



Mark Scheme (Results)

June 2025

Pearson Edexcel International GCSE
in English Literature (4ET1)
Paper 02R

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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 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: '<i>Eric suddenly guffaws</i>'. 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.
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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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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, Romeo's best friend and confidant, is presented as a humorous character in the play. He provides a source of wit in the tragedy • his quick-wittedness and joviality are a contrast to the humourless Tybalt and the thoughtful Benvolio • Mercutio's lines are loaded with meaning and intensity within the jokes. He mocks Romeo's self-indulgence and his use of clichéd romantic language, such as when he says 'Appear thou in likeness of a sigh, / Speak but one rhyme and I am satisfied, / Cry but 'Aye me!' pronounce but 'love' and 'dove' '. The humour provided by Mercutio brings a bitter-sweet tone to the play • Mercutio's humour, contrasted with Romeo's poetic language, helps to demonstrate the different views of love presented in the play. He advises Romeo not only to be rough with love but 'Prick love for pricking, and you beat love down' • Mercutio openly ridicules Romeo over his misguided love for Rosaline: 'dreamers often lie'. He understands that Romeo's love for Rosaline is not real • he is lively and uses words to joust with Romeo and Benvolio. He likens Romeo to a fish in discussion with Benvolio: 'Without his roe, like a dried herring' • when Mercutio meets the Nurse, he jokes with her in a rather rude and insulting manner: 'No hare, sir; unless a hare, sir, in a lenten pie, / that is, something stale and hoar ere it be spent'. The Nurse is taken aback by Mercutio's crassness: 'what saucy merchant was this ... so full of his ropery?' • however, Romeo defends his friend and his playful nature: 'A gentleman, nurse, that loves to hear himself talk, / and will speak more in a minute than he will stand / to in a month' • later, 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 when Mercutio is dying, he finds humour in the situation and jokes how it is 'just a scratch' • Mercutio becomes a tragic figure in death and his loss marks a dark turning point in the tragedy, changing the tone of the play to a much more serious one. (AO2) • Language: Mercutio's name reflects his mercurial character as he is quick-witted and eloquent, as in the Queen Mab speech: 'She is the fairies' midwife, and she comes / In shape no bigger than an agate-stone / On the fore-finger of an alderman, / Drawn with a team of little atomies / Athwart men's noses as they lie asleep'. Mercurial matches his changing temperament, such as his 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' • Language/Structure: however, the death of Mercutio changes the tone of the play to a much more serious one. Even as he dies, Mercutio finds comedy in the situation, punning: 'Ask for me tomorrow, and you shall find me a grave man' • 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!' • 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' • Shakespeare also uses humour for light relief in other tragedies such as <i>Macbeth</i> and <i>Hamlet</i>.
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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) • it could be argued that responsibility for the tragedy in the play lies with the two families, the Capulets and the Montagues, and their feud. However, candidates might consider other factors, including fate and the actions of individual characters • the Prologue refers to the 'ancient grudge' as well as suggesting that Romeo's and Juliet's love is opposed by fate, describing them as 'star-crossed lovers' • violence, as a result of the longstanding feud between the two families, is responsible for many of the events throughout the play. Tybalt states 'What, drawn and talk of peace? I hate the word, / As I hate hell, all Montagues, and thee'. Mercutio's words, 'A plague o' both your houses!', show that he holds the feuding families responsible for his death • Mercutio himself is a major cause of the events of the play. Mercutio convinces Romeo to go to the Capulet ball, which subsequently results in Romeo's meeting Juliet for the very first time. Mercutio could be blamed for the fight that leads to his own, then Tybalt's, death, and the resulting consequences from the fallout of events • Lord and Lady Capulet can be seen as responsible for the deaths of Romeo and Juliet because they bring forward the arranged marriage to Paris and do not consider Juliet's unwillingness. Lord Capulet's anger and Lady Capulet's intransigence could be deemed responsible for forcing Juliet to seek Friar Lawrence's help • the Nurse also contributes to the spiralling events. Although she is loyal to Juliet throughout the play, towards the end, the Nurse suggests that Juliet should just go through with the marriage to Paris. As a result, Juliet feels forced to turn to Friar Lawrence for support which results in the fateful plan • it could be argued that Friar Lawrence bears some responsibility for the tragedy in the play when he plots with Romeo and Juliet, such as when he agrees to marry them without their parents' knowledge. Later, his plan for Juliet to fake her death and, subsequently, lack of checking to see if Romeo has received notice of the plan, ultimately lead to the suicides of both Romeo and Juliet • candidates might also consider Romeo and Juliet themselves to be, at least partly, responsible for their own deaths. For example, Romeo is impulsive, such as when he arranges the marriage hastily and later takes the poison before Juliet wakes. Juliet is so desperate that she agrees to the swift marriage and, later, to Friar Lawrence's plan to take the potion that will simulate her death • at the end of the play, the grief shared by the Capulets and the Montagues marks the end of the longstanding feud. They hold themselves, and their feud, responsible for the deaths of Romeo and Juliet.

(AO2)

- Language: Friar Lawrence warns Romeo that his impetuous actions will end in tragedy: 'they stumble that run fast'
- Language: when Romeo confronts Tybalt after the death of Mercutio, his words reflect the anger and inevitability of both their deaths: 'Either thou or I, or both, must go with him'
- Language/Structure: Lord Capulet actually wishes his daughter dead if she will not obey his commands: 'hang, beg, starve, die in the streets'. This marks a turning point in her relationship with her parents, which leads to her death
- Form: at the start of the play, the Prologue tells of the deaths of Romeo and Juliet, thereby confirming the outcome of the play is predestined and that fate is ultimately responsible
- Form: ironically, a seemingly meaningless feud is responsible for the conflict between the families and their servants. Shakespeare does not reveal the reason for the feud between the Capulets and the Montagues at any point
- Structure: when the Nurse suggests that perhaps Juliet should commit bigamy and marry Paris in line with Lord Capulet's wishes, 'I think you are happy in this second match', it marks the end of their close relationship. Juliet is forced to turn to Friar Lawrence, which then leads to the fateful plan.

(AO4)

- at the time the play was written, people believed that the stars determined the course of life
- violence was a common feature of life in Verona at the time the play is set, leading to factions and infighting between families
- suicide was a crime and those who committed it would be condemned for their sin.

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 Witches' prophecies are significant in the play. They expose characters' evil natures and influence wicked deeds - upon meeting the Witches for the first time, Macbeth is intrigued by both their appearance and the nature of their prophecies. He is instantly affected and Banquo comments that he 'seems rapt withal' - in contrast, Banquo does not trust the Witches and is sceptical of their prophecies. Indeed, Banquo works to distance himself from the Witches, as he questions 'have we eaten on the insane root?' - the Witches tell Banquo that he is 'the root and father / Of many kings'. Banquo is tempted by this prophecy, talking of 'cursed thoughts', but, unlike Macbeth, he is able to resist - the prophecies are significant as they provide Macbeth with the idea that he will become king. They influence his murderous actions: 'Hail to thee, Thane of Glamis!' / 'Hail to thee, Thane of Cawdor!' / 'Hail to thee that shalt be King hereafter!' - however, after meeting the Witches the first time, although Macbeth is excited by their prophecies, he pledges: 'If chance will have me king, why chance may crown me / Without my stir'. After considering his situation as Duncan's subject, kinsman and host, Macbeth's conscience at first leads him to step back from the plan of murder: 'We will proceed no further in this business' - in contrast, Banquo understands that simply because the Witches told a truth does not mean that they are not evil. He is aware that their prophecies are likely to be a trap: 'The instruments of darkness tell us truths; / Win us with honest trifles, to betray's / In deepest consequence' - following Duncan's murder, Banquo suspects Macbeth when, in becoming King, Macbeth has achieved all that he was promised by the Witches: 'I fear, / Thou playedst most foully for't' - unlike Macbeth, Banquo does not act on his prophecy. However, he expresses his hope that it will come true naturally: 'Why, by the verities on thee made good, / May they not be my oracles as well, / And set me up in hope?' Nevertheless, he suppresses any temptation: 'But hush, no more' - following his ultimate betrayal of Duncan, minded by the Witches' prophecy that Banquo's children will be future kings, Macbeth plans the murder of Banquo and his children. Although Fleance escapes the assassination attempt on his life, Banquo is murdered - subsequently, Banquo's ghost, or Macbeth's belief in it, haunts Macbeth: 'never shake / Thy gory locks at me!' Even in death, Banquo is significant as he seeks to defend the rightful king. For Macbeth, Banquo serves as a constant reminder of how he should have acted in response to the Witches: 'Our fears in Banquo / Stick deep, and in his royalty of nature / Reigns that which would be feared'

- later, when Macbeth visits the Witches once more, the prophecies of the apparitions give him ambiguous messages that he interprets to his own advantage, using the information, 'Beware Macduff', to prompt the murders of Macduff's whole family. They trick him with the reference to Birnam Wood and 'none of woman born'
- despite having witnessed what happened with the Birnam Wood prophecy, at the end of the play, Macbeth's complete faith in the Witches' prophecies is significant because it leads him to face up to Macduff in the belief that he is invincible and cannot be slain by him. Macbeth warns Macduff: 'I bear a charmed life which must not yield, / To one of woman born'. The ambiguous promise of the prophecy is revealed when Macduff states that he was 'from his mother's womb / Untimely ripped'.

(AO2)

- Language: there is dramatic irony in the Witches' prophecies. For example, they call Macbeth 'Thane of Cawdor', which is a title he has already been given by this stage of the play, although he is not yet aware of it
- Language: Banquo does not trust the Witches and he questions their intentions, suggesting that they are evil: 'What! Can the devil speak true?'
- Language/Form: the first time the Witches take the initiative to meet Macbeth, they chant, reflecting their choric nature and their use of black magic: 'Where the place?', 'Upon the heath', 'There to meet with Macbeth'
- Form/Structure: Banquo acts as a foil to Macbeth as his attitude to the Witches' prophecies are contrasted with those of Macbeth. Banquo remains composed and declares: 'neither beg nor fear your favours nor your hate'. In contrast, Macbeth commands the Witches 'stay, you imperfect speakers'
- Form/Structure: the prophecies, and the use of the supernatural, form an integral part of the tragedy. They serve as a catalyst for action and offer insights into characters.

(AO4)

- James I was very interested in the supernatural and wrote a book about witchcraft entitled *Daemonologie*. It is thought that Shakespeare included many of the supernatural details in the play to appeal to James' interest
- the fate of Fleance is left unknown. It is believed that Shakespeare did this to please James I, who was thought to be in the direct line of descent from the real Banquo
- Elizabethans and Jacobean believed in the influence of the devil in human affairs, while God was the force for good. Witches were thought to do the devil's work
- the original Holinshed source used by Shakespeare to write *Macbeth* refers to nymphs or fairies, rather than witches, as the magical beings involved in events.

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 one character they respect in <i>Macbeth</i>. Candidates are likely to opt for one of Duncan, Banquo, Macduff or Malcolm, but any choice is valid. Responses should be assessed based on the argument presented • Duncan is the rightful King of Scotland and is portrayed as a morally good ruler. Macbeth wholeheartedly pledges his full loyalty to the king towards the beginning of the play, suggestive of how Duncan is a character worthy of respect: 'Your highness' part / Is to receive our duties; and our duties / Are to your throne' • Banquo could be deemed worthy of respect because of his response to the Witches. Despite his initial intrigue and even conflicted thoughts over what he has been told by the Witches, he ultimately responds very differently from Macbeth, acting honourably rather than in pursuit of his own interests. In contrast, Macbeth is driven by his ambition founded on his steadfast belief in the prophecies • Macduff could be considered a character worthy of respect because of his immediate suspicions of Macbeth's wrongdoing soon after the death of Duncan. He is resolute in his belief as he refuses to bow before the tyrant Macbeth and does not attend Macbeth's coronation: 'No, cousin, I'll to Fife'. He later flees Scotland to help Malcolm, the rightful heir to Duncan's throne, to establish an army in order to defeat Macbeth, though he only pledges his support when he is certain Malcolm will be good for Scotland • Macduff shows his judicious and compassionate nature when he learns of his family's murder. Malcolm tells Macduff to 'Dispute it like a man', to which Macduff replies: 'I shall do so / But I must also feel it as a man'. Macduff ultimately kills Macbeth, driven by his desire for vengeance for the murder of his wife and children, as well as his loyalty to Scotland • Malcolm is the elder of Duncan's two sons and heir to his throne. Although he had to be rescued from the battle with the Norwegians and flees the country with his brother, Donalbain, after his father's murder, he later proves himself as a leader and king, and could therefore be considered worthy of respect • Malcolm tests Macduff's loyalty to Scotland by pretending to be even more evil than Macbeth, ultimately revealing his true admirable nature in the love he holds for Scotland. Malcolm manages to organise troops to fight against Macbeth's tyrannical rule. At the end of the play, Malcolm clearly establishes his position as a king to serve good, founded on his divine right to the role, 'by the grace of Grace', in direct contrast to the rule of Macbeth.

(AO2)

- Language: Macbeth vividly describes the state of the dead King Duncan's body by reference to precious metals: 'His silver skin laced with his golden blood'. Even after his murderous act, Macbeth's lexical choice serves to embellish the nobility of Duncan's character
- Language: the way Malcolm persuades Macduff to help him rid Scotland of Macbeth's disease, through metaphorical language, could be deemed worthy of respect: 'Let's make us medicines of our great revenge'
- Language: when Macduff learns of the deaths of his family, the way in which he responds can be respected. He, perhaps uncharacteristically for a man at the time the play was written, overtly expresses his emotion when he uses the metaphor 'pretty chickens' to mourn the loss of his children; however, perhaps more in line with the traditional view of the masculine head of the family, he seeks vengeance against Macbeth for the murder of his wife and children
- Form: the nature of a tragedy requires the balancing of good and evil. It can be argued that Macbeth himself is a good man to begin with, respected for valiantly fighting against the Norwegian army, but his fatal flaw leads to his fall from grace
- Structure: the five-act structure of the play follows the typical pattern for a tragedy, ending with the dénouement when good conquers evil, when Macduff slays Macbeth.

(AO4)

- Shakespeare's tragedies often explored the fight between good and evil. *King Lear* and *Hamlet* both explore this tension through different characters
- traditionally, men were typically seen as the head and protector of the family, so Macduff's actions in fleeing Scotland and leaving his wife and children behind to fend for themselves are likely to have met with the audience's disapproval. However, they are likely to have found some solace in Macduff's heroic slaying of Macbeth in revenge for his family's murder
- belief in the Divine Right of Kings maintained the view that only God could appoint a king. Hence, in *Macbeth*, written for King James I, the usurper, Macbeth is defeated by the divinely appointed king, Malcolm.

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) • Portia, a wealthy heiress of Belmont, is significant in the play. Her character serves to highlight how women were expected to behave in the patriarchal society of the time, and Portia contributes to the dramatic tension in the play • Portia is bound by her father, even after his death. Her husband is to be decided by the casket challenge; whoever chooses the correct casket will win Portia's hand. The casket challenge provides dramatic tension in the play. 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' • she shows her frustration that her choice of husband is under her father's control: 'O me, the word "choose!" I may neither choose whom I would nor refuse whom I dislike' • during the casket challenge, she shows a racial prejudice typical of her time when the Prince of Morocco arrives in an attempt to win her hand in marriage. She says that, if he has 'the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me' • she looks beyond a potential suitor's wealth when she urges Bassanio to hesitate before choosing a casket, suggesting that she really hopes he will be successful: 'in choosing wrong / I lose your company'. She indirectly helps him to make the correct choice by playing a song containing a hint, doing what she can within the restrictions of the test • however, doubts are raised about the sincerity of Bassanio's love for Portia, particularly as, when he initially expresses his desire to pursue her, his description of her conflates the ideas of financial wealth and character. He is seemingly motivated by her wealth, 'In Belmont is a lady richly left / And she is fair', at least as much as by her person. The uncertainty of the sincerity of Bassanio's love contributes to the drama in the play • Portia also plays a significant role in Antonio's trial, saving her husband's friend. She goes to the courts of law in disguise as a lawyer in her quest to defend Antonio. Portia shows her unquestionable wit and sharp intelligence in her role as Doctor Balthazar as she interrogates Shylock: 'This bond doth give thee here no jot of blood: / The words expressly are a "pound of flesh"' • Portia is also significant as she contributes to an entertaining end to the play. Following Antonio's trial, Bassanio, Antonio and Gratiano return to Belmont to reunite with Portia and Nerissa. Upon the men's return, Portia and Nerissa pretend to be angry with their husbands for giving away their rings. Portia teases Bassanio: 'I had it of him; pardon me, Bassanio, / For by this ring the doctor lay with me'. However, the truth is soon revealed. (AO2) • Language: Portia uses the word 'alien' to describe Shylock, emphasising her prejudice common to all Venetians

- 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
- Language: Portia uses imagery to teach a valuable lesson of mercy in her courtroom speech: 'The quality of mercy is not strained – / It droppeth as the gentle rain from heaven'
- Form: there is dramatic irony as the audience and Nerissa know of Portia's true identity in the court scene, but Bassanio and Antonio do not
- Form: Portia's outspoken humour, very much uncharacteristic of the ideal of a woman at the time this comedy was written, is likely to have provoked laughter. When describing her second potential suitor, the County Palatine, she professes she would 'rather be married to a death's-head with a bone in his mouth'
- Structure: Portia and Bassanio form the central romantic relationship in the play after Bassanio chooses the correct casket and wins Portia's hand in marriage. At the end of the play, Portia and Bassanio appear united in their love for one another.

(AO4)

- in the patriarchal society in which Shakespeare was writing, women like Portia would not have been taken seriously in courts of law or other official situations
- the comedy was written when Elizabeth I was on the throne. Like Portia, she was seen as a woman fulfilling a man's role
- arranged marriages were common both at the time Shakespeare was writing and at the time the play is set. Wealthy men, such as Portia's father, would often put conditions on their daughters' choice of husbands.

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) • suffering is a prominent theme in the play. Examples include suffering as a result of religious prejudice and suffering from loss, including loss of family • Shylock is punished and suffers for being a Jew. Antonio goads him and spits upon his 'Jewish gaberdine'. Even when asking Shylock for a loan, Antonio again says that he will spit upon Shylock and insists there can be no friendship • Jessica suffers at the hands of her father, Shylock. He is possessive and controlling of his daughter, such as when he asks her 'to look to my house' and refers to her as 'my girl'. He shouts orders at her to 'lock up' the doors to block out the music coming from the street • unhappy living with her father, Jessica chooses to steal Shylock's wealth so that she is able to elope with Lorenzo. Jessica could be deemed to punish her father and make him suffer for his treatment of her, even giving up her Jewish faith. Her behaviour causes Shylock to feel a 'passion so confused, so strange, outrageous'. Shylock is devastated by Jessica's actions when he learns that she has stolen the turquoise ring, given to him by his late wife, and traded it for a pet monkey • Shylock's hatred of Antonio, which results in his pursuing the bond in court, is a direct result of the acts of anti-Semitism that he has suffered: 'If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him' • Shylock is determined to pursue his legal rights so that Antonio is punished and made to suffer 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' • during the trial scene, Portia delivers a powerful verdict to Shylock: 'Thou shalt have more justice than thou desir'st'. She seeks to punish him and make him suffer, emphasising that Shylock shall have 'all justice' • at the end of the play, Shylock suffers a very harsh legal punishment: he must become a Christian and all his fortune is confiscated. (AO2) • Language: Jessica declares how she will be 'saved' from her father by her husband, Lorenzo, when she becomes a Christian, suggesting how miserable she is living with her father • Language/Form: in Shylock's 'Hath not a Jew eyes?' speech, his use of the pronouns in his plea for fair treatment, 'If you prick us, do we not bleed?', shows how he blames his desire for revenge directly on his suffering as a result of how Christians have treated him: 'The villainy you teach me I will execute'

	• Language/Form: the repetition in Shylock's speech in the trial scene shows how his life is destroyed by his punishment: 'You take my house', 'you take my life' • Language/Structure: throughout the play, Shylock is only referred to by his name six times. Most people refer to Shylock as 'the Jew', which shows he is not accepted by society • Language/Structure: Jessica runs away with a large amount of Shylock's money and jewellery: 'O my ducats! O my daughter!' He uses extreme language to show his desire for Jessica to suffer as punishment: 'I would my daughter were dead at my foot'. (AO4) • Shylock was portrayed by actors of the time in an exaggerated way. Richard Burbage and Will Kempe, Shakespeare's actors, used false beards and red noses to portray Shylock as a monster, increasing the likelihood of further persecution of Jews by wider society • a reluctance to show mercy to Shylock may have stemmed from the fact that Christians were not allowed to practise usury (lending money and charging interest) • Jessica's conversion to Christianity meant that she was dead in the eyes of the Jewish community, as all cultural and religious traditions were handed down through the women.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) 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) • Mr William Collins is presented as tactless, pompous and full of his own self-importance. He is Mr Bennet's nearest male relation, who will inherit Longbourn under the rules of entailment • in response to Mr Collins' introductory letter, both Elizabeth and Mr Bennet acknowledge how Mr Collins' manner and inherent stupidity are rooted in his adherence to societal formalities. Elizabeth immediately recognises how 'There is something very pompous in his style'. Her first meeting with Mr Collins confirms her judgement of him as a foolish man • Mr Collins is full of his own pride and proclaims his virtues, despite living under 'the guidance of an illiterate and miserly father' and not excelling at university: 'merely kept the necessary terms' • he is a clergyman and he holds his patron, Lady Catherine de Bourgh, in high regard; Mr Collins is full of servile praise of Lady Catherine and her home, Rosings. His prosperity is a result of the living of the Hunsford parish, and Mr Collins admits his behaviour is governed by 'the kind of little things which please her ladyship, and ... the sort of attention which I conceive myself peculiarly bound to pay' • Lady Catherine has recommended that Mr Collins seeks a bride. He first proposes to Elizabeth and then to Charlotte Lucas – both within a week. He is driven by his obsequious desire to please his patroness, Lady Catherine, and to fulfil his perceived duty to the Bennet family. Mr Collins assumes his future wife's happiness in the situation he can offer her and cares little beyond finding a woman to be his wife • his proposal to Elizabeth demonstrates his verbose nature; he has clearly practised what he is going to say when he explains the reasons for wishing to marry: 'My reasons ... when we are married'. Elizabeth has no hesitation rejecting his proposal of marriage. He is most surprised at this and initially considers that Elizabeth is just being modest • following Elizabeth's rejection, Mr Collins turns to Charlotte as his proposed bride. Charlotte is open with Elizabeth about how she feels about him: 'not romantic, you know. I never was. I ask only a comfortable home'. Charlotte is described as having accepted Mr Collins' proposal 'solely from the pure and disinterested desire of an establishment' • after their marriage, Charlotte's arrangements in her new home reduce contact with Mr Collins by encouraging him to walk a lot for his health. She chooses a back room to spend time in because he likes to be at the front to check when Lady Catherine might be passing • at Hunsford, Mr Collins is pleased to show Elizabeth what she is missing by refusing him: 'she [Elizabeth] could not help fancying that in displaying the good proportion of the room, its aspect, and its furniture, he [Mr Collins] addressed himself particularly to her'

- his obsequiousness is shown again when, after hearing rumours about Elizabeth and Mr Darcy, he writes to Mr Bennet to warn him Elizabeth should not accept any proposal as Lady Catherine will never consent. However, once the engagement is announced he transfers his fawning to Mr Darcy.

(AO2)

- Language: Mr Bennet uses irony when he compliments Mr Collins, saying that he can 'Judge very properly' and has a 'talent of flattering with delicacy', suggesting he is apparently polite, but Mr Bennet is effectively ridiculing his absurdity
- Language: Mr Collins is described as 'neither sensible nor agreeable; his society was irksome'. Charlotte disregards Mr Collins' disagreeable traits in order to secure marriage
- Language/Form/Structure: Mr Collins' absurdity is revealed through his predictable and consistent manner; his speech is cumbersome and insensitive. He provides some humour in the novel but later demonstrates a darker side to his character when he suggests that Lydia is disowned: 'The death of your daughter would have been a blessing in comparison of this'
- Form/Structure: the chronological narrative, structured in three volumes, reveals Mr Collins through his letters, dialogue and speeches. Austen's work was designed to be read aloud; the letters often produce comic effect
- Structure: Mr Collins is presented as the foil to Mr Darcy. Whilst Mr Collins acts with impropriety and exaggerated humility, Mr Darcy is presented with gravity and propriety.

(AO4)

- when the novel was written, fathers' estates were mostly inherited by the eldest son or male heir. Mr Collins' situation would, therefore, not have been unusual
- the novel was a relatively new literary form, which was becoming more popular, especially with young women. Gentlemen often read to the ladies as entertainment, but Mr Collins does not 'read novels'. He opts to read from Fordyce's Sermons, and holds in contempt the Bennet daughters, who do not enjoy them
- the Regency period was notable for architecture and fine art. Distinctive fashions for men and women emphasised good taste and elegance, such as those of Lady Catherine's, and were held in such high esteem by Mr Collins.

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) • reputation is important in the novel. Most characters are concerned about their reputation, which is linked to social standing and class. In Austen's time there were many conventions associated with reputation • Mrs Bennet's economic position and concern about the futures of her daughters affect her attitude to reputation at a basic level and create a great deal of the comedy in the novel. This is clearly demonstrated by her belief that she is well regarded, and she is unaware when she embarrasses herself in front of Mr Darcy and the Bingleys. Later, when she fusses about Lydia's wedding dress, she misses the point that Lydia's behaviour has nearly ruined her and her family's reputation, as well as her sisters' chances of marriage • Lydia's actions compromise the reputation of her whole family and Austen does not underestimate the gravity of this situation. Lydia seems blissfully unaware of the effect that her relationship with Mr Wickham will have on her own reputation or that of her family. The enormity of the shame that would have been heaped on the Bennet family, had Mr Darcy not made Mr Wickham marry Lydia, emphasises Mr Darcy's generosity • Elizabeth, in direct contrast to her mother, is less concerned about reputation than most young women of her time. When Elizabeth arrives at Netherfield covered in mud from her walk, this is shocking to Miss Bingley and her sister, who place more importance on appearances than true feelings. In contrast, Elizabeth is more concerned with visiting her sister when she discovers she is ill • Mr Darcy is conscious of the importance of preserving his social standing and reputation, and this can manifest itself in his characteristic demeanour of personal reserve. He comes across as aloof and standoffish in public situations, coming as he does from a wealthy and prestigious family. He prevents Mr Bingley from courting Jane, and he struggles against his own feelings for Elizabeth because she is beneath him in social class • however, his private self is caring and compassionate: he treats his tenants and servants well; he also helps Lydia and the Bennets without any fuss or public display. Indeed, Elizabeth's views of Mr Darcy are further altered when Mrs Reynolds, Mr Darcy's housekeeper, extols his virtues: 'He is the best landlord and the best master ... that ever lived' • Mr Collins considers his link to Lady Catherine de Bourgh important to the amplification of his reputation. He has a very good opinion of himself; however, he is described as 'a mixture of pride and obsequiousness, self-importance and humility' • Mr Wickham uses his natural attributes of physical appearance and charm to enhance and promote his reputation. He is a contrast to Mr Darcy, who will not reveal Mr Wickham's real nature to Elizabeth because he is too much of a gentleman. Mr Wickham is more concerned about how he can use or compromise the reputations of others for his own ends. It is ultimately revealed that Mr Wickham has run up huge debts with tradespeople.

(AO2)

- Language/Form: Mr Collins speaks for a large section of society when his letter to Mr Bennet refers to Lydia's shameful behaviour: 'The death of your daughter would have been a blessing in comparison of this', showing the importance of reputation
- Language/Structure: Elizabeth contrasts with her mother as she is less concerned about reputation than most young women. Despite the formidable reputations of Lady Catherine and Mr Darcy, she remains proud, asserting: 'I am a gentleman's daughter'
- Language/Structure: Lady Catherine's upper-class attitudes lead to outrageous rudeness: 'I take no leave of you, Miss Bennet. I send no compliments to your mother'
- Form: Austen's caricature of Lady Catherine and portrayal of Mr Darcy's initial arrogance in Meryton signify that a person with money and high social class is not necessarily a figure with good manners
- Structure: Mr Wickham uses his natural attributes of physical appearance and charm to enhance and promote his reputation. He is a contrast to Mr Darcy, who will not reveal Mr Wickham's real nature to Elizabeth because he is too much of a gentleman or is concerned about protecting his sister's and family's reputation. The damage to Mr Wickham's good name in Meryton, as a result of his pursuit of Miss King and the debts he has accrued, shows the importance of reputation.

(AO4)

- in Austen's time there were many conventions associated with reputation. Specifically, a woman's reputation was of great importance and there were rigid conventions to be adhered to
- in Regency England, ladies were expected to be accomplished, poised and submissive, while gentlemen were supposed to be well-mannered and reserved. However, there are exceptions in the novel
- Austen had to publish anonymously to protect her own reputation.

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 Great Expectations	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made: (AO1) • Dickens presents Joe Gargery as a father figure to Pip throughout the novel. His kindness is contrasted with the cruelty of his wife, Mrs Joe, Pip's sister. He offers Pip love, stability and good advice • when Pip was orphaned, it was Joe, rather than Mrs Joe, who took Pip in: 'I said to your sister, "there's room for him at the forge!"' • Joe tries to protect Pip from Mrs Joe's violence. He warns Pip that Mrs Joe is looking for him: '... and what's worse, she's got Tickler with her'. Later, Joe tells Pip 'I wish it was only me that got put out, Pip; I wish there warn't no Tickler for you, old chap; I wish I could take it all on myself' • Joe reprimands Pip, in a way a father would, when Pip reveals he made up stories about his time at Satis House with Miss Havisham. When Pip tells Joe that he no longer wishes to be 'common', Joe wisely tells Pip 'lies is lies ... Don't you tell no more of them, Pip. That ain't the way to get out of being common' • when Jaggers visits Pip and Joe to inform them of Pip's 'great expectations', Joe will not entertain any idea of compensation. He tells Jaggers 'Lord forbid that I should want anything for not standing in Pip's way'. Joe just wants what is best for Pip • later, 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 shows kindness by not blaming Pip for his behaviour, recognising that it is human nature to think the way Pip does: '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'. Joe puts Pip first and does not want to embarrass him. He leaves Pip to his life in London • despite Pip's earlier treatment of him, Joe cares for Pip when he falls ill and pays off Pip's debts. Joe does not want recognition for his kind acts, simply leaving Pip a note: 'Not wishful to intrude I have departed' • when Pip asks Joe for forgiveness for the way he has treated him, Joe agrees without hesitation: 'God knows as I forgive you, if I have anythink to forgive'. (AO2) • Language/Form: early in the novel, as the narrator, Pip reflects on Joe's character: 'He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow – a sort of Hercules in strength, and also in weakness'. Pip's description of Joe portrays him as an affectionate father figure

	• Language/Structure: the close relationship between Joe and Pip, resembling that between father and son, is clear in their understanding of one another. When Pip asks Joe if he is all right following Mrs Joe's death, Joe replies: 'Pip, old chap, you knowed her when she were a fine figure of a – '. The pause at the end of Joe's speech shows how he stops himself from completing a positive statement about Mrs Joe, which both he and Pip would know to be false • Structure: Joe's presence in Pip's life spans the entirety of the novel. Joe is a static and consistent character and does not change throughout. Pip relies on him: 'Oh dear good faithful tender Joe, I feel the loving tremble of your hand' • Structure: upon Pip's meeting Estella, he begins to treat Joe coldly because of his lowly situation in life. At the end of the novel, Joe shows ultimate kindness to Pip by forgiving him for how he has treated him. Joe welcomes Pip home: 'you and me was ever friends'. Joe is always there for Pip, regardless of how he is treated. (AO4) • family was crucial to society and large extended families were the norm. As Pip is an orphan, it would be expected that his nearest relatives, such as his sister and brother-in-law, would take him in • Dickens suffered as a child when his own father was imprisoned for debt. His unhappiness prompted him to seek a good education, and he became a law clerk before rising to fame as a novelist • orphans were common in Victorian times, and readers would have identified with Pip's situation and need for a father figure.
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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
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) • deception is significant in the novel. The central narrative strand of the novel, Pip's quest to become a gentleman, is a result of Pip being deceived into thinking that Estella would want to marry him, especially when he comes to believe Miss Havisham is his benefactor • early in the novel, Pip deceives Joe and Mrs Joe by stealing food, 'some bread, some rind of cheese, about half a jar of mincemeat', and a file to take to the convict, Abel Magwitch. This is significant because Magwitch later repays Pip for his help by becoming his benefactor • the deceit of Compeyson destroys Miss Havisham and is significant because it leaves her emotionally distraught and bent on revenge. Compeyson was a con man who sought to steal Miss Havisham's money and jilted her at the altar. The court favoured Compeyson when he and Magwitch appeared before them, simply because the court was impressed by Compeyson's gentlemanly appearance • adopted by Miss Havisham, Estella is deceived into thinking that she is an orphan. It is later revealed that she is the biological daughter of the convict Magwitch and Molly, Jaggers' housekeeper, who had been accused of murder • Estella misleads Pip into thinking she loves him and will marry him but later is open about her deceit. She asks him if he wants her to 'deceive and entrap'. When Pip plucks up the courage to confess his love to Estella later in the novel, she is cold towards him and tells him that she has decided to marry Bentley Drummle • when Jaggers visits Pip and Joe to inform them of Pip's 'great expectations', Jaggers tells Pip 'the name of the person who is your liberal benefactor remains a profound secret, until the person chooses to reveal it'. However, as Pip remembers Jaggers from Satis House, he convinces himself that Miss Havisham must be his benefactor. Jaggers does not intervene to tell Pip otherwise • later, when Pip discovers that his benefactor is, in fact, Magwitch, he is initially horrified. However, he comes to realise that Magwitch has looked after him, and that he deserves compassion and understanding • when Magwitch dies in prison, Pip is by his side. Pip comforts Magwitch by telling him about Estella, the daughter whom he was deceived into believing was dead from an early age • Pip has been deceived by what Dickens presents as the shallow values of wealth and status in society. However, by the end of the novel, he comes to realise that people's standing in society should be founded on the respect they show to others and their moral conscience, rather than on the basis of their social class.

	(AO2) • Language: to protect Pip and stop him getting into trouble, Magwitch deceives the sergeant into thinking he stole the food: 'I took some wittles, up at the village over yonder' • Language: Herbert Pocket uses a metaphor taken from his father to explain how someone's true nature cannot be hidden: '... no varnish can hide the grain of the wood; and that the more varnish you put on, the more the grain will express itself' • Language/Structure: Estella is used by Miss Havisham to deceive suitors into thinking Estella is in love with them, but she explains that she has been brought up to deceive everyone, including Miss Havisham: 'I must be taken as I have been made' • Language/Structure: Pip describes how he has deceived himself: 'All other swindlers upon earth are nothing to the self-swindlers' • Form/Structure: lies and deception are central to the novel's plot, although some deception is unintentional. (AO4) • Dickens understood that having a higher social status was a benefit when in court. Upper-class individuals were more likely to be believed and shown more leniency than those of the lower classes • novels involving deception with complex plot lines were popular with Victorian readers. Wilkie Collins and Arthur Conan Doyle were two writers who, along with Dickens, developed plots from lies and deceit • writing complex plots featuring deception helped Dickens to fill the ten columns he needed to write for 36 weeks, as his novels were serialised.
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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 novel is set in the Massachusetts Bay Colony near Boston, two centuries before its publication in 1850. As a Puritan outpost, the community must follow rigid religious beliefs and adhere to strict laws. As a result, those who transgress the rules are judged harshly - for example, Hester is not able to escape persecution for her act of adultery. Having a child out of wedlock was typically punishable by public shaming and eviction from the settlement. Hester is imprisoned for her sin and shunned by the community, but she is then allowed to live in the area - Hester's public shaming 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 a public place of rules, restriction and judgement by the community - indeed, when Hester is on the scaffold, 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'. It is clear that they judge her harshly and believe that her punishment does not proportionately reflect the gravity of her crime - only in the forest, away from the glare of the community, does Hester feel free from judgement. She does not only feel free to remove her headscarf but also the scarlet 'A' she must wear as a sign of her shame and immoral actions - in Puritan society of the time, illegitimate children were considered a symbol of shame. As a result of her mother's sinful act, Pearl is also judged harshly. She is isolated from the community and has no friends. Ultimately, it is only when Pearl leaves the local area that she finds happiness - as a Puritan minister, Arthur Dimmesdale feels unable to confess his guilt, in fear of the community's judgement of him: 'All the dread of public exposure'. His main concern is to maintain his reputation - the strict judgement of the Puritan community is the significant reason for Hester's desperate desire to escape with Dimmesdale: 'So brief a journey would bring thee from a world where thou hast been most wretched, to one where thou mayest still be happy!' - ultimately, Dimmesdale cannot contain his guilt any longer. He makes a speech to the community, who are gathered by the scaffold, in which he reveals the truth about his being Pearl's father. He refers to himself as 'the one sinner of the world'. He exposes his chest to the congregation and then dies immediately - Hester revolts against the community's view of women as dependent on men. She recognises the magnitude of the task of transforming how society views the role of women: 'the very nature of the opposite sex, or its long hereditary habit, which has become like nature, is to be essentially modified, before women can be allowed to assume what seems a fair and suitable position'.

(AO2)

- Language: the scaffold, the meeting place for the community, is described with emphatic alliteration in 'the platform of pillory' and assonance in 'instrument of discipline'. These connotations of punishment are significant in highlighting the rigid and unforgiving judgements of the Puritan community
- Language: the Puritans describe Hester 'as a living sermon against sin', seeking to make an example of her. The strict Puritan society means Hester must face dire consequences for her actions
- Form: Hester can be compared with the Biblical character of Eve, excluded from the Garden of Eden, because Hester's sin results in exclusion from the community
- Structure: Hester is forced to display her guilt publicly. Throughout the novel, she gradually gains forgiveness from the community as a result of her acts of kindness. In contrast, Dimmesdale can only wish to be able to reveal his guilt to the community, believing it would be less of a burden than the secret guilt he harbours: 'Happy are you, Hester, that wear that scarlet letter openly upon your bosom!'
- Structure: at the end of the novel, Hester is buried alongside Dimmesdale, marking an end to their punishment and signalling the community's eventual acceptance of their relationship, despite their earlier harsh judgement of her.

(AO4)

- as a pioneer outpost, the Massachusetts Bay Colony saw the need publicly to humiliate and punish those who transgressed their rules
- the enforcement of Puritan values is essential to the novel. Hawthorne had strong links with his Puritan ancestors and uses the story to highlight the strengths and weaknesses of the Massachusetts Bay Colony
- American identity is at the heart of Hawthorne's novel, considering the tensions that lie between free will and religious observance.

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) • Hawthorne presents Pearl as intelligent throughout the novel. Even as a young child, Pearl is inquisitive and she is shown to be a perceptive judge of character • Pearl is the illegitimate daughter of Hester Prynne, the novel's protagonist. She is the reason for her mother's shaming by the Puritan community of Massachusetts Bay Colony as she has been apart from her husband too long for the child to be his • she is an unusual child with a grown-up turn of phrase and active imagination. Other children do not want to play with her, and she must therefore use her imagination to think of ways to play alone with common items around her: 'a stick, a bunch of rags, a flower – were the puppets of Pearl's witchcraft' • Pearl shows her inquisitive nature when she wants to know 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' • as a child at the age of seven, Pearl is intelligent enough to realise for herself that Arthur Dimmesdale is her father. She discovers that her mother has been secretly meeting with him in the woods and can see the power behind his accepting her publicly: 'Will he go back with us, hand in hand, we three together, into the town?' This is evidence of Pearl's independent mind • later, Pearl is shown to have become a perceptive judge of character, as she recognises Roger Chillingworth's threatening nature: 'Come away, Mother! Come away, or yonder old Black Man will catch you! He hath got hold of the minister already' • after Dimmesdale's sermon on Election Day, he becomes weak and draws Hester and Pearl to him. Pearl embraces him, wrapping her arms around his knees, showing an intelligent understanding of his need to be comforted • by the end of the novel, it is revealed that 'Pearl was not only alive, but married, and happy, and mindful of her mother'. She sends her mother regular letters from Europe where she is now living, married to an aristocrat and with a family of her own. (AO2) • Language: Pearl demonstrates her dexterity when she mimics her mother by making her own version of the scarlet letter. She 'took some eelgrass, and imitated, as best she could, on her own bosom, the decoration with which she was so familiar on her mother's' • Form: the importance of Pearl's character in the novel lies in her intelligent ability to provoke other characters, such as when she questions her mother as to the meaning and significance of the scarlet letter

	• Form/Structure: Pearl enables the redemption of both her mother and Dimmesdale through her human qualities at the end of the novel. She cries over her father before his death and chooses to leave town when she has the means to do so after Chillingworth leaves her an inheritance • Structure: as Dimmesdale lies dying towards the end of the novel, he reminds Pearl that she has not kissed him in the past. Intelligent enough to realise the severity of the situation for Dimmesdale, Pearl kisses her father. (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. Indeed, as a child, Pearl is condemned by the community • it is significant that Pearl settles in Europe. Europe was considered a radical and distant place by the Americans.
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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.

