



Mark Scheme (Results)

November 2024

Pearson Edexcel International GCSE
in English Literature (4WET2)
Unit 2

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General Marking Guidance

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

	• Eddie tries to put Catherine off Rodolpho by suggesting that he is only interested in being with her to become an American citizen. However, Rodolpho maintains his genuine romantic love for her: 'You think I would carry on my back the rest of my life a woman I didn't love just to be an American?' • ultimately, Rodolpho's relationship with Catherine is the central reason for Eddie's reporting Rodolpho and Marco to the Immigration Bureau. Rodolpho and Catherine get married at the end of the play. However, Eddie refuses to attend and he forbids Beatrice from doing so too • it is only in his dying moments that Eddie expresses his genuine love for his wife, Beatrice: 'My B!' (AO2) • Language: Catherine uses imperatives to tell Rodolpho that she wants more experience of the world and is ready for a romantic relationship: 'Teach me. I don't know anything, teach me, Rodolpho, hold me' • Language: it becomes increasingly clear that Eddie no longer shows his wife any affection: 'When am I gonna be a wife again, Eddie?' • Language: Rodolpho shows his romantic love for Catherine by comparing her to a small and precious bird, using imagery: 'But I will not let her out of my hands because I love her so much, is that right for me to do?' • Form: the stage directions point to Eddie's increasing anger over Catherine's relationship with Rodolpho: '<i>his face puffed with trouble</i>' • Structure: Eddie's jealousy of the growing romantic relationship between Catherine and Rodolpho causes him to report the brothers to the Immigration Bureau, leading to the tragic events that conclude the play.
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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) • Alfieri is an Italian-American lawyer. He is experienced in the American legal system and comes from the same Italian-American community as Eddie Carbone and Beatrice. He is significant in the play because he represents the bridge between the two cultures and it is his perspective from which the audience sees the unfolding action • as the narrator of the play, Alfieri has a pivotal role. He introduces the characters and comments on the story like a Greek Chorus. He has a unique perspective on the play's events and shows a wise understanding of characters and the consequences of their actions • indeed, Alfieri helps the audience to understand from an early stage what the outcome of the play will be. He notes 'I could see every step coming, step after step, like a dark figure walking down a hall towards a certain door'. The dramatic tension is maintained in learning how events unfold • Alfieri already knows Eddie a little as he represented him in a case some years earlier. At the beginning of the play, Alfieri speaks of Eddie in positive terms: 'He was as good a man as he had to be'. Their relationship develops as events unfold • Alfieri warns Eddie about his dangerous feelings for Catherine when Eddie visits him for the first time. Alfieri is a kind man who wants to fix the situation that is unravelling before him and he gently warns Eddie 'there is too much love for the niece'. However, Eddie will not listen to him or take his advice. This is significant because Alfieri understands the threat Eddie's feelings present • when Eddie visits Alfieri the second time to try to prevent the wedding of Catherine and Rodolpho, Alfieri's warning becomes more insistent: 'When the law is wrong it's because it's unnatural, but in this case it is natural and a river will drown you if you buck it now'. He shows a pragmatic acceptance that he is unable to prevent the impending tragedy, despite his best efforts to do so, and, consequently, Eddie's stubborn refusal to listen to Alfieri's advice results in the report to the Immigration Bureau • Alfieri is also significant at this stage of the play. He tries to stop Marco from taking events into his own hands after he arranges his bail. Marco promises him that he will not hurt Eddie when Alfieri warns Marco 'Only God makes justice'. Although Marco pledges to take Alfieri's advice, he later confronts Eddie, who dies in the struggle • the final words of the play are spoken by Alfieri. He wisely advises 'it is better to settle for half, it must be!'

(AO2)

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

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

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

	(AO2) • Language: at the start of the play, Sheila is presented as youthful. She is rebuked by her mother for her use of language: 'What an expression, Sheila!' • Language: Sheila frankly acknowledges that she contributed to the downfall of Eva/Daisy. She admits she 'felt rotten at the time' • Language/Structure: Sheila quickly reveals her full role in the downfall of Eva/Daisy: 'I went to the manager and told him this girl had been very impertinent – and – and –'. The dashes in her speech help to present her as someone who wants to be open and honest by providing as much detail as possible in full co-operation with the investigation • Form/Structure: the stage directions highlight how Sheila becomes '<i>distressed</i>' when she realises the devastating impact her actions have had on Eva/Daisy. In contrast, her mother, Mrs Birling, becomes '<i>distressed</i>' and '<i>alarmed</i>', in fear of her reputation being ruined • Structure: towards the end of the play, Sheila becomes the ally of Inspector Goole and Priestley himself, helping to convey their message of social justice: 'Between us we drove that girl to commit suicide'. Sheila's moral redemption offers some hope in the play as Priestley suggests there may be a sign that the younger generation will be harbingers of social justice.
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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
4 An Inspector Calls	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made: (AO1) • in the play, it is notable that Mr Birling, Mrs Birling and Gerald are primarily concerned with maintaining their public image rather than the devastating consequences of their actions on the life of Eva/Daisy. Mr Birling voices his concern: 'Most of this is bound to come out. There'll be a public scandal' • from the start of the play, it is clear that Mr Birling is very much aware of the Crofts' superior position in society and he attempts to use his future prospects to impress Gerald: 'there's a fair chance that I might find my way into the next Honours List' • the façade of the engagement of Gerald and Sheila could be seen as an attempt by Gerald to maintain a good public image, acting as a distraction in order to avoid the possible scandal of his affair. Even Sheila's father uses their engagement as a way of building business links to enhance his public image • it becomes apparent from early in the play that Mrs Birling is also concerned about the family's image in the presence of Gerald and she is keen to keep up appearances and maintain etiquette. As Mr Birling's social superior, she reprimands him for paying compliments to the cook: '<i>(reproachfully)</i> Arthur, you're not supposed to say such things' • when Mr Birling meets the Inspector for the first time, he attempts to use his standing in society to intimidate the Inspector and evade questioning: 'I was an alderman for years – and Lord Mayor two years ago – and I'm still on the Bench'. Mr Birling expects the Inspector to treat him differently because he is a 'public man'. However, the Inspector reminds Mr Birling 'Public men ... have responsibilities as well as privileges' • Mr Birling's obsession with his public image becomes increasingly apparent when the Inspector questions him over his treatment of Eva/Daisy. He focuses on attempting to silence the Inspector: 'Now, Inspector, perhaps you and I had better go and talk this over quietly in a corner'. Indeed, when Mr Birling thinks there is a possibility that he will be implicated publicly in Eva's/Daisy's suicide, he tries to use money to find his way out of the situation • Mrs Birling reveals that she refused to help Eva/Daisy for the 'gross impertinence' of using the Birling family name, suggesting that such an act would taint her family's name and public image • following the revelations of Eric's involvement with Eva/Daisy, Mr Birling's primary concern is to avoid any public scandal: 'I've got to cover this up as soon as I can'. However, Eric is more concerned about the consequences of his actions: 'It's what happened to the girl and what we all did to her that matters'

	• Mr Birling finds the distress of Eric and Sheila 'exasperating', claiming 'They just won't try to understand our position or to see the difference between a lot of stuff like this coming out in private and a downright public scandal' • Gerald exposes the Inspector as an impostor; Gerald acts to protect his own interests and public image. He is relieved to think that his behaviour will not be disclosed publicly: 'Everything's all right now, Sheila' • the play ends with the news that 'a police inspector is on his way'. The family are described as '<i>dumbfounded</i>', perhaps indicative of their concern that there could well be a public scandal after all. (AO2) • Language: Mr Birling uses repetition to emphasise his desire to protect his public image through offering exorbitant amounts of money to ensure his name is kept out of any public scandal: 'Look, Inspector – I'd give thousands – yes, thousands' • Language: Gerald speaks openly about Joe Meggarty's behaviour, using derogatory terms: 'He's a notorious womanizer as well as being one of the worst sots and rogues in Brumley'. Mrs Birling is shocked that someone of such standing in society would act in such a way • Language: Mrs Birling's forthright language, when addressing the Inspector, shows her confidence in challenging him directly and her dogged determination to maintain her good standing within society: 'You have no power to make me change my mind' • Form: Priestley's message of social responsibility is accentuated by Mr Birling's selfish acts to preserve his public image and standing in society without any regard for the fate of Eva/Daisy • Structure: the ambiguous ending leaves the audience to decide whether or not the family will start to consider how their actions impact on others and not just pursue their own self-interests to strengthen their image in society.
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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
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) • Ed Boone is presented as a caring father to his son, Christopher. He stays and looks after Christopher when his wife, Judy Boone, leaves him to go and live in London with Roger Shears. He provides Christopher with a stable presence in his life • Ed lies to his son when saying that Judy has died. His decision to do so comes from desperation and his desire to protect his son from feeling hurt • he also shows care for his son by wanting the best for him. Ed is determined Christopher will do his Maths A-Level in school and does not give up his efforts until the Head Teacher agrees: 'I'll pay for it. They can do it after school. Here. 50 quid. Is that enough?' • Ed acknowledges that he has a short temper at times. Following his discovery that Christopher has continued his investigation into Wellington's murder, Ed is angry and swears at Christopher. However, immediately after his angry outburst, he wants Christopher to know how much he cares for him: 'I love you very much, Christopher. Don't ever forget that. And I know I lose my rag occasionally' • Ed and Christopher then share a touching scene when Ed spreads his fingers into a fan, which Christopher mirrors. Ed shows an understanding of his son's condition and how to communicate with him in the best way, which is indicative of his care for him • the audience and Christopher find out the truth about Judy when he finds letters that she has sent to him that have been hidden by Ed. In the letters, she praises Ed for being a good, caring father to Christopher, who is more able to cope with him. She writes that, when she saw them together, Christopher seemed calm: 'And it made me so sad because it was like you didn't need me at all' • when Ed discovers that Christopher has learned the truth about Judy and Wellington, he shows remorse for his actions. He clearly cares about his son's feelings: 'Look. Christopher. I'm sorry' • Christopher travels to London in search of his mother. He hears voices in his head, one of which is his father's, whose words clearly show how he has cared for Christopher in difficult situations in the past: 'Stand behind the yellow line', 'Count the trains. Figure it out. Get the rhythm right' • later, Ed goes to London in search of his son. He confronts Judy when she questions why he hid her letters. He tells her how he has cared for Christopher in her absence: 'I cooked his meals. I cleaned his clothes. I looked after him every weekend; I looked after him when he was ill' • when Christopher returns to Swindon with his mother, Ed does what he can to make amends. He tells him 'I'm very proud of you, Christopher. Very proud'. He clearly cares about his son and desperately wants to repair the relationship he has with him.

(AO2)

- Language: Ed is openly affectionate towards his son, articulating his feelings in the face of some of Christopher's challenging behaviour: 'Christopher, do you understand that I love you?'
- Language: Ed uses reassuring language to make Christopher feel better about difficult situations: 'It's going to be alright. Trust me'
- Language: Ed shows care for his son when he is stubborn in his attempts to ensure that Christopher can do his Maths A-level. When told there are no facilities, he retorts 'Then get the facilities'
- Language: Ed shows he understands his son's autism. He carefully uses clear time frames to help Christopher cope with difficult conversations: 'I'll do you a deal. Five minutes ok? That's all'
- Form: Ed is openly affectionate towards his son, but he shows this in a way which he knows Christopher feels comfortable with. The stage directions state *'Ed holds his right hand up and spreads his fingers out in a fan. Christopher does the same with his left hand. They make their fingers and thumbs touch each other'*
- Structure: towards the end of the play, Ed shows Christopher how much he cares about him and how sorry he is for killing Wellington by giving him a 'little sandy-coloured Golden Retriever'.

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

Question number	Indicative content
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) - the theme of honesty is prominent throughout the play. The main narrative strand centres on Ed's lack of honesty with his son, Christopher. He lies to him about the death of Judy, Christopher's mother, which ultimately results in the breakdown of the father/son relationship - early in the play, Ed is not honest with his son about Judy moving away to live with their ex-neighbour, Mr Roger Shears. Instead, Ed lies to Christopher, telling him that she has died: 'She had a heart attack. It wasn't expected'. Ed covers up his dishonesty by hiding the letters Judy has written to Christopher - Christopher finds it hard to be anything other than honest. When the police accuse Christopher of killing Wellington, the Duty Sergeant asks if he knows that it is wrong to lie to a policeman. Christopher replies 'I always tell the truth' - however, Christopher is driven to be dishonest under pressure. In light of his father's anger, Christopher feels that he has to tell him that he is stopping his investigation into Wellington's murder, when this is not the case - Christopher struggles to believe the honesty of other characters as he finds trust very difficult. When talking to Mrs Alexander, he admits 'I began to get nervous because I didn't know her well enough to know whether she was telling the truth about getting orange squash and Battenberg cake' - although Judy does try to be honest with her son by writing to him, it could be argued that Ed would not have lied about what has happened to her if she had been open and honest with her son before she left - nevertheless, unlike Ed, Judy is honest about her feelings, as seen in the letters she writes to Christopher: 'I just cried and cried and cried ... I couldn't take it anymore' - it could be argued that Judy is brave to be so open and honest with her son. She goes on to write 'I was not a very good mother, Christopher' - Ed's lack of honesty leads to a breakdown in his relationship with his son. Christopher no longer trusts his father: 'I thought she was dead but she was still alive. And Father lied to me. And also he killed Wellington and so that means he could kill me'. Ultimately, Ed's lies result in Christopher's travelling to London and rebuilding his relationship with his mother - Siobhan, Christopher's teacher, is a constant in his life. She is honest with him, even in difficult situations, and he trusts her completely. When Christopher asks her if he can live with her, she is frank with him: 'No, Christopher. You can't', 'It's because I'm not your mother' - towards the end of the play, Ed tries to repair his relationship with his son by pledging to be honest with him in the future: 'You have to know that I am going to tell you the truth from now on'.

	(AO2) • Language: Siobhan uses questions to encourage Christopher to be completely honest with her: 'Is this what you want to do Christopher? If you say you don't want to do it, no one is going to be angry with you' • Language/Form/Structure: Christopher is shocked when he finds the hidden letters from his mother, and this marks a turning point in the play as truths are revealed. When Ed discovers Christopher in a distressed state with the letters, Christopher '<i>doesn't move or respond</i>' and Ed '<i>stops himself from crying</i>' • Language/Structure: apart from lying to his father about stopping his investigation, Christopher is essentially honest. His capacity for being completely truthful is a central feature of the play's drama. He says through Siobhan '... it is not because I am a good person. It is because I can't tell lies' • Form: Judy's honesty in her letters to Christopher is in contrast to Ed's lies and subterfuge. She gives a truthful account of the problems she faced bringing up Christopher that led to tension and the end of the marriage: 'But I said I couldn't take it anymore and eventually he got really cross' • Structure: the lack of honesty and truth in the Boone family has a negative effect on Christopher and drives him to run away. At the end of the play, there is a more open and honest atmosphere as secrets have been revealed.
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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
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) • when Helga sends Eva away on the Kindertransport as a child, she resolutely believes that she is acting in Eva's best interests in an effort to ensure her safety: 'Of course they would send them away if they had places. Any good parent would do that'. Helga's decision has a significant impact on Eva/Evelyn for the rest of her life • the gravity of what Helga feels she has to do in sending her daughter away to an unknown country is expressed in her words to Eva when she shows her the jewellery and watch hidden in her shoe: 'We old ones invest our future in you'. Helga is prepared to sacrifice life with her daughter in order to protect her from the Nazis • the night before Eva leaves on the Kindertransport, Helga gives in to Eva's request that she reads to her about the Ratcatcher. Despite Helga's good intentions, the threatening figure of the Ratcatcher continues to appear as a looming presence over Eva/Evelyn, even as an adult • Helga wants to make sure that Eva is self-sufficient. As a child, Eva is not able to see the significance of her mother's insistence that she sews on buttons for herself, which contrasts with Lil's sewing up Eva's skirt hem for her • the reunion with Helga that is hoped for when Eva writes to ask for work permits is not realised. The war prevents Helga, and Eva's father, from coming to England as previously intended. Later in the play, when Helga eventually comes to England, Evelyn confronts her over her actions and shows contempt for her: 'I never wanted to live without you and you made me. What is more cruel than that?' Evelyn clearly disagrees with Helga's good intentions in sending her on the Kindertransport: 'You should have hung on to me and never let me go. Why did you send me away when you were in danger?' • Lil is the woman who tries to do the right thing by taking Eva in when she arrives in England. In Eva's letter to possible employers for her parents, she refers to Lil as 'a very kind lady'. In the later timeline, Lil explains that she took Eva in because she 'wanted to help' • however, Lil has no knowledge or understanding of Eva's past life, which results in her discouraging Eva's observance of her Jewish religion by encouraging her to eat ham: 'Jesus said that we needn't keep to the old laws any more'. Later, when confronted with her past, Evelyn blames Lil for making her 'betray' her parents: 'Part of me is dead because of you' • although Faith's father does not appear in the play, there are signs that he maintains a relationship with her and does the right thing by supporting her financially: 'Dad sent me another cheque'

- initially, when Faith repeatedly questions Lil about the 'little Jewish girl' she had staying with her during the war, Lil tries to do the right thing by Evelyn and refuses to reveal the truth. However, Faith suspects she is hiding something: 'Why are you being so cagey?'
- eventually Lil is honest with Faith about Evelyn's past, believing that it would be wrong to lie to her granddaughter: 'I'm not going to lie'. However, Lil makes Faith promise that she will not tell her mother: 'You mustn't tell your mother I told you ...'
- later, when Evelyn walks in on Faith and Lil who are, unknown to her, discussing her past, Lil initially tries to hide what they are talking about. She tells Evelyn 'You go down. I'm just getting something sorted'. Lil attempts to protect Evelyn from the upset that she knows this revelation will cause
- having discovered the truth of her mother's past, Faith believes the right thing to do is to track down her extended family in America, but in doing so she shows no regard for the feelings of her mother or Lil.

(A02)

- Language: Helga's foreboding language suggests the urgency for Eva to leave on the Kindertransport: 'There's no later left'. Helga is clearly concerned for her daughter's safety
- Language: Lil uses affectionate language when she first meets Eva: 'Poor lamb. You must be exhausted'
- Language: Helga's questioning of Eva shows her determination to prove to her daughter that she only ever acted with her best interests in mind: 'I was right to send you here, yes? It is good to survive. Is it not, Eva?'
- Form: Lil tries to do the right thing by acting as a mediator between Evelyn and Faith, dissipating tension. She tries to calm the situation when Faith upsets her mother following the discovery of the secrets of Evelyn's past life: 'Let me sort it out'
- Form/Structure: the play ends with the figure of the Ratcatcher covering the stage, signalling how Helga's decision to send Eva/Evelyn on the Kindertransport continues to have a significant impact on her daughter, despite Helga's best intentions.

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

Question number	Indicative content
8 <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) • Faith is the only child of Evelyn. She is presented as a daughter who clearly loves her mother but, particularly as the play progresses, there are signs that she lacks empathy and there is tension in their relationship • as the play opens, Faith is getting ready to leave home for university and her mother is helping her prepare. Evelyn insists Faith takes two teapots with her: 'Here's a spare teapot, too', 'One might break'. Faith is presented as a daughter resigned to her mother's fussing over her: 'Mum, I ...' • Faith appears to regret her decision to leave home to go to university, 'It feels all wrong', which is perhaps indicative of the love she has for her mother • when Faith discovers her mother's childhood toys in the attic, she shows an interest in them and plays with them in a child-like way, failing to consider the possible sentimental value of the toys to her mother. She sings: 'Runaway train went down the track' • as she continues to look through the attic, Faith discovers documents from her mother's earlier life. She questions Lil about the identity of her mother and, as she begins to piece together the information, she tells Lil 'I know nothing about her'. Faith is presented as a daughter who is upset that her mother has not been open with her about her past. However, she fails to consider why this might be the case • when Faith confronts her mother, her persistent inquisitiveness could be seen as insensitive, particularly given her mother's clear emotional reluctance to divulge any information about her past. However, Faith is determined to uncover the truth: 'I want to know about you' • Faith becomes frustrated and lashes out at Evelyn for her reluctance to tell the truth. She calls Evelyn a 'terrible mother'. Faith solely focuses on the impact her mother's hiding her past has on her, and she tells her mother 'I could kill you' • at the end of the play, Faith pledges to find and get to know her German relatives: 'I'm going to find out what everything means. Get in touch with my relatives. I want to meet them'. Although Faith clearly shows an interest in her family history after the significant revelation, she could be seen to be a daughter who shows no regard for the impact of her words on either her mother or Lil • when Faith leaves for university, she asks her mother if she can take her childhood toys with her, which is perhaps an indication of the memories she cherishes of her childhood. She tells her mother 'They mean a lot to me' • at the end of the play, the relationship between Faith and Evelyn mirrors that of Helga and Evelyn: both distant and cold. There is a sense of abrasiveness in their speech, as Evelyn says 'All done in here then'. Faith replies with a sense of finality 'Yes we are'. The words perhaps mirror the state of the relationship between mother and daughter moving forward, although this is left for the audience to surmise.

	(AO2) • Language: Faith's use of a personal pronoun when referring to her mother's blood relatives presents her as a daughter enthusiastic about learning more about her family history: 'And my grandparents' • Form: the stage directions present Faith as a daughter exasperated by her mother's compulsiveness: '<i>shakes her head</i>' • Form/Structure: Faith completes the legacy of guilt and regret that forms a central theme of the play. She shows determination to trace her family • Structure: the audience only get to see Faith as a young adult in the play and they are therefore not privy to how she was as a child, unlike they see Eva. As a result, the audience are not in a position to determine what has influenced Faith to be so different from her mother • Structure: Faith's current situation in life, where she has decided to move out to university, is a parallel to her mother's decision at a similar age not to go to America with her birth mother, Helga. Faith is presented as a daughter more willing to accept change than her mother, although she does express doubts about leaving home. Furthermore, in contrast to her mother's lack of choice over her life-changing journey on the Kindertransport, Faith ultimately has a choice over her next journey in life.
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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) • Olunde is Elesin's oldest son and is therefore next in line to become the King's Horseman. He is presented as honourable, as, although he has been overseas studying medicine, he returns when he hears of the King's death, knowing that this also means the death of his father • Olunde is presented as a character who makes up his own mind, regardless of what others think. He is one of a new generation of Yoruba and left the area to train as a doctor in England. Elesin reacted badly to this, as Jane Pilkings points out 'When you left he swore publicly you were no longer his son' • despite Elesin's believing that his eldest son abandoned Yoruba culture when he broke the tribal code by leaving the land, Olunde demonstrates his understanding of responsibility and commitment by returning to the Yoruba to handle family affairs • although the Pilkingses and Elesin have assumed that Olunde has moved away from Yoruba custom to embrace a Western way of living, Olunde respects the traditions and rituals of his culture. He speaks with pride of Elesin's strong will as he awaits news that the death ritual has been completed • Olunde is presented as someone who does not fear the white colonialists and is able to understand them. He is dismissive of their self-importance and aggrandising ways, as is evident in his conversation with Jane: '... I had plenty of time to study your people. I saw nothing, finally, that gave you the right to pass judgement on other peoples and their ways. Nothing at all'. His conversation with Jane Pilkings reflects his clarity and intelligence in the face of her colonial ignorance • when he discovers that his father has not completed the ritual, Olunde is horrified. He disowns his father and says 'I have no father, eater of left-overs' • Olunde affirms his allegiance to Yoruba culture by fulfilling the death ritual. He cannot bear to 'let honour fly out of doors, he stopped it with his life'. Olunde chooses to take his father's place in the ritual in order to preserve the integrity of his family and the natural order of the universe according to Yoruba traditions and beliefs • towards the end of the play, Iyaloja removes the covering from Olunde's body in front of his father. She tells Elesin 'There lies the honour of your household and of our race'. These words serve to highlight the honour Olunde has shown to Yoruba culture, in stark contrast to Elesin's failure. (AO2) • Language: Olunde is critical of British excess and vanity, telling Jane 'You white races know how to survive; I've seen proof of that'

	• Language: when Olunde sees Jane wearing the <i>egungun</i> costume, he is forthright in his criticism: 'I discovered that you have no respect for what you do not understand'. He is presented as someone who stands up for the sanctity of his culture • Language/Structure: through Olunde the audience sees some similarity between the Yoruba and the British. He is presented as a bridge between the two cultures. When Jane asks if ritual suicide is a valid freedom, Olunde refers to the Second World War as a parallel situation: 'Is that worse than mass suicide? Mrs Pilkings, what do you call what those young men are sent to do by their generals in this war?' • Language/Structure: Olunde acts as a foil to Jane. An example is when Olunde reacts calmly to the prospect of his father's death. Jane is agitated and outraged: 'You ... you Olunde!' • Form: Olunde is often seen as a mouthpiece for Soyinka's views • Structure: Soyinka presents the contrast very strongly between Olunde and his father. Olunde acts honourably and immediately in fulfilling his duty, whereas Elesin draws out the process, ultimately failing in his role.
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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) • set in the Yoruba town of Oya, West Africa, in the 1940s, there is a clear divide in the play between the natives, who see the keeping of Yoruba traditions as a necessity, and the colonialists, who show little regard for the traditions • Elesin Oba has an important role as the Horseman of the recently-deceased king. As the Horseman, it is his duty to adhere to the Yoruba custom of taking his own life to follow the king into the afterlife. The Yoruba religion states that life and death are cycles of existence in a series of physical bodies, hence physical demise does not represent finality • in line with Yoruba customs, the Praise-Singer also has an important role. He leads the dancing and chanting as the King's Horseman approaches death and his duty is to continue singing the Horseman's praises after his death. Music, poetry and dance are all important customs of the Yoruba • the death ritual causes friction between the Yoruba and the white colonialists throughout the play. Simon Pilkings belittles the ritual by repeatedly referring to it as 'murder', showing little regard for Yoruba traditions • there is further evidence of his lack of respect and understanding when, along with his wife, he wears the <i>egungun</i> costume as fancy dress. This is an insulting and ignorant act. Amusa, a Sergeant in the native police, understands the importance for the Yoruba of upholding traditions and he is horrified that Simon is wearing the 'uniform of death' • later in the play, Simon plays a central role in preventing Elesin from fulfilling the death ritual. He rejects the death ritual because he deems it to be un-Christian. However, the Yoruba believe in reincarnation and, in not taking his own life, Elesin has threatened the premise of this belief and given death dominion • when Elesin is taken into custody to stop him committing suicide, he says: 'Give me back the name you have taken away from me you ghost from the land of the nameless!' Elesin, acutely aware of the importance of the death ritual being fulfilled, tells Simon from his prison cell 'The world is not at peace. You have shattered the peace of the world for ever' • the importance of his cultural heritage prompts Olunde to take his father's place by completing the suicide ritual himself after Elesin fails to do so. Even though he has lived in the West for four years, Olunde retains allegiance to the ways of the Yoruba • Iyaloja leads the market women. Her name means 'Mother of the market' and is a prominent traditional chieftaincy title. In her role, she places utmost importance on the Yoruba traditions being respected • indeed, when Elesin fails to fulfil the death ritual, Iyaloja berates him: 'Now look at the spectacle of your life. I grieve for you'

	• at the end of the play, Iyaloja compels the community not to dwell on the deaths of Olunde and Elesin and instead to focus on the Yoruba customs and beliefs: 'Now forget the dead, forget even the living'. (AO2) • Language: the important Yoruba customs are expressed in poetic language: 'The night is not so dark / That the albino fails to find his way' • Language: Simon does not understand the importance of Yoruba customs and he is dismissive of their ways of speaking. His impatient tone is apparent when he says to Iyaloja: 'What is she saying now? Christ! Must your people forever speak in riddles?' • Language: Olunde vehemently defends Yoruba traditions when he directly questions the motives behind the Pilkingses' seemingly disrespectful behaviour in wearing the <i>egungun</i>: 'And that is the good cause for which you desecrate an ancestral mask?' • Form: the character of the Praise-Singer reflects the important role performed by Praise-Singers historically in West African societies. He would tell stories and entertain, lauding the King's Horseman and his courage • Structure: the ending of the play is important as it signals the return of power to the customs of the Yoruba. With the deaths of Elesin and Olunde, Iyaloja's words look to the future: 'Turn your mind only to the unborn'.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

SECTION B – Literary Heritage Texts

Question number	Indicative content
11 <i>Romeo and Juliet</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made: (AO1) - the impulsive Romeo is initially presented as melancholic and infatuated as he pines for Rosaline. As the play progresses, he begins to mature and, ultimately, he sacrifices his life to be with his love, Juliet - early in the play, Lord and Lady Montague ask Benvolio if he has seen Romeo. Benvolio's answer reflects Romeo's pensive disposition and desire to be alone: 'So early walking did I see your son. / Towards him I made, but he was ware of me, / And stole into the covert of the wood' - Romeo speaks poetically of Rosaline's beauty and he tells Benvolio how she fills his thoughts: 'O, teach me how I should forget to think'. Romeo wants to attend the Capulet feast only on learning that Rosaline will be there, suggesting he is determined to pursue Rosaline's love - however, Romeo's emotions change quickly when he first sets eyes on Juliet. He forgets Rosaline and is immediately transfixed by Juliet: 'O, she doth teach the torches to burn bright' - Romeo's passionate love for Juliet becomes clearer in the balcony scene where he compares her to the sun and pledges himself to her in spite of their warring families - when Romeo commits to marrying Juliet the day after their meeting, he is presented as impulsive and reckless. Friar Lawrence attempts to caution Romeo against his haste, advising him 'These violent delights have violent ends'. Nevertheless, Romeo goes through with his plan and marries Juliet as he has promised - marrying Juliet brings Romeo a new awareness and developing maturity as he tries to prevent the fight between Tybalt and Mercutio that ends in Mercutio's death. His attempts to remove himself from the feud prove futile when, in an intense passion for revenge on behalf of his friend, he kills Tybalt. This can be considered heroic as Romeo risks death to avenge his friend's murder. Conversely, he can also be viewed as reckless and foolish - after banishment to Mantua, Romeo learns of Juliet's 'death' from Balthazar but does not receive the message from Friar Lawrence that the death is not real. Believing her to be dead, his passion once more takes hold and he returns to Verona against the Prince's edict. His action may be considered impetuous but he is driven by a fierce and all-encompassing love - Romeo's devotion to Juliet is clear when he takes his own life, unable to live without her. He is united with her in death when she kills herself after waking and discovering that he is dead. It can be argued that he is indeed 'fortune's fool' but also that he is impulsive, acting before thinking. Ultimately, at the end of the play, the genuine strength and purity of his love for Juliet are clear.

(AO2)

- Language: Romeo is presented as defiant against fate when he exclaims 'I defy you, stars!'
- Language: Romeo uses hyperbole when describing his feelings for Juliet, which reflects the intensity of his love: 'what light through yonder window breaks? / It is the East, and Juliet is the sun'. He even suggests that he will remove himself from his name and family: 'Call me but love, and I'll be new baptis'd; / Henceforth I never will be Romeo'
- Language: Romeo shows bravery when he visits Juliet on her balcony. He incurs great risk but, using personification, he dismisses Juliet's fears for his safety: 'I have night's cloak to hide me from their eyes. / And but thou love me, let them find me here'
- Language/Structure: following Romeo's wedding to Juliet, Tybalt becomes Romeo's kin. Romeo's initial refusal to engage with Tybalt in a duel shows Romeo's loyalty to Juliet and, by extension, her family. He tries to defuse the violence of the encounter with Mercutio: 'Tybalt, the reason that I have to love thee / Doth much excuse the appertaining rage'
- Form: Romeo is wholly committed to Juliet. His death by his own hand is both dramatic and romantic.

(AO4)

- courtly love was a system of values from the Elizabethan era that called for love to be polite, restrained, courteous and intellectual. Romeo's impassioned approach to courtship is unconventional
- the story of *Romeo and Juliet* comes from the Arthur Brooks poem *Romeus and Juliet*, which features details such as the meeting of Romeus and Juliet at the ball and their secret marriage
- Romeo fulfils the role of tragic hero, which is in the tradition of Shakespearian tragedy.

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

Question number	Indicative content
12 <i>Romeo and Juliet</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made: (AO1) - the theme of power is prominent throughout <i>Romeo and Juliet</i>, with many types of power evident in the play, including violence, love and death - the Prologue introduces the relationship between two powerful families and the power of violence through the 'ancient grudge', which finally leads to the tragic conclusion - both families are controlled by the power and laws of Verona. Prince Escalus, the Prince of Verona, is the ultimate arbiter of law in the city. He warns Lord Capulet and Lord Montague of the consequences of further brawling on the streets of Verona: 'Your lives shall pay the forfeit'. Prince Escalus is the power behind the decision to spare Romeo death for killing Tybalt and instead exile him to Mantua - Lord Capulet is powerful as head of the Capulet family. He exerts power over his daughter, wife and nephew, Tybalt, as well as the Capulet servants. It is Lord Capulet's decision when and whom Juliet marries. He tells Paris: 'Let two more summers wither in their pride / Ere we may think her ripe to be a bride'. At this point in the play, he is able to direct Juliet more easily. She agrees to 'look to like if looking liking move' - later in the play, Lord Capulet uses his patriarchal power when he arranges for Juliet to marry Paris immediately: 'she will be ruled in all respects by me', and controls when the wedding will take place: 'O' Thursday'. However, Juliet pushes against her father's power when she refuses to marry Paris. Lord Capulet illustrates his power as head of the household by threatening to disown her, 'you shall not house with me', and to disinherit her - love is a powerful force in the play. It strongly motivates both Romeo and Juliet after they meet and fall in love at first sight. Both Romeo and Juliet prize love over life, reflecting its significance. Love governs the extreme acts that Romeo and Juliet are driven to committing, including Juliet's consumption of the Friar's potion and the taking of their own lives - arguably, equal to the power of love is the power of hate. Tybalt is driven by it. He derides peace, saying 'I hate the word as I hate hell, all Montagues, and thee' - fate is a powerful force in the play and its significance is evident from the Prologue's opening words when the tragic outcome of the play's events is confirmed. Romeo and Juliet are 'star-crossed lovers' whose futures lie in the hands of fate. They are in its power seemingly throughout and even love cannot diminish its control in their lives - the power of death transcends the play's concerns and focuses the audience on the tragic plight of Romeo and Juliet. On arriving at Juliet's tomb, Romeo notes: 'Death, that hath sucked the honey of thy breath, / Hath had no power yet upon thy beauty'.

(AO2)

- Language: hyperbole is used in 'But my true love is grown to such excess / I cannot sum up some of half my wealth', as Juliet struggles to describe the strength of her love for Romeo
- Language: speaking of the power of fate, Romeo cries in anguish that he is 'Fortune's fool', summing up its power after he kills Tybalt
- Form/Structure: the power of death is vital to the play's tragic ending and transcends all the play's concerns
- Structure: the plot is driven by the rivalry between two powerful families
- Structure: the Capulets hold more power over Juliet early in the play when she agrees to consider Paris as a husband. She goes on to rebel against the power of her parents when refusing to marry him later in the play
- Structure: Prince Escalus is important to the plot as he makes the decision to spare Romeo's life and instead banish him to Mantua for the crime of murdering Tybalt. This ultimately leads to the deaths of Romeo and Juliet.

(AO4)

- when Shakespeare was writing, society was largely patriarchal and the futures of women were in the power of their fathers, husbands and brothers
- the Elizabethans were interested in astrology and believed in the power of fate to control human lives
- at the time and place the play is set, law-makers had the power to execute or banish citizens without trial.

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 theme of fear is significant in the play as it is integral to Macbeth's downfall. His fear and paranoia of being overthrown result in his committing numerous murders to maintain his position as king - Macbeth's initial fear occurs when he and Banquo meet the Witches. At first, Macbeth fears the Witches' intentions as they appear to know his 'deep desires'. Banquo notices the unsettling effect of the Witches' prophecies on Macbeth: 'why do you start and seem to fear ... ?' - fear is significant in at first keeping Macbeth from committing evil deeds. Following Ross' announcement that he will become Thane of Cawdor, Macbeth briefly contemplates murder but describes how fear 'is making my seated heart knock at my ribs'. His fear is also shown prior to killing Duncan. Although Macbeth is desperate to become King, he is afraid to go through with the murder. His reluctance suggests that the thought of killing Duncan is abhorrent to him and just 'fantastical' - Lady Macbeth plays on her husband's fear of appearing weak to convince him to kill Duncan. She expresses her fears that Macbeth does not have the desire to commit murder. She questions his character and resorts to challenging his masculinity to persuade him to go through with it: 'Art thou afeard ... ?' - once the deed has been committed, fear has a significant effect on Macbeth's character and he is paralysed with horror at having killed his king and kinsman. He refuses to go back with the daggers as he is 'afraid to think what [he has] done'. In contrast, Lady Macbeth shows no fear, taking the daggers from Macbeth and telling him that it is childish to be afraid of the sleeping or the dead as they 'are but as pictures' - following the murder of their father, Malcolm and Donalbain fear for their safety and agree to flee Scotland as it 'shall keep us both the safer'. Malcolm escapes to England and Donalbain to Ireland. This is significant because it enables Malcolm to establish an army in order to bring an end to Macbeth's tyrannical rule later in the play - Banquo's fear that Macbeth has played 'most foully' in murdering Duncan is significant as it results in Banquo's murder and the attempted murder of his son, Fleance. Banquo's doubts over Macbeth's innocence, together with the Witches' final prophecy about Banquo, increase Macbeth's paranoia and distrust of him: 'Our fears in Banquo stick deep' - Fleance is significant in showing how threatened and fearful Macbeth feels, realising how the Witches have manipulated him: 'For Banquo's issue have I filed my mind'. Macbeth describes how he and Lady Macbeth have 'scorched the snake, not killed it'

- Macbeth's fear of Macduff's raising an army against him has the significant effect of Macbeth's having Macduff's family killed, 'His wife, his babes, and all unfortunate souls'. Ironically, the news of the murder of his wife and children further motivates Macduff to seek revenge on Macbeth
- the Witches' later prophecies both frighten and embolden Macbeth. They advise him to 'Beware Macduff', but his confidence is increased by the prophecy: 'for none of woman born / Shall harm Macbeth'. It can be argued that these conflicting messages lead him to a false sense of security that hastens his downfall.

(AO2)

- Language: Lady Macbeth uses metaphorical language to consider Macbeth's weakness and unwillingness to commit the murder of Duncan: 'Yet do I fear thy nature, / It is too full o' the milk of human kindness'
- Language: Lady Macbeth uses a first-person plural voice once Macbeth has become king. She asserts their invincibility: 'What need we fear who knows it when none can call our power to account?'
- Language/Form: Lady Macbeth's sleepwalking confessions are significant in increasing the dramatic tension and reflecting her guilty conscience. She chastises her husband, questioning his courage: 'Fie, my lord, fie! A soldier, and afeard?'
- Language/Structure: the wave of power that Macbeth rides after killing Duncan leads to a significant change in his response to fear, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed'
- Form: the appearance of Banquo's ghost is timed to create dramatic tension. Macbeth refers to the effects of fear: 'Never shake / Thy gory locks at me!'

(AO4)

- Macbeth fears Banquo's line's profiting from his act of murder. The concept of paternal lineage was very important to people at the time of Shakespeare's writing
- the inclusion of the Witches would likely to have been seen by the audience as a bad omen, something they would have feared and associated with everyday disasters
- the murder of a king was seen as evil and against the belief in the Divine Right of Kings. Kingship and loyalty were important components of Jacobean life.

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) • Macduff, the Thane of Fife, is an important character in the play. He is a loyal subject of King Duncan, with an over-arching loyalty to Scotland; his actions ultimately help bring an end to Macbeth's tyrannical rule • it is Macduff who discovers that King Duncan has been murdered: 'O horror, horror'. He is suspicious of Macbeth almost immediately, observing how King Duncan's alleged murderers were 'Those that Macbeth hath slain' so they could not be questioned. He interrogates Macbeth over his motive in killing them: 'Wherefore did you so?' • Macduff resolutely stands by his moral principles, remaining loyal to Duncan. He refuses to go to Scone for Macbeth's coronation and, importantly, he is determined to uncover the truth, particularly as he is already suspicious of Macbeth: 'Lest our old robes sit easier than our new' • following the Witches' prophecy, 'Beware Macduff', and learning Macduff has gone to join Malcolm, Macbeth, in anger, immediately resolves to have Macduff's family killed. He believes Macduff will be a threat to his position of power • Macduff leaves his family unprotected as he seeks to fulfil his patriotic duty to protect Scotland. Lady Macduff declares that 'His flight was madness' and she believes that he is acting in a cowardly way, leaving his family behind. She complains 'He wants the natural touch' • when Malcolm tests Macduff, it shows Macduff's loyalty to Scotland is uncompromising. His nobility is such that he refuses to serve Malcolm if he intends to 'Uproar the universal peace' in Scotland • the news of the murder of his wife and children is important in the play as it motivates Macduff further to seek revenge on Macbeth: 'My wife and children's ghosts will haunt me still'. He channels his grief and anger into action in order to overthrow the tyrant, with Malcolm and the English army • Macduff plays an important role in contributing to the dramatic and exciting ending of the play. He confronts Macbeth, calling him a 'hell-hound' and a monster for all the evil deeds that he has committed, and he reveals the news that he was from his 'mother's womb untimely ripped' • Macduff shows his resolve for justice when he fights Macbeth and, important to the events of the play, it is Macduff who finally slays Macbeth. His righteous vengeance contrasts with Macbeth's tyranny when he says 'my voice is in my sword'. Macduff takes Macbeth's severed head to Malcolm, providing proof that Macbeth has finally been overthrown: 'Hail, king, for so thou art. Behold where stands / Th'usurper's cursed head'

- as a result of Macduff's actions, the ending of the play teaches the important lesson that good will always overcome evil. He declares 'The time is free'.

(AO2)

- Language: Macduff terms the killing of King Duncan 'treason'. He instantly recognises the act as a betrayal of the King and country, describing it as the 'Most sacrilegious murder!' The adjective suggests that the murder was the worst act possible against God
- Language: Macduff uses endearments to show the affection he feels for his wife and family. His grief and pain at their loss are evident through his use of natural imagery: 'What, all my pretty chickens, and their dam, / At one fell swoop?'
- Language: important to the events of the play, Macduff pities Scotland and feels for its suffering. He uses personification to emphasise this: 'Bleed, bleed, poor country!'
- Form/Structure: Macduff is presented as an important hero, first suspecting Macbeth's guilt and then overcoming his own personal tragedy to defeat him and restore order to Scotland. He supports Malcolm when he takes the throne: 'I see thee compassed with thy kingdom's pearl'
- Form/Structure: Macduff is the archetype of the avenging hero, a man with a purpose
- Structure: the character of Macduff acts as a foil to Macbeth. Whilst Macbeth is disloyal to the King and pursues his own ambition, Macduff has utmost respect for Duncan and for the Divine Right of Kings.

(AO4)

- when Macduff knocks at the door of Dunsinane Castle after the murder of Duncan, he could be considered Christ-like. A later belief, not in the biblical tradition, is that Christ goes down to hell to set free the souls of the damned between Crucifixion and Ascension. This is called the 'Harrowing of Hell'
- Macduff appears in Shakespeare's source, Holinshed, after Macbeth has been on the throne for 10 years. Shakespeare follows Holinshed's account of Macduff with only a few differences, one of which is the discovery of Duncan's body
- Macduff's loyalty to the king reflects the belief at the time Shakespeare was writing that the king was divinely ordained. In killing the tyrant, Macbeth, Macduff restores the natural order.

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) • Shakespeare presents the relationship between Nerissa and Gratiano as one based on a combination of love and practicality. They have completely different characteristics but are drawn to each other by the circumstances of the relationship between Portia and Bassanio • Nerissa, Portia's waiting woman, is a loyal, supportive and vivacious friend who both advises and teases Portia. Nerissa is honest with Portia, telling her how well off she is when Portia complains she is 'awearied of this great world'. Later, Nerissa supports Portia when she dresses as a male law clerk in pursuit of Portia's plan • in contrast, Gratiano is presented as a boisterous and uninhibited character. He is garrulous and unmannerly, such that his friend, Bassanio, only allows him to accompany him on his trip to Belmont if he agrees to keep himself in check: 'But hear thee, Gratiano; / Thou art too wild, too rude and bold of voice' • Gratiano's impetuous character is evident when Bassanio becomes engaged to Portia. On their betrothal, Gratiano sees Portia's maidservant, Nerissa, and impulsively asks Bassanio to request Nerissa's hand in marriage for him. Bassanio supports the match 'with all [his] heart' • Gratiano's feelings for Nerissa appear to be founded on his physical attraction to her. He tells Bassanio 'My eyes, my lord, can look as swift as yours' • Nerissa confirms her love for Gratiano when Portia questions her, and she seeks Portia's approval of their match: 'Madam, it is, so you stand pleased withal' • upon their betrothal, Gratiano is boastful as he proposes a bet: 'We'll play with them the first boy for a thousand ducats'. It could be argued that Gratiano, in his relationship with Nerissa, is motivated, at least in part, by a desire to outdo Bassanio • later, Nerissa copies the test of loyalty with the ring that Portia uses with Bassanio. She wants to check Gratiano's trustworthiness: 'I'll see if I can get my husband's ring, / Which I did make him swear to keep for ever' • Gratiano is determined to prove his loyalty to Nerissa: 'I'll fear no other thing / So sore as keeping safe Nerissa's ring'. However, like Bassanio, he is persuaded to part with the ring. Nevertheless, the sincerity of Gratiano's love for Nerissa is confirmed when he professes: 'I have a wife, who I protest I love' • when Gratiano and Nerissa argue over the fact that he has given up the gift, he appears confused and tries to plead with Nerissa: 'I swear you do me wrong!' He cannot understand why she is challenging him about the ring and believes what he did was right 'In faith' • Portia takes the side of Nerissa in this elaborate joke and accuses Gratiano of being 'to blame' for what has happened. She considers him heartless at giving the 'gift' away so easily when Gratiano and Nerissa have sworn oaths to each other. Ultimately, Nerissa forgives Gratiano.

(AO2)

- Language: Gratiano's description of Nerissa conveys how he considers her to be beautiful: 'This fair one here'
- Language: the relationship between Gratiano and Nerissa is mocked by Portia using short sentences and an exclamation: 'A quarrel, ho – already!'
- Language: after he has been persuaded to part with the ring Nerissa has given him, the language used by Gratiano becomes dismissive and a little insensitive towards Nerissa. He describes the ring as 'paltry' and uses the simile to compare the inscription to 'cutler's poetry', suggesting it is cheap and worthless
- Language/Form/Structure: Gratiano's sexual joke in the final lines of the play provides some light relief. It also leaves the audience with the message that it is important to protect and value tokens of love: 'Well, while I live I'll fear no other thing / So sore as keeping safe Nerissa's ring'
- Structure: when Portia becomes engaged to Bassanio, Nerissa becomes engaged to Gratiano. Portia and Nerissa marry at the same time. The relationship between Nerissa and Portia can also be compared with that of the relationship between Bassanio and Gratiano. Both sets of friends plan schemes together and both pairs treat each other with respect.

(AO4)

- at the time Shakespeare was writing, women were heavily restricted in what they could do and where they could go
- women were allowed to marry from the age of 12 in Shakespeare's time but often only women from wealthy families would marry at such a young age
- much like today, when Shakespeare wrote the comedy, rings were worn to symbolise marriage. However, rings were not typically worn by men and wedding rings were mostly worn by the upper and middle classes.

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) • many parts of the play relate to moments when reality is hidden from others; deception is essential to the drama • Bassanio borrows money from Antonio so that he can pursue Portia in Belmont. Bassanio's description of Portia conflates the ideas of financial wealth and character: 'In Belmont is a lady richly left / And she is fair'. Whoever wins the casket challenge is to acquire all of Portia's wealth. The fact that Bassanio mentions her wealth first possibly suggests his real motive in courting Portia is for her money, not just because he is attracted to her • it transpires that the winning casket for Portia's hand is the leaden one, which seems deceptively the least valuable: 'All that glisters is not gold' • Shylock appears to be kind by offering the money to Antonio: 'I would be friends with you, and have your love'. In reality, the threat of revenge and castigation lie behind Shylock's motivation for providing the loan • Lancelot Gobbo, originally Shylock's servant, switches allegiance to Bassanio and he teases and deceives his blind father, Old Gobbo, by pretending he is not his son: 'I will try confusions with him' • Jessica is embarrassed to say that she is Shylock's daughter. He makes his hatred of Christians clear and warns Jessica to stay away from 'Christian fools with varnish'd faces'. She deceives her father by running away to marry the Christian, Lorenzo, to remove herself further from any association with her father. She elopes with Lorenzo, disguised as a boy: 'Cupid himself would blush / To see me thus transformèd to a boy' • Portia and Nerissa disguise themselves as a promising young lawyer, Balthazar, and his clerk to defend Antonio at the trial and thereby deceive both the court and their husbands: 'we are both accoutred like young men'. They dress as men to combat the prejudice they would face as women trying to defend Antonio. They would not have been allowed to represent a defendant in court • although Portia gives the appearance of being an idle rich woman, her intervention in Antonio's trial shows her to be a shrewd and clever person. She interrogates Shylock: 'This bond doth give thee here no jot of blood: / The words expressly are a "pound of flesh"' • Portia and Nerissa use their disguises to test Gratiano and Bassanio by asking for their rings in payment for successfully defending Antonio and bringing about Shylock's downfall: 'I'll take this ring from you' • later, to cover up her deceit at being disguised as a lawyer, Portia pretends that she has been visiting 'holy crosses' with a holy man and her maid, Nerissa, though the truth is eventually revealed to Bassanio and Gratiano.

(AO2)

- Language: Bassanio gives the appearance of being rich when he is not. This leads him to borrowing money from Antonio: 'I have a mind presages me such thrift / That I should questionless be fortunate'
- Language: Portia appears friendly before the Prince of Morocco. He appears superficial and greedy by choosing the gold casket. The phrase 'all that glisters is not gold' reflects the idea that what lies beneath appearance is most important
- Language/Structure: Antonio appears to be honest and generous but he treats Shylock poorly because he is a Jew: 'the villainy you teach me'
- Form: Shakespeare makes Shylock seem more human by showing that his deception of Antonio and Bassanio is the direct result of the mistreatment he has suffered in a Christian society
- Form: there is dramatic irony in the fact that the audience is conscious of the disguises and deceptions taking place in the play
- Form/Structure: the confusion of women disguised as men contributes to the play's drama and comedic ending.

(AO4)

- Venice was a patriarchal society with very rigid laws and legal system. Portia and Nerissa dress as men to enable them to appear in court as Antonio's legal representatives. Indeed, Shakespeare's plays often feature situations where women disguise themselves as men. Examples include *Twelfth Night* and *As You Like It*
- female characters were traditionally played by men or boys in Shakespearean plays as women were not allowed to act on the stage, increasing the confusion and deception
- the unravelling of complex plots, when final disclosures are made, such as Portia revealing her deceptions, is a common feature of many of Shakespeare's plays
- Jessica is keen to conceal her Jewish religion. Jews were very much marginalised in Shakespeare's England and anti-Semitism was rife.

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 Bingley is an important character in <i>Pride and Prejudice</i>. He serves as a foil to his best friend, Mr Darcy, and his relationship with Jane Bennet is one of the few relationships in the novel seemingly founded on love • the arrival of Mr Bingley and Mr Darcy at Netherfield is important; it is widely anticipated. Shortly after, Mr Bingley first meets Jane Bennet. As a wealthy and eligible bachelor, Mr Bingley is a man of interest to all local families. He is considered by Mrs Bennet to be the rightful property of one or other of her daughters • Mr Bingley is amiable and good-natured, like Jane Bennet, and is pleasant throughout the novel. After meeting Mr Bingley, and having danced with him twice at the Meryton assembly, Jane confides to Lizzie that he is her ideal man. This is a significant moment in the relationship between Jane and Mr Bingley • Mr Bingley's large fortune is a draw to Mrs Bennet. She sends Jane to visit him on horseback when rain is expected in the hope that she will have the need to stay over at Netherfield. She predicts correctly, as Jane does indeed catch a chill 'all in pursuit of Mr Bingley' • Mr Bingley is so good-natured that his family and friends easily sway him. Although he loves Jane, an important moment in the novel is when Caroline Bingley and Mr Darcy succeed in persuading him that Jane does not care for him. He, therefore, leaves Netherfield. Caroline Bingley and Mr Darcy continue to keep the two apart when Jane visits London • eventually, Mr Bingley returns to Netherfield after being gone for almost a year. Since he has learned the truth from Mr Darcy about how Jane felt, he hopes that she might still feel the same about him • Mr Bingley eventually proposes to Jane, and she happily accepts. Mr Bennet wittily observes Jane's and Mr Bingley's characters, noting they are very similar in personality, commenting 'You are each of you so complying, that nothing will ever be resolved on; so easy that every servant will cheat you; and so generous, that you will always exceed your income' • when Mr Bingley and Jane finally marry, it is a happy moment in the novel. Jane says 'I am certainly the most fortunate creature that ever existed!' After living at Netherfield for a year, they move to live just 30 miles away from Pemberley. (AO2) • Language: the initial meeting between Jane and Mr Bingley is an important moment in the novel. Mr Bingley describes her in flattering and superlative terms: 'the most beautiful creature' • Language: Jane describes Mr Bingley as being 'just what a young man ought to be ... sensible, good-humoured, lively; and I never saw such happy manners! so much ease, with such perfect good breeding!'

	• Language/Structure: Mr Bingley's family do not want him to marry Jane as they consider her to be lower in status. This forms one of the important narrative tensions of the novel. Mrs Hurst says: 'I wish with all my heart she were well settled. But with such a father and mother, and such low connections, I am afraid there is no chance of it', implying that she is not worthy of Mr Bingley • Language/Structure: Mr Bingley's good humour provides a marked contrast to his friend, Mr Darcy, who is known for his brooding nature. He is amusing in his teasing of Mr Darcy: 'I assure you that if Darcy were not such a great tall fellow, in comparison with myself, I should not pay him half so much deference' • Form/Structure: Mr Bingley acts as a foil to Mr Darcy as the novel's events unfold. He appears to be two-dimensional as a character with few personal aspects developed by Austen. (AO4) • a young man like Mr Bingley with a healthy income would have been considered very eligible in Regency England • love was considered a less important factor in a good match than social and economic considerations • marriage was considered an important goal for all young women at the time Austen was writing.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) 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) • manners are significant to the novel's themes and action. The novel is set in Regency England, a time when etiquette and proper conduct were deemed essential. Characters in the novel pass judgement on one another based on their actions and social status • when Elizabeth walks three miles across country by herself to visit her sister, Jane, at Netherfield, the Bingley sisters are shocked. In Regency England, it would not have been considered fitting for a woman of her rank to walk that distance alone. Elizabeth arrives with 'dirty stockings' and Miss Bingley uses this to judge her: 'her manners were pronounced to be very bad indeed'. Elizabeth is considered to display 'a most country town indifference to decorum' • at the start of the novel, Elizabeth is described as being of 'a lively, playful disposition, which delighted in anything ridiculous'. The way Elizabeth is prepared to tease Mr Darcy when she is staying at Netherfield is significant as it is considered disrespectful and indecorous by Miss Bingley • Mrs Bennet is often unaware of how to behave appropriately in social situations. Her lack of restraint and propriety, in that she will discuss her family affairs with anyone, causes embarrassment for Elizabeth and Jane • it is significant that Austen demonstrates that good manners do not necessarily reflect a virtuous character. Mr Wickham has good manners but proves to be dissembling and disingenuous: he has attempted to persuade Georgiana Darcy to elope, he woos Miss King for her money and, after running away with Lydia, is only prepared to marry her when Mr Darcy offers him money • Lydia's boisterous behaviour is frowned upon in polite society. She is described as 'untamed, unabashed, wild, noisy and fearless'. Significantly, when Lydia scandalously runs away with Mr Wickham, she comes close to bringing complete shame on her family. Without Mr Darcy's intervention, Lydia would have been deemed an outcast by society. Lydia remains oblivious to the complete shame she has almost brought to her family and she visits Longbourn with 'easy assurance' • Mr Darcy is initially judged to be rude and off-hand by Elizabeth, conducting himself in an ill-mannered and haughty way, and he is deemed to have a 'disagreeable countenance'. It is significant that Mr Darcy's lack of manners would be generally accepted because of his position in society • through his relationship with Elizabeth, including the humbling experience of having his proposal turned down, Mr Darcy's better-mannered side comes to the fore. Elizabeth's visit to Pemberley helps her to see Mr Darcy from a different perspective. Mrs Reynolds, the housekeeper at Pemberley, extols Mr Darcy's virtues: 'I have never had a cross word from him in my life'

	• by the end of the novel, Elizabeth has accepted Mr Darcy's renewed proposal and his noble nature has been revealed • Lady Catherine de Bourgh, the daughter of an earl and the widow of Sir Lewis de Bourgh, has the highest social standing in the novel. Nevertheless, she is insensitive and rude, controlling those around her as much as possible. When others do not obey her wishes, she seeks to intimidate them, trying to get Elizabeth to turn down Mr Darcy's proposal. (AO2) • Language: Mr Darcy's manners are described as '... proud, to be above his company, and above being pleased' • Language: Elizabeth's directness with her father about Lydia would have been unusual for a daughter in many families: 'the very great disadvantage to us all, which must arrive from the public notice of Lydia's unguarded and imprudent manner' • Language/Structure: Mr Wickham's true character and his manners are contrasted: Mr Darcy says 'Mr Wickham is blessed with such happy manners as may ensure his making friends – whether he may be equally capable of retaining them is less certain'; the people of Meryton, who initially view Mr Wickham as 'an angel of light', later believe that he is 'the wickedest young man of the world' • Language/Structure: it is ironic that the worst manners in the novel are displayed by Lady Catherine who, as the most well-bred of the characters, should perhaps be the most polite. Charlotte speaks ironically when she says 'Lady Catherine is a very respectable, sensible woman indeed' • Form/Structure: manners are important to Austen's characterisation and plot development. (AO4) • manners were very significant in Austen's time and the rules were very strict. People in the upper and middle classes were expected to maintain appearances and standards no matter what their difficulties or personal circumstances • patriarchal society in Regency England meant that good manners were one of the very important considerations for women in particular to learn • successful courtship relied on manners, as well as the most significant aspect of money, at the time Austen was writing.
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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
19 <i>Great Expectations</i>	Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made: (AO1) • Magwitch is significant in the novel. As Pip's secret benefactor, he is integral to the central narrative strand: Pip's journey to becoming a gentleman • early in the novel, Magwitch, a convict who has escaped from the Hulks, encounters Pip on the marshes and terrifies him into helping him with food and a file to remove his irons: 'You get me wittles'. Magwitch has rough manners and a chequered past. He appears to have no family and his earliest memory is of stealing turnips • however, upon being captured, Magwitch lies to protect Pip: 'I took some wittles, up at the willage over yonder – where the church stands a'most out on the marshes ... And I'll tell you where from. From the blacksmith's' • later, Magwitch is transported to Australia but, significantly, this turns out to be the making of him as he earns a substantial fortune through sheer hard work, becoming a prosperous sheep farmer • Magwitch repays Pip's help to him, when he was an escaped convict, by sending Pip money anonymously from Australia. This is significant because Pip's journey to becoming a gentleman is a direct result of Magwitch's help. However, the identity of Pip's benefactor is not revealed until much later in the novel. Magwitch is the only wealthy character in the novel who is generous with his money • Magwitch, calling himself Provis, risks death by returning to England to see how Pip is getting on. He explains to Pip how his life began with crime: 'They always went on agen me about the Devil. But what the devil was I to do? – I must put something into my stomach, mustn't I?' It is, perhaps, ironic that it is only after he is convicted and transported to Australia that he is allowed to work and, as a result, become successful • through the character of Magwitch, Dickens successfully shows that, given the right opportunities, people can become model citizens. Pip reflects: 'he had taken to industrious habits, and had thriven lawfully and reputably' • Magwitch's death is significant in the novel. Although he dies in prison, Pip is by his side and Pip realises that Magwitch is a good man. Pip comforts Magwitch by telling him about Estella, the daughter he has believed was dead from an early age. By the end of the novel, Pip learns that people's standing in society should be founded on the respect they show to others and for their moral conscience, rather than being judged on the basis of their social class. (AO2) • Language/Structure: Magwitch appears in the novel's opening chapter when he approaches Pip in the churchyard. He is described in terrifying terms: 'A fearful man, all in coarse grey'

	• Language/Structure: Magwitch comes to think of Pip as a son: 'more to me nor any son'. There is irony in Pip's horror when he realises that it is the money of a convicted felon that has propelled him to becoming a gentleman • Language/Structure: Dickens' use of repetition summarises Magwitch's experiences in life: 'In jail and out of jail, in jail and out of jail, in jail and out of jail' • Language/Structure: Pip is with Magwitch when he dies: 'his head dropped quietly on his breast'. The end of their relationship is a significant moment in the novel as Pip experiences a blinding revelation • Form/Structure: Magwitch's role in Pip's life, moving from threat to benefactor, forms a significant part of the plot • Structure: Magwitch is essential to the plot as the climax of the novel is the revelation that he is actually Estella's father. (AO4) • the 19th century saw the concept of the self-made man come into being. Magwitch embodies this idea and his success is part of his revenge • the gothic elements of <i>Great Expectations</i>, such as the thick mist on the marshes in the opening chapter, are in part conveyed by the inclusion of Magwitch. Gothic fiction was increasingly popular with Victorian readers • convicts like Magwitch were often kept on prison ships. The Hulks described in the novel lay a little way off the Kent coast. Convicts who were spared execution were often transported to Australia • later in the novel, Magwitch could be considered a father figure to Pip. Dickens' own father was imprisoned for debt so this aspect of the novel bears parallels to the author's own life.
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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 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) • there are many examples of characters treating others poorly in the novel. Some characters manage to redeem themselves by the end, learning from their behaviour, whilst others do not • Pip receives poor treatment from the convict, Magwitch, when he first meets him in the graveyard. Magwitch scares Pip and threatens him with his life: 'I'll cut your throat'. However, later in the novel, Magwitch becomes Pip's secret benefactor, providing money to help Pip become a gentleman • when Pip is young, Mrs Joe, Pip's sister, continually makes him feel guilty for living when the rest of the family, their parents and five brothers, are dead, buried in the churchyard. Pip reflects on 'all the times she had wished me in my grave, and I had contumaciously refused to go there' • Mrs Joe also threatens and beats him, often using a cane called Tickler, which Pip describes as 'a wax-ended piece of cane, worn smooth by collision with my tickled frame', to hold power over him • later in the novel, Mrs Joe is violently attacked by Orlick, who uses a convict's leg-iron to hit her over the head in his brutal attack, and she never recovers from her injuries • also, Orlick attacks Pip on the marshes out of revenge. Orlick is resentful about Pip becoming Joe's apprentice and he blames Pip for losing him his job at Satis House. Orlick admits to assaulting Mrs Joe, but blames Pip for this. When Orlick tries to kill Pip, Pip calls for help and is rescued • Joe suffers, like Pip, from Mrs Joe's poor treatment of him. Joe confesses to Pip that he had a difficult childhood because of his drunken father, which is why he tolerates his wife's treatment of him: 'I'm dead afeerd of going wrong in the way of not doing what's right by a woman' • later in the novel, Pip treats Joe poorly when Joe pays him a visit in London. Pip is ashamed of his background and Joe is made to feel uncomfortable and unwelcome. Despite his being treated poorly by Pip, Joe cares for him when he falls ill and pays off Pip's debts • Compeyson treated Miss Havisham poorly by seeking to steal her money and jilting her on her wedding day. As a result, Miss Havisham is bitter and cold-hearted, bent on revenge against men • Miss Havisham psychologically abuses Estella from an early age. Pip meets Estella when they are both children; he is summoned to Satis House to play. He is enchanted by Estella's beauty and is smitten with her. Estella mocks Pip for his common background and Pip is the victim of her acid tongue: 'what coarse hands he has! And what thick boots!' She repeatedly refers to Pip as 'boy', in an attempt to demonstrate her superiority to him, as trained by Miss Havisham

- as a result of her upbringing, Estella is incapable of showing compassion and empathy. When recounting her childhood, she explains the emotionless void she experienced living with Miss Havisham: 'no softness there, no-sympathy-sentiment-nonsense'
- when Pip plucks up the courage to confess his love to Estella, she coldly tells him that she has decided to marry Bentley Drummle. She is miserable in the marriage and he is described as having 'used her with great cruelty'. By the end of the novel, Estella is widowed and she is seemingly changed as a result of the abuse at the hands of her late husband. She finds moral redemption and learns to appreciate human qualities such as love and compassion
- by the end of the novel, Pip judges his past actions with much castigation. He is presented as honest and open about his past wrongs: 'I was too cowardly to do what I knew to be right, as I had been too cowardly to avoid doing what I knew to be wrong'.

(A02)

- Language/Structure: Dickens creates a semantic field of violence when Pip encounters Magwitch on the marshes: 'tilted', 'seized', 'I'll cut your throat'
- Language/Structure: early in the novel, Miss Havisham is imperious and standoffish with Pip, demanding that he entertain her: 'I want diversion and I have done with men and women. Play'
- Language/Structure: Estella's cold rejection of Pip is a turning point as he realises his dream of marrying her is over. Her words are cold and final: 'When you say you love me, I know what you mean, as a form of words; but nothing more'
- Form/Structure: the novel opens with a scene including Gothic overtones and violence when Magwitch terrifies the young Pip, which sets the tone for the novel
- 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'.

(A04)

- married women had little recourse in law against their husbands until some small protections were put in place in the first divorce law of 1858
- violence was widespread, especially in London, at the time Dickens was writing. Dickens felt revulsion at institutionalised violence, such as public hanging and the barbaric prison hulks
- religious belief in the Victorian era supported the view that physical discipline was required to punish wrongdoing.

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) • a number of difficult situations arise in the novel, largely as a result of the act of adultery committed by Hester Prynne with Reverend Arthur Dimmesdale, and the situations are dealt with in a variety of different ways • Hester was sent ahead, on her own, to Massachusetts Bay by her husband, Roger Chillingworth, and she was left there alone for two years, when, for all she knew, he was dead. A relationship with Dimmesdale could have been how she dealt with this seeming desertion • the difficult situation for the strict Puritan community of Hester's sin of adultery is dealt with by forcing Hester to wear a scarlet letter 'A' as punishment. Having a child out of wedlock was considered a serious sin, punishable by public shaming and eviction from the settlement • when Hester is on the scaffold in front of the Market Place, some of the women waiting in the crowd express their view that Hester should be dealt a more severe 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' • Hester deals with the difficult situation of being shamed and shunned by the community by remaining strong and stoic. At Governor Bellingham's mansion, she defends her right to raise her daughter and subsequently proves she is able to do this by being self-sufficient, using her skills as a seamstress to earn money to provide for her daughter: 'she hath good skill at her needle, that's certain' • Chillingworth finds himself in a difficult situation when he appears after two years presumed missing to find that his wife has committed adultery in his absence and has a daughter. He is described as having 'A writhing horror ... across his features' when he arrives to see Hester cradling her illegitimate baby. He deals with this situation by making Hester promise that she will not reveal his identity to the community and he pledges to find the baby's father to exact his revenge • later, having discovered that Dimmesdale is Hester's lover, Chillingworth purports to care for him in his role as physician but instead he subjects him to psychological pain, leading to Dimmesdale's drastic mental and physical decline • as a result of her mother's actions, the community think of Pearl as an outsider who does not fit in with the Puritan values and ways of life. They describe her as 'witch baby' and 'wild, desperate, defiant', and she is condemned as a 'demon offspring'. Isolated from the village, Pearl deals with this difficult situation by playing alone with the common items around her, including 'a stick, a bunch of rags, a flower'

- as a Puritan minister, Dimmesdale feels unable to confess his guilt about his affair with Hester, in fear of the consequences he would face in society. He deals with this difficult situation by carving a red 'A' into his chest, fasting and flogging himself as self-punishment
- later, the pressure of his guilt soon becomes apparent and Dimmesdale does attempt to inform his congregation of his sin. He tells them 'he was altogether vile, a viler companion of the vilest, the worst of sinners, an abomination, a thing of unimaginable iniquity'. However, he is not believed: 'They heard it all, and did but reverence him the more'
- following Dimmesdale's eventual public confession, Pearl forgives him. She deals with this difficult situation by pledging to 'grow up amid human joy and sorrow, nor for ever do battle with the world, but be a woman in it'. Pearl's story ultimately ends happily when she leaves the area and becomes 'the richest heiress of her day'.

(AO2)

- Language: the description of Hester depicts her as a survivor who makes the best of her difficult situation: 'her beauty shone out, and made a halo of the misfortune and ignominy in which she was enveloped'
- Language: Chillingworth's suffering corrupts him and he becomes malicious after discovering Hester's adultery: 'at first, his expression had been calm, meditative, scholar-like. Now there was something ugly and evil in his face'
- Language: Hester's emotive verb choice reflects the gravity of Dimmesdale's self-punishment in dealing with his guilt: 'Thou art crushed under this seven years' weight of misery'
- Language/Form: the scaffold is described emphatically as 'the platform of pillory' and an 'instrument of discipline'. These connotations of punishment are important in highlighting the rigid and unforgiving priorities of the Puritan settlement in dealing with those who were seen as having sinned
- Language/Structure: Dimmesdale's suffering stems from the guilt he bears and is central to the novel's action. A metaphor is used to emphasise the nature of his inner conflict: 'a terrible machinery had been brought to bear, and was still operating, on Mr Dimmesdale's well-being and repose'
- Structure: when Chillingworth leaves Pearl an inheritance, she moves away from the town with Hester, later to become 'married, and happy, and mindful of her mother'.

(AO4)

- as a pioneer outpost, Massachusetts Bay Colony saw the need publicly to humiliate and punish those who transgressed their rules
- the true story of Hester Craford was an inspiration for the novel. She was sentenced for fornicating with a man called John Wedge. Her punishment was a public flogging but this was put off until after the birth of her child
- Puritan ministers were expected to be spotless in their conduct and 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
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) • Governor Richard Bellingham is the strict Puritan governor of the Massachusetts Bay Colony. In his powerful role, Governor Bellingham makes decisions about the running of the community, upholding Puritan values: 'the exigencies of this new country had transformed Governor Bellingham into a ... statesman and ruler' • he wants to be seen as an important and powerful man, continuing English customs in the New World: 'Governor Bellingham had planned his new habitation after the residences of gentlemen of fair estate in his native land'. Later, he attempts to show his power and influence within the community when he is described as 'expatiating on his projected improvements' to his estate • when Hester Prynne is to be punished for her sin of adultery, Governor Bellingham leads her to the scaffold for her public shaming, highlighting his power as judge and law enforcer • at the scaffold, Governor Bellingham sides with Reverend Mr Wilson in demanding that Hester tell them who the father of her child is. He also uses his position of power to order Reverend Arthur Dimmesdale to encourage Hester to reveal the truth: 'the responsibility of this woman's soul lies greatly with you. It behooves you, therefore, to exhort her to repentance, and to confession, as a proof and consequence thereof' • Governor Bellingham makes use of Hester's needlepoint skills to maintain the appearance of someone in an 'honorable and influential' position, while at the same time suggesting that Pearl should be removed from her mother's care. Hester is tasked with delivering 'a pair of gloves, which she had fringed and embroidered to his order' to his mansion. It is, perhaps, ironic that Governor Bellingham is supposed to lead the austere Puritan community • he explains that he thinks Pearl should be taken from her mother, believing that Hester is likely to encourage her daughter to engage in sinful behaviour because of her own act of adultery: 'It is because of the stain which that letter indicates, that we would transfer thy child to other hands'. Nevertheless, Governor Bellingham is persuaded by Dimmesdale's speech not to take Pearl from Hester: 'we will even leave the matter as it now stands; so long, at least, as there shall be no further scandal in the woman'. Ultimately, it is within Governor Bellingham's power to allow Pearl to stay under her mother's care • Mistress Hibbins is Governor Bellingham's sister. She is considered to be a witch and invites Hester to a meeting in the woods: 'Wilt thou go with us tonight? There will be a merry company in the forest'. Her witchcraft is only tolerated because of her brother's power and status. Later, Governor Bellingham has Mistress Hibbins executed for witchcraft.

	(AO2) • Language: Governor Bellingham is described as an austere and important man: 'He wore a dark feather in his hat, a border of embroidery on his cloak, and a black velvet tunic beneath' • Language: Governor Bellingham is presented as serious and good at his powerful job, having 'sombre sagacity' • Language: his position of authority is evident when he is referred to as 'his honourable worship', 'the worshipful Governor', 'your worship' and 'his worship' throughout the novel • Form: Governor Bellingham is a typical example of Puritan authority in the 17th century • Structure: Pearl is only allowed to continue to live with her mother as a result of Governor Bellingham's permitting her to do so. (AO4) • Richard Bellingham was a real person: he was Governor of Massachusetts Bay Colony several different times, for a total of 10 years, between 1641 and 1672 • in real life, Richard Bellingham was prosecuted for two legal violations: he did not publish his upcoming marriage to his second wife in accordance with the laws of the Commonwealth and he also performed the marriage ceremony himself. He escaped punishment by refusing to give up his position as a judge, officiating at his own trial • Henry Wadsworth Longfellow's <i>The New England Tragedies</i> also fictionalises the real-life Richard Bellingham.
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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.

