



Mark Scheme (Results)

June 2025

Pearson Edexcel International GCSE
in English Literature (4WET2/01R) (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) • Rodolpho and his brother, Marco, are Italian immigrants who have come to America illegally from Sicily in search of work. They are taken in by their cousin, Beatrice, and her husband, Eddie. Rodolpho is in his late 20s but, initially, he is presented as rather childish. He changes as the play progresses • at the beginning of the play, Rodolpho appears immature in that he is somewhat boastful about his life in Italy and his plans. Eddie comments ‘He – he’s just a kid, that’s all’ • Rodolpho is careless about attracting attention. For example, following his rendition of ‘Paper Doll’ in the Carbone’s apartment, Eddie offers friendly advice to him: ‘Look, kid; you don’t want to be picked up, do ya?’ • Rodolpho appears contemptuous of Italian life and, unlike Marco, wants to settle in America. Rodolpho enjoys the freedom of life there: ‘I want to be an American. And then I want to go back to Italy when I am rich, and I will buy a motorcycle’ • as the play progresses, Rodolpho inspires the trust and love of Catherine, suggesting, perhaps, that to Catherine he is emotionally mature at this stage of the play. She tells him ‘I don’t know anything, teach me, Rodolpho, hold me’ • however, Marco is protective of his younger brother, perhaps indicative of Marco’s view that his brother lacks physical maturity. Marco warns Eddie against hurting Rodolpho by showing his superior strength in the chair incident: ‘<i>Marco puts an arm around Rodolpho and laughs</i>’ • nevertheless, Rodolpho is later seen to approach conflict with sensitivity, showing his developing maturity. Even after Eddie’s betrayal, when he reports both Rodolpho and Marco to the Immigration Bureau, Rodolpho does not seek revenge against Eddie and, ultimately, just wants to live peacefully in America with Catherine. He forgives Eddie, prepared to accept responsibility for the situation: ‘It is my fault, Eddie. Everything. I wish to apologise. It was wrong that I did not ask your permission’ • towards the end of the play, Rodolpho shows his maturity as he manages to persuade Marco to promise Alfieri that he will not seek revenge on Eddie and to accept American law. Rodolpho attempts to pacify his brother. (AO2) • Language: towards the start of the play, Rodolpho confidently lists his musical abilities, showing how boastful and self-assured he is: ‘I sing Napolidan, jazz, bel canto – I sing “Paper Doll” ’

	• Language: Rodolpho shows his growing level of maturity when he expresses his love for Catherine through romantic imagery: 'tell yourself, please, that I am not a beggar, and you are not a horse, a gift, a favour for a poor immigrant' • Form: the stage directions show how Catherine is comfortable in being open with Rodolpho, perhaps indicative of his emotional maturity: '<i>She is weeping</i>' • Structure: there is some uncertainty about Rodolpho's motivation for his relationship with Catherine. A compound sentence directly links Rodolpho's desire to marry Catherine with his desire for citizenship: 'I want you to be my wife, and I want to be a citizen'. The fact that Rodolpho is willing to enter marriage for a reason other than for love could perhaps be indicative of how he lacks the maturity to understand the serious commitment of such a union • Structure: towards the end of the play, Rodolpho uses short declarative sentences to take responsibility for the situation, which is not of his making: 'It is my fault, Eddie. Everything'. This shows Rodolpho's maturity and illustrates how he will do anything to stop the situation escalating further.
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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) • betrayal is significant in the play. Although Eddie agrees to take in Beatrice's cousins, 'it's an honour, B', he ultimately betrays them. Eddie's act of betrayal results in the spiralling of events in the play • the immigrant Italian community of Red Hook has strict rules, which, from their perspective, outweigh the laws of the United States. Underlying the rules of the immigrant Italian community is the fundamental belief that you do not betray its members • betrayal is first mentioned when Beatrice tells the story of Vinny Bolzano near the beginning of the play: 'The family had an uncle that they were hidin' in the house, and he snitched to the Immigration' • there is no sympathy felt for Vinny Bolzano, even though he was just 14 years old, because he betrayed the Italian values of honour, family and community. Beatrice explains what happened to him when he 'snitched': 'they grabbed him in the kitchen and pulled him down the stairs – three flights his head was bouncin' like a coconut. And they spit on him in the street, his own father and his brothers. The whole neighbourhood was crying'. It is therefore ironic that Eddie chooses to act in a similar way later in the play • when Catherine's relationship with Rodolpho becomes serious, Eddie takes it as a betrayal. The unnatural affections he holds for his niece lead him to confrontation and anger: 'You ain't goin' nowheres' • Beatrice also feels betrayed when she realises Eddie's unnatural love for their niece, Catherine: 'You want somethin' else, Eddie, and you can never have her!' • when Eddie goes to Alfieri for advice, Alfieri fears the consequences of Eddie's planned betrayal. He knows that the backlash of the community will be severe if Eddie is discovered. However, he cannot help Eddie, who dismisses his advice • later, when Eddie decides to report Marco and Rodolpho to the Immigration Bureau, he believes he is justified to protect Catherine and punish Rodolpho's betrayal of his hospitality. However, this in turn represents a significant betrayal as it breaks the unspoken code followed by the Italian community in Red Hook • when Marco realises that Eddie has reported him and Rodolpho to the Immigration Bureau, he is incandescent with rage. Marco sees Eddie's actions as a betrayal, which breaks the power of natural law, and he comments in plain terms 'In my country he would be dead now. He would not live this long' • following Marco's public accusations, Eddie feels that his honour has been betrayed. When the neighbourhood turns away from Eddie, he says 'Marco's got my name – and he's gonna give it back to me in front of this neighbourhood, or we have it out'

- subsequently, Marco betrays his brother and Alfieri when he breaks his promise not to confront Eddie and he goes after him with a knife. This ultimately results in Eddie's death.

(AO2)

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

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

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

	(AO2) • Language: the Inspector's final speech expounds the need for greater regard for a sense of duty to society, and collective responsibility, in its use of polysyndeton: 'One Eva Smith has gone - but there are millions and millions and millions of Eva Smiths and John Smiths still left with us' • Language: Eric condemns his mother for not helping Eva/Daisy, in no uncertain terms, holding her directly responsible for Eva's/Daisy's death as a result of failing to fulfil her duty: 'you killed her' • Language: Mr Birling uses a simile to ridicule the idea of collective responsibility and social duty: 'you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive' • Form: Priestley sheds light on the hypocrisy of wealthy women, like Mrs Birling, who preside over their so-called charitable organisations with little regard for their duty to all those who may need their help • Form/Structure: Mrs Birling's demands that it is the duty of the father of Eva's/Daisy's baby to take care of both Eva/Daisy and the unborn baby are profoundly ironic as she is unaware that the father is, in fact, Eric.
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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
4 An Inspector Calls	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made: (AO1) • Eric is the son of Mr and Mrs Birling and brother of Sheila. In the opening stage directions, he is described as being '<i>in his early twenties, not quite at ease, half shy, half assertive</i>'. As the play progresses, he is presented as a character able to admit his past wrongs and he accepts responsibility for his actions • at the beginning of the play, he seems to be out of place and socially awkward at the family celebration. As one of the three male characters at the gathering, Eric tries to join in the conversation about women's love of clothes with his father and Gerald before the Inspector's arrival. However, he is quickly shut down by his father when he tries to contribute to the conversation. It can be argued that he is presented as quite a superficial character who sits on the periphery of this gathering and the Birling family • one of Eric's main weaknesses is alcohol. Gerald points out 'I have heard that he drinks pretty hard'. At first, Mr and Mrs Birling do not accept this. They both treat him like a child • it can be argued that Eric's strength lies in his growing social conscience and moral awareness. When his father is questioned by the Inspector and Eric learns of the reasons why his father sacked Eva/Daisy, he questions the decision: 'Why shouldn't they try for higher wages?' However, he ignores the fact that his comfortable lifestyle is the result of his father's business • Eric is the last character to be questioned by the Inspector and is arguably the most closely involved with Eva/Daisy as, following their affair, it is his baby that she is carrying. In talking of his relationship with Eva/Daisy, he appears quite shallow. He describes her as a 'good sport', demonstrating a rather immature outlook • however, he is shown to take some responsibility when he offers to marry Eva/Daisy, even though she declines. He also tries to support her financially, asking his father for a pay rise, then resorts to theft from the firm when his father turns him down abruptly. This shows that Eric takes practical steps to try to take responsibility for his actions • after his questioning by the Inspector, Eric shows how he has matured through his willingness to face up to the truth: 'You lot may be letting yourselves out nicely, but I can't. We did her in all right' • Eric is aghast at his parents' abdication of responsibility and openly blames his father: 'You're the one I blame for this', showing his increased independence and strength of character • even after Gerald introduces some doubt about the Inspector's existence, Eric's feelings about the events of the evening are unchanged: 'It's still the same rotten story whether it's been told to a police inspector or to somebody else'

- however, Mrs Birling does not believe that Eric, or Sheila, will be influenced by the events of the evening in the long term: 'They're over-tired. In the morning they'll be as amused as we are'.

(AO2)

- Language/Structure: Eric is presented as childish at the start of the play, often using slang and sarcasm when contributing to the conversation: 'Steady the Buffs!', 'Good old Sheila!'
- Language/Structure: dramatic irony is evident in the portrayal of Eric, for example when Mrs Birling is arguing vociferously for the father of Eva's/Daisy's baby to be punished: 'I blame the young man who was the father of the child she was going to have'
- Form/Structure: the first mention of Eric presents him as something of a buffoon: '*Eric suddenly guffaws*'. The stage directions suggest that he is out of place and socially awkward at this family celebration. It is also significant that it follows Sheila's complaints that Gerald did not come near her the previous summer, indicating that Eric might have some knowledge of the sort of thing Gerald was up to
- Form/Structure: like Sheila, Eric represents the younger generation who are more open to concepts of social justice and responsibility
- Structure: Eric shows he has matured by the end of the play, demonstrating that he is not concerned by his father's threats: 'I don't give a damn now whether I stay here or not'.

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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) • trust is a prominent theme throughout the play. It is mainly illustrated through Christopher; however, all aspects of trust and lack of trust should be awarded • initially, Christopher is presented as withdrawn. It takes him a long time to trust someone new and he can only do it on his own terms. This is significant because Christopher must overcome his issues with trusting people, and talk to strangers, as part of his investigation into Wellington's murder • Siobhan, Christopher's caring teacher, is one of very few people Christopher feels he can trust and talk to about his problems. He tells her about his investigation into Wellington's murder, and she is even privy to the fact that his father does not want him to investigate it: 'I am going to find out who really killed Wellington and make it a project. Even though Father told me not to' • she is also presented as someone Christopher is able to trust when he allows her to read from his private notebook that documents his investigation: 'That evening I went round to Mrs Shears' house and knocked on the door and waited for her to answer it' • trust is very difficult for Christopher, as he struggles to believe what other people tell him. When talking to Mrs Alexander, he admits 'I began to get nervous because I didn't know her well enough to know whether she was telling the truth about getting orange squash and Battenberg cake' • Ed Boone has lied to Christopher, telling him that his mother, Judy Boone, has died after a trip to the hospital. He also conceals the truth from Christopher that he was the one who killed Wellington. Ed's lies lead to a breakdown in his relationship with his son as Christopher no longer trusts his father: 'I thought she was dead but she was still alive. And Father lied to me. And also he killed Wellington and so that means he could kill me'. Ultimately, Ed's lies result in Christopher's travelling to London and rebuilding his relationship with his mother • his trust in Siobhan is shown as Christopher makes his way through London alone. Siobhan helps Christopher practically, appearing as a calming voice in his head. In challenging situations, Christopher thinks back to what Siobhan has told him in the past, showing that he can clearly trust her advice • towards the end of the play, Christopher trusts Siobhan to such an extent that he even asks to move in with her. Ultimately, Siobhan has Christopher's best interests at heart and knows that Christopher is best placed living with his mother • in an attempt to repair the relationship with his son that has broken down as a result of his lies, Ed gives Christopher a Golden Retriever puppy • trust in Siobhan's opinion is clearly shown as she is the last person Christopher converses with at the end of the play. He reflects on his accomplishments and he questions Siobhan about his future prospects 'Does that mean I can do anything Siobhan?'

- other aspects of trust may be considered, including that between Ed and Judy, Ed and Mr Shears, Ed and Mrs Shears.

(AO2)

- Language/Structure: Siobhan concisely breaks down instructions for Christopher, using familiar vocabulary when she appears as a soothing voice in his head as he travels to London: 'imagine a big red line across the floor'. Christopher responds positively, illustrating his complete trust in what Siobhan has to say
- Form/Structure: when Ed discovers Christopher in a distressed state with the letters, Christopher '*doesn't move or respond*'. Ed's betrayal of Christopher's trust has severe consequences and results in the breakdown in their relationship
- Structure: the lack of honesty in the Boone family has a negative effect on Christopher. The breakdown of trust drives him to run away. At the end of the play, there is a more open and truthful atmosphere as secrets have been revealed
- Structure: Judy is an absent parent for the first half of the play as she is believed dead. Christopher's reconciliation with his mother is a direct result of the breakdown of trust in his relationship with his father.

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Level 3	13–18	- Sound knowledge and understanding of the text. - The response shows relevant personal engagement and an appropriate critical style. - Sound understanding of language, form and structure. - Use of clearly relevant examples in support.
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Question number	Indicative content
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. The audience learns very little about her until Christopher reads the letters she has written to him. Her letters present her as honest but rather cold. As the play progresses, Judy is presented in a more maternal manner, caring deeply for her son - Christopher has not seen his mother for two years as the play opens. He believes that she is dead, as his father, Ed Boone, has previously informed him that she suffered a fatal heart attack in hospital. She is, in fact, living in London with Roger Shears, having left Christopher and Ed - Christopher relives a memory he has of his mother when they were on a beach in Cornwall. This vivid memory of swimming is also laced with fear: 'I thought a shark had eaten her and I screamed', perhaps suggestive of a once close, or at least caring, relationship - Christopher has a conversation with Mrs Alexander, telling her that his mother died. Mrs Alexander suggests that Judy was 'very good friends with Mr Shears', implying that the story of her death is untrue - later, while looking for his notebook, Christopher finds the letters that his mother has written to him. Up until this point in the play, the audience has learned very little about Judy - Judy is presented as open and honest in her letters. She recognises Ed's credentials as a better parent to Christopher than she is: 'I'm not like your father. Your father is a much more patient person. He just gets on with things and if things upset him he doesn't let it show' - she reveals a lot about her own character in the letters, presenting herself as a mother impatient to the needs of her son: 'you were in the way of everyone so I got cross because I don't like shopping at Christmas either' - Judy also comes across as rather harsh and selfish, subtly blaming Christopher for her failure as a mother: 'maybe if you'd been different, I might have been better at it' - additionally, the letters present Judy as a mother who has given up, recognising her own imperfections as a parent: 'And it made me so sad because it was like you didn't need me at all' - when Christopher finds out that his father has killed Wellington, he runs away to London to find his mother. She and Roger Shears find him curled up on the doorstep but, when Judy goes to hold her son, he pushes her away. Unlike Ed, Judy appears to lack an understanding of her son and his needs, particularly that he does not like physical signs of affection - nevertheless, she acts in a maternal way by seeking to make sure that he is comfortable as he appears to be soaking wet: 'I can get you a clean T-shirt ... You could get yourself into bed'

- ultimately, Judy is presented as a mother who puts the needs of her son first. She defends Christopher when Roger Shears acts aggressively towards him. She even moves back to Swindon and sets up home with Christopher when he feels he is unable to live with his father.

(AO2)

- Language: Judy's stark and shocking openness is emphasised by the short sentence: 'I was not a very good mother, Christopher'. Judy is presented as honest and unforgiving in her condemnation of her own failings as a mother
- Language: later, Judy looks after Christopher when she finds him on her doorstep in London. Her words are maternal and caring: 'Will you let me help you get your clothes off?'
- Language: at Judy's home in London, she desperately wants to feel close to Christopher. She repeatedly asks him for physical affection, despite knowing Christopher detests contact like this: 'Christopher, let me hold your hand. Just for once. Just for me'
- Form: for a large part of the play, the audience's only view of Judy comes through Christopher's memories and her letters
- Structure: at the end of the play, Christopher chooses to live with his mother in a bedsit in Swindon, showing his relationship with her has somewhat been repaired.

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>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) • the theme of distress is prominent throughout the play. All the main characters, particularly Eva/Evelyn, experience strong feelings of unhappiness • sending her daughter away to an unknown country causes heartbreak for Helga, Eva's/Evelyn's birth mother. The gravity of what Helga has to do is expressed in her words to Eva when she shows her the jewellery and watch hidden in her shoe: 'We old ones invest our future in you' • before Eva leaves Germany, she reads a book entitled <i>Der Rattenfänger</i>. On her way to England, she meets the Ratcatcher in the guise of a Nazi Border Official who humiliates her. The Ratcatcher is a shapeshifter and becomes all the people in uniform who may send the child away or be unkind to her, simply because she is a foreigner. In Eva's/Evelyn's eyes, ordinary people turn out to be not what they seem; she sees in them a danger and a threat, which causes her distress throughout her life • Eva struggles to settle into her new life in England. She is clearly distressed by being in a new country without her family. Her adoptive mother, Lil, recognises how Eva is using German to cope: 'Don't hide behind the German. It won't protect you and you know it' • looking through the attic, Faith discovers documents from her mother's past life. When Faith asks Evelyn about what she has found, Evelyn refuses to respond or to share any memories or truths from her childhood. Evelyn tears up the photos and documents, clearly showing strong feelings of unhappiness: 'I've put an end to the trouble' • Faith's uncovering of her mother's secret past also causes her much distress. She questions the reality of her own life because, up until then, Faith has believed that Lil is her birth grandmother • Lil also feels distressed, owing to the potential impact this might have on her relationship with her granddaughter: 'Aren't I real now?' • towards the end of the play, when Helga travels to England to meet Eva/Evelyn, Helga shows her unhappiness when she learns that her daughter has turned her back on her past and kept her identity a secret. She poignantly says 'Hitler started the job and you finished it. You cut off my fingers and pulled out my hair one strand at a time' • seeing Helga again causes Eva/Evelyn much distress. She compares Helga to the Ratcatcher, coming to take her away from her new life and identity, and she tells Helga that her return makes her feel guilty for surviving: 'I wish you had died' • Helga's last words to Eva/Evelyn help the audience to understand the extent of the pain felt by both mother and daughter: 'My suffering is monumental. Yours is personal'.

	(AO2) • Language: Eva's inability to communicate with the English Organiser causes her distress. She speaks in German, crying when she realises no one is coming to meet her: 'Niemand kommt?' • Language: Helga uses metaphorical language to explain to Eva/Evelyn the trauma she has experienced being away from her: 'I have bled oceans out of my eyes'. Helga is significant as she represents the sadness and loss in the play. In sending Eva to safety, she loses her relationship with her daughter for ever • Language/Structure: even at the end of the play, Evelyn is clearly distressed when Faith wants to get in touch with their relatives, saying 'I'd rather die than go back' • Form: when Helga reads the story to Eva for the last time, the Ratcatcher takes on a frightening and threatening form: 'I shall take the heart of your happiness away'. As the play progresses, the Ratcatcher becomes a symbol of Evelyn's blame, distress and sense of guilt of having survived • Form: the stage directions show how desperate Evelyn is to keep her past hidden: '<i>a key jangles in the door lock</i>'. Perhaps rather unusually for an attic, it is locked, suggestive of how any reminders of her past cause Eva/Evelyn distress.
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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 presented as a character who acts with good intentions in the play. She is the adoptive mother and grandmother to Eva/Evelyn and Faith, and she is a long-term presence in both their lives - Lil takes Eva in when she arrives in England on the Kindertransport. She sympathises with Eva's plight when she first meets her: 'Poor lamb. You must be exhausted'. Lil is naturally motherly in her demeanour and tries to care for Eva - in the later timeline, Lil explains that she took Eva in because 'I wanted to help'. In Eva's letter to possible employers for her parents, she refers to Lil as 'a very kind lady' - Lil has to adapt to life with Eva, and she helps Eva to deal with the trauma she has inevitably experienced as a result of her leaving her family behind in Germany. She initially goes to the train station with Eva in anticipation of her parents' arrival. Ultimately, Lil is honest with Eva, thinking that is the right thing to do, as she explains the reality of the situation: that Eva cannot be with her parents - although Lil is instrumental in Eva's loss of her Jewish faith, she means well in her attempts to ensure that Eva can adapt to life in England. She refers to the Bible to suggest to Eva that loss of rules in religion is not a problem: '... the Lord Jesus said that we needn't keep to the old laws any more' - Lil acts as a peacemaker in the mother-daughter relationship between Evelyn and Faith. When Lil finds Faith looking through Evelyn's belongings in the attic, Lil subtly warns Faith of the trouble she would be in if caught going through the box of toys: 'You've made a mess ... You'll make your mum even worse' - she is also presented as fiercely loyal to Evelyn. Initially, when Faith repeatedly questions Lil about the 'little Jewish girl' she had staying with her during the war, Lil refuses to reveal the truth in order to protect Evelyn. However, Faith suspects she is hiding something: 'Why are you being so cagey?' - eventually, Lil is honest with Faith about Evelyn's past, believing that she should not lie to her granddaughter. Lil is insistent: 'You mustn't tell your mother I told you ...' - later, when Evelyn walks in on Faith and Lil who are, unknown to her, discussing her past, Lil initially tries to hide what they are talking about. She tells Evelyn 'You go down. I'm just getting something sorted'. Lil attempts to protect Evelyn from the upset that she knows this revelation will cause - when Evelyn realises that Faith knows about her secret past, Lil steps in to defend Evelyn and attempts to defuse the situation. (AO2) - Language: Lil's language demonstrates her down-to-earth nature. As she helps Evelyn and Faith to prepare for Faith to leave home for university, she is practical and supportive: 'Just this lot to get boxed and neaten up the room. I'll do tea'

	• Language: it is apparent that Lil is a caring grandmother. When Faith says 'I don't want tea', Lil tries to coax Faith into eating with her: 'Don't make me have it on my own' • Language: when Faith insults Evelyn, Lil uses forthright language to defend her: 'I'll bloody kill you first' • Form/Structure: Lil is present in the life of the young Eva and the older Evelyn. She represents security and safety in both times • Structure: Lil is important as a structural device, acting as a mediator between Evelyn and Faith. She tries to keep the peace as the tension builds when Faith discovers the torn-up letters: 'No-one's accusing you, love'.
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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) • candidates are free to agree or disagree, wholly or in part, with the view that Elesin is presented as courageous in the play • as the King's Horseman, Elesin is entrusted with the responsibility of carrying out the death ritual upon the King's death. The primary purpose of this role is to carry ritual beliefs from the world of the living to the world of the dead, accompanying the King. Elesin's duty to commit ritual suicide requires courage • the play is set on the intended day of Elesin's death. It could be argued that, as Elesin has not evaded responsibility by this point, he is clearly set on going through with the death ritual: 'Life is honour. It ends when honour ends' • in the eyes of the Yoruba community, there is no question of Elesin lacking courage and failing to complete his role. Joseph, the Pilkingses' houseboy, refers to the undisputable nature of Elesin's duty to the King: 'But before they can bury him, the Elesin must die so as to accompany him to heaven' • arguably, Elesin's bravado early in the play suggests that he is courageous as he strives to convince people that he is capable of carrying out the ritual. He tells the Praise-Singer 'Tell my tapper I have ejected / Fear from my home and farm. Assure him, / All is well' • the Praise-Singer initially celebrates Elesin's courage. He says that Elesin will never be forgotten: 'Your name will be like the sweet berry a child places under his tongue to sweeten the passage of food. The world will never spit it out' • however, several concerns are raised early in the play about Elesin's ability to carry out the plan. His resolve is tested when he sees the beautiful young woman enter the marketplace and claims her for his bride. He shows misplaced boldness in delaying the ritual. He asserts himself over the assembled women and Iyaloja by maintaining that he deserves to have this woman before he dies: 'Then honour me. I deserve a bed of honour to lie upon' • Iyaloja, out of respect for Elesin's role as the King's Horseman, complies with his wishes. Iyaloja's sinister warning is perhaps an early sign that Elesin lacks the courage to carry out his promise: 'You wish to travel light. Well, the earth is yours. But be sure the seed you leave in it attracts no curse' • when Elesin eventually starts the ritual, he shows courage as he enters the trance: 'I have freed myself of earth and now / It's getting dark. Strange voices guide my feet'. However, it is Elesin's earlier delay in fulfilling the ritual that allows him to be arrested by Simon Pilkings, the District Officer • in contrast, Olunde, Elesin's son, shows courage when he takes on the suicide ritual after discovering that his father has not completed it. His sense of duty transcends his fear • at the end of the play, Elesin adopts a confessional tone to express his regret at conjuring up excuses to delay his fulfilment of the role: 'First I blamed the white man, then I blamed my gods for deserting me'.

	(AO2) • Language: initially, Olunde has faith in his father's courage and conviction: 'His will-power has always been enormous; I know he is dead' • Language: the Praise-Singer apportions all the blame on Elesin for allowing others to interfere with the ritual, evident through the direct address: 'You sat with folded arms while evil strangers tilted the world from its course' • Language/Form: when Elesin sees the woman betrothed to Iyaloja's son, the adverb '<i>suddenly</i>' in the stage directions shows how easily Elesin is distracted from his duty as the King's Horseman: '<i>Suddenly, his attention is caught by an object off-stage</i>' • Language/Structure: Elesin uses the fable of the Not-I bird to reassure Iyaloja and the Praise-Singer that he is not afraid and will carry out the ritual: 'What a thing this is, that even those / We call immortal / Should fear to die' • Structure: when Elesin commits suicide in his cell at the end of the play, this is ironic as he has no honour left but dies anyway. The outcome of his lack of courage provides the play's tragic dénouement.
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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) - the Yoruba have very different beliefs from those of the white European colonialists represented by the Pilkingses and their staff. Their contrasting beliefs are significant as they cause much of the conflict in the play - the death ritual brings friction between the Yoruba and the white colonialists, who do not understand its significance or respect its purpose. In the view of the Yoruba, death is just another state of existence. It does not hold the dark and final connotations evident in the views of some in western society. For the Yoruba, death enables the soul to move to a better place - the Pilkingses show little respect for the Yoruba traditions and beliefs. Simon Pilkings is the British District Officer responsible for maintaining order. He holds a cast-iron belief that British laws and values are superior, causing him to clash with the local views. He ridicules and reprimands Amusa, who is a Muslim, for respecting traditional beliefs: 'And let's have no more superstitious nonsense from you Amusa or I'll throw you in the guardroom for a month and feed you pork!' - Jane Pilkings shows tunnel vision in her belief that the death ritual is wrong and she argues with Olunde against it. She is shocked by Olunde's view of his father's planned completion of the ritual: 'How can you be so callous!' She calls Olunde a 'savage', suggesting that she sees Olunde, and the Yoruba people more widely, as uncivilised - nonetheless, Jane does admit her ignorance but, ultimately, she is not able to accept the differences between the two cultures: 'I feel it has to do with the many things we don't really grasp about your people'. Jane is also unable to recognise the parallels between the two cultures, indicated by Olunde, such as the captain's sacrifice in blowing himself up to save others - when the Pilkingses' houseboy, Joseph, hears drumming in the distance, he instinctively interprets the sound as a celebration of either 'the death of a great chief' or 'the wedding of a great chief'. Music is a key part of life events in Yoruba society. The Pilkingses show a casual disregard for the local culture, as they degrade the music by complaining 'They always find an excuse for making a noise', 'all bush drumming sounded the same' - Elesin is prevented from fulfilling the death ritual by the British authorities as they believe it is 'a barbaric custom', exposing the white colonialists' lack of understanding of Yoruba traditions. Simon says 'We don't make our chiefs commit suicide to keep him company', referring to the death of a British king. Both Simon and his wife, Jane, believe that locking Elesin up to prevent his taking his own life is the right course of action. Their lack of understanding is despite Olunde's pointing out the parallels to what he calls 'the mass suicide' of young men in the Second World War - the importance of his cultural beliefs prompts Olunde to take his father's place by completing the death ritual himself after Elesin fails to do so. Even though he has lived in the West for four years, Olunde retains allegiance to the old ways of the Yoruba. In order to expiate his father's betrayal of his duty, the son takes his own life 'Because he could not bear to let honour fly out of doors'.

(AO2)

- Language: Amusa is unhappy and shocked by the Pilkingses' use of religious *egungun* costumes as fancy dress. Even though he follows a different religion, he is a Muslim, Amusa understands the sanctity of the beliefs of other cultures: 'I cannot against death to dead cult. This dress get power of dead'
- Language: Elesin's poetic language mirrors the musicality of the Yoruba culture: 'When the hour comes / Watch me dance along the narrowing path / Glazed by the souls of my great precursors'
- Language: Jane speaks of the Yoruba people in a condescending tone: 'But surely ... they don't count the hours the way we do. The moon, or something ...'
- Language: Simon is dismissive of Yoruba tradition and the ways of speaking. He addresses Iyaloja impatiently: 'What is she saying now? Christ! Must your people forever speak in riddles?'
- Language/Structure: Olunde represents a bridge between Yoruba and western culture. He trained to become a doctor in England but still retains belief in and loyalty to the traditions of his homeland. He identifies the problem: 'Yet another error into which your people fall. You believe that everything which appears to make sense was learnt from you'
- Form: alongside her husband, Jane represents the rigidity and blindness of colonial rule and British tradition as they were applied in the colonies. In contrast, even though Amusa is a minor character in the play, his role is one that forms a bridge between the differing viewpoints of the Pilkingses with those of the Yoruba people.

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

SECTION B – Literary Heritage Texts

Question number	Indicative content
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) • Mercutio's role in the play centres on his friendship with Romeo: he is Romeo's best friend and confidant. Mercutio is also a source of wit in the tragedy • Mercutio is quick-witted and jovial, a contrast to the humourless Tybalt and the thoughtful Benvolio. Mercutio gently mocks Romeo for the poetic language he uses when speaking of love: 'If love be rough with you, be rough with love' • Mercutio also openly ridicules Romeo over his misguided love for Rosaline: 'dreamers often lie'. He understands that Romeo's love for Rosaline is not real • nevertheless, Mercutio is presented as a good friend to Romeo. He suggests that they should gatecrash the Capulet ball when he sees that Romeo is depressed because of his infatuation for Rosaline • Mercutio's witty use of language pervades the play's first half. Upon encountering the Nurse, he teases her: 'A sail, a sail'. He uses sexually suggestive language to spar with her verbally. She cannot match Mercutio's wit, but joins in good-heartedly: 'the bawdy hand of the dial is now upon the prick of noon' • Mercutio is presented as unpredictable and aggressive. Following the Capulet ball, Mercutio steps in to fight Tybalt when Romeo refuses, in order to protect Romeo's honour • during the conflict, Mercutio antagonises Tybalt: 'And but a word with one of us?' He taunts him, telling him to 'make haste', suggesting that Tybalt is a coward, and he questions whether Tybalt will fight him: 'rat-catcher, will you walk?' • ultimately, Mercutio dies as a result of the conflict between the Capulets and Montagues. However, even while cursing both families, his dying words are laced with tragic humour. He continues to use puns even in extremity: 'Ask for me tomorrow, and you shall find me a grave man' • Mercutio's death at the hands of Tybalt results in Romeo's killing of Tybalt, which precipitates the crisis that ends in the tragic deaths of Romeo and Juliet. (AO2) • Language: Mercutio's name reflects his mercurial character as he is quick-witted and eloquent, as in the Queen Mab speech. This relates to his changing temperament, such as his quick turn to anger when exchanging witty repartee with Tybalt: 'Here's my fiddlestick!' • Language: the verbal sparring of the Nurse with Mercutio engages the audience's interest and amusement. When, as a go-between for Juliet, the Nurse comes to seek out Romeo, Mercutio suggests she needs a fan: 'for her fan's the fairer face' • Form: Mercutio's final lines, as a result of his conflict with Tybalt, signal the tragedy of the play: 'A plague o' both your houses!'

	• Form/Structure: Mercutio acts as a catalyst in the tragic outcome of the play. His death forms a turning point in the play's action • Structure: Mercutio serves as a foil for Romeo. (AO4) • although the tragedy's action is based on the poem by Arthur Brooke, Shakespeare created the character of Mercutio independently of the source • Mercutio makes many explicit remarks about sexual desire throughout the play, perhaps contradicting the popular Elizabethan belief in courtly love • family honour was extremely important at the time the play was written and in the Italian setting, evident in the tragic feud between the Capulets and the Montagues. As Mercutio dies, his disdain towards the conflict between the families is clear: 'They have made worms' meat of me'.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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) • candidates are free to agree or disagree, wholly or in part, with the view that love triumphs over hate in the play. Responses should be judged on the arguments presented • it can be argued that hatred triumphs over love in the play as the feud has cost the lives of Mercutio, Tybalt, Paris, Romeo and Juliet by the end of the play. These are all characters who represent the younger generation who should be the hope for the future. Apart from Lady Montague, who is reported to have died from grief after learning of Romeo's death, the flawed older generation are left to move things forward in Verona • the play ends as it begins, in violence and bloodshed, with the slaughter of Paris at Juliet's tomb and the dramatic suicides of both Romeo and Juliet. The hatred brought about by the feud drives the tragedy, as outlined by the Chorus at the beginning of the play: 'From forth the fatal loins of these two foes / A pair of star-cross'd lovers take their life' • the attempts of Friar Lawrence to restore peace in Verona by secretly marrying Romeo and Juliet are destroyed by the hot tempers and hatred of Mercutio and Tybalt. Romeo tries to win over his old enemy by declaring his love for him, but both Tybalt and Mercutio are too fuelled with anger and bitterness to be swayed by him. Their deaths follow quickly as the tragedy accelerates • Juliet's parents appear to demonstrate hatred for their daughter when she refuses to marry Paris. Lord Capulet is aggressive and violent while both wish their daughter dead rather than disobedient. Even though they are sorry at the very end of the play, hatred has coloured Juliet's last hours • it can also be argued that love does triumph over hate in the play. The great love between Romeo and Juliet is the centrepiece of the play's events and is expressed in spiritual and romantic terms. On first seeing Juliet at the Capulet ball, Romeo says 'Did my heart love till now? Forswear it, sight!' Juliet, when asking the Nurse who Romeo is, states 'If he be married, / My grave is like to be my wedding bed' • love can be said to triumph over hate as the deaths of Romeo and Juliet do result in peace in Verona, even though it is a bleak and joyless peace: 'A glooming peace this morning with it brings' • love can also be said to triumph as Romeo and Juliet do remain true to each other to the end; they are united in death. The dagger used by Juliet to kill herself is referred to as 'happy' by her. (AO2) • Language: love is presented paradoxically in the play, for example, Romeo speaks of 'loving hate' in his dialogue with Benvolio in the opening scene as a result of his unrequited love for Rosaline. This oxymoron captures the contradiction in love

- Language: Romeo uses hyperbole when describing his feelings for Juliet, which reflects the intensity of his love. He even suggests that he will remove himself from his name and the family's feud, showing how highly he regards her: 'Call me but love, and I'll be new baptis'd; / Henceforth I never will be Romeo'
- Language/Form/Structure: the last scene featuring Romeo and Juliet takes place in the dark of night. Romeo effectively describes how Juliet's 'beauty makes / This vault a feasting presence full of light', mirroring how, after the Capulet ball, he compares Juliet's beauty to 'a rich jewel in an Ethiop's ear'. Romeo's words highlight how close the pair come to finding happiness and this makes the ending of the play even more tragic
- Language/Structure: despite the two families agreeing to end the feud in their grief, in the Prince's final speech, he describes the peace between the two families as 'glooming', perhaps suggesting that the feud could resume in the future. The ending of the play could, therefore, suggest that, ultimately, love will not triumph over hate
- Form/Structure: the hatred in the play is the reason why it is tragic. Without the feud between the two families, there would have been no need for the Friar's secret plan and the deaths of Romeo and Juliet would be unlikely to have happened.

(AO4)

- at the time the play is set, in important families, marriages were often arranged by parents to benefit the wider family rather than for love, so the marriage of Romeo and Juliet may have been quite shocking to an audience of the time
- the tragedy of the play is linked closely to love. The play's protagonists must confront the impediment to their love that is the hatred between their families. 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 which 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
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) - the weather is significant in <i>Macbeth</i>. For example, stormy weather is an indication that an evil deed has been, or will be, committed and symbolises the disruption of the natural order - the play opens on an inhospitable Scottish heath. The Witches speak of the conditions: 'Fair is foul and foul is fair! – / Hover through the fog and filthy air'. This eerie atmosphere sets the tone for the rest of the play - whenever the Witches appear, there is stormy weather, which is representative of the trouble and chaos they create: 'When shall we three meet again? In thunder, lightning, or in rain?' - following the defeat of the Norwegian army, a storm begins. It is Macbeth who notes the irony of such 'foul' weather on a 'fair' day: 'So foul and fair a day I have not seen'. At this point in the play, Macbeth is a celebrated soldier, who has fought for the good of the country. The stormy weather, on a day in which Macbeth is being commended for his brave actions on the battlefield, could be an early indication of Macbeth's duplicity and the evil deeds he will go on to commit - when King Duncan arrives at Macbeth's castle, the pleasant weather could represent the King's nobility, goodness and the natural order: 'The air / Nimbly and sweetly recommends itself / Unto our gentle senses' - in contrast, the morning after Duncan's murder, Lennox describes how the 'night has been unruly' and that the 'chimneys were blown down' to reflect the violent nature of the storm, indicative of the disruption to the natural order - following Duncan's murder, darkness clouds the court and the country during the day, which signals how evil has overpowered good. Ross comments on the unnatural event, which shows the effect of evil on Scotland: 'That darkness does the face of earth entomb, / When living light should kiss it?' - later, Macbeth orders the murder of Banquo. Immediately prior to his death, Banquo sees clouds forming in the sky, with rain looming, which mirrors how his own death looms: 'It will be rain to-night'. The First Murderer then immediately confirms Banquo's premonition: 'Let it come down' - upon Macbeth's visiting the Witches again, they warn him to 'beware Macduff', which results in Macbeth's ordering the murder of Macduff and his family. He tells the Witches that Macduff 'shalt not live; That I may tell pale-hearted fear it lies, / And sleep in spite of thunder'. Even with the disturbance of thunder, which could represent the many evil deeds Macbeth has committed, Macbeth says that he will be able to sleep easily with Macduff dead - towards the end of the play, when the Messenger informs Macbeth that Birnam Wood is moving towards Dunsinane, Macbeth becomes pessimistic about life and appears defeated: 'I 'gin to be aweary of the sun, / And wish th' estate o' th' world were now undone'.

(AO2)

- Language: Shakespeare uses pathetic fallacy throughout the play. After Duncan's murder there is darkness even in the middle of the day, presented through violent imagery: 'by the clock, 'tis day, / And yet dark night strangles the travelling lamp'
- Language/Form: in Macbeth's soliloquy, when he is contemplating whether or not to kill King Duncan, the symbol of heavy rain represents his anticipated regret of committing the act: 'That tears shall drown the wind'
- Language/Structure: the pathetic fallacy in the opening setting of a thunderstorm on a heath is used to present the three Witches and their plotting: '*Thunder and lightning. Enter three Witches*'. The stormy weather associated with the appearance of the Witches serves as a warning of the trouble they will cause
- Language/Structure: Macbeth's castle becomes synonymous with hell after the murder of Duncan. The Porter states 'But this place is too cold for hell. I'll devil-porter it no longer'.

(AO4)

- at the time the play was written, the sun symbolised the King and sunset represented the King's death or overthrow. The Witches' prophecy, 'That will be ere the set of sun', foreshadows the death of King Duncan
- wind and lightning were generally seen as signs of disruption to the natural order. In *King Lear*, the storm is used as a way of conveying King Lear's inner turmoil and growing madness
- many Jacobean and Elizabethan were superstitious and believed that witches had the power to disturb weather patterns and create storms.

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) • candidates are free to choose any character they consider to be determined in the play. There are a number of characters that show that they will do anything in order to get what they want. Candidates are likely to choose Lady Macbeth, Macbeth, Macduff or Malcolm, but any choice is valid and responses should be assessed based on the arguments presented • Lady Macbeth is determined to see her husband, Macbeth, become king. She orchestrates the murder of King Duncan, manipulating Macbeth to get what she wants • when Macbeth decides that he will not proceed with the plan to kill Duncan, Lady Macbeth uses accusation and her powers of persuasion to make him reconsider, determined to fulfil her ambition: 'When you durst do it, then you were a man' • as they proceed with the plan to kill Duncan, Lady Macbeth promises her husband that there will be no sun for Duncan in the morning as a result of 'This night's great business'. She is determined to achieve her ambition • after Duncan's murder, Lady Macbeth returns the daggers and she is a pillar of strength for Macbeth. She also tries to cover for her husband during his outburst at the banquet, after they have finally become king and queen, in order to preserve their power and status • at the start of the play, Macbeth appears to be fully accepting of The Great Chain of Being: 'to be king / Stands not within the prospect of belief, / No more than to be Cawdor'. At this stage, Macbeth does not consider it possible to become king nor does he show any inclination of wanting to take the throne. The fulfilment of the Thane of Cawdor prophecy and his disappointed hopes after Duncan's promise of further rewards fuel Macbeth's determination to take action • however, when considering the murder of the King, Macbeth is at first indecisive. He states 'We will proceed no further in this business' but Lady Macbeth persuades him to change his mind. Following Duncan's murder, and then that of Banquo, Macbeth's fear seems to empower him, despite his vision of Banquo's ghost, 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' • in the final bloody battle, Macbeth appears resolute as he tells Macduff 'I will not yield', 'Before my body, / I throw my warlike shield', even though Macbeth has found out that he is doomed to lose as Macduff is not 'of woman born' • Macduff could also be deemed a determined character. He resolutely stands by his moral principles, remaining loyal to Duncan. He refuses to go to Scotland for Macbeth's coronation and is determined to uncover the truth

- Macduff leaves his family unprotected as he seeks to fulfil his patriotic duty to protect the country. The murder of his wife and children fuels his determination to seek revenge on Macbeth: 'My wife and children's ghosts will haunt me still'
- Macduff shows a resolve for justice when he fights Macbeth and it is Macduff who finally slays Macbeth. His righteous vengeance contrasts with Macbeth's tyranny when he says 'my voice is in my sword'
- although Malcolm initially flees Scotland following the murder of his father, Duncan, Malcolm shows his determination to put an end to Macbeth's tyrannical rule of Scotland and to avenge his father's death by raising an army. Malcolm's strategic approach in gathering the support of the English, and his ability to win over Macduff to his cause, ultimately result in the restoration of order in Scotland.

(AO2)

- Language: early on, Lady Macbeth knows that she can influence her husband to ensure that she gets what she wants; she is manipulative: 'I may pour my spirits in thine ear'. She uses a metaphor to influence her husband's behaviour: 'look like th' innocent flower, / But be the serpent under't'
- Language: Lady Macbeth uses an extreme image to compare her evil strength to Macbeth's weakness. She remarks that she would kill her own baby '... plucked my nipple from his boneless gums, / And dashed the brains out! – had I so sworn', demonstrating how nothing will get in the way of her achieving her ambition
- Language: Malcolm is presented as determined when he persuades Macduff, by using metaphorical language, to help him rid Scotland of Macbeth's disease: 'Let's make us medicines of our great revenge'. Malcolm recognises the desperate need to find a cure for Macbeth's tyrannical rule
- Form: Macbeth's hubris becomes his dominant trait. His tragic fall is a result of his boldness and his belief in his personal invincibility, having demanded more from the Witches
- Form/Structure: Macduff is presented as a hero, first suspecting Macbeth's guilt and then overcoming his own personal tragedy to defeat him and help restore order to Scotland. He supports Malcolm when he takes the throne: 'I see thee compassed with thy kingdom's pearl'.

(AO4)

- at the time the play is set, women were normally subservient to men; Lady Macbeth's influence over her husband in pursuit of her ambition tends to break conventional stereotypes
- the theory of The Great Chain of Being was that it was a sin for people to aspire to, or try to, alter their place in society. Macbeth's actions are especially heinous because they also flout The Divine Right of Kings and bring about his tragic downfall
- Macduff appears in Shakespeare's source, Holinshed, after Macbeth has been on the throne for ten years. Apart from this, Shakespeare follows Holinshed's account of Macduff with only a few differences, one of which is the discovery of Duncan's body.

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) • candidates are free to agree or disagree, wholly or in part, with the view that Portia is presented as an independent woman in the play. Responses should be assessed on the arguments presented • it could be argued that Portia is not an independent woman because, typical of the time, she was bound by her father, even after his death. Portia professes 'If I live to be as old as Sibylla, I will die as chaste as Diana unless I be obtained by the manner of my father's will' • her suitor must be decided by the casket challenge, which is a rigorous test of the intentions of those who wish to marry her. Portia shows her frustration at this: 'O me, the word "choose!" I may neither choose whom I would nor refuse whom I dislike' • nonetheless, Portia does speak her mind and 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. Of the Prince of Morocco, for example, she says if he has 'the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me' • Portia demonstrates that she has an independent mind when she signals that Bassanio is her preferred choice of suitor, and she tries to delay him taking the test, encouraging him to choose wisely: 'for, in choosing wrong, / I lose your company'. After Bassanio has correctly chosen the casket, she immediately offers to pay off Shylock with double the amount his friend, Antonio, owes; then she suggests they marry straightaway • Portia presents Bassanio with a ring, alongside all her possessions, as a symbol of their love but she warns him: 'I give them with this ring – / Which when you part from, lose, or give away, / Let it presage the ruin of your love' • it can also be argued that Portia is presented as an independent woman when she plays a significant role in Antonio's trial, although her actions are purely for Bassanio's sake to help his best friend. Unbeknownst to Bassanio, she goes to the courts of law in disguise as a lawyer. In her quest to defend Antonio, Portia shows her unquestionable wit and sharp intelligence in her role as Doctor Balthazar. She interrogates Shylock: 'This bond doth give thee here no jot of blood: / The words expressly are a "pound of flesh"' • at Portia's behest, the Duke shows mercy to Shylock by allowing him to live, which could demonstrate Portia's independent and strong mind, although she does this in the guise of Doctor Balthazar • following the positive outcome of the trial for Antonio, Portia, still in disguise as Balthazar, manages to persuade Bassanio into giving away the ring that she has given him as a symbol of their love. When Bassanio returns to Belmont, she forgives him. Portia's testing of Bassanio's loyalty to her arguably exemplifies her independent spirit.

(AO2)

- Language: as soon as Portia escapes the limits of her father's will through marriage, she is under the control of her husband: 'This house, these servants, and this same myself / Are yours – my lord's'. The list demonstrates how Portia gives her whole life to her beloved Bassanio
- Form: Portia's outspoken humour is uncharacteristic of the ideal of a woman in Shakespeare's time. When describing her second potential suitor, the County Palatine, she professes she would 'rather be married to a death's-head with a bone in his mouth'
- Form: Portia plays a song in the background when Bassanio is making his choice in the casket challenge. She does what she can within the confines of this challenge set by her father in an attempt to help Bassanio, warning him that 'fancy' cannot grow if it is solely based on appearance
- Structure: the play builds to a climax with Shylock's trial in which Portia plays a pivotal role.

(AO4)

- at the time the play was written, women were forbidden to hold professional positions. It would have been unusual for women to officiate in a court of law
- women were seen as the property of their fathers and then, upon marriage, of their husbands. In the early stages of the play, Portia questions her father's will, something which is likely to have been frowned upon by society at the time Shakespeare wrote the play, as a daughter was not supposed to doubt the decisions made for her by her father
- Belmont is a fictional setting devised by Shakespeare where Portia is separated from the rest of Venetian society.

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) • hatred features prominently throughout the play. The hatred shown towards Shylock is significant because it motivates him to enter the bond with Antonio in order to exact his revenge for how he has been treated • despite having lived in Venice all his life, Shylock is treated as a foreigner and many of the characters are prejudiced against him because of his religion. Lorenzo refers to the fact that Shylock is Jewish when he says of Jessica 'If e'er the Jew her father come to heaven, / It will be for his gentle daughter's sake' • Shylock is also despised for his practice of usury. As Christians were not permitted to conduct this kind of moneylending, it could be argued that Shylock's profession and religion are inseparable. Equally, Shylock shows hatred to the Christian, Antonio, for not charging interest on loans: 'He lends out money gratis, and brings down / The rate of usance here with us in Venice' • Shylock's hatred of Antonio leads him to seek revenge for the acts of anti-Semitism against him. He appears to be kind by agreeing to offer Antonio the money. However, Shylock uses the loan as an opportunity to wield power over Antonio and suggests that 'the forfeit / Be nominated for an equal pound / Of your fair flesh', if the deadline is passed • later, Shylock is determined to pursue his legal rights so that Antonio is punished for failing to repay the bond. He makes the point in absolute terms: 'The pound of flesh which I demand of him / Is dearly bought, 'tis mine, and I will have it' • Jessica demonstrates the hatred she holds towards her father, Shylock, throughout the play. She professes how 'ashamed' she is to be Shylock's daughter and she is clearly unhappy living at home with him: 'Our house is hell' • Jessica chooses to steal Shylock's wealth so that she is able to elope with Lorenzo. Jessica could be deemed to punish her father for his treatment of her, even giving up her Jewish faith. Her behaviour causes Shylock to feel a 'passion so confused, so strange, outrageous'. Shylock is devastated by Jessica's actions when he learns that she has stolen the turquoise ring, given to him by his wife, and traded it for a pet monkey • during Antonio's trial, despite Portia's plea, Shylock does not show mercy to Antonio: 'I crave the law, / The penalty and forfeit of my bond'. Shylock is unrelenting in his hatred of Antonio and seeks revenge for how he has been treated. Shylock is presented as a spiteful person. He tells the court 'More than a lodged hate and a certain loathing / I bear Antonio, that I follow thus'. He is determined to do whatever it takes to punish Antonio • as the trial concludes, Portia delivers a powerful verdict to Shylock: 'Thou shalt have more justice than thou desir'st'. She seeks to punish him, emphasising that Shylock shall have 'all justice'

- ultimately, Shylock's hatred and the pursuit of the bond result in his own downfall. He is forced to become a Christian and must change his will. His life is destroyed, 'You take my house', 'you take my life', and he believes that his punishment is worse than death.

(AO2)

- Language: Shylock's direct statement about Antonio demonstrates the depth of his prejudice against Christians: 'I hate him for he is a Christian'
- Language: Portia uses the word 'alien' to describe Shylock, emphasising her prejudice
- Language/Form: Shylock's hatred for Antonio can be seen in the persistence of his quest for revenge: 'I'll plague him, I'll torture him – I am glad of it'. The repeated first person reminds the audience that Shylock holds a personal grievance against Antonio
- Language/Form: in return, Antonio admits he has called Shylock 'dog', and continues 'I am as like to call thee so again, / To spit on thee again, to spurn thee too'
- Language/Structure: exclamations show Shylock's incredulity at Jessica's lack of loyalty to him: 'My own flesh and blood to rebel!' Shylock is clearly distraught at his daughter's apparent betrayal
- Language/Structure: towards the end of the play, Shylock attributes his villainy to his treatment as a Jew with a chilling warning: 'it shall go hard but I will better the instruction'.

(AO4)

- Christopher Marlowe's *The Jew of Malta*, about a murderous Jewish villain, was popular with audiences before Shakespeare wrote *The Merchant of Venice*. Anti-Semitism was widespread at the time, and the portrayal of Shylock and the treatment of him by others in the play may support this view of prejudice
- Shylock is hated for his practice of usury, as, at the time, Christians were not permitted to conduct this kind of moneylending
- at the time the play was set, daughters lived under the control of their fathers. Jessica's desire to elope with Lorenzo was a direct result of her unhappiness living with her father.

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) - Charlotte Lucas, who is 27, is the best friend of Elizabeth Bennet and is six years her senior. She is intelligent and clear-minded - Charlotte speaks honestly and has a good understanding of social class and status. After first meeting Mr Darcy, she comments 'If I may so express it, he has a right to be proud' - she has a logical and practical approach to marriage and, at her relatively advanced age for an unmarried woman, is arguably running out of time to find a husband. She comments that, for women like her, marriage 'however uncertain of giving happiness, must be their pleasantest preservative from want' - Charlotte's views on letting a man know one's feelings prove correct because when Jane hides her feelings for Mr Bingley, Mr Darcy is unable to recognise that her love for Mr Bingley is genuine. This leads to confusion and unhappiness - Charlotte is keen to leave her parents' house and cease being a burden to them. She marries Mr Collins 'solely from the pure and disinterested desire of an establishment'. She has neither independent wealth nor good looks on her side, hence her acceptance of the obsequious and unattractive Mr Collins. Readers may feel sorry for her while at the same time admiring her pragmatism. She does try to find happiness within her marriage to Mr Collins by focusing on her household - she tells Elizabeth of her betrothal to Mr Collins face to face as she is aware that her friend will be upset by this revelation. Elizabeth is horrified by the news, especially as Mr Collins proposed to Charlotte the day after her own rejection of his suit. Charlotte responds to her concerns with typical practicality and calmness - although the novel stresses throughout that love and compatibility are very important in marriage, Austen never condemns Charlotte's marriage of convenience. It can be said that Charlotte represents the common voice for marriage in the early nineteenth century - Elizabeth respects the way that Charlotte manages her home. She cleverly places her sitting room at the back of the house in order to avoid spending time with Mr Collins as he prefers the front of the house where he can keep an eye on any activity in the lane to Rosings. She chooses not to hear when he makes embarrassing remarks in public - when the engagement of Elizabeth and Mr Darcy is announced, Charlotte visits them with Mr Collins, partly to escape Lady Catherine de Bourgh's bad temper but also to spend time with her friend for whom she feels truly happy. (AO2)

	• Language: Charlotte speaks her mind with a refreshing, straightforward directness: 'happiness in marriage is entirely a matter of chance' • Language: Charlotte's philosophy of marriage enables her to tolerate Mr Collins. There is humour in her view: 'it is better to know as little as possible of the defects of the person with whom you are to pass your life' • Language/Structure: when Charlotte tells Elizabeth of her betrothal, she knows her friend will disapprove. Her patient resolve eventually convinces Elizabeth: 'when you have had time to think it over, I hope you will be satisfied with what I have done. I am not romantic you know' • Form/Structure: Charlotte's marriage presents a contrast to the relationship of Elizabeth and Mr Darcy • Structure: the character of Charlotte acts as a foil to Elizabeth who sets great store by marrying for love and respect. (AO4) • although the novel stresses the importance of love and compatibility, Austen never condemns Charlotte's marriage of convenience • as a clergyman with the patronage of Lady Catherine, Mr Collins represents a good match that secures Charlotte's future • Charlotte and Mr Collins live at Hunsford Parsonage near Rosings but will inherit Longbourn after the death of Mr Bennet because of the entailment.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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) • different settings are presented as important in the novel because they serve to exemplify the pride and prejudice of different characters • the arrival of Mr Bingley and Mr Darcy at Netherfield Park is widely anticipated, and this is where they first meet Jane Bennet and Elizabeth Bennet. Mr Bingley has been very happy to rent the house and manor after a short inspection. His sisters would prefer him to have purchased an estate but this does not prevent their living there with him • the Meryton assembly is an important setting as it is where most of local society first see Mr Bingley and his party for the first time. Initially, they view Mr Darcy favourably: 'he was looked at with great admiration for about half the evening'. But Elizabeth and indeed most of the rest of the village come to dislike him as he appears standoffish and disdainful: 'everybody hoped that he would never come there again'. The relationship between Mr Darcy and Elizabeth contributes to one of the central narrative strands in the novel • the Longbourn estate is home to the Bennet family; the setting is typical of a country gentry family. However, Mr Bennet is not a man of great fortune and, when he dies, the house and income will be inherited by Mr Collins through entailment. This is presented as important in the novel because Mrs Bennet desperately wants Elizabeth to accept Mr Collins' offer of marriage so that, after the death of Mr Bennet, the family can continue living at Longbourn • as Elizabeth returns to Longbourn after each of her journeys, this setting is used as a way of connecting characters together, typically in relation to marriage. Mr Bingley and Mr Darcy both visit Longbourn at different times in pursuit of Jane and Elizabeth • Meryton is an important setting. The fact that Mrs Bennet's sister lives there emphasises the lower connections of the Bennet family. Also, the regiment, which has such an effect on the lives of Elizabeth and Lydia in particular, is billeted in Meryton • Mrs Bennet purely sees Mr Bingley's staying at the important setting of Netherfield as a way for her daughter to marry a wealthy man. She encourages Jane to go to Netherfield despite the inclement weather conditions, which subsequently results in Jane becoming ill. This serves to support Mrs Bennet's pursuit of Mr Bingley. It is also where Elizabeth and Mr Darcy become better acquainted • when Elizabeth visits Charlotte Lucas and Mr Collins at Rosings, she is not overawed by the opulence of the setting. However, it is here that, for the first time, Elizabeth starts to understand some of the reasons for Mr Darcy's unsociability

	• later, Elizabeth travels to Pemberley in Derbyshire. Importantly, this is where her feelings towards Mr Darcy begin to develop. She is enchanted by the picturesque countryside and Pemberley's beauty, charm and 'symmetry'. This mirrors how Elizabeth will also be charmed by its owner, Mr Darcy: 'at that moment she felt that to be mistress of Pemberley might be something!' Mrs Reynolds, the housekeeper at Pemberley, extols Mr Darcy's virtues: 'I have never had a cross word from him in my life' • at the end of the novel, Jane and Mr Bingley decide to move out of the area a year after they are married, in part, perhaps, to avoid Mrs Bennet's overbearing nature. (AO2) • Language: the importance of Pemberley is first presented with the triplet: 'large, handsome, stone building' showing the grandeur of the house • Form: Mr Collins serves as the connection between Longbourn and Rosings, which is pivotal in the development of the plot of the novel • Structure: when Mr Darcy sees Elizabeth in the setting of Rosings, it allows his affection for her to grow. He watches Elizabeth from a distance • Structure: Pemberley is crucial in the narrative structure, as it is the first time Mr Darcy is seen in his own personal surroundings • Structure: Longbourn serves as the link between different social classes. Lady Catherine de Bourgh visits Longbourn in order to prevent her nephew's marrying Elizabeth. (AO4) • the common practice of entailing estates to the male line meant most women, such as the Bennet sisters, had to find an eligible husband in order to be secure in life • Pemberley is representative of the wealth and status enjoyed by the landed gentry of the time; social status and hierarchy were very important • the setting of Pemberley is far removed from the events taking place in the world during the time, such as the Napoleonic wars, social unrest and the effects of the Industrial Revolution.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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) - the theme of injustice is prominent throughout the novel with there being many examples of unfair treatment, particularly as a result of the attitudes to social class in Victorian England - Magwitch is presented as a classic, rough convict early in the novel. He terrifies Pip out on the marshes, demanding that he bring him supplies. However, it transpires that he has had a difficult childhood, as his earliest memory is of stealing turnips, and it becomes evident that he is a victim of the lack of support available in society at the time - in contrast, Compeyson represents the gentleman criminal. He is a swindler, forger and all-round crook. He jilted Miss Havisham at the altar and left Magwitch to take the blame when the two were caught forging signatures - later in the novel, when Magwitch reflects on when he and Compeyson were tried for their crime, he reveals how he was given a much longer prison sentence than Compeyson. The judge felt 'sorry' for Compeyson, with his 'black clothes' and his 'white pocket-handkercher', 'because he might a done so well'. In contrast, Magwitch tells Pip how the judge thought of him as an 'old offender of wiolent passion, likely to come to worse', indicative of the unfair class-based justice system - as a result of Compeyson's betrayal of her, Miss Havisham mistreats Estella, her adopted daughter, psychologically, and uses her as a tool to avenge her broken heart as a way of obtaining natural justice. As a result of her upbringing, Estella is incapable of showing compassion and empathy - after his visits to Miss Havisham where he meets Estella, Pip seeks to advance his social position. Pip and Estella are from very different social classes as children and Estella treats Pip unfairly, looking down on him. Pip becomes aware of his 'coarse hands' and 'common boots' and his quest to become a gentleman is focused on his goal to be good enough to marry Estella - later in the novel, Pip treats Joe in a similar unjust way to how Estella and Miss Havisham treated him as a child. When Joe visits Pip in London, where Pip is learning to become a gentleman, Joe is treated coldly by Pip because of his lowly station in life. Joe is pragmatic in his response, and he does not blame Pip for his behaviour. He recognises that it is human nature to think the way Pip does and he accepts what he perceives to be his place in society: 'one man's a blacksmith, and one's a whitesmith, and one's a goldsmith, and one's a coppersmith. Divisions among such must come, and must be met as they come' - even though Magwitch has a history of theft and is transported to Australia, he ultimately proves himself to be good, teaching himself to read and write and becoming Pip's secret benefactor. However, the justice system still does not allow his return to England. Initially, when Pip learns the truth about the identity of his benefactor, he is horrified that his money has come from a criminal

- towards the end of the novel, Magwitch, calling himself Provis, risks death by returning to England to see how Pip is getting on. He explains to Pip how his life began with crime 'They always went on agen me about the Devil. But what the devil was I to do? – I must put something into my stomach, mustn't I?' It is, perhaps, ironic that it is only after he is convicted and sent to Australia that he is allowed to work and, as a result, become successful
- later in the novel, Magwitch explains to Pip that he believes that, unfairly, he himself would never be considered a gentleman, regardless of how wealthy he has become. Ironically, he is one of the only wealthy characters in the novel who is generous with his money
- Magwitch's death is dramatically presented by Dickens. Although he dies in prison, he finds some peace. Pip is by his side and comforts him by telling him about Estella, the daughter Magwitch has believed was dead from an early age.

(A02)

- Language/Form: Dickens' storytelling frames the novel as Magwitch summarises his experiences of justice 'In jail and out of jail, in jail and out of jail, in jail and out of jail'. Repetition is used to highlight the fact that Magwitch has been trapped in a constant cycle of imprisonment
- Language/Structure: Estella's questioning of Miss Havisham towards the end of the novel shows how she blames her for Estella's own detached and unloving manner: 'Do you reproach me for being cold? You?'
- Language/Structure: even when Magwitch returns a wealthy, self-made man, the justice system still regards him as a villain, evident through the list of three: 'Prisoner, Felon, Bondsman'
- Form: after Pip moves to London, as a result of Pip's unjust treatment of him, Joe is forced to communicate with Pip through letters, representing how money has caused a distance in their relationship
- Form/Structure: through the character of Magwitch, Dickens successfully shows that, given the right opportunities, people can become model citizens. Towards the end of the novel, Pip reflects 'he had taken to industrious habits, and had thriven lawfully and reputably'.

(A04)

- Dickens used his work to reflect on social injustice and the precarious nature of fortune and success. He himself experienced the vagaries of social mobility in Victorian England and he uses his novel to expose the shallow nature of the class structure
- Dickens understood that having a higher social status was a benefit before the law. Upper class individuals were more likely to be believed and given another chance than those of the lower classes. Indeed, there was a significant difference between the likes of Compeyson and Magwitch in the way they were treated
- 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) • the relationship between Pip and Miss Havisham is significant in the novel. Miss Havisham has a direct impact on Pip's life through her manipulation of Estella whom she teaches to break men's hearts, including Pip's • Pip's first encounter with Miss Havisham is as a child when he is chosen to go to 'play' with Estella at Satis House, and his visits continue. Miss Havisham can be considered an unconventional mother figure to Pip • when Pip meets Miss Havisham, she is described as frightening, mysterious and strange. Pip recounts 'Miss Havisham and Estella and the strange house and the strange life appeared to have something to do with everything that was picturesque' and he compares her to 'some ghastly waxwork' or a 'personage lying in state' • Miss Havisham's first words to Pip are hyperbolic; she emphasises how her heart has been 'Broken!' having been jilted at the altar by Compeyson. She wants to hear what Pip thinks of Estella, repeating several times 'Anything else?' Miss Havisham is presented as being obsessed to a point of madness and is later explained as having the 'vanity of sorrow which had become a master mania' • Pip is used by Miss Havisham 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 instils a fantasy in Pip's impressionable young mind, which ignites his desire for self-improvement. He starts to see his way of life in a new, negative light • Pip compares his family with the standing of Miss Havisham and Estella. He feels ashamed: 'I thought how Joe and my sister were then sitting in the kitchen, and how Miss Havisham and Estella never sat in a kitchen, but were far above the level of such common things'. In pursuit of his own ambition and self-improvement, Pip is unkind to those who have supported him the most • when Miss Havisham abruptly cancels the visits one day, she gives Joe twenty-five guineas as a premium for Pip to become Joe's apprentice as a blacksmith, perhaps indicative of how she uses her wealth to use and control others • when Pip discovers that an anonymous benefactor is funding him to become a gentleman, he assumes that this is Miss Havisham: 'My dream was out; my wild fancy was surpassed by sober reality; Miss Havisham was going to make my fortune on a grand scale'. Pip does not find out the truth until much later in the novel • it is not until Pip is an adult that he realises Miss Havisham's manipulation of him: 'All other swindlers upon earth are nothing to the self-swindlers, and with such pretences did I cheat myself'

	• later in the novel, Pip visits Miss Havisham at Satis House and rescues her from a fire. She repents of her hurtful actions and Pip leaves her on good terms. Miss Havisham dies soon after his departure. (A02) • Language: early in the novel, Miss Havisham is imperious and standoffish with Pip, demanding that he entertain her: 'I want diversion and I have done with men and women. Play' • Language/Form: Pip's description of Miss Havisham reflects the fairytale nature of her character and demonstrates his early fascination with her: 'I saw that the bride within the bridal dress had withered like the dress, and like the flowers had no brightness left' • Language/Structure: after the fire, Miss Havisham's words of repentance to Pip are heartfelt: 'What have I done?' • Form: the character of Herbert helps to fill in some of the detail of Miss Havisham's past for Pip, including how Compeyson jilted her at the altar • Structure: it is not until later in the novel that Pip comes to realise the true motivation behind Miss Havisham's interactions with him as a child, which do not live up to his assumptions: 'Miss Havisham's intentions towards me, all a mere dream: Estella not designed for me; I only suffered in Satis House as a convenience' • Structure: the relationship between Miss Havisham and Pip is central to the plot, as she introduces him to Estella. (A04) • Victorian Christianity laid great stress on helping the underprivileged by charitable deeds, which relates to Miss Havisham's support of both Estella and Pip, although her reasons are not entirely charitable ones • Miss Havisham gives Joe a great deal of money, 'five-and-twenty guineas', to secure Pip's apprenticeship as a blacksmith; many boys trained as apprentices • Miss Havisham's character may in part be based on Dickens' own mother, whom he disliked, or Elizabeth Parker or Eliza Donnithorne • Miss Havisham provides an element of aloof privilege in the novel that fascinated readers from poorer backgrounds.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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) - the plot revolves around Hester Prynne's having to accept the blame for committing adultery. For most of the novel, Hester takes sole blame. The novel also follows Arthur Dimmesdale's journey of acceptance, ending with his public declaration of responsibility - Hester is forced to take the blame for her sin of adultery, not just by being imprisoned until three months after the birth of her daughter, Pearl, but also by the placement of the scarlet letter, 'A', on her clothes. Hester is condemned by the Puritan community as she has broken the religious and moral code of society. Hester is shunned by the community and forced to live on the outskirts of the village - Hester's public shaming on the scaffold in the marketplace is significant because the setting represents the harshness of the community as it was one of the main gathering places. The marketplace is the focal point for rules, restriction and authority. Some of the women waiting in the crowd express their view on the perceived leniency of Hester's punishment: 'At the very least, they should have put the brand of a hot iron on Hester Prynne's forehead'; 'This woman has brought shame upon us all, and ought to die' - Dimmesdale allows Hester to take all the blame herself, although, in the marketplace when Hester is on the scaffold, he tells her to name her 'fellow sinner', hinting that he is willing to bear responsibility. Hester refuses to name him and Dimmesdale continues to enjoy the respect and warmth of the community, while she is cast out - Dimmesdale does, nonetheless, privately chastise and punish himself for his sin with a 'bloody scourge'. He laughs at himself and carves a scarlet 'A' into his chest as penance. It could be argued that Dimmesdale, therefore, does accept blame, just not publicly - it could be argued that Roger Chillingworth, Hester's husband, should bear some blame. Her adultery is possibly related to her apparently cold and unloving relationship with Chillingworth. His motive for marrying Hester is presented as based on his selfish insecurities with regard to his old age and physical deformities, and to 'light a household fire in his lonely and chilly heart'. He dedicates his life to education and research, ignoring the feelings of his young, beautiful wife - when Chillingworth discovers that Hester has given birth to Pearl, he seeks no revenge against Hester or her baby. He wants the father of the child to bear the blame and he pledges to discover his identity. Hester will not tell him, but he says that he will know the person as he will be able to 'read it on his heart' - Chillingworth is successful in his quest to find Pearl's father. He sees Dimmesdale's secret self-mutilation in the form of a scarlet 'A' carved into his chest and gleefully realises that Dimmesdale is the father of Hester's child

- determined for the father of the illegitimate child to bear the blame, Chillingworth relentlessly pursues Dimmesdale in revenge for his part in the adultery. He does so in the guise of a well-meaning physician, who would, ordinarily, be someone who cares and seeks to help patients, yet he wages psychological warfare against Dimmesdale. Chillingworth makes the 'principle of his life to consist in the pursuit and systematic exercise of revenge', adding to Dimmesdale's self-blame and punishment
- Chillingworth's vengeful punishment of Dimmesdale is important as it ultimately leads to Dimmesdale's confession and death. Dimmesdale finally accepts blame in his sermon on Election Day, thereby redeeming himself before his death. Although it takes seven years for Dimmesdale to overcome his cowardly feelings, he does eventually take responsibility publicly.

(AO2)

- Language/Structure: the novel ends with a description of Hester's tombstone: 'ON A FIELD, SABLE, THE LETTER A, GULES'. This suggests her continuing to wear the badge is a sign of pride in her survival despite having to take the blame for committing adultery
- Language/Structure: the women in the crowd at the start of the novel use the adverb 'always' to show that Hester will forever bear the burden of her crime: 'the pang of it will be always in her heart'
- Form: Hawthorne deliberately reveals very little about the main character, Hester, in the novel. This allows the reader to focus on how Hester is shaped by her crime and her acceptance of blame
- Structure: Hester is forced to take the blame for her actions at the start of the novel. At the end of the novel, when Hester returns to live a life of solitude, she chooses to use the lessons she has learned from her acceptance of blame to help others who seek her counsel
- Structure: Dimmesdale's secret responsibility forms a major part of the novel's narrative, building the tension towards his confession at the end
- Structure: it is only at the end of the novel that Chillingworth takes any blame when he leaves money for Pearl. Chillingworth is solely consumed with revenge up until Dimmesdale's death.

(AO4)

- Hawthorne uses Hester's experiences in the novel to show how hard it was to change society's ideas and beliefs at the time the novel was written. Hester had no choice other than to accept blame for her sin
- the very idea that Dimmesdale, a Puritan minister, committed adultery would have shocked the reader of the time. This helps to explain why Dimmesdale found it immeasurably difficult to accept blame publicly
- when the novel was written, it would not have been unusual for children to be taken away from the responsibility of their mothers, following a sinful act such as adultery.

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) • Pearl, the illegitimate daughter of Hester Prynne and Reverend Arthur Dimmesdale, is presented as an unusual child, cast out by the community as the product of adultery, a mortal sin in the strict Puritan society of Massachusetts Bay Colony. It is only towards the end of the novel that Pearl is presented as having human feelings, and she eventually leaves the settlement to live a fulfilled life • as a child, Pearl is seen as a human embodiment of her mother's sin. Even Hester refers to her daughter as 'the scarlet letter in another form; the scarlet letter endowed with life!' • however, Hester also sees Pearl as a gift, choosing a name meaning 'being of great price', and not just a form of punishment. When she appeals to the Governor to be allowed to keep her daughter in her care, she says how 'God, as a direct consequence of the sin which man thus punished, had given her a lovely child' • the community think of Pearl as an outsider who does not fit in with the Puritan values and ways of life. They describe her as 'witch baby' and 'wild, desperate, defiant' • at the age of three, Pearl is presented as possessing a 'rich and luxuriant beauty; a beauty that shone with deep and vivid tints' • Pearl is isolated, as other children do not want to play with her. She must therefore spend time playing alone with the common items around her • Pearl sometimes makes a circle around herself as she plays, and other aspects of her play have elements of magic: 'The unlikeliest materials – a stick, a bunch of rags, a flower – were the puppets of Pearl's witchcraft'. It is also ironic that Pearl is described at the ages of three and seven, both considered magic numbers • Pearl is presented as inquisitive when she questions her mother about the meaning of the scarlet letter. Although Hester is tempted to confide in her, she lies, saying it is for the 'sake of the gold thread' • at the age of seven, Pearl is intelligent enough to realise for herself that Dimmesdale is her father: 'Will he go back with us, hand in hand, we three together, into the town?' • later, Pearl is shown to have become a perceptive judge of character, as she recognises Roger Chillingworth's nature: 'Come away, Mother! Come away, or yonder old Black Man will catch you! He hath got hold of the minister already' • her father, Dimmesdale, only publicly confesses his relationship with Pearl 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. She is finally seen as a human being, with feelings, enabling the redemption of both her mother and Dimmesdale

- Pearl forgives Dimmesdale 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 becomes 'the richest heiress of her day'.

(AO2)

- Language: Pearl's name is suggestive of perfection yet ironically, as a child, the community perceives her as being the product of sin and they distance themselves from her. It is interesting, given that Pearl is the product of sin, that a pearl is formed when something alien to the oyster enters it. As a result, something beautiful and valuable is formed from something bad. Pearls also have connotations of great expense, perhaps suggestive of the sacrifices Hester has to make in her life to raise her
- Language: Governor Bellingham likens Pearl to the 'children of the Lord of Misrule'
- Language: religious imagery is used to condemn Pearl as 'an imp of evil' in the eyes of the local community, purely as a result of her parenthood
- Form: Pearl serves as a symbol in the novel, representing her parents' sin and the collective conscience of the community
- Form: the importance of Pearl's character in the novel lies in her ability to provoke other characters. From a young age, she becomes fixated on her mother's scarlet letter, for instance, and questions her mother as to its meaning and significance
- Structure: Pearl starts the novel as the victim of the strict Puritan rule. However, by the end she has escaped her situation and begun a new life.

(AO4)

- in the 17th century, the Puritan community considered it a great shame and sin to be born out of wedlock
- in such circumstances, both the women and their children were generally castigated by society. Ordinarily, the child would be taken from the mother so it was unusual that Pearl was brought up by Hester
- Biblical allusions and imagery prevail in the novel with references to original sin, the Garden of Eden and the Parable of the Pearl.

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.

