Pearson Edexcel

Mark Scheme (Results)

June 2025

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

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General Marking Guidance

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

Specific Marking Guidance

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

Placing a mark within a level

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

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

SECTION A – Modern Drama

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

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

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

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

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

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

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

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

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

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

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

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

Question number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the murder of Wellington is significant because the central narrative strand of the play stems from Christopher's investigation into who killed the dog and the consequences of his discoveries • the murder of the dog is 'curious'. At first it is assumed by the police and Mrs Shears that Christopher killed Wellington, as it is he who finds the body and is discovered standing next to it. Christopher tells the policeman plainly 'I did not kill the dog' • Christopher takes it upon himself to find out who killed Wellington. His book, a murder mystery novel, read by the character Siobhan, begins as a mystery about the murder of his neighbour's dog: 'I am going to find out who killed Wellington' • Christopher's love of dogs is a key motif throughout the play. When his father, Ed Boone, tries to put him off investigating the murder by saying 'It's a bloody dog', Christopher replies 'I think dogs are important too' • Christopher's search for clues about Wellington's murder is significant because it helps him to grow up. He has to speak to people to interview them, a situation he finds very difficult. He questions Mrs Shears, Mrs Alexander and Reverend Peters: 'talking to other people in our street was brave' • Christopher's investigation into the dog's murder leads him to unveil the mystery of his own mother's disappearance as well as the truth behind Wellington's death. Ed reveals that he killed Wellington when the 'red mist' came down, following an argument he had with Mrs Shears. This resolves the mystery behind the curious incident, and the revelations about this and the disappearance of Christopher's mother result in a breakdown of the trust in the relationship between Christopher and his father • the solving of the mystery prompts Christopher to run away to London to live with his mother, but the play ends happily as he is ultimately reconciled with Ed. Significantly, Christopher receives the gift of a 'little sandy-coloured Golden Retriever' from Ed • upon his return to Swindon, Christopher reflects on how his experiences have helped him to be able to solve problems on his own: 'I can do these things', 'I went to London on my own', 'I found my mother. I was brave'. **(AO2)** • Language: Christopher's language (delivered through Siobhan) has the tone of an investigator in its precise and formal tone: 'It was seven minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' house'

	• Language/Form/Structure: the opening stage direction is directly linked to the play's title and is shocking to the audience: '*A dead dog lies in the middle of the stage. A large garden fork is sticking out of its side*'. This sets the scene for the play's events • Form: although some elements of a murder-mystery narrative are used, this cannot be considered a conventional story of its genre • Form/Structure: the mystery surrounding Wellington's death is significant because it forms a platform for the audience to learn about Christopher's character and provides dramatic tension in the play • Form/Structure: the loss of the dog is significant because it leads to Christopher's search for the truth about the loss of his mother: 'When I started writing my book there was only one mystery to solve. Now there are two'. Wellington's murder and Ed's deception constitute separate parts of the same investigation.

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

Question number	Indicative content
6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Judy Boone is Christopher's mother. Christopher has not seen her for two years as the play opens. He believes that she is dead, as his father, Ed Boone, has previously informed him that she suffered a fatal heart attack in hospital. She is, in fact, living in London with Roger Shears, having left Christopher and Ed • early in the play, Christopher relives a memory he has of his mother when they were on a beach in Cornwall. This vivid memory of swimming is laced also with fear: 'I thought a shark had eaten her and I screamed' • the audience learns very little about Judy until Christopher's conversations with Mrs Alexander lead to the discovery of his mother's letters. It could be argued that Judy has tried to maintain a relationship with Christopher but has been denied the opportunity because Ed has hidden her letters • Judy is open and honest with Christopher in her letters to him: 'I'm not like your father. Your father is a much more patient person. He just gets on with things and if things upset him he doesn't let it show'. She recognises Ed's credentials as a better parent to Christopher than she is • in her letters, Judy comes across as rather harsh and selfish, subtly blaming Christopher for her failure as a mother: 'maybe if you'd been different, I might have been better at it' • Judy reveals how she would easily be frustrated by Christopher and lacked the patience Christopher needed: 'you were in the way of everyone so I got cross because I don't like shopping at Christmas either' • Judy appears to have given up as a mother, recognising her own imperfections in comparison to Ed as a parent: 'And it made me so sad because it was like you didn't need me at all' • when Christopher finds out that his father has killed Wellington and that his mother is alive, he runs away to London to find her. She and Roger Shears find him curled up on the doorstep but, when Judy goes to hold her son, he pushes her away • when Judy learns that Ed has hidden her letters, she is determined that Christopher will understand her actions in leaving, signalling her desire to be a good mother to him. Perhaps in a futile attempt to justify her actions in her own mind, after neglecting her duties as a mother to Christopher, she says 'I said I wanted to explain to you why I went away when I had the time to do it properly'. Now she has 'lots of time', she feels able to break down the detail for Christopher in a way that he will be able to understand • later, when Roger Shears '*grabs at Christopher*', Judy '*grabs Roger*' in Christopher's defence. She wants to protect Christopher and ultimately makes the choice to end her relationship with Roger and return to Swindon to make a home with her son. Judy sets up home with Christopher in a bedsit. He says 'The room smells like socks and pine air freshener'. Nevertheless, Christopher's expression of desire to live with Siobhan instead suggests that he is not completely happy with the set-up.

	(AO2) • Language: in her letter to Christopher, Judy's use of the past tense may suggest a sense of her having given up on Christopher: 'I used to have dreams that you were an astronaut and you were on television and I thought that's my son' • Language: Judy's words are maternal and caring when she looks after Christopher after finding him on the doorstep: 'Will you let me help you get your clothes off?' • Language/Form/Structure: Judy's letters represent a dramatic device through which she communicates with both Christopher and the audience before she appears on stage. The conversational tone of the letters allows both Christopher and the audience to get to know her well. She explains 'I was not a very good mother' • Form: when Christopher goes to London to see his mother, the stage directions point to Judy's lack of understanding at first, particularly of her son's dislike of physical signs of affection: '*She goes to hug him. He pushes her away so hard she almost falls over*' • Form/Structure: Judy is an absent parent for the first half of the play as she is believed dead. Christopher's discovery that she is alive is a dramatic revelation that changes the course of events.

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

Question number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • childhood memories are significant in the play, central to the play's unfolding events and concerns. *Kindertransport* moves between the present time and memory as the play's action unfolds. It opens with Eva as a child in Hamburg in 1939. She is sitting with her mother, Helga, who is trying to teach her daughter how to sew her buttons on • Eva's journey to England is based on real events in history. Between 1938 and the outbreak of the Second World War, nearly ten thousand, mostly Jewish, children were sent to Britain to escape the dangers presented by the Nazis. Eva is nine when she makes the journey. Eva is frightened by the Border Guard, which is significant because she never loses her fear of men in uniform • throughout her life, Eva/Evelyn comes into contact with different versions of the Ratcatcher, including the Nazi Border Official who humiliates her, the Postman who thinks 'everyone in Boche Land learnt to march' and the station guard who thinks she is a spy. The Ratcatcher is a shapeshifter and becomes all the people in uniform who may send the child away or be unkind to her simply because she is a foreigner. In Eva's/Evelyn's eyes, ordinary people turn out to be not what they seem; she sees in them a danger and a threat • as Eva becomes immersed in England, she moves from being a young German Jewish girl to becoming an English teenager. She speaks German towards the beginning of the play but embraces English and forgets her past, even deciding to sell the jewellery that was sent with her by Helga: 'I will sell them, Mum. There's better things the money could be spent on' • upon Helga's eventual arrival in England after the end of the war and following the death of Eva's/Evelyn's father in a concentration camp, she tries to show affection to her now 17-year-old daughter by hugging her and Eva/Evelyn '*tries to hug back but is clearly very uncomfortable*'. Later, when Helga and Evelyn meet for the final time, on the quayside where Helga is leaving by boat for America, their relationship is presented as confrontational and emotionally distant. Eva/Evelyn wants to shut out the memories of her childhood, including her relationship with her birth mother • the action of the play shifts between Eva's childhood and England in the 1980s. There is a parallel situation when a grown-up Evelyn is preparing her daughter, Faith, for leaving home. Evelyn asks Faith to tidy up the boxes but, instead of tidying, Faith looks in the boxes and discovers her mother's past • Lil, Faith's adopted grandmother, comes to the attic and asks Faith why she has not tidied up. Faith asks her why the little German girl has never been mentioned. Neither Lil nor Evelyn wants to remember the past • Faith gains access to her mother's childhood memories by reading her letters and looking through photos in the attic. She reads the letters out loud: 'March 6th 1941'. This is also interspersed with Eva's words from an earlier time

	• when Faith asks Evelyn about what she has found, Evelyn refuses to respond or to share any memories or truths from her childhood. The Ratcatcher remains a frightening presence in the attic • when confronted with her past, Evelyn blames Lil for making her 'betray' her birth parents. Lil retaliates in anger: 'Go on then. Bare your grudge at me. What else do you want to blame me for?' • eventually, Evelyn speaks to Faith about her past. Faith is curious: 'What else do you remember?' **(AO2)** • Language: Eva changes her name to Evelyn to blot out memories from the past and to change her identity to one more in keeping with her new home in England • Language/Structure: the storylines interweave as Faith reads *Der Rattenfänger*, finding it familiar: 'My God, and the shadow growing legs'. Her reading is interspersed with Eva's encounter with the Nazi Border Official • Language/Structure: the fourth wall is broken in Act Two, Scene One when memories fuse. Evelyn, Lil and Faith all watch a 17-year-old Eva meet with her mother, Helga, in Liverpool. Helga says 'How much you have changed' • Form/Structure: the play acts as a memorial to the historical facts of the Kindertransport and the way the experience of this journey was passed down through generations • Form/Structure: jumping between three time periods supports the theme of memory. This is clarified by the consistent setting as all the action on stage takes place in the attic of Evelyn's home, though other settings in her life are suggested by the use of sound, for example the train and the ship.

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

Question number	Indicative content
8 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lil is a long-term presence in the life of Eva/Evelyn. Lil takes her in when she arrives in England and the audience sees Eva/Evelyn sustaining a meaningful relationship with Lil in old age • when Eva/Evelyn first arrives in England, Lil sympathises with Eva's plight when she first meets her: 'Poor lamb. You must be exhausted'. Lil explains she has taken Eva in because she 'wanted to help'. When at the cinema, Lil tries to protect Eva from the news of the concentration camps • initially, Eva's/Evelyn's relationship with Lil is affected by the language barrier. Lil does not understand Eva's German when she arrives • Lil is very different from Eva's/Evelyn's birth mother, Helga. She smokes, which at first shocks Eva who '*looks horrified*' in the stage direction. She tells her in German that it is a dirty habit 'Das ist schrecklich'. Lil lets her have a drag on the cigarette, suggesting that she is not strict in her parenting • it can be argued that Lil is instrumental in influencing Eva to abandon her German Jewish culture. She refers to the Jewish religion in terms of 'old laws', suggesting that it is outdated. She also discourages Eva's observance of her Jewish religion by encouraging her to eat ham: 'Jesus said that we needn't keep to the old laws any more' • Lil chastises Eva for walking the streets knocking on doors to find jobs for her parents when she should have been attending English lessons. She accuses her of lying: 'If there's one thing I cannot stand, it's a little liar!' Lil explains the reality of the situation, that Eva cannot be with her parents, and promises Eva that she will never throw her out. This calms Eva's fears that she will be sent away by another mother • later, when Faith repeatedly questions Lil about the 'little Jewish girl' she had staying with her during the war, Lil initially refuses to reveal the truth out of loyalty to Eva/Evelyn. However, eventually, Lil reluctantly reveals the truth • when Evelyn walks in on Faith and Lil who are, unknown to her, discussing her past, Lil initially tries to hide what they are talking about. She tells Evelyn 'You go down. I'm just getting something sorted'. Lil attempts to protect Evelyn from the upset that she knows it will cause • when Eva/Evelyn realises that the truth about her secret past has been revealed, Lil steps in to defend her. When Faith focuses on the impact her mother's hiding her past has on her, Lil tells Faith 'Don't be so bloody selfish'. Later, when Faith says to her mother 'I could kill you' for hiding her past, Lil intervenes by saying 'I'll bloody kill you first'. **(AO2)** • Language: Lil's language demonstrates her down-to-earth nature. As she helps Evelyn and Faith to prepare for Faith to leave home for university, she is practical and supportive: 'Just this lot to get boxed and neaten up the room. I'll do tea'

	• Language: when confronted with her past, Evelyn blames Lil for making her 'betray' her parents. Lil retaliates in anger: 'Go on then. Bare your grudge at me. What else do you want to blame me for?' • Language/Structure: Eva speaks German to Lil when she first arrives in England. Lil acts in an abrupt manner, restricting Eva's ability to communicate: 'Sorry love, don't speak German. You'll have to learn English'. The verb phrase '… have to' could show that Lil is not willing to learn any German words to make Eva feel less isolated, or that she is trying to help Eva adapt to English life more quickly • Language/Structure: Lil is important as a structural device, acting as a mediator between Evelyn and Faith. She tries to keep the peace as the tension builds when Faith discovers the torn-up letters: 'No-one's accusing you, love' • Form/Structure: Lil is present in the life of the young Eva and the older Evelyn. She represents security and safety in both times.

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

Question number	Indicative content
9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Elesin, the King's Horseman, is father to Olunde. He is, at least initially, presented as a father who expects his son to follow his lead in adhering to Yoruba traditions. Ultimately, he fails in his duty as a father • as one of a new generation of Yoruba, Olunde left home to study and to pursue a career as a doctor in the West. Elesin reacted badly to this, as Jane Pilkings points out: 'When you left he swore publicly you were no longer his son'. As a father, he is disappointed in his son, deeming his action in leaving as disloyal and dishonourable to the Yoruba culture and traditions • Olunde returns to his village when he hears that the King has died, knowing that his father will commit the suicide ritual required of him as the Horseman. Despite Elesin's belief that his son abandoned Yoruba culture when he broke the tribal code by leaving the land, Olunde demonstrates his understanding of responsibility and commitment by returning to the Yoruba to handle family business. This could suggest that Elesin does not really understand his son • Elesin is clearly devoted to family. In the lead up to completing the death ritual, he 'approaches a brand-new bride' with whom he hopes to father a child: 'The fruit of this union will be rare' • Elesin is presented as a father who does not preserve the integrity of his family when he fails to fulfil the death ritual. Olunde disowns his father: 'I have no father, eater of left-overs'. In order to expiate his father's betrayal of his duty, Olunde takes his own life in his father's place. Because Olunde cannot bear to 'let honour fly out of doors, he stopped it with his life' • it is ironic that Elesin previously disowned his son for seemingly acting dishonourably by moving to the West, yet it is Olunde who actually fulfils his father's duty. Olunde's allegiance to Yoruba culture is affirmed through his action, in direct contrast with his father's inaction • when Elesin discovers that his son has taken his place in the death ritual, he wishes to look at the body of his son so that he may mourn his death: 'I speak my message from heart to heart of silence'. He is clearly a father devastated by the loss of his son • Iyaloja removes the covering from Olunde's body in front of Elesin with the words: 'There lies the honour of your household and of our race'. Iyaloja's words emphasise how, unlike his father, Olunde has acted dutifully • in despair at the loss of his son as a result of his own dishonourable behaviour, Elesin kills himself with his chains. Elesin is presented as a father who cares deeply for his son and the impact of his own inaction. **(AO2)** • Language: Iyaloja recognises the influence that Olunde's father's lack of honour has on his son, leading to Olunde's decision to fulfil the ritual: 'The son has proved the father'. The verb 'proved' shows that Olunde is more honourable than his father

	• Language/Form: Elesin is so devastated at the sight of Olunde's body, he instinctively kills himself. The use of the singular indefinite article '*a*' in the stage directions shows the impetus of his action to end his life: '*a swift decisive pull*' • Form/Structure: in this tragic play, Olunde's actions in taking his father's place provide the climax • Structure: the play ends with Elesin's unborn child being presented as hope for the future • Structure: at the end of the play, the actions of father and son are presented in strong contrast. Olunde acts honourably and immediately in fulfilling his duty, whereas Elesin draws out the process, ultimately failing in his role. The ending of the play helps the audience to see the apparent differences in attitudes between father and son towards the ritual.

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

Question number	Indicative content
10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • leadership is significant in the play. Qualities of leadership are demonstrated through power, position, tradition, example and respect • the dead King is presented as a leader through tradition and position. This is significant because the play centres on Elesin's commitment to abide by the leadership of the King and fulfil the ritual • the King's Horseman is traditionally a role held with high regard within Yoruban society, meaning its holder lives as an esteemed leader in the community. The community live in fear of the consequences of not fulfilling Elesin's needs: 'If we offend you now, we have mortified the gods'. Elesin uses his position to commandeer what he wants, including clothes, food and a young woman, from the market women • the leadership of the Praise-Singer plays a significant role in the fulfilment of the death ritual. The Praise-Singer traditionally leads the King's Horseman into a trance that should culminate in his death: 'Elesin Alafin, I no longer sense your flesh. The drums are changing now but you have gone far ahead of the world' • Simon Pilkings demonstrates leadership in his powerful position as British District Officer, responsible for preserving law and order, maintaining colonial rule in the area. Even thousands of miles away from England, Pilkings rigorously applies British laws and values. In particular, he is dismissive of the death ritual, an integral part of the Yoruba culture, because suicide is prohibited under British law. The intervention of Pilkings in preventing Elesin's fulfilment of the death ritual is a key turning point in the play • Iyaloja is leader of the market women and is respected as 'Mother' of the marketplace. She is significant because she is presented as a powerful force in the community and her word is followed without question • as a leader, Iyaloja serves to show the importance of respecting the Yoruban customs, even agreeing to Elesin's wish to marry the young woman he sees in the marketplace, despite the woman being betrothed to her own son • Iyaloja is the voice of the community when Elesin fails to fulfil the ritual. She chastises Elesin for his betrayal: 'We called you leader and oh, how you led us on'. She passes a damning judgement on his behaviour: 'Now look at the spectacle of your life. I grieve for you'. Iyaloja is unforgiving in her condemnation of him: 'Oh, you emptied bark that the world once saluted for a pith-laden being, shall I tell you what the gods have claimed of you?' • when his father fails to fulfil the death ritual, Olunde provides the example of a moral leader, taking his father's place. Olunde's intervention is significant because he seeks to preserve the integrity of his family and the natural order of the universe according to Yoruba traditions and beliefs

	• at the end of the play, Iyaloja uses her leadership to unify the community, compelling them not to dwell on the deaths of Olunde and Elesin and instead to focus on the Yoruba traditions and beliefs: 'Now forget the dead, forget even the living. Turn your mind only to the unborn'. **(AO2)** • Language: Iyaloja's commanding language demonstrates her role as leader of the market women: 'Daughters, please', 'My children, I beg of you …' • Language: Elesin is described as 'the father', portraying him as a figure who should be respected and his requests heeded • Form: the play can be read as a political allegory in which Soyinka warns leaders to fulfil their commitments • Form/Structure: Iyaloja leads the other women in the market, taking on the role of a Greek Chorus leader throughout the play • Structure: many of the characters see a contrast in differing ideas of leadership, as presented throughout the play: leadership according to Yoruba and Western ideals of leadership. According to Olunde, however, there are a number of similarities between the two cultures; they are just not recognised.

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

SECTION B – Literary Heritage Texts

Question number	Indicative content
11 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • suffering is a prominent theme in the play. Examples include emotional suffering, such as suffering the loss of a child, and suffering as a result of physical harm, often leading to death • the first indication that there will be suffering in the play is evident in the Prologue, which refers to the love between Romeo and Juliet as 'death-marked'. The audience then watches and experiences the strong emotions and unfolding events that lead to the tragedy • Lord Capulet speaks of the deaths of his other children when meeting with Paris early in the play: 'Earth hath swallowed all my hopes but she', referring to Juliet as his precious only child. The Nurse has also suffered the loss of a child, Susan, who died in infancy: 'Well, Susan is with God: she was too good for me' • early in the play, Romeo's suffering over his unrequited love for Rosaline is apparent. 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' • following the Capulet ball, Mercutio steps in to fight Tybalt when Romeo refuses. He suffers physical harm during the fight, and he dies as a result of his injuries. Romeo, clearly distraught by the death of his friend, kills Tybalt in retaliation, and he is banished for his actions • Juliet's suffering is evident when she learns that Romeo has killed Tybalt: 'A damnèd saint, an honourable villain!' She also suffers when her father decrees that she must marry Paris 'a' Thursday', which results in Juliet going through with the Friar's plan • Lady Montague's suffering results in her death. Lord Montague reports to the Prince 'my wife is dead tonight; / Grief of my son's exile hath stopped her breath' • 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 emotional suffering results in his return to Verona against the Prince's edict. He takes his own life, unable to live without her • when Juliet realises that Romeo is dead, she is heartbroken and tries to kill herself with the remaining potion on his lips. When this proves futile, she stabs herself with Romeo's 'happy dagger' • following the tragic deaths of Romeo and Juliet, Lord Capulet and Lord Montague reflect on the tragedy of their anger-fuelled feud. They are both mortified that Romeo and Juliet have become unnecessary victims, and they agree to bring the feud to an end: 'Poor sacrifices of our enmity!' Capulet addresses Montague as 'brother' and says 'give me thy hand'.

	(AO2) • Language: Mercutio is darkly humorous in his approach to his own demise, using a pun to downplay his mortal injury: 'Ask for me tomorrow and you shall find me a grave man' • Language: as Juliet believes Romeo is dead, the oxymoron 'O happy dagger … let me die' shows her solace can only be achieved through an instrument of death • Language: when Lady Capulet learns of her daughter's death, she is grief-stricken, which is a contrast to her earlier coldness: 'O me, O me! My child, my only life!' • Form: the play is a tragedy and therefore suffering is inevitable. The Prologue outlines this, explicitly foreshadowing the deaths of Romeo and Juliet as the play opens • Form/Structure: Mercutio acts as a catalyst in the tragic outcome of the play. His physical suffering, which results in his death, forms a turning point in the play's action. **(AO4)** • infant mortality was high at the time the play is set and was written. It would not be unusual to lose several babies or children in a family to illness • feuding and duelling were means by which disagreements and disputes were resolved at the time Shakespeare was writing. These often led to loss of life • 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 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, wholly or in part, with the view that the Nurse's main role in the play is to provide humour. The Nurse is a larger-than-life character who does indeed provide comedic moments in the play. However, she also has an important role in the unfolding events • early in the play, it is clear that the Nurse has played a pivotal role in Juliet's upbringing. She has cared for Juliet her entire life: 'Faith, I can tell her age unto an hour'. Indeed, she is presented as being closer to her charge than Juliet's own mother, as Lady Capulet is unable to speak with her daughter without the Nurse's presence: 'This is the matter: Nurse, give leave awhile, / We must talk in secret: – Nurse, come back again' • the Nurse's garrulous character is a direct contrast to that of Lady Capulet. This can be seen when she talks excessively about Juliet's age early in the play • Juliet feels able to confide in the Nurse about her relationship with Romeo. The Nurse then acts as a go-between for the pair and provides humour when she withholds information as long as she can to tease Juliet: 'Fie, how my bones ache!' Juliet replies in kind 'I would thou hadst my bones, and I thy news' • the Nurse plays an important role in the marriage of Romeo and Juliet, despite Lord Capulet's desire for Juliet to marry Paris. She tells Romeo that Juliet will be at Friar Lawrence's cell for the marriage that very afternoon, relaying the news to Juliet in a roundabout and amusing way and bemoaning her sore head and feet until Juliet says 'I am sorry that thou art not well' • when the Nurse finds out about Romeo's killing of Tybalt, she panics and becomes motivated by fear. She says: 'We are undone, lady, we are undone!' The Nurse curses Romeo for his actions but by the end of the scene she agrees to find Romeo: 'To comfort you … your Romeo will be here tonight' • later, the Nurse's levity proves misplaced and dangerous when she tries to cover up her own involvement in the secret marriage of Romeo and Juliet. She suggests Juliet commit bigamy by marrying Paris: 'I think you are happier in this second match'. The Nurse is a catalyst in the plot as her advice to Juliet to go ahead and marry Paris pushes Juliet to desperate action. Ultimately, this results in the tragic deaths of Romeo and Juliet at the end of the play. **(AO2)** • Language: the verbal sparring of the Nurse with Mercutio engages the audience's interest and amusement when, as a go-between for Juliet, she comes to seek out Romeo. Mercutio suggests the Nurse needs a fan: 'for her fan's the fairer face' • Language: the Nurse uses puns to joke with Juliet about her upcoming relationship: 'I am the drudge and toil in your delight / But you shall bear the burden soon at night'

	• Language: the Nurse engages in sexual and bawdy humour, such as when she implies that Juliet will need to rest in time for her wedding night • Form/Structure: the Nurse acts as a catalyst in the tragic outcome of the play. She first colludes with, but subsequently fails to support, Juliet • Structure: the use of prose, such as when the Nurse garrulously and breathlessly talks about Susan, her daughter, sets the humour apart from the play's serious tone. **(AO4)** • babies of wealthy people were often raised by wet nurses, who became closer to them than their parents. These children were often pawns in arranged marriages • the Nurse represents the lower classes of society at the time, which is reflected in her use of bawdy humour • *Romeo and Juliet* is not the only one of Shakespeare's tragedies to include comedic elements, for example the Porter in *Macbeth*.

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 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Macbeth is presented as a character affected by his conscience, particularly at the start of the play. However, the strength of his conscience is set against his ambition, supernatural intervention and his wife's persuasion • after meeting the Witches for the first time, Macbeth is intrigued by both their appearance and the nature of their prophecies: 'What are these, / So wither'd and so wild in their attire'. Macbeth is so instantly affected by the Witches and Banquo comments that he 'seems rapt withal'. The fulfilment of the Witches' Thane of Cawdor prophecy followed by the disappointment of his hopes raised by Duncan's promises cause Macbeth to consider murder • after considering his situation as Duncan's subject, kinsman and as his host, Macbeth's conscience leads him to step back from the plan of murder: 'We will proceed no further in this business'. However, Lady Macbeth overrides Macbeth's conscience by accusing him of not being a man if he will not carry out the murders • following his murder of Duncan, Macbeth's conscience causes him problems as he is unable to sleep or to say 'Amen'. However, his fear appears to empower him, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed' • after Banquo's murder, Macbeth is confronted by Banquo's ghost. Macbeth is not in control of his own emotions, troubled by his conscience: 'Avaunt, and quit my sight! Let the earth hide thee!' • as the play progresses, Macbeth becomes less troubled by his conscience whereas Lady Macbeth becomes more troubled by hers. Macbeth decides that he cannot go back through the river of blood caused by his actions while Lady Macbeth goes mad from guilt • Macbeth puts his conscience aside after meeting the Witches the second time: 'the firstlings of my heart shall be the firstlings of my hand' • towards the end of the play, when Macbeth faces Macduff in combat, his conscience makes him hesitate: 'my soul is already charged / With blood of thine already'. **(AO2)** • Language: Lady Macbeth quashes Macbeth's conscience with strong accusations of cowardice: 'Art thou afeard / To be the same in thine own act and valour, / As thou art in desire?' • Language: after the murder of Duncan, Macbeth personifies sleep, referring to himself in the third person: 'Macbeth hath murdered sleep' • Language/Form: Macbeth's soliloquy following Duncan's arrival at his castle reflects his conscience working. He considers that he is Duncan's 'host' and 'kinsman' and notes in a simile that Duncan's virtues 'Will plead like angels, trumpet-tongued' against the deed

	• Language/Structure: it is possible that, when Macbeth sees the ghost of Banquo at his banquet, it is his conscience prompting his vision • Form/Structure: in the early part of the play, Macbeth's conscience is dramatised through his soliloquies that reveal his inner thoughts. **(AO4)** • being able to pray was important in Elizabethan and Jacobean society. It was believed that a person who had not made peace with God before death would not go to heaven • in Shakespeare's time, as a soldier, host or kinsman you owed a bond of allegiance and protection • the patriarchal society would have baulked at Lady Macbeth's attack on Macbeth's conscience and his manhood.

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 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • acts of cruelty, such as the murder of the Macduff family, are central to the events in the play. Ultimately, by the end, order is restored when Malcolm takes the throne, bringing an end to Macbeth's cruel, tyrannical rule • the Witches show their cruel intent before the first meeting with Macbeth. They meet on the heath and discuss the savage punishment they will inflict on the sailor as revenge on his wife who refused to give one of them chestnuts: 'drain him dry as hay'. The Witches' prophecies also give Macbeth a reason to go on to commit cruel acts, including planting the seed in Macbeth's mind to murder Duncan • having learned of the Witches' prophecies, Lady Macbeth wishes to be evil: 'fill me, from the crown to the toe topfull / Of direst cruelty'. She says that she would smash the skull of her own baby rather than break a promise as Macbeth has done in not going through with the plan to kill Duncan • Lady Macbeth then cruelly questions Macbeth's masculinity in order to convince him to go through with their plan: 'When you durst do it, then you were a man' • the gruesome murder of Duncan is a turning point in the play as it marks a disruption in the natural order. As a result of Macbeth's cruel act, Scotland suffers supernatural manifestations in nature: 'By the clock 'tis day, / And yet dark night strangles the travelling lamp' • following the death of Duncan, Macbeth plans the cruel murders of Banquo and his son, Fleance. He tells his wife that he has planned a 'deed of dreadful note' • Macduff makes the ultimate sacrifice, leaving his family, in order to fulfil his patriotic duty to protect the country. Their deaths are reported to Macduff in stark terms: 'Your castle is surprised – your wife and babes / Savagely slaughtered'. Macduff is unequivocally devastated by this cruel act: 'My wife and children's ghosts will haunt me still' • as the play progresses, Lady Macbeth becomes more and more unsettled as a result of committing cruel deeds: 'will these hands ne'er be clean?' Her power diminishes as she becomes riddled with guilt, which ultimately leads to her death • the ending of the play teaches the lesson that good will always overcome evil. Macduff's righteous vengeance contrasts with Macbeth's cruel tyranny when he says: 'my voice is in my sword'. Macduff slays Macbeth and the stage directions depict an abrupt end for Macbeth: 'Macbeth *slain*'. Macduff declares: 'The time is free'. **(AO2)** • Language: Malcolm persuades Macduff to help him cure Scotland of Macbeth's disease. He uses a metaphor: 'Let's make us medicines of our great revenge'

	• Language/Form: when Ross is told that an owl has attacked and killed a falcon, this mirrors the unnatural act of Macbeth's killing of King Duncan through the use of pathetic fallacy: 'A falcon tow'ring in her pride of place / Was by a mousing owl hawked at and killed'. A falcon is typically regarded as a royal bird • Language/Form/Structure: as in Greek tragedy, the murder of Duncan takes place off-stage, which frames it as one too gruesome to be staged. The dialogue between Macbeth and Lady Macbeth alludes to the brutality of the murder: 'gash'd stabs look'd like a breach in nature' • Form/Structure: in his soliloquy, Macbeth's thoughts are full of evil images and he believes the sound of the bell is an ominous warning for the King: 'it is a knell / That summons thee to heaven or to hell' • Structure: Macduff's grief at the cruel deaths of his family is used by Malcolm as a means of driving his hatred and need for vengeance against Macbeth. **(AO4)** • Macduff's violent pursuit of revenge against Macbeth for killing his family would probably be expected by the audience; the head of the house was expected to defend and protect his family at all costs • it is possible that one of the main reasons that Shakespeare wrote *Macbeth* was to demonstrate the awful consequences of murdering a king, as there was a strong belief in the Divine Right of Kings when the play was written. This was part of the play's appeal to King James I • also, King James was very interested in the supernatural and wrote a book about witchcraft entitled *Daemonologie*. It is thought that Shakespeare included many of the supernatural details in the play to appeal to his interest.

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

Question number	Indicative content
15 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • trust is a prominent theme in the play. Whilst some relationships are clearly founded on trust, questions are raised about how trustworthy particular characters are • Bassanio wholeheartedly trusts his friend, Antonio. When he needs money to pursue Portia, it is Antonio he turns to. Antonio offers his whole 'purse and person' to Bassanio and, because everything Antonio has is invested in ships and cargo, he approaches Shylock, a Jew, for a loan • doubts are raised about Bassanio's intentions in pursuing Portia. His description of her 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, and this raises questions for the audience as to whether Portia should trust him • although mistress and servant, the relationship between Portia and Nerissa is significant as they are presented more as friends. Portia clearly trusts Nerissa and she speaks candidly with her. Nerissa tells her how well off she is when Portia complains she is 'aweary of this great world'. Nerissa replies that Portia would only be 'aweary' if her 'miseries were in the same abundance' as her 'good fortunes'. Indeed, Nerissa's closeness to Portia can be seen in the questions she asks about her suitors in the casket challenge: 'What think you of the Scottish lord, his neighbour?' • following Bassanio's success in the casket challenge, Portia presents Bassanio with a ring as a symbol of their love but also as a test of trust. She warns him 'I give them with this ring – / Which when you part from, lose, or give away, / Let it presage the ruin of your love'. Bassanio appears to be fully committed to Portia, pledging to spend his whole life with her: 'But when this ring / Parts from this finger, then parts life from hence / O, then be bold to say Bassanio's dead!' • later in the play, Portia, in disguise as Doctor Balthazar, tricks Bassanio into giving away the ring, which could bring into question the true strength of his feelings for her. Nevertheless, Portia forgives Bassanio and all is well between the couple • Nerissa copies the test of loyalty with the ring, as 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' • Jessica trusts Lancelot Gobbo to pass a letter to Lorenzo on her behalf. She is clearly afraid of her father and of his finding out about her relationship with Lorenzo. She tells Lancelot 'I would not have my father / See me talk with thee' • Jessica betrays her father's trust when she elopes with Lorenzo and steals money from Shylock. She even trades for a monkey the ring her mother gave Shylock, which devastates him: 'It was my turquoise! I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys'.

	(AO2) • Language/Structure: Bassanio's comedic final lines in the play suggest that he is committed to his relationship with Portia and should be trusted: 'you shall be my bedfellow' • Language/Structure: Nerissa acts as a sounding board for Portia, enabling the audience to witness Portia's thoughts. She gets Nerissa to list all the eligible men so that she can criticise each of them. She says of the Neapolitan 'Ay, that's a colt indeed, for he doth nothing but talk of his horse' • Form: there is dramatic foreshadowing when Antonio comments on Shylock's apparent generosity when he agrees to the bond: 'The Hebrew will turn Christian: he grows kind' • Structure: Shylock is portrayed as friendless, unable to trust anyone, in sharp contrast to the other characters who work together against him. **(AO4)** • Portia is restricted by her father's will under the laws of patriarchy. She is forced to find a husband through the choosing of caskets • much like today, when Shakespeare wrote the comedy, rings were worn to symbolise marriage. However, wedding rings were mostly worn by the upper and middle classes and were not typically worn by men • the elopement of Jessica and Lorenzo would have been a scandal at the time Shakespeare was writing.

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 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to choose any character they consider to be worthy of respect in the play. Candidates may choose Antonio, Portia or Shylock, but any choice is valid. Responses should be rewarded based on the arguments presented • Antonio could be considered a character worthy of respect. He is a good friend to Bassanio and is happy to lend him money. Antonio shows that he is even willing to sacrifice his life to help his close friend with his financial difficulties when he agrees to the bond with Shylock • when he is unable to repay the bond, Antonio stands by the letter of the law, accepting his fate, if that is in line with the rules: 'The Duke cannot deny the course of law' • it could be argued that Portia acts in a way worthy of respect by complying with her father's choice of husband for her, even after his death. She abides by his request of the casket challenge • Portia can be respected for taking the bold action of disguising herself as a man to try to save her future husband's best friend. She tries to seek mercy for Antonio in the trial scene and, when that fails, she skilfully uses the letter of the law to save him. At Portia's behest, the Duke shows mercy to Shylock at the end of the play by allowing him to live • Shylock's mental strength could be seen to be worthy of respect in the face of the prejudice shown to him by many of the characters throughout the play. Despite his flaws, he openly recognises the commonality of all humans: 'fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer' • Lorenzo is a friend of Antonio and Bassanio. His attitude to love could be seen as worthy of respect as, unlike Bassanio, there is no indication that Lorenzo could be marrying Jessica for her wealth • Jessica is presented as a girl frustrated by her father's strict control. It could be argued that she acts in a way that is worthy of respect by daring to escape the family home where she lives with Shylock in order to pursue happiness with Lorenzo. **(AO2)** • Language: when Lorenzo talks about Jessica, his words reflect love of her personality and appearance: 'Beshrew me but I love her heartily. / For she is wise … ', 'And fair she is, if that mine eyes be true'. He does not appear to be influenced by her money • Language: Jessica's declaration that she will change her religion shows her determination to be with Lorenzo: 'shall … become a Christian'. Jessica sees her change of religion as a necessity in order to marry Lorenzo and the courage to make such a drastic life change could therefore be seen as worthy of respect

	• Language: Shylock uses questions to emphasise that, regardless of his religion, he is a person with human rights and feelings, too: 'Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions … as a Christian is?' There could, therefore, be respect felt for Shylock, persevering in life despite the prejudice he faces • Language/Form: in her famous courtroom speech, Portia uses imagery to show the value of mercy: 'The quality of mercy is not strained – / It droppeth as the gentle rain from heaven' • Language/Structure: Antonio accepts his painful fate towards the end of the play, which could be deemed worthy of respect. He uses a metaphor: 'For if the Jew do cut but deep enough, / I'll pay it presently with all my heart'. **(AO4)** • it could be argued that Portia admirably obeys her father's wishes in choosing her husband. She honours his memory and follows the patriarchal social hierarchy that prevailed in Shakespeare's time • however, the fact that Jessica defied her father to elope with Lorenzo to pursue happiness could also be considered worthy of respect, particularly to a modern audience • by the time Shakespeare wrote the play, following the expulsion from England of anyone of the Jewish faith by King Edward I, there were very few Jewish people living in the country and, as a result, anti-Semitism was widespread. It could, therefore, be argued that Shakespeare could be seen as worthy of respect for humanising Shylock, giving him some of the most memorable lines in the play. Furthermore, a modern audience might perceive Shylock to be worthy of respect in the face of such prejudice.

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 ***Pride and Prejudice***	**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)** • strong opinions are expressed throughout the novel, with Jane Austen reflecting a society that is obsessed with rank, social standing and wealth • the main obstacle between Mr Darcy and Elizabeth Bennet forming a relationship earlier is his strongly held opinions, which he openly expresses. Mr Darcy's 'cutting' remarks humiliate Elizabeth and his prejudice against Elizabeth is largely because of her social standing • Mr Darcy expresses his strong opinions at the ball, founded on his social standing and good looks, when he says 'There is not another woman in the room, whom it would not be a punishment for me to stand up with' • both Miss Bingley and Mrs Hurst express their strong opinions of Elizabeth when she arrives at Netherfield after having walked through mud to get there. They also express strong opinions about Jane. Mrs Hurst says of Jane 'I wish with all my heart she were settled. But with such a father and mother, and such low connections, I am afraid there is no chance of it' • Mr Collins is a clergyman and he holds his patron, Lady Catherine de Bourgh, in high regard, and he holds positive strong opinions of her. He is full of servile praise of Lady Catherine and her home, and he is unable to form a clear judgement of her because of her position • it is Mr Darcy's strong opinions of the Bennet family, and Mrs Bennet's remarks on possible engagement, that lead to his taking Mr Bingley back to London away from Jane's company. He later openly admits to Elizabeth 'I have done everything in my power to separate my friend from your sister' • when Lydia elopes with Mr Wickham, she comes close to bringing complete shame on her family's reputation and standing. She fails to recognise how society would view such a scandalous act and the potential harm it will bring on her family's reputation • Lady Catherine, the daughter of an earl and the widow of Sir Lewis de Bourgh, has the highest social standing in the novel. She holds strong opinions, which, because of her standing, she is able to express at whim. For example, she is critical of the Bennets for letting the 'younger ones out before the elder are married' • Lady Catherine is also forthright in telling Elizabeth her belief that her daughter, Anne, is 'promised' to Mr Darcy, as a match of equals, to warn Elizabeth off him • Mr Darcy's initial opinion of Elizabeth clouds his ability to see her for the strong, intelligent woman that she is. Once he is able to disregard their social differences, he allows himself to fall in love with her: 'Darcy had at first scarcely allowed her to be pretty … and in spite of his asserting that her manners were not those of the fashionable world, he was caught by their easy playfulness'.

	(AO2) • Language: Mrs Bennet's strongly held opinion of prospective husbands for her daughters is made clear by her excitement and use of exclamatory sentences: 'Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!' • Language: Elizabeth's attitude to Lydia's elopement with Mr Wickham is one of distress. She fears Lydia 'is lost forever' and is concerned about society's view of Lydia if she lives with Mr Wickham out of wedlock. Elizabeth condemns Lydia's behaviour, calling it 'infamy' • Language: Lady Catherine tells Elizabeth that, if she marries Mr Darcy, she will be 'polluting' the 'shades of Pemberley'. The metaphorical language shows her absolute disapproval of Elizabeth as a wife for Mr Darcy • Form: the use of letters and a third-person omniscient narrator help the reader to understand the opinions and feelings of different characters • Structure: as the novel develops, Mr Darcy's feelings overcome his prejudice against Elizabeth based on the social standing of her family. **(AO4)** • both the Marriage Law of 1753 and Hardwicke Act consisted of strict rules. Obeying these was expensive, hence elopement was a way of avoiding costs. However, at the time Austen was writing, elopement was a very serious issue. lts effect on a girl's reputation was devastating. To live together outside marriage, as Mr Wickham and Lydia did, was even more scandalous • Austen's attention to Mr Darcy's strongly held opinions, and subsequent transformation into a humbler attitude, shows the issues that social prejudice can cause and the good that can come from removing those prejudices from society • the Regency period was notable for distinctive fashions for men and women, seen as an indicator of good taste and elegance, illustrative of their social standing.

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 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Jane, the eldest of the Bennet sisters, is presented as consistently good natured throughout the novel. She is described as having a 'composure of temper and a uniform cheerfulness of manner' • Jane acts as a counterweight to her sister, Elizabeth, and her tendency to judge others too harshly. Jane is ever the optimist to whom Elizabeth acknowledges 'You never see a fault in anybody' • Jane falls for the charming and eligible Mr Bingley and, in keeping with her character, speaks wholly positively of him: 'He is just what a young man ought to be'. She dances with him twice at the Meryton ball and Mr Bingley says that she is 'the most beautiful creature' he has ever beheld. In contrast, Mr Darcy comments that she smiles too much • other characters also tend to view Jane in a consistently pleasant way. When Jane is forced to stay several nights at Netherfield after catching a chill, Mrs Hurst comments: 'I have an excessive regard for Jane Bennet, she is really a very sweet girl, and I wish with all my heart she were well settled'. Jane believes that she has been welcomed by Mr Bingley's sisters but Mrs Hurst implies that, despite Jane's good nature, she should not become part of her family • despite her optimism, she does go on to recognise her own vulnerability. Jane is hurt when Mr Bingley's interest in her appears to cool when he returns to London. She visits the Gardiners for three months and hopes to see Mr Bingley, but Caroline Bingley, supposedly her friend, prevents this. Jane admits: 'If the same circumstances were to happen again, I am sure I should be deceived again'. However, she fails to directly confront others about their deception • later, it transpires that Mr Darcy has persuaded Mr Bingley that Jane's quietness, a characteristic that Jane maintains throughout the novel, is a sign of lack of interest, rather than her natural modesty. When Elizabeth tells Mr Darcy that his assumptions are wrong, the two are reunited. Their engagement is confirmed and Jane's forgiving nature leads her to receive Mr Bingley's sisters warmly once again • once the initial misunderstanding has been resolved, Jane's union with Mr Bingley is calm and uneventful, lacking the depth and emotional range of the relationship between Elizabeth and Mr Darcy. Her feelings are predictable and she is consistently well-meaning. She and Mr Bingley are compatible and it is suggested that a happy marriage lies ahead of them. **(AO2)** • Language: although Jane tends to always see the best in people, she does realise that her positivity can be misdirected at times; for example, she has wrongly placed faith in Caroline Bingley, later stating emphatically: 'I confess myself to have been entirely deceived in Miss Bingley's regard for me'

	• Form: Mr Darcy's letter to Elizabeth reveals a lot about Jane's outward demeanour: 'the serenity of your sister's countenance and air was such as might have given the most acute observer a conviction that, however amiable her temper, her heart was not likely to be easily touched'. However, Mr Darcy, and Mr Bingley under his influence, have misinterpreted Jane's character and feelings • Structure: Jane's gentle nature is seen in direct contrast to that of Elizabeth, who has a fiery, contentious nature • Structure: Jane's reunion with Mr Bingley at Netherfield forms part of the novel's happy ending: 'I am certainly the most fortunate creature that ever existed!' Jane is thankful for the reunion and does not take her happiness for granted. **(AO4)** • in Austen's England, young women had some freedom to choose their husbands, but most were limited in their choice by practical considerations of security, money and class • in accordance with the social etiquette of the early 1800s, Jane would have needed a reason, such as illness, to stay at Netherfield • Jane, as the eldest daughter, would have been expected to be married first.

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

Question number	Indicative content
19 ***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)** • feelings of affection are evident throughout the novel in a number of different forms, including in parent-child relationships, friendships and in romantic relationships. Candidates might also consider examples in the novel where there is little affection shown in relationships, such as Joe and Mrs Joe • Joe is a constant in Pip's life, first being like a stepfather and then as a friend. When Pip is a child, Joe shows Pip affection by protecting him from Pip's cruel sister, Mrs Joe, as he warns Pip that she is looking for him to give him a beating '… and what's worse she's got Tickler with her' • when Pip falls ill later in the novel, Joe shows him affection by caring for him and paying off his debts. When Pip asks Joe for forgiveness for the way he has treated him, Joe agrees without hesitation: 'God knows as I forgive you, if I have anythink to forgive' • there are early signs of Magwitch's affection for Pip. Having terrified Pip into helping him with food and a file to remove his irons, 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's affection for Pip becomes more apparent when, unbeknownst to Pip, Magwitch sends him money anonymously from Australia out of gratitude for his earlier help. This is significant because Pip's journey to becoming a gentleman is a direct result of Magwitch's help • having discovered the truth about the identity of his benefactor, Pip is by Magwitch's side when he dies in prison. Pip realises that Magwitch is a good man and he shows Magwitch affection by comforting him and telling him about Estella, the daughter he has believed was dead from an early age • there is affection in the friendship between Pip and Herbert Pocket. The reader sees Pip sharing some of his innermost thoughts and feelings for Estella, and Herbert provides Pip with emotional and personal support • Biddy is a genuine, kind-hearted girl who meets and befriends Pip at school. She is described as 'the most obliging of girls'. At school, she cares for Pip and helps to teach him to read. When Mrs Joe is attacked, Biddy goes to help her, taking a 'small speckled box containing the whole of her worldly effects'. Eventually she marries Joe and she is shown to be an affectionate wife and mother. The affectionate relationship between Biddy and Joe is presented in direct contrast to the relationship of Mrs Joe and Joe

	• Miss Havisham does not show her adopted daughter, Estella, any affection. She confesses to stealing Estella's heart and replacing it with 'ice'. Mrs Joe is also an atypical motherly figure, as she is savage towards Pip, having taken him into her care after the death of their parents • towards the end of the novel, having endured a relationship with the hard-hearted Bentley Drummle, Estella admits 'I have not bestowed my tenderness anywhere. I have never had any such thing'. As a result of her upbringing, she has not known how to show affection to others. **(AO2)** • Language: Pip's repeated use of the adverb 'never' emphasises his affection for his best friend, Herbert: 'I had never seen anyone then, and I have never seen anyone since, who more strongly expressed to me, in every look and tone, a natural incapacity to do anything secret and mean' • Language: Pip's affection for Joe is demonstrated in the list of Joe's attributes: 'He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow'. The term of endearment, 'dear fellow', is used by both Joe and Pip when they address each other • Language/Structure: Biddy is presented as an affectionate mother: 'Biddy looked down at her child and put its little hand to her lips'. She is a direct contrast to Mrs Joe and Miss Havisham as mother figures • Language/Structure: by the end of the novel, Magwitch openly shows affection to Pip: 'Look'ee here, Pip. I'm your second father. You're my son – more to me nor any son'. When Magwitch dies in prison, Pip is by his side and Pip realises that Magwitch is a good man • Form: affections are slowly revealed through the dialogue and narrative structure; the affection between Biddy and Pip is constant, whereas the affection between Herbert and Pip develops throughout the novel. **(AO4)** • at the time Dickens wrote the novel, divorce was inconceivable for the working classes. Regardless of Mrs Joe's abhorrent behaviour, and the lack of affection in their relationship, Joe could never divorce her • family was crucial to society and large extended families were the norm. As Pip is an orphan, it would be expected that his nearest relatives would take him in • a lack of social and medical care meant that there would be no one to care for Mrs Joe after she suffered her injuries.

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)** • the wealthy Miss Havisham is a spinster who lives with her adopted daughter, Estella. She is presented as aged by her self-imposed exile in Satis House: 'she had the appearance of having dropped, body and soul, within and without, under the weight of a crushing blow' • as a young woman, she fell passionately in love with Compeyson, but she was jilted on her wedding day; as a result, she and the house are rooted in the past, at 'twenty minutes to nine' • Miss Havisham is presented as bitter and cold-hearted towards men; she brings up Estella to be cruel to men and to break their hearts; Pip is Estella's first 'victim'. Miss Havisham tells Estella 'You can break his heart' • when Pip meets Miss Havisham, she is described as frightening, mysterious and strange. Of Miss Havisham, Pip recounts 'Miss Havisham and Estella and the strange house and the strange life appeared to have something to do with everything that was picturesque' • Miss Havisham instils a fantasy in Pip's impressionable young mind, which ignites his desire for self-improvement. It is not until Pip is an adult that he realises Miss Havisham's manipulation of him: 'All other swindlers upon earth are nothing to the self-swindlers, and with such pretences did I cheat myself' • 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' • later in the novel, when Miss Havisham complains about the lack of attention Estella shows her, Estella retorts 'I am what you have made of me'. Estella is fully aware that she is the product of her cold upbringing: she has become the person Miss Havisham always intended her to be • when Pip visits Miss Havisham at Satis House towards the end of the novel, she is presented as honest when she reflects on how she has treated Estella: 'I stole her heart away and put ice in its place'. Miss Havisham admits how she deliberately damaged and corrupted Estella for her own revenge • however, Miss Havisham reveals her initial good intentions in caring for Estella: 'I meant to save her from misery like my own'. Pip leaves her on good terms and Miss Havisham dies soon after his departure. **(AO2)** • Language: Pip's first reaction to Miss Havisham is one of horror: he compares her to 'some ghastly waxwork' or a 'personage lying in state'; the use of a simile describes how she 'looked like the Witch of the place'

	• Language: Miss Havisham's first words to Pip are hyperbolic; she emphasises how her heart has been 'Broken!' She wants to hear what Pip thinks of Estella, repeating several times 'Anything else?' Miss Havisham is presented as being obsessed to the point of madness and is later explained as having the 'vanity of sorrow which had become a master mania' • Language/Structure: early in the novel, Miss Havisham is presented as being imperious and standoffish with Pip, demanding that he entertain her: 'I want diversion and I have done with men and women. Play' • Language/Structure: at the end of the novel, Miss Havisham is presented as a woman filled with guilt and regret; she repeats and exclaims 'What have I done!' She realises the wrongs she has done to Estella and confesses metaphorically to stealing Estella's heart and replacing it with 'ice'. She looks for some compassion and understanding • Form/Structure: there is dramatic foreshadowing early in the novel. Pip reflects 'I thought I overheard Miss Havisham answer – only it seemed so unlikely – "Well? You can break his heart" '. This is the first indication that Miss Havisham will use Estella as a weapon against men. **(AO4)** • Miss Havisham's wealth leads Pip to believe she is his benefactor. Miss Havisham's wealth is inherited from her father, who was a successful brewer; the family are representative of the 'nouveau riche' as opposed to landed gentry • Miss Havisham gives Joe a great deal of money, 'five-and-twenty guineas', to secure Pip's apprenticeship as a blacksmith; many boys trained as apprentices • Estella is adopted; the process of gaining a child appears to have been easy. At the time many children were abandoned at birth as their mothers were possibly put into a workhouse; Dickens was a supporter of the Foundling Hospital in London, which was close to where he lived.

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 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Reverend Arthur Dimmesdale is a Puritan minister in the Massachusetts Bay Colony. He is presented as cowardly, as he hides the fact that he is the father of Hester Prynne's illegitimate child from the community. As a result, he is riddled with guilt throughout the novel • Dimmesdale allows Hester to take all the shame on herself for their act of adultery, although, in the marketplace when she is on the scaffold, he tells her to name her 'fellow sinner'. She refuses to name him, and he continues to enjoy the respect and warmth of the community while she is cast out • early in the novel, Dimmesdale is able to hide his guilt and he does not take responsibility for his actions. He is presented as scared of being shamed publicly for fathering Pearl, caring deeply about the views of the community: 'All the dread of public exposure'. His main concern is to maintain his public reputation • however, the pressure of his guilt soon becomes apparent and he does attempt to inform his congregation of his sin. He tells them 'that 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' • Dimmesdale's guilt grows as the novel progresses and he privately punishes himself for his sin with a 'bloody scourge', by whipping his own shoulders. Also, he starves himself and denies himself sleep. However, none of the acts of self-punishment pacify his feelings of guilt • when Chillingworth uncovers Dimmesdale's identity as Pearl's father, he relentlessly pursues Dimmesdale. As a result of Chillingworth's psychological warfare, Dimmesdale is presented as a man savaged and broken. Hester later confronts Chillingworth: 'You burrow and rankle in his heart! Your clutch is on his life, and you cause him to die daily a living death' • ultimately, Dimmesdale is presented as a man unable to contain his guilt any longer. He makes a speech to the community, who are gathered by the scaffold, in which he reveals the truth about his being Pearl's father. He refers to himself as 'the one sinner of the world'. He exposes his chest to the congregation and then dies immediately. His death marks the end of his suffering because of his guilt. **(AO2)** • Language: personification is used to describe Dimmesdale. He embodies 'human frailty and sorrow' • Language: Dimmesdale suggests that he is envious of Hester being able openly to admit and pay for her sin: 'Happy are you, Hester, that wear the scarlet letter openly upon your bosom! Mine burns in secret!'

	• Language/Structure: Dimmesdale is presented as a hypocrite by Hawthorne. He continues to preach to his congregation about sin while knowing that he has sinned himself • Form/Structure: Dimmesdale's dramatic confession on the scaffold before dying brings the novel's climax and sets the tone for its ending • Structure: Dimmesdale's guilt and secrecy throughout the novel contribute to the narrative. **(AO4)** • in the Puritan society of Boston, redemption and salvation could only be achieved through good acts on earth • Puritans in 17th century America considered self-punishment to be a valid means of atoning for sin • the rules of the Puritan religion also meant public punishment and shaming for sinners. Branding with hot irons or banishment were two of the punishments common for transgressions against their harsh interpretation of Biblical law.

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 ***The Scarlet Letter***	**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)** • learning the truth, pledging to uncover the truth and truthful revelations, particularly regarding Hester Prynne's adultery and the identity of Pearl's father, are all central to the events in the novel • Roger Chillingworth is the husband of the protagonist, Hester. Although he has been absent, he learns of her adulterous act and pledges to discover the identity of Pearl's father. Hester refuses to tell him the truth, but he says that he will know the person as he will be able to 'read it on his heart' • he disguises his true identity by taking on the name Roger Chillingworth and, as a result, he is able to hide his true relationship with Hester and forge relationships with, and garner the trust of, the Puritan community. He makes Hester promise not to tell anyone who he is • Reverend Arthur Dimmesdale, Pearl's father, allows Hester to take all the shame on herself for their sinful act of adultery. However, in the marketplace, when Hester is on the scaffold, he tells her to reveal the truth and name her 'fellow sinner'. She refuses to name him, choosing to keep his identity secret. As a result, Dimmesdale is able to continue to enjoy the respect and warmth of the community • Dimmesdale's decision to hide the truth and keep his true identity as Pearl's father secret is significant because it highlights how deeply he cares about the views of the community, particularly as a Puritan minister: 'All the dread of public exposure, that had so long been the anguish of his life, had returned upon him' • however, the pressure of his guilt soon becomes apparent and he does attempt to inform his congregation the truth of his sin. He tells them 'that 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' • as a child at the age of seven, Pearl is intelligent enough to realise for herself the truth that Dimmesdale is her father: 'Will he go back with us, hand in hand, we three together, into the town?' • she is also shown to have become a perceptive judge of character, as she recognises Chillingworth's true foreboding nature: 'Come away, Mother! Come away, or yonder old Black Man will catch you! He hath got hold of the minister already' • upon discovering the truth regarding Dimmesdale's identity as Pearl's father, Chillingworth relentlessly pursues him in revenge for his part in the adultery. He does so in the guise of a physician, who would, ordinarily, be someone who cares and seeks to help patients, yet he wages psychological warfare against Dimmesdale. Chillingworth makes the 'principle of his life to consist in the pursuit and systematic exercise of revenge'

	• ultimately, Dimmesdale cannot contain his guilt any longer. He makes a speech to the community, who are gathered by the scaffold, in which he reveals the truth about his being Pearl's father. He refers to himself as 'the one sinner of the world'. He exposes his chest to the congregation and then dies immediately. His death marks the end of his suffering because of his guilt. **(AO2)** • Language: the metaphor of treasure, something which is ordinarily associated with happiness and joy, is used to depict Chillingworth's desperate quest to discover the truth of Dimmesdale's sin: 'He now dug into the poor clergyman's heart like a miner searching for gold', 'with purpose to steal the very treasure which this man guards as the apple of his eye' • Language/Structure: Chillingworth vociferously vows to find out the identity of Pearl's father, a determination that drives the plot. He repeats the exclamative: 'he will be known!' • Language/Structure: Dimmesdale uses an exclamation towards the end of the novel to show his relief at finally revealing the truth regarding his act of adultery with Hester and his being Pearl's father. It is only at this point that Dimmesdale feels at peace with the world: 'Had either of these agonies been wanting, I had been lost for ever!' • Form: redemption is a central premise of the novel's message. Dimmesdale is redeemed in death because of his confession. It is a tension in the narrative that he does not do this sooner • Structure: Dimmesdale's secret guilt forms a major part of the novel's narrative, building the tension to his confession of the truth at the end of the novel. **(AO4)** • while not a Puritan himself, Chillingworth's actions and evil intent are able to thrive in the repressive authority and intolerance of Puritan society • Dimmesdale's death immediately after his confession could reflect Hawthorne's views that society was too fixed on ideas and beliefs. Dimmesdale's death was inevitable because society would not have forgiven his sinful act • Hawthorne also wrote the novel *The Blithedale Romance*, which centres on the story's narrator, Miles Coverdale, and his quest to uncover the truth about his closest friends.

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.

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