As a result, Pip finds himself having to deceive his sister, Mrs Joe, and her husband, Joe, in order to get Magwitch what he wants • Pip also finds himself in difficult situations at home, at the hands of his sister, who uses violence and aggression towards him. She proudly declares how she raises him 'by hand' and Joe describes how she 'made a grab at Tickler, and she Ram-paged out' to confront Pip • as a young woman, Miss Havisham fell passionately in love with Compeyson, a swindler who sought to steal her money and jilted her at the altar. Her situation and suffering leave her emotionally distraught. As a result, she and Satis House, where she lives, are rooted in the past, at 'twenty minutes to nine', and her suffering makes her bent on revenge against men • Miss Havisham uses Estella, her adopted daughter, as a tool to avenge her broken heart. As a result of her upbringing, Estella is incapable of showing compassion and empathy. When recounting her childhood, she explains the emotionless void she experienced living with Miss Havisham: 'no softness there, no-sympathy-sentiment-nonsense' • when, as a child, Pip visits Satis House to play with Estella, he finds himself in a difficult situation, lying to Joe and Mrs Joe upon his return. He does not want to disappoint them and tell them how he was really treated. He makes up lies that he played with flags: 'Estella waved a blue flag, and I waved a red one, and Miss Havisham waved one sprinkled all over with little gold stars' • Pip falls madly in love with Estella: 'I loved her against reason, against promise, against hope, against happiness, against all discouragement that could be'. However, when Pip plucks up the courage to confess his love to Estella, she coldly tells him that she has decided to marry Bentley Drummle, an upper-class waster who is later abusive to her • Estella's marriage to the hard-hearted and cold Drummle places her in a miserable situation. He is described as having 'used her with great cruelty' • Orlick's jealousy of Pip puts him into a difficult situation, and he violently attacks Pip on the marshes out of revenge. Later, Orlick uses a convict's leg iron to hit Mrs Joe over the head in a brutal attack. As a result of her injuries, Mrs Joe becomes dependent on Joe, a difficult situation for both of them. She dies later in the novel

- Pip faces death when his visit to Miss Havisham results in her accidentally setting fire to herself. Pip is burnt quite badly: 'My left arm was a good deal burned'. Pip manages to rescue Miss Havisham but she dies a little later from her injuries.

(A02)

- Language: Orlick's revenge is menacing. He is compared to a predator, '... with a mouth snarling like a tiger's', placing Pip in a situation of great danger
- Language/Structure: Miss Havisham's first words to Pip are hyperbolic; she emphasises how her heart has been 'Broken!', a direct result of the traumatic situation of having been jilted at the altar. Later, she is described as having the 'vanity of sorrow which had become a master mania'
- Language/Structure: Estella's cold rejection of Pip is a turning point as he realises his dream of marrying her is over. Her words are cold and final: 'When you say you love me, I know what you mean, as a form of words; but nothing more'
- Language/Structure: Dickens creates a semantic field of violence when Pip encounters Magwitch on the marshes: 'tilted', 'seized', 'I'll cut your throat'
- Form/Structure: the opening, which includes Gothic overtones and violence, sets the tone for the difficult situations that occur in the rest of the novel.

(A04)

- violence was widespread in London and the Home Counties at the time Dickens was writing. Dickens felt revulsion at institutionalised violence, such as public hanging and the barbaric prison hulks
- death was a common part of everyday life in Victorian England. Life expectancy was low and many infants died of disease before the age of one
- Dickens uses the novel to show that money does not necessarily bring happiness through his depiction of the miserable situations of Miss Havisham and Estella.

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

Question number	Indicative content
21 <i>The Scarlet Letter</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made: (AO1) • Reverend Arthur Dimmesdale is the father of Pearl, Hester Prynne's illegitimate daughter. As a Puritan minister in the Massachusetts Bay Colony, he is scared of being shamed publicly for fathering her, so he chooses to keep it a secret from the community: 'All the dread of public exposure'. By refusing to reveal his culpability publicly, Dimmesdale denies both Hester and Pearl a family. However, his identity is revealed to Pearl when she is a young child • Dimmesdale does not contribute to Pearl's upbringing so Hester has to use her skills as a seamstress to earn money to provide for her daughter: 'she hath good skill at her needle, that's certain' • at the Governor's mansion, when Hester faces having her daughter taken from her, Dimmesdale makes a passionate speech in support of Pearl's staying with her mother. Although he does not admit that he is her father, he does what he can in the situation for his daughter to be able to stay with her mother • Pearl is nervous upon meeting Dimmesdale for the first time. As a result of her isolation, Pearl's behaviour is rather fey, and she is known as the 'elf child'. She reacts badly that Hester has removed her scarlet 'A' and Dimmesdale is upset by this: 'Pacify her if thou lovest me!' • Pearl is intelligent and works out for herself at the age of seven that Dimmesdale is her father. She discovers that her mother has been secretly meeting with him in the woods and can see the power behind his accepting her publicly: 'Will he go back with us, hand in hand, we three together, into the town?' • when Hester and Dimmesdale talk of leaving the area, she reassures him that Pearl will love him but that he must approach her cautiously. He says his 'heart dreads this interview and yearns for it' • Pearl wants Dimmesdale to acknowledge her and her mother. She asks 'Wilt thou stand here with mother and me, tomorrow noontide?' He refuses, saying 'the daylight of this world shall not see our meeting!' This is, perhaps, indicative of Dimmesdale's cowardice in not wanting the Puritan community to see him with a woman and her daughter born from sin • Dimmesdale only publicly confesses his identity as Pearl's father towards the end of the novel when he climbs the scaffold. Afterwards, he becomes weak and draws Hester and Pearl to him. Pearl embraces him, wrapping her arms around his knees. It is not until just before her father's death that Pearl kisses him for the first time. The community finally sees her as a human being, with feelings, enabling the redemption of both her mother and Dimmesdale • because of Dimmesdale's untimely death, his change of character does not happen soon enough for him to be able to experience life as a family with Hester and Pearl

- however, Pearl forgives him and she pledges to 'grow up amid human joy and sorrow, nor for ever do battle with the world, but be a woman in it'. Pearl's story ultimately ends happily when she leaves the area and later becomes 'the richest heiress of her day'.

(AO2)

- Language: Dimmesdale's description of Pearl reflects his awe and wonder at her: 'a bright-apparelled vision, in a sunbeam'
- Language/Form: Dimmesdale's suffering stems from the guilt he bears, for not taking responsibility as Pearl's father, and is central to the novel's action. A metaphor is used to emphasise the nature of his inner conflict: 'a terrible machinery had been brought to bear, and was still operating, on Mr Dimmesdale's well-being and repose'
- Language/Structure: Dimmesdale's early response to Pearl is that he fears her. He admits: 'I have always been afraid of little Pearl!'
- Language/Structure: Dimmesdale's confession is significant and intended for him to make peace with both Hester and Pearl, as well as with God: 'For thee and Pearl, be it as God shall order'
- Form/Structure: as he lies dying, Dimmesdale reminds Pearl that she has not kissed him in the past. Pearl kisses him and in doing so her character is transformed: 'Pearl kissed his lips. A spell was broken'.

(AO4)

- the Puritan communities of America were intolerant of adultery and would have condemned Dimmesdale's relationship with Hester out of wedlock and his fathering of a child with her
- Puritan ministers in particular were expected to be morally without blemish so for Dimmesdale to be Pearl's father would have brought shame on the church as well as the community
- Dimmesdale's character is in part based on the real-life character of John Wedge, with whom a woman called Hester Crafford had an illicit relationship.

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

Question number	Indicative content
22 <i>The Scarlet Letter</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made: (AO1) - the theme of isolation, in the form of both physical and emotional separation, is prominent throughout the novel. Hester suffers persecution and is shunned by the Puritan colony of Massachusetts Bay for her act of adultery and for having a child out of wedlock. As a result, Hester and her daughter, Pearl, are forced to live in isolation in a cottage on the outskirts of the village - the physical setting of the cottage can be said to represent Hester's emotions as an outcast, an outsider who struggles to fit in. It is a place of exile - although Hester suffers emotional humiliation and isolation as a result of Pearl's birth, Pearl does in fact bring her great joy. She was 'her mother's only pleasure' - the strict Puritan community see it as its duty to remove Pearl from her sinful mother if Pearl is to be seen as 'capable of moral and religious growth'. This would further isolate Hester - despite the strength of feeling of the community, Hester is resolute in her quest to keep Pearl under her guardianship: 'she felt that she possessed indefeasible rights against the world, and was ready to defend them to the death'. She successfully gets Governor Bellingham to agree that she can keep Pearl under her care - Pearl is an outcast because of her illegitimacy. Other children do not want to play with her and she must, therefore, spend time playing alone with common items around her: 'a stick, a bunch of rags, a flower – were the puppets of Pearl's witchcraft' - the isolated setting of the forest is significant in the novel. It represents the opposite of the Puritan world of the marketplace. Only in the forest, away from the glare of the community, does Hester feel free to remove not only her headscarf but also the scarlet 'A' she must wear as a sign of her shame and immoral actions. The forest is also a place of truth: Hester is only able to tell Arthur Dimmesdale of Roger Chillingworth's real identity when they are in the forest. The isolation of the forest also allows Mistress Hibbins to practise her witchcraft. It is a place of freedom in contrast to the authority and rules of the marketplace - as the novel progresses, the experiences of Hester in exile appear to have given her a new perspective on the strict Puritan rules, which, arguably, she might not otherwise have questioned: 'The tendency of her fate and fortunes had been to set her free'. Hester appears to be aware of the inequalities in society and, consequently, of how society is unlikely to change, as she remarks on how 'it may be, such a hopeless task before her'

- having been shunned by society for a significant part of her life, Hester shows forgiveness to those who previously scorned her. By the end of the novel, Hester is seen as a wise woman from whom the wider community seek counsel
- both Chillingworth and Dimmesdale are isolated by the secrets that consume them. Neither of them can reveal their true relationship with Hester.

(AO2)

- Language: society's punishment is complete rejection of Hester. When Hester first appears on the scaffold, the effect of the scarlet letter is described: 'It had the effect of a spell, taking her out of the ordinary relations with humanity, and inclosing her in a sphere by herself'
- Language: personification is used to present the forest brook in human terms in contrast to the inhumanity of the marketplace: '... it should whisper tales of the heart of the old forest whence it flowed'
- Language/Structure: the shame and isolation heaped on Hester are shown to take their toll when, seven years later with the 'A' still in place, 'the warmth and richness of her womanhood departed, like the fading sunshine; and a gray shadow seemed to fall across her'
- Language/Structure: a semantic field of hostility and barrenness is created in the description of Hester's cottage with its 'clump of scrubby trees' nearby and the fact that the land around it was considered 'too sterile for cultivation'
- Form: Hester can be compared with the Biblical character of Eve, excluded from the Garden of Eden, because Hester's sin results in her isolation from the community.

(AO4)

- the Puritans of Massachusetts in the 1600s were well known for their strict rules and intolerance of dissent. Their repressive society led to suffering for any individuals who strayed from their authority
- in the 17th century, when the novel is set, it was considered great shame and sin to be born out of wedlock, especially in the Puritan community. In such circumstances, women and their children were generally castigated by society
- at the time the novel is set, in Puritan communities it was normal for the children of those who committed a crime to be removed from their parents' care, so Bellingham's decision would have been unusual. Hawthorne shows that, even having committed the sin of adultery, Hester can still be a good mother.

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

