Mark Scheme (Results)

November 2024

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

Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

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

Placing a mark within a level

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

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

SECTION A – Modern Drama

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

	• Eddie tries to put Catherine off Rodolpho by suggesting that he is only interested in being with her to become an American citizen. However, Rodolpho maintains his genuine romantic love for her: 'You think I would carry on my back the rest of my life a woman I didn't love just to be an American?' • ultimately, Rodolpho's relationship with Catherine is the central reason for Eddie's reporting Rodolpho and Marco to the Immigration Bureau. Rodolpho and Catherine get married at the end of the play. However, Eddie refuses to attend and he forbids Beatrice from doing so too • it is only in his dying moments that Eddie expresses his genuine love for his wife, Beatrice: 'My B!' **(AO2)** • Language: Catherine uses imperatives to tell Rodolpho that she wants more experience of the world and is ready for a romantic relationship: 'Teach me. I don't know anything, teach me, Rodolpho, hold me' • Language: it becomes increasingly clear that Eddie no longer shows his wife any affection: 'When am I gonna be a wife again, Eddie?' • Language: Rodolpho shows his romantic love for Catherine by comparing her to a small and precious bird, using imagery: 'But I will not let her out of my hands because I love her so much, is that right for me to do?' • Form: the stage directions point to Eddie's increasing anger over Catherine's relationship with Rodolpho: '*his face puffed with trouble*' • Structure: Eddie's jealousy of the growing romantic relationship between Catherine and Rodolpho causes him to report the brothers to the Immigration Bureau, leading to the tragic events that conclude the play.

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)** • Alfieri is an Italian-American lawyer. He is experienced in the American legal system and comes from the same Italian-American community as Eddie Carbone and Beatrice. He is significant in the play because he represents the bridge between the two cultures and it is his perspective from which the audience sees the unfolding action • as the narrator of the play, Alfieri has a pivotal role. He introduces the characters and comments on the story like a Greek Chorus. He has a unique perspective on the play's events and shows a wise understanding of characters and the consequences of their actions • indeed, Alfieri helps the audience to understand from an early stage what the outcome of the play will be. He notes 'I could see every step coming, step after step, like a dark figure walking down a hall towards a certain door'. The dramatic tension is maintained in learning how events unfold • Alfieri already knows Eddie a little as he represented him in a case some years earlier. At the beginning of the play, Alfieri speaks of Eddie in positive terms: 'He was as good a man as he had to be'. Their relationship develops as events unfold • Alfieri warns Eddie about his dangerous feelings for Catherine when Eddie visits him for the first time. Alfieri is a kind man who wants to fix the situation that is unravelling before him and he gently warns Eddie 'there is too much love for the niece'. However, Eddie will not listen to him or take his advice. This is significant because Alfieri understands the threat Eddie's feelings present • when Eddie visits Alfieri the second time to try to prevent the wedding of Catherine and Rodolpho, Alfieri's warning becomes more insistent: 'When the law is wrong it's because it's unnatural, but in this case it is natural and a river will drown you if you buck it now'. He shows a pragmatic acceptance that he is unable to prevent the impending tragedy, despite his best efforts to do so, and, consequently, Eddie's stubborn refusal to listen to Alfieri's advice results in the report to the Immigration Bureau • Alfieri is also significant at this stage of the play. He tries to stop Marco from taking events into his own hands after he arranges his bail. Marco promises him that he will not hurt Eddie when Alfieri warns Marco 'Only God makes justice'. Although Marco pledges to take Alfieri's advice, he later confronts Eddie, who dies in the struggle • the final words of the play are spoken by Alfieri. He wisely advises 'it is better to settle for half, it must be!'

	(AO2) • Language: Alfieri's language is emphatic, as he addresses Eddie directly, recognising that Eddie is causing his own tragedy: 'You won't have a friend in the world, Eddie' • Language/Structure: Alfieri is significant in the play because he tries to bring balance to Eddie's behaviour: 'Now we are quite civilized, quite American. Now we settle for half and I like it better'. This contrasts with Eddie whose obsessions and *hamartia*, fatal flaw, bring about tragedy and disruption as the play unfolds • Language/Structure: Alfieri's final monologue is tinged with both sadness and respect for Eddie: 'And so I mourn …'. He knows what Eddie did was wrong but retains sympathy for him • Form: Alfieri's role in the play is similar to that of a traditional Greek Chorus: there is a fatalistic element to his narration. Despite Alfieri's wisely recognising the likely consequences of the actions of Eddie and Marco, he is unable to prevent the tragic events from unfolding • Structure: Alfieri is significant in providing a clear structure to the play with his short narration at the start of each scene. Although he is a key character in the play, ultimately, he has to watch the tragedy 'run its bloody course'.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
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Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

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

	(AO2) • Language: at the start of the play, Sheila is presented as youthful. She is rebuked by her mother for her use of language: 'What an expression, Sheila!' • Language: Sheila frankly acknowledges that she contributed to the downfall of Eva/Daisy. She admits she 'felt rotten at the time' • Language/Structure: Sheila quickly reveals her full role in the downfall of Eva/Daisy: 'I went to the manager and told him this girl had been very impertinent – and – and –'. The dashes in her speech help to present her as someone who wants to be open and honest by providing as much detail as possible in full co-operation with the investigation • Form/Structure: the stage directions highlight how Sheila becomes '*distressed*' when she realises the devastating impact her actions have had on Eva/Daisy. In contrast, her mother, Mrs Birling, becomes '*distressed*' and '*alarmed*', in fear of her reputation being ruined • Structure: towards the end of the play, Sheila becomes the ally of Inspector Goole and Priestley himself, helping to convey their message of social justice: 'Between us we drove that girl to commit suicide'. Sheila's moral redemption offers some hope in the play as Priestley suggests there may be a sign that the younger generation will be harbingers of social justice.

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	0	No rewardable material.
Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • in the play, it is notable that Mr Birling, Mrs Birling and Gerald are primarily concerned with maintaining their public image rather than the devastating consequences of their actions on the life of Eva/Daisy. Mr Birling voices his concern: 'Most of this is bound to come out. There'll be a public scandal' • from the start of the play, it is clear that Mr Birling is very much aware of the Crofts' superior position in society and he attempts to use his future prospects to impress Gerald: 'there's a fair chance that I might find my way into the next Honours List' • the façade of the engagement of Gerald and Sheila could be seen as an attempt by Gerald to maintain a good public image, acting as a distraction in order to avoid the possible scandal of his affair. Even Sheila's father uses their engagement as a way of building business links to enhance his public image • it becomes apparent from early in the play that Mrs Birling is also concerned about the family's image in the presence of Gerald and she is keen to keep up appearances and maintain etiquette. As Mr Birling's social superior, she reprimands him for paying compliments to the cook: '(*reproachfully*) Arthur, you're not supposed to say such things' • when Mr Birling meets the Inspector for the first time, he attempts to use his standing in society to intimidate the Inspector and evade questioning: 'I was an alderman for years – and Lord Mayor two years ago – and I'm still on the Bench'. Mr Birling expects the Inspector to treat him differently because he is a 'public man'. However, the Inspector reminds Mr Birling 'Public men … have responsibilities as well as privileges' • Mr Birling's obsession with his public image becomes increasingly apparent when the Inspector questions him over his treatment of Eva/Daisy. He focuses on attempting to silence the Inspector: 'Now, Inspector, perhaps you and I had better go and talk this over quietly in a corner'. Indeed, when Mr Birling thinks there is a possibility that he will be implicated publicly in Eva's/Daisy's suicide, he tries to use money to find his way out of the situation • Mrs Birling reveals that she refused to help Eva/Daisy for the 'gross impertinence' of using the Birling family name, suggesting that such an act would taint her family's name and public image • following the revelations of Eric's involvement with Eva/Daisy, Mr Birling's primary concern is to avoid any public scandal: 'I've got to cover this up as soon as I can'. However, Eric is more concerned about the consequences of his actions: 'It's what happened to the girl and what we all did to her that matters'

	• Mr Birling finds the distress of Eric and Sheila 'exasperating', claiming 'They just won't try to understand our position or to see the difference between a lot of stuff like this coming out in private and a downright public scandal' • Gerald exposes the Inspector as an impostor; Gerald acts to protect his own interests and public image. He is relieved to think that his behaviour will not be disclosed publicly: 'Everything's all right now, Sheila' • the play ends with the news that 'a police inspector is on his way'. The family are described as '*dumbfounded*', perhaps indicative of their concern that there could well be a public scandal after all. **(AO2)** • Language: Mr Birling uses repetition to emphasise his desire to protect his public image through offering exorbitant amounts of money to ensure his name is kept out of any public scandal: 'Look, Inspector – I'd give thousands – yes, thousands' • Language: Gerald speaks openly about Joe Meggarty's behaviour, using derogatory terms: 'He's a notorious womanizer as well as being one of the worst sots and rogues in Brumley'. Mrs Birling is shocked that someone of such standing in society would act in such a way • Language: Mrs Birling's forthright language, when addressing the Inspector, shows her confidence in challenging him directly and her dogged determination to maintain her good standing within society: 'You have no power to make me change my mind' • Form: Priestley's message of social responsibility is accentuated by Mr Birling's selfish acts to preserve his public image and standing in society without any regard for the fate of Eva/Daisy • Structure: the ambiguous ending leaves the audience to decide whether or not the family will start to consider how their actions impact on others and not just pursue their own self-interests to strengthen their image in society.

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)** • Ed Boone is presented as a caring father to his son, Christopher. He stays and looks after Christopher when his wife, Judy Boone, leaves him to go and live in London with Roger Shears. He provides Christopher with a stable presence in his life • Ed lies to his son when saying that Judy has died. His decision to do so comes from desperation and his desire to protect his son from feeling hurt • he also shows care for his son by wanting the best for him. Ed is determined Christopher will do his Maths A-Level in school and does not give up his efforts until the Head Teacher agrees: 'I'll pay for it. They can do it after school. Here. 50 quid. Is that enough?' • Ed acknowledges that he has a short temper at times. Following his discovery that Christopher has continued his investigation into Wellington's murder, Ed is angry and swears at Christopher. However, immediately after his angry outburst, he wants Christopher to know how much he cares for him: 'I love you very much, Christopher. Don't ever forget that. And I know I lose my rag occasionally' • Ed and Christopher then share a touching scene when Ed spreads his fingers into a fan, which Christopher mirrors. Ed shows an understanding of his son's condition and how to communicate with him in the best way, which is indicative of his care for him • the audience and Christopher find out the truth about Judy when he finds letters that she has sent to him that have been hidden by Ed. In the letters, she praises Ed for being a good, caring father to Christopher, who is more able to cope with him. She writes that, when she saw them together, Christopher seemed calm: 'And it made me so sad because it was like you didn't need me at all' • when Ed discovers that Christopher has learned the truth about Judy and Wellington, he shows remorse for his actions. He clearly cares about his son's feelings: 'Look. Christopher. I'm sorry' • Christopher travels to London in search of his mother. He hears voices in his head, one of which is his father's, whose words clearly show how he has cared for Christopher in difficult situations in the past: 'Stand behind the yellow line', 'Count the trains. Figure it out. Get the rhythm right' • later, Ed goes to London in search of his son. He confronts Judy when she questions why he hid her letters. He tells her how he has cared for Christopher in her absence: 'I cooked his meals. I cleaned his clothes. I looked after him every weekend; I looked after him when he was ill' • when Christopher returns to Swindon with his mother, Ed does what he can to make amends. He tells him 'I'm very proud of you, Christopher. Very proud'. He clearly cares about his son and desperately wants to repair the relationship he has with him.

	(AO2) • Language: Ed is openly affectionate towards his son, articulating his feelings in the face of some of Christopher's challenging behaviour: 'Christopher, do you understand that I love you?' • Language: Ed uses reassuring language to make Christopher feel better about difficult situations: 'It's going to be alright. Trust me' • Language: Ed shows care for his son when he is stubborn in his attempts to ensure that Christopher can do his Maths A-level. When told there are no facilities, he retorts 'Then get the facilities' • Language: Ed shows he understands his son's autism. He carefully uses clear time frames to help Christopher cope with difficult conversations: 'I'll do you a deal. Five minutes ok? That's all' • Form: Ed is openly affectionate towards his son, but he shows this in a way which he knows Christopher feels comfortable with. The stage directions state '*Ed holds his right hand up and spreads his fingers out in a fan. Christopher does the same with his left hand. They make their fingers and thumbs touch each other*' • Structure: towards the end of the play, Ed shows Christopher how much he cares about him and how sorry he is for killing Wellington by giving him a 'little sandy-coloured Golden Retriever'.

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

	(AO2) • Language: Siobhan uses questions to encourage Christopher to be completely honest with her: 'Is this what you want to do Christopher? If you say you don't want to do it, no one is going to be angry with you' • Language/Form/Structure: Christopher is shocked when he finds the hidden letters from his mother, and this marks a turning point in the play as truths are revealed. When Ed discovers Christopher in a distressed state with the letters, Christopher '*doesn't move or respond*' and Ed '*stops himself from crying*' • Language/Structure: apart from lying to his father about stopping his investigation, Christopher is essentially honest. His capacity for being completely truthful is a central feature of the play's drama. He says through Siobhan '… it is not because I am a good person. It is because I can't tell lies' • Form: Judy's honesty in her letters to Christopher is in contrast to Ed's lies and subterfuge. She gives a truthful account of the problems she faced bringing up Christopher that led to tension and the end of the marriage: 'But I said I couldn't take it anymore and eventually he got really cross' • Structure: the lack of honesty and truth in the Boone family has a negative effect on Christopher and drives him to run away. At the end of the play, there is a more open and honest atmosphere as secrets have been revealed.

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)** • when Helga sends Eva away on the Kindertransport as a child, she resolutely believes that she is acting in Eva's best interests in an effort to ensure her safety: 'Of course they would send them away if they had places. Any good parent would do that'. Helga's decision has a significant impact on Eva/Evelyn for the rest of her life • the gravity of what Helga feels she has to do in sending her daughter away to an unknown country is expressed in her words to Eva when she shows her the jewellery and watch hidden in her shoe: 'We old ones invest our future in you'. Helga is prepared to sacrifice life with her daughter in order to protect her from the Nazis • the night before Eva leaves on the Kindertransport, Helga gives in to Eva's request that she reads to her about the Ratcatcher. Despite Helga's good intentions, the threatening figure of the Ratcatcher continues to appear as a looming presence over Eva/Evelyn, even as an adult • Helga wants to make sure that Eva is self-sufficient. As a child, Eva is not able to see the significance of her mother's insistence that she sews on buttons for herself, which contrasts with Lil's sewing up Eva's skirt hem for her • the reunion with Helga that is hoped for when Eva writes to ask for work permits is not realised. The war prevents Helga, and Eva's father, from coming to England as previously intended. Later in the play, when Helga eventually comes to England, Evelyn confronts her over her actions and shows contempt for her: 'I never wanted to live without you and you made me. What is more cruel than that?' Evelyn clearly disagrees with Helga's good intentions in sending her on the Kindertransport: 'You should have hung on to me and never let me go. Why did you send me away when you were in danger?' • Lil is the woman who tries to do the right thing by taking Eva in when she arrives in England. In Eva's letter to possible employers for her parents, she refers to Lil as 'a very kind lady'. In the later timeline, Lil explains that she took Eva in because she 'wanted to help' • however, Lil has no knowledge or understanding of Eva's past life, which results in her discouraging Eva's observance of her Jewish religion by encouraging her to eat ham: 'Jesus said that we needn't keep to the old laws any more'. Later, when confronted with her past, Evelyn blames Lil for making her 'betray' her parents: 'Part of me is dead because of you' • although Faith's father does not appear in the play, there are signs that he maintains a relationship with her and does the right thing by supporting her financially: 'Dad sent me another cheque'

	• initially, when Faith repeatedly questions Lil about the 'little Jewish girl' she had staying with her during the war, Lil tries to do the right thing by Evelyn and refuses to reveal the truth. However, Faith suspects she is hiding something: 'Why are you being so cagey?' • eventually Lil is honest with Faith about Evelyn's past, believing that it would be wrong to lie to her granddaughter: 'I'm not going to lie'. However, Lil makes Faith promise that she will not tell her mother: 'You mustn't tell your mother I told you …' • later, when Evelyn walks in on Faith and Lil who are, unknown to her, discussing her past, Lil initially tries to hide what they are talking about. She tells Evelyn 'You go down. I'm just getting something sorted'. Lil attempts to protect Evelyn from the upset that she knows this revelation will cause • having discovered the truth of her mother's past, Faith believes the right thing to do is to track down her extended family in America, but in doing so she shows no regard for the feelings of her mother or Lil. **(AO2)** • Language: Helga's foreboding language suggests the urgency for Eva to leave on the Kindertransport: 'There's no later left'. Helga is clearly concerned for her daughter's safety • Language: Lil uses affectionate language when she first meets Eva: 'Poor lamb. You must be exhausted' • Language: Helga's questioning of Eva shows her determination to prove to her daughter that she only ever acted with her best interests in mind: 'I was right to send you here, yes? It is good to survive. Is it not, Eva?' • Form: Lil tries to do the right thing by acting as a mediator between Evelyn and Faith, dissipating tension. She tries to calm the situation when Faith upsets her mother following the discovery of the secrets of Evelyn's past life: 'Let me sort it out' • Form/Structure: the play ends with the figure of the Ratcatcher covering the stage, signalling how Helga's decision to send Eva/Evelyn on the Kindertransport continues to have a significant impact on her daughter, despite Helga's best intentions.

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

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

	(AO2) • Language: Faith's use of a personal pronoun when referring to her mother's blood relatives presents her as a daughter enthusiastic about learning more about her family history: 'And my grandparents' • Form: the stage directions present Faith as a daughter exasperated by her mother's compulsiveness: '*shakes her head*' • Form/Structure: Faith completes the legacy of guilt and regret that forms a central theme of the play. She shows determination to trace her family • Structure: the audience only get to see Faith as a young adult in the play and they are therefore not privy to how she was as a child, unlike they see Eva. As a result, the audience are not in a position to determine what has influenced Faith to be so different from her mother • Structure: Faith's current situation in life, where she has decided to move out to university, is a parallel to her mother's decision at a similar age not to go to America with her birth mother, Helga. Faith is presented as a daughter more willing to accept change than her mother, although she does express doubts about leaving home. Furthermore, in contrast to her mother's lack of choice over her life-changing journey on the Kindertransport, Faith ultimately has a choice over her next journey in life.

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)** • Olunde is Elesin's oldest son and is therefore next in line to become the King's Horseman. He is presented as honourable, as, although he has been overseas studying medicine, he returns when he hears of the King's death, knowing that this also means the death of his father • Olunde is presented as a character who makes up his own mind, regardless of what others think. He is one of a new generation of Yoruba and left the area to train as a doctor in England. Elesin reacted badly to this, as Jane Pilkings points out 'When you left he swore publicly you were no longer his son' • despite Elesin's believing that his eldest son abandoned Yoruba culture when he broke the tribal code by leaving the land, Olunde demonstrates his understanding of responsibility and commitment by returning to the Yoruba to handle family affairs • although the Pilkingses and Elesin have assumed that Olunde has moved away from Yoruba custom to embrace a Western way of living, Olunde respects the traditions and rituals of his culture. He speaks with pride of Elesin's strong will as he awaits news that the death ritual has been completed • Olunde is presented as someone who does not fear the white colonialists and is able to understand them. He is dismissive of their self-importance and aggrandising ways, as is evident in his conversation with Jane: '… I had plenty of time to study your people. I saw nothing, finally, that gave you the right to pass judgement on other peoples and their ways. Nothing at all'. His conversation with Jane Pilkings reflects his clarity and intelligence in the face of her colonial ignorance • when he discovers that his father has not completed the ritual, Olunde is horrified. He disowns his father and says 'I have no father, eater of left-overs' • Olunde affirms his allegiance to Yoruba culture by fulfilling the death ritual. He cannot bear to 'let honour fly out of doors, he stopped it with his life'. Olunde chooses to take his father's place in the ritual in order to preserve the integrity of his family and the natural order of the universe according to Yoruba traditions and beliefs • towards the end of the play, Iyaloja removes the covering from Olunde's body in front of his father. She tells Elesin 'There lies the honour of your household and of our race'. These words serve to highlight the honour Olunde has shown to Yoruba culture, in stark contrast to Elesin's failure. **(AO2)** • Language: Olunde is critical of British excess and vanity, telling Jane 'You white races know how to survive; I've seen proof of that'

	• Language: when Olunde sees Jane wearing the *egungun* costume, he is forthright in his criticism: 'I discovered that you have no respect for what you do not understand'. He is presented as someone who stands up for the sanctity of his culture • Language/Structure: through Olunde the audience sees some similarity between the Yoruba and the British. He is presented as a bridge between the two cultures. When Jane asks if ritual suicide is a valid freedom, Olunde refers to the Second World War as a parallel situation: 'Is that worse than mass suicide? Mrs Pilkings, what do you call what those young men are sent to do by their generals in this war?' • Language/Structure: Olunde acts as a foil to Jane. An example is when Olunde reacts calmly to the prospect of his father's death. Jane is agitated and outraged: 'You … you Olunde!' • Form: Olunde is often seen as a mouthpiece for Soyinka's views • Structure: Soyinka presents the contrast very strongly between Olunde and his father. Olunde acts honourably and immediately in fulfilling his duty, whereas Elesin draws out the process, ultimately failing in his role.

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)** • set in the Yoruba town of Oya, West Africa, in the 1940s, there is a clear divide in the play between the natives, who see the keeping of Yoruba traditions as a necessity, and the colonialists, who show little regard for the traditions • Elesin Oba has an important role as the Horseman of the recently-deceased king. As the Horseman, it is his duty to adhere to the Yoruba custom of taking his own life to follow the king into the afterlife. The Yoruba religion states that life and death are cycles of existence in a series of physical bodies, hence physical demise does not represent finality • in line with Yoruba customs, the Praise-Singer also has an important role. He leads the dancing and chanting as the King's Horseman approaches death and his duty is to continue singing the Horseman's praises after his death. Music, poetry and dance are all important customs of the Yoruba • the death ritual causes friction between the Yoruba and the white colonialists throughout the play. Simon Pilkings belittles the ritual by repeatedly referring to it as 'murder', showing little regard for Yoruba traditions • there is further evidence of his lack of respect and understanding when, along with his wife, he wears the *egungun* costume as fancy dress. This is an insulting and ignorant act. Amusa, a Sergeant in the native police, understands the importance for the Yoruba of upholding traditions and he is horrified that Simon is wearing the 'uniform of death' • later in the play, Simon plays a central role in preventing Elesin from fulfilling the death ritual. He rejects the death ritual because he deems it to be un-Christian. However, the Yoruba believe in reincarnation and, in not taking his own life, Elesin has threatened the premise of this belief and given death dominion • when Elesin is taken into custody to stop him committing suicide, he says: 'Give me back the name you have taken away from me you ghost from the land of the nameless!' Elesin, acutely aware of the importance of the death ritual being fulfilled, tells Simon from his prison cell 'The world is not at peace. You have shattered the peace of the world for ever' • the importance of his cultural heritage prompts Olunde to take his father's place by completing the suicide ritual himself after Elesin fails to do so. Even though he has lived in the West for four years, Olunde retains allegiance to the ways of the Yoruba • Iyaloja leads the market women. Her name means 'Mother of the market' and is a prominent traditional chieftaincy title. In her role, she places utmost importance on the Yoruba traditions being respected • indeed, when Elesin fails to fulfil the death ritual, Iyaloja berates him: 'Now look at the spectacle of your life. I grieve for you'

	• at the end of the play, Iyaloja compels the community not to dwell on the deaths of Olunde and Elesin and instead to focus on the Yoruba customs and beliefs: 'Now forget the dead, forget even the living'. **(AO2)** • Language: the important Yoruba customs are expressed in poetic language: 'The night is not so dark / That the albino fails to find his way' • Language: Simon does not understand the importance of Yoruba customs and he is dismissive of their ways of speaking. His impatient tone is apparent when he says to Iyaloja: 'What is she saying now? Christ! Must your people forever speak in riddles?' • Language: Olunde vehemently defends Yoruba traditions when he directly questions the motives behind the Pilkingses' seemingly disrespectful behaviour in wearing the *egungun*: 'And that is the good cause for which you desecrate an ancestral mask?' • Form: the character of the Praise-Singer reflects the important role performed by Praise-Singers historically in West African societies. He would tell stories and entertain, lauding the King's Horseman and his courage • Structure: the ending of the play is important as it signals the return of power to the customs of the Yoruba. With the deaths of Elesin and Olunde, Iyaloja's words look to the future: 'Turn your mind only to the unborn'.

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)** • the play centres on the feud between the two families, the Capulets and the Montagues. The Prologue makes the audience aware of the long-standing feud and its significance in the events that are to unfold: 'From ancient grudge break to new mutiny …' • through their loyalty and dedication to the families they serve, even the servants are party to the feud. At the beginning of the play, the Capulets' servants insult the Montagues' servants: 'A dog of the house of the Montague moves me' • Juliet's cousin, Tybalt, is presented as ruthless and vengeful against the Montagues. When he learns of Romeo's presence at the Capulet ball, he is angry: 'Now, by the stock and honour of my kin, / To strike him dead, I hold it not a sin'. However, Lord Capulet demands that he leaves Romeo be. Tybalt is loyally obedient to Lord Capulet, the head of the family • having met Romeo at the Capulet ball, Juliet's inner conflict is shown when she discovers Romeo's true identity: 'That I must love a loathèd enemy'. That Juliet 'must' love Romeo is significant because it shows that she is unable to stop loving him, even though he is a Montague • Lord Capulet, as head of the family, is presented as fearsome. His word is to be respected and followed without question. Juliet is unable to tell him about her relationship with Romeo, a Montague, and her refusal to marry Paris results in Lord Capulet's threat to disown her. He perceives her act of defiance as a sign of dishonour: 'Hang thee, young baggage! Disobedient wretch' • after Romeo kills Tybalt, Lord Montague continues the feud, arguing with the Prince that his son has been right to kill Tybalt, 'His fault concludes but what the law should end, / The life of Tybalt', who has killed Mercutio • Friar Lawrence acts to help heal the conflict between the two families. He advises Romeo to use his marriage to Juliet to heal rifts with his enemies: 'To blaze your marriage, reconcile your friends'. Later, the Friar's knowledge of plants and herbalism enables him to attempt to resolve Juliet's conflict with her father, when she comes to him in distress after being told she must marry Paris. He offers her the 'distilled liquor' that mimics death • the feud between the two families ultimately leads to the deaths of Romeo, Juliet and Lady Montague. It is ironic that the two families only set aside their differences after the tragic deaths. Lord Capulet says: 'O brother Montague, give me thy hand'. **(AO2)** • Language: Romeo uses hyperbole when describing his feelings for Juliet, which reflects the intensity of his love. He even suggests that he will remove himself from his name and the family's feud, showing how highly he regards her: 'Call me but love, and I'll be new baptis'd; / Henceforth I never will be Romeo'

	• Language: Tybalt does not recognise the act of murder as a crime if it is in defence of his family honour: 'To strike him dead I hold it not a sin'. The verb 'strike' shows Tybalt's tendency to violence to protect his family's reputation • Language: Prince Escalus directly addresses the heads of the two families, Lord Capulet and Lord Montague, when chastising the families for their violent feud: 'By thee, old Capulet, and Montague', thus suggesting the responsibility for the feud ultimately rests with the two men as the heads of the households • Form: Lord Capulet's character, as the powerful head of the family, is representative of the traditional, authoritative role of the head of the household at the time the play was written • Form/Structure: the conflict in the play is the reason why it is tragic. Without the feud between the two families, there would have been no need for the Friar's secret plan and the deaths of Romeo and Juliet would be unlikely to have happened. **(AO4)** • family links were important to the Elizabethans who would expect loyalty from all the family, as well as the servants who worked for them • at the time the play is set, duelling was a common means of resolving family disputes, although it was illegal. Many gentlemen carried swords around with them in readiness • fathers were seen as the head of the family in the patriarchal society of the time the play is set. The whole family were expected to show complete respect and honour to the head of the family and his word was final.

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 Juliet made an unwise decision in marrying Romeo rather than Paris in the play. Responses should be judged on the quality of the argument presented • early in the play, Paris approaches Lord Capulet to request Juliet's hand in marriage. Paris is a kinsman of Prince Escalus and bears the title 'County Paris'. He is an eligible bachelor and potentially a good husband for Juliet. As a suitor, he follows proper social protocols by going to her father and it could therefore be argued that Juliet was unwise in not marrying him • however, after his measured approach at the play's opening, Paris presses for a swift wedding to Juliet very soon after Tybalt's death: 'That may be must be, love, on Thursday next'. He appears to use the tragedy for his own selfish means, perhaps supporting Juliet's response • nevertheless, towards the end of the play, he is slain by Romeo outside the Capulet tomb, which he has attended to visit Juliet's body. It could be argued that Paris dies for the love of Juliet, thus proving the sincerity of his love, possibly giving a more positive view over whether Juliet should have married him • Juliet is young and naïve at the beginning and she conforms with the conventional view of children at the time the play is set as obedient, following the instructions of their parents. At this point, she is unconcerned about the big decisions being made about her future, saying: 'I'll look to like, if looking liking move'. For Juliet then to go against her parents' wishes could be deemed to be an unwise choice • indeed, later, when Juliet refuses to marry Paris, Lord Capulet perceives her act of defiance as a sign of dishonour: 'Hang thee, young baggage! Disobedient wretch'. Juliet's refusal to marry Paris marks a fragmentation of the relationship with her father • upon meeting Romeo at the Capulet ball, Juliet can be described as impulsive when she falls in love with him at first sight. After they have kissed, she says 'Give me my sin again', suggesting that she is daring in her actions and that she is able to make her own decisions • Romeo is presented in direct contrast to Paris. He uses religious language to express the true, spiritual love he feels for Juliet: 'O then, dear saint, let lips do what hands do, / They pray – grant thou, lest faith turn to despair'. Although questions are raised about Romeo's impulsive nature, it does appear that he truly loves Juliet, which could justify her decision • the authenticity of Juliet's love for Romeo is proven at the end of the play. Upon finding Romeo dead at her side in the tomb, she is unmoved by the Friar's persuasion to leave and live, rather taking her own life than exist without her husband, proving her ultimate commitment to Romeo

	• the strength of love between Romeo and Juliet ultimately proves to be a powerful force. It is only on learning of the deaths of their children, and their union in marriage, that Lord Montague and Lord Capulet agree to put to an end the long-running feud. **(AO2)** • Language: Romeo uses hyperbole when describing his feelings for Juliet, which reflects the intensity of his love. He even suggests that he will remove himself from his name and family: 'Call me but love, and I'll be new baptis'd; / Henceforth I never will be Romeo' • Language/Structure: Paris is measured and he follows traditional rules of courtship. He is practical, commenting: 'Younger than she are happy mothers made' • Form: the Prologue describes Romeo and Juliet as 'star-crossed lovers', suggesting to the audience from the very beginning of the play that they are indeed in love but their love is thwarted by forces out of their control • Structure: Paris courts Juliet through her father initially and this third-party approach makes him a detached lover: 'But now, my lord, what say you to my suit? This, perhaps, suggests that Juliet makes the right decision marrying Romeo based on reciprocated love • Structure: at the end of the play, Juliet decisively takes her own life upon learning of Romeo's death. Juliet will do anything to be with Romeo, which could be seen to validate her decision to marry him, and she believes the dagger will allow her to find happiness with him: 'O happy dagger!' **(AO4)** • women were regarded as the property of their fathers or husbands so Paris' suit has the weight of paternal approval • courtly love was a system of values from the Elizabethan era that called for love to be polite, restrained, courteous and intellectual. The suit of Paris meets these criteria • when the play was written, suicide was widely regarded as a sin by the Christian audience, an act believed to be punished with condemnation to hell. However, the ultimate sacrifice of Romeo and Juliet to be with one another could be seen as testament of their love.

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)** • inner conflict is a prominent theme throughout the play. Although Macbeth is ambitious and has a desire for power, he is shown to struggle with his conscience and he suffers from his feelings of guilt. As the play progresses, Lady Macbeth also becomes consumed with guilt and her inner turmoil manifests itself outwardly • after meeting the Witches the first time, Macbeth is excited by their prophecies but pledges: 'If chance will have me king, why chance may crown me / Without my stir'. After considering his situation as Duncan's subject, kinsman and host, Macbeth's conscience leads him to step back from the plan of murder: 'We will proceed no further in this business' • it is Lady Macbeth who persuades him to change his mind. Aware of Macbeth's inner conflict, Lady Macbeth convinces Macbeth to carry out the plan by accusing him of not being a man if he does not go through with it • Banquo also shows inner conflict upon meeting the Witches, talking of 'cursed thoughts', but, unlike Macbeth, he is able to resist and he is determined to keep his 'allegiance clear' • when thinking about his plan to kill Duncan, Macbeth hallucinates when he sees a dagger that appears to be leading him to the King's chamber: 'Is this a dagger which I see before me, / The handle toward my hand?' This could be seen as a symbol of Macbeth's inner conflict • following his murder of Duncan, Macbeth's inner conflict over what he has done causes him problems. He believes that he will be unable to sleep or say 'Amen' • however, as the play progresses, Macbeth's mind becomes more settled and he decides that he cannot go back through the river of blood • although Lady Macbeth is initially presented as a strong-willed and ambitious character, there are early signs of her inner conflict when her determination wavers as she is unable to kill Duncan herself because he resembles her father as he slept • immediately after the murder of Duncan, Lady Macbeth shows no guilt. She believes the blood, representing their guilt, can easily be washed away: 'a little water clears us of this deed' • Lady Macbeth tries to cover up for her husband following his outburst at the banquet after they have become king and queen. He sees, or thinks he sees, the ghost of Banquo, possibly as a result of his inner conflict, but Lady Macbeth attempts to pass it off as a condition he has had since his 'youth'. She shows her ability to use initiative and keep calm in this scene, remaining seemingly unaffected by the murderous acts

	• however, the sleepwalking scene later in the play presents Lady Macbeth broken by madness: 'Here's the smell of blood still; all the perfumes of Arabia will not sweeten this little hand'. There is evidence that she has been driven to this by her inner conflict, suggesting that she has changed, perhaps as a result of hearing of the slaughter of the Macduffs. Ultimately, Lady Macbeth kills herself, unable to cope with the guilt. **(AO2)** • Language: towards the start of the play, Lady Macbeth uses accusation and her powers of persuasion to manipulate Macbeth into overcoming his inner conflict about the plan to kill King Duncan: 'When you durst do it, then you were a man' • Language: Macbeth's soliloquy following Duncan's arrival at his castle reflects his inner thoughts and the conflict he feels. 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/Form/Structure: Macbeth's act of murder leads to his tragic decline. His inner conflict results in his fears that he will no longer be able to sleep or pray: 'Macbeth has murdered sleep' • Language/Structure: it is possible that, when Macbeth sees the ghost of Banquo at his banquet, it is his inner conflict prompting his vision • Language/Structure: short, erratic sentences used by Lady Macbeth are evidence of her inner conflict: 'Out … Out I say!' She becomes ridden with guilt. **(AO4)** • inner conflict features in other Shakespeare tragedies, including *Hamlet* and *Romeo and Juliet* • in Shakespeare's time, being a soldier, host or kinsman meant you owed a bond of allegiance and protection to the person you served. This contributes to Macbeth's inner conflict over the plan to murder Duncan • being able to pray was important in Shakespearean society. If a person had not made their peace with God before death, they would not go to heaven.

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)** • Banquo is a significant character in the play. He is a brave noble; although he does have ambitious thoughts, he does not act on them, in contrast to Macbeth • Banquo is a faithful general under King Duncan and, alongside Macbeth, he bravely fights against the Norwegian army • Banquo is with Macbeth when they first encounter the Witches. He describes the Witches as looking 'not like th' inhabitants o' the earth' • Macbeth is entranced by the Witches' prophecies, 'rapt withal', but, significantly, Banquo does not trust the Witches and is sceptical of their prophecies. Indeed, Banquo works to distance himself from the Witches, as he questions 'have we eaten on the insane root?' • the Witches tell Banquo that he is 'the root and father / Of many kings'. Banquo is tempted by this prophecy, talking of 'cursed thoughts', but, unlike Macbeth, he is able to resist • when Macbeth is named Thane of Cawdor, just as the Witches had predicted, Banquo understands that simply because the Witches told a truth does not mean that they are not evil. He is aware that their prophecies are likely to be a trap: 'The instruments of darkness tell us truths; / Win us with honest trifles, to betray's / In deepest consequence' • following Duncan's murder, Banquo suspects Macbeth when, in becoming King, Macbeth has achieved all that he was promised by the Witches: 'I fear, / Thou playedst most foully for't' • unlike Macbeth, Banquo does not act on his prophecy. However, he expresses his hope that it will come true naturally: 'Why, by the verities on thee made good, / May they not be my oracles as well, / And set me up in hope?' Nevertheless, he suppresses any temptation: 'But hush, no more' • later, Banquo is killed at Macbeth's command. In his dying words, he urges his son, Fleance, to flee to safety: 'O treachery! Fly, good Fleance, fly, fly, fly!' He also encourages Fleance to seek revenge against the evil Macbeth: 'Thou may'st revenge – O slave!' This is significant because it shows how Banquo wants his son to continue the fight against evil • Banquo's ghost, or Macbeth's belief in it, subsequently haunts Macbeth: 'never shake / Thy gory locks at me!' Even in death, Banquo is significant as he seeks to defend the rightful king • for Macbeth, Banquo serves as a constant reminder of how he should have acted in response to the Witches: 'Our fears in Banquo / Stick deep, and in his royalty of nature / Reigns that which would be feared'.

	(AO2) • Language: animal imagery is used to describe the courage of both Banquo and Macbeth when they fight against the Norwegian army. When Duncan asks if they were dismayed by the enemy's attack, the Captain replies 'as sparrows, eagles, or the hare, the lion' • Language: Banquo questions the intention of the Witches, suggesting that they are evil: 'What! Can the devil speak true?' • Language: Banquo's language shows his steadfast loyalty and commitment to Duncan: 'my allegiance clear' • Form/Structure: Banquo acts as a foil to Macbeth as his attitudes to the Witches' prophecies are contrasted with those of Macbeth. Banquo remains composed and declares: 'neither beg nor fear your favours nor your hate'. In contrast, Macbeth commands the Witches 'stay, you imperfect speakers' • Structure: the appearance of the ghost of Banquo with his 'gory locks' at Macbeth's banquet is a significant dramatic turning point in the play's direction as Macbeth deems that he is not safe, even from the dead. **(AO4)** • Banquo's role in the original Holinshed source for *Macbeth* was as Macbeth's co-conspirator • the context of Banquo's moral strength was rooted in his Christian distrust of the Witches. Audiences at the time the play was first staged would have viewed him as a moral character, whose values were in line with those of the Christian Church • Macbeth was written for James I and the presentation of Banquo as father to a line of kings could be seen as an acknowledgement to him.

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)** • Antonio is the Merchant of Venice of the play's title. He is presented as a kind and generous man towards fellow Christians but shows racial prejudice against Shylock, a Jew • Antonio is wealthy and should be a contented man but he possesses an inner melancholy. He expresses this at the play's opening: 'In sooth, I know not why I am so sad' • he is presented as a good friend to Bassanio. Antonio is happy to lend Bassanio money but Solanio hints that their relationship might go beyond one of friendship: 'I think he only loves the world for him', perhaps suggesting Antonio has an ulterior motive in wanting to help Bassanio • his generosity leads to much of his sadness and to the dire situation he finds himself in. He is not able to lend Bassanio money directly as his money is all tied up in his ships. Nevertheless, he willingly takes out the bond with Shylock, confident that his ships will return, so much so that he promises to pay with a pound of his flesh should he default on the loan. Antonio's action shows him as being foolishly over-confident in his attempt to help his friend • when his plan falls apart and his ships are lost at sea, Antonio requests that Bassanio come home. However, rather than insist, he tells him to 'use your pleasure'. He is presented as easy-going and undemanding towards Bassanio • Antonio has already incurred Shylock's wrath by doing what would ordinarily be perceived as a good deed by helping debtors to pay off their debts to Shylock just before the interest is due. Shylock speaks of Antonio's tendency to lend out 'money gratis'. Shylock is therefore happy to punish Antonio when he cannot repay the bond • despite Antonio's kind acts, he shows religious prejudice against Shylock throughout the play. He goads Shylock and spits upon his 'Jewish gaberdine'. Even when asking Shylock for a loan, Antonio again says that he will spit upon Shylock and insists there can be no friendship • when Antonio accuses Shylock of appearing good whilst behaving falsely, there is a sense that Antonio wishes for a more honest world, with appearance not confusing reality: 'A goodly apple rotten at the heart. O what a goodly outside falsehood hath!' • Antonio is presented as an honourable man when he stands by the letter of the law, if that is in line with the rules: 'The Duke cannot deny the course of law'. As Shylock looks set to take his pound of flesh, Antonio commands Bassanio not to be sad. He does not want Bassanio to feel that he is to blame. Antonio is fully accepting of his fate: 'Grieve not that I am fall'n to this for you' • although Antonio berates Shylock for being merciless, he also fails to show Shylock mercy at the end of the play. When Portia successfully defends Antonio, he insists that Shylock give up his faith and converts to Christianity.

	(AO2) • Language: Salerio uses metaphorical language to describe Antonio's sadness as the play opens: 'Your mind is tossing on the ocean' • Language: Salarino uses hyperbolic language to describe Antonio's generosity: 'A kinder gentleman treads not the earth' • Language: Antonio is self-denigrating when he considers his position at Shylock's mercy: 'I am a tainted wether of the flock, / Meetest for death' • Language: Antonio's language is laced with sadness when he realises that Shylock has the right to claim what is his. However, he is presented as honourable when he accepts his painful fate using a metaphor: 'For if the Jew do cut but deep enough, / I'll pay it presently with all my heart' • Form/Structure: the plot hinges on Antonio's plight and it can be argued that Shakespeare affords him a quiet sadness that prevents him from taking dramatic focus away from the major characters • Structure: Antonio shares the play's happy ending as he does not have to give his life to pay his debt. He is presented as grateful when he thanks Portia at the end of the play: 'Sweet lady, you have given me life and living'. **(AO4)** • Antonio is extremely biased against Jews. Anti-Semitism was widespread in Shakespeare's time. Jews were suspected of being mean and covetous because of the practice of usury (lending money and charging interest) • Venice was an important trading hub (and the relationship between Antonio and Bassanio involves mercantile transactions). Goods such as silks, jewels and spices were traded widely • the Italian setting and plot of *The Merchant of Venice* are typical of Shakespeare's early comedies, but the inclusion of Antonio's sad and loyal character lends an air of pathos and gravity to the drama.

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)** • there are a number of significant symbols in the play. Candidates are likely to focus on the caskets, the rings and the pound of flesh in the bond between Shylock and Antonio. However, candidates should be rewarded for any valid discussion of symbols in the play • as set out in her father's will, Portia's husband is to be decided by the casket challenge; whoever chooses the correct casket will win Portia's hand. The casket challenge is significant as it is symbolic of how daughters were controlled by their fathers at the time the play is set. Portia shows her frustration that her choice of husband is under her father's control, even after his death: 'O me, the word "choose!" I may neither choose whom I would nor refuse whom I dislike' • the Prince of Morocco, the first of three potential suitors, is presented as insecure and shallow. He chooses the gold casket because it resembles an English coin 'that bears the figure of an angel stamp'd in gold'. Inside the casket, the Prince is reminded that 'All that glisters is not gold'. The gold casket is symbolic of greed and material pursuits • the next possible suitor, the Prince of Arragon, arrogantly assumes that he is worthy of Portia. He chooses the silver casket on the basis that each man should 'get as much as he deserves'. Inside, he finds the message: 'So be gone: you are sped. / Still more fool I shall appear / By the time I linger here / With one fool's head I came to woo, / But I go away with two'. The silver casket is representative of people who recognise their own shortcomings but, nonetheless, believe that they are deserving • unlike the first two possible suitors, Bassanio is not full of self-importance. He calls gold the 'hard food for Midas', reflecting on how Midas starved to death believing that gold was life-giving and could provide nourishment. He chooses the lead casket: 'So may the outward shows be least themselves: / The world is still deceived with ornament'. Bassanio chooses the correct casket, finding inside 'Fair Portia's counterfeit!', and he declares his love for the 'demi-god', Portia. The lead casket symbolises Portia herself, who will inevitably grow old but will remain beautiful inside • Jessica elopes with Lorenzo to escape from the house of 'hell' where she lives with her father. Her hatred of Shylock is clear; she even trades for a monkey the ring her dead mother gave her father: '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'. The ring serves as a poignant symbol of Shylock's love and his daughter's betrayal • Portia presents Bassanio with a ring as a symbol of their love and commitment to each other. Bassanio pledges to spend his whole life with Portia: '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 tests Bassanio's loyalty to her. When in disguise as Balthazar, she manages to persuade him 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 • when Antonio's ships are lost at sea, Antonio approaches Shylock for a loan. Shylock appears to be kind by agreeing to offer Antonio the money. However, he uses the loan as an opportunity to wield power over Antonio. Shylock suggests that 'the forfeit / Be nominated for an equal pound / Of your fair flesh' if the deadline is passed. The 'pound of flesh' could be seen as a symbol of how Shylock is determined to get what is his by right, regardless of the consequences of obtaining it. **(AO2)** • Language: Shylock pursues his legal rights to ensure that Antonio gives a 'pound of flesh' as punishment for failing to repay the bond. He makes the point in absolute terms: 'The pound of flesh which I demand of him / Is dearly bought, 'tis mine, and I will have it' • Language: Bassanio's use of the metaphor for torture, 'the rack', is symbolic of the difficulty he faces in choosing a casket with the aim of winning Portia's hand in marriage • Language: the inscription on the lead casket reads 'Who chooseth me must give and hazard all he hath'. This is symbolic of how whoever chooses the lead casket must risk everything • Language/Form: Portia's monologue warns Bassanio of the consequences of parting with the ring, a symbol of their love: 'I give them with this ring – / Which when you part from, lose, or give away, / Let it presage the ruin of your love' • Form/Structure: the 'pound of flesh' demanded by Shylock later in the play is foreshadowed by Shylock's revealing his intention to attend the dinner with Bassanio and Antonio in order to 'feed upon the prodigal Christian'. **(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 and, when she marries Bassanio, all her property becomes his • personal loans and arrangements were commonplace between individuals in Venice at the time the play is set • much like today, when Shakespeare wrote the comedy, rings were worn to symbolise marriage. However, rings were not typically worn by men and wedding rings were mostly worn by the upper and middle classes.

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

Question number	Indicative content
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)** • there are many friendships in the novel, including those between Elizabeth and Jane; Mr Darcy and Mr Bingley; Elizabeth and Charlotte and that of the Gardiners with the Bennet family • Jane and Elizabeth share a close friendship as well as being sisters. It is to Elizabeth that Jane turns when she is upset about Mr Bingley's departure from the area • Mrs Bennet and Lady Lucas meet frequently to gossip. Lady Lucas is much less inclined to idle tittle-tattle than Mrs Bennet, coming across as much more level-headed and less prone to hyperbole. Mrs Bennet alludes to a belief that Lady Lucas is trying to get the better of her, but, overall, this is a constant, if at times fickle, friendship • Elizabeth and Charlotte Lucas enjoy a genuine friendship. They confide in each other and appear to be like-minded. However, their friendship later exposes the differences between their beliefs about love and marriage. Elizabeth cannot understand why Charlotte settles for marriage to the irritating Mr Collins. Charlotte points out: 'Happiness in marriage is entirely a matter of chance' • when Charlotte marries Mr Collins, her friendship with Elizabeth is threatened as the latter feels her relationship with Charlotte must be over because she has married a man that Elizabeth does not like or respect. Eventually Elizabeth overcomes this, visiting Charlotte in her married home and indulging with her friend in some gentle teasing of Mr Collins and his ways • Mr Darcy and Mr Bingley are good friends. They are different but exist as foils for one another. Mr Darcy is proud and assertive while Mr Bingley is kind and understanding, perhaps a little naïve. Mr Darcy tends to watch over the innocent Mr Bingley but, by doing so, endangers Mr Bingley's relationship with Jane when he takes him to London to get away from her. They remain friends at the end of the novel despite this • Jane is upset when Mr Bingley's interest in her appears to cool upon his return to London. She visits the Gardiners for three months and hopes to see Mr Bingley, but her false friend, Caroline Bingley, conceals from him Jane's presence in London • the Gardiners are good friends, as well as relatives, of the Bennets and offer support at crucial times, sometimes taking on the role of sensible 'parents' to Elizabeth and Jane. Mr Gardiner helps in tracking down Lydia and Mr Wickham after the scandalous 'elopement' • Elizabeth promotes a certain cynicism regarding friendship; this is in keeping with her character: 'There are few people whom I really love, and still fewer of whom I think well'. Elizabeth's relationship with Mr Darcy becomes one of friendship over time, and, when he intervenes in Lydia's elopement, her trust in him is complete.

	(AO2) • Language: Elizabeth's friendship with Jane means that she is able to be completely honest with her: 'You are a great deal too apt you know, to like people in general. You never see fault in anybody' • Language/Structure: after Charlotte marries Mr Collins, Elizabeth feels duty-bound to accept her friend's invitation to visit even though she would prefer not to: 'Elizabeth could not refuse, though she foresaw little pleasure in the visit'. This visit leads her to become reacquainted with Mr Darcy • Language/Structure: Mr Darcy's friendship with Mr Bingley enables him to persuade Mr Bingley to move away from Jane, which impacts the narrative. Colonel Fitzwilliam comments that Darcy 'congratulated himself on having lately saved a friend from the inconveniences of a most imprudent marriage' • Form: when Jane learns of Lydia's elopement with Mr Wickham, it is Elizabeth to whom Jane writes a letter to for guidance in the situation • Structure: although friends, Mr Bingley and Mr Darcy can be considered foils for one another: 'Bingley was endeared to Darcy by the easiness, openness, ductility of his temper, though no disposition could offer a greater contrast to his own' • Structure: without good friends like the Gardiners, and Mr Darcy, intervening with Lydia's elopement, the Bennet family would face ruin and disgrace. **(AO4)** • close friendships are important in the novel but manners and etiquette at the time of its writing meant that sharing feelings tended to be unusual and friendship relied on conversation rather than shows of emotion • social class tended to determine friendships in Austen's time. For example, Mr Darcy and Mr Bingley as wealthy young men would be natural friends, as would Charlotte and Elizabeth as social equals • Mr Darcy and Elizabeth are friends as well as husband and wife. This would not have been a priority for a marriage match in Regency England.

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)** • Mrs Bennet is married to Mr Bennet and they live at Longbourn with their five daughters. She is presented as being obsessed by status and her relationship with her daughters is permeated by her desire to see them married. She shares the belief that 'It is a truth, universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife' • Mr and Mrs Bennet are not a good match; he admits that he was 'captivated by youth and beauty'. She is described as a woman of 'mean understanding, little information and uncertain temper' and, when things do not go her way, she rather childishly falls ill with 'nerves'. Her melodramatic outpourings are a source of humour in the novel but she is also seen to be ignorant and embarrassing • she is presented as a mother who does not care if her children end up in loveless marriages so long as they are married well. As Longbourn is entailed, she desperately wants Elizabeth to accept Mr Collins' offer of marriage so that, after the death of Mr Bennet, the family can continue living at Longbourn • Mrs Bennet's preoccupation with finding suitable, wealthy husbands for her daughters is in direct contrast to her husband's attitude. On Mr Bingley's arrival, she says 'You must know that I am thinking of his marrying one of them'. Mr Bennet teases Mrs Bennet's obsession with finding marriage and wealth for the girls: 'Is that his design in settling here?' • Mrs Bennet's actions are founded on her love for her daughters, but her desire to have a home remains a prominent motive: 'If I can but see one of my daughters happily settled at Netherfield … and all the others equally well married, I shall have nothing to wish for' • Mrs Bennet is presented as manipulative. She sends Jane over to Netherfield on horseback instead of in a carriage 'because it seems likely to rain; and then you must stay all night'. Mrs Bennet puts her hopes for the long-term happiness of Jane above any potential temporary disadvantages, such as the possibility of Jane's becoming ill • when Lydia marries Mr Wickham, Mrs Bennet is happy and excited for her favourite daughter, simply because it is a marriage. She does not even consider Lydia's shameful behaviour in living, unmarried, with Mr Wickham or the fact that he has to be bribed into marriage with her • arguably, Mrs Bennet only acts in the manner she does because of her husband's failure to put adequate money aside for his five daughters. Her relentless pursuit of husbands for her daughters is partly a result of this. **(AO2)** • Language/Structure: it is ironic that Mrs Bennet's insensitivity in social situations proves an obstacle to her desire for her daughters' matches as she frequently embarrasses both Jane and Elizabeth

	• Language/Structure: Mrs Bennet is shown to be critical of the rules of entailment, yet she uses this to try to secure financial security for her daughters. At the start of the novel, she disapproves of Mr Collins: 'Pray do not talk of that odious man. I do think it is the hardest thing in the world that your estate should be entailed away from your own children'. However, because of the entail, she is eager for one of her daughters to marry him • Language/Structure: Mrs Bennet describes Mr Darcy as 'a most disagreeable, horrid man, not at all worth pleasing' following the events at the ball. After hearing of Elizabeth's acceptance of his proposal of marriage, she completely changes her view of him: 'Such a charming man! – so handsome! so tall!' • Form: the third-person narration of the novel allows Austen's authorial view of Mrs Bennet's relationship with her daughters to emerge, particularly her being of 'mean understanding' • Structure: despite Mrs Bennet's hopes, she succeeds in alienating the two most eligible bachelors in the area, Mr Darcy directly and Mr Bingley through his sisters, who are 'eager to escape Mrs Bennet's civilities' • Structure: at the end of the novel, Jane and Mr Bingley decide to move out of the area a year after they are married, in part perhaps because of Mrs Bennet's overbearing nature. **(AO4)** • at the time the novel was written, it was generally perceived that respectable wealth was accumulated through the ownership of land. Families like the Bennets, as part of the landed gentry, did not have the wealth and resources of the landowning aristocracy but were eligible to mix in the same social circles to a certain extent • it was common for wealth and property to be entailed to the male heir. Mrs Bennet seeks advantageous marriages for her daughters to ensure their future financial security • society events such as balls were considered important for making connections and seen as opportunities to meet future husbands. Mothers like Mrs Bennet would encourage their daughters to attend, motivated by the potential opportunity for them to meet wealthy suitors.

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)** • things often turn out differently from what is expected in the novel. The main narrative strand centres on Pip's determination to become a gentleman and advance his social position, so that he is worthy of marrying Estella. However, he comes to realise that people's standing in society should be founded on the respect they show to others and for their moral conscience, rather than being judged on the basis of their social class • after visiting Satis House as a child, Pip assumes that Miss Havisham is his benefactor: 'My dream was out; my wild fancy was surpassed by sober reality; Miss Havisham was going to make my fortune on a grand scale'. Pip does not find out the truth until much later in the novel • Pip first meets Herbert Pocket at Satis House, where they fight. However, when Pip moves to London, he meets Herbert again and they become best friends • Pip, enchanted by Estella's beauty, also assumes that Estella would want to marry him once he becomes a gentleman. However, when Pip plucks up the courage to confess his love to Estella later in the novel, she is cold towards him and tells him that she has decided to marry Bentley Drummle • initially, Pip has high expectations for London. However, one of the first things he sees is the public yard where criminals are punished. He reflects: 'the shameful place, being all asmear with filth and fat and blood and foam, seemed to stick to me' • in his youth, Pip is in awe of Jaggers. He becomes Pip's guardian, making important decisions about his future. Jaggers allows Pip to continue to believe that his money comes from Miss Havisham. Later, when Pip goes to London, he sees how Jaggers is uneasy about the work he does as a lawyer. Jaggers repeatedly washes his hands, cleans his nails and scrubs his fingers • Abel Magwitch, a convict, is first introduced when he encounters Pip on the marshes. Pip is clearly terrified of Magwitch as he pleads with him: 'Don't cut my throat, sir', 'Pray don't do it, sir'. Although Pip is scared of Magwitch, he helps him with food • later, having been transported to Australia, Magwitch, through sheer hard work, becomes prosperous. Unbeknownst to Pip, Magwitch uses his money to help him become a gentleman. When Pip discovers that his benefactor is, in fact, Magwitch, he is initially horrified. He comes to realise that Magwitch has looked after him and that he deserves compassion and understanding, and Pip cares for him in turn when Magwitch returns to London • Estella is the adopted daughter of Miss Havisham and she believes that she is an orphan. It is later revealed that she is the biological daughter of the convict Magwitch, and Molly, a woman accused of murder who is Jaggers' housekeeper

	• having been corrupted by what Dickens presents as the shallow values of wealth and status in society, Pip shows an understanding of the reality of life by the end of the novel. He acknowledges how becoming a gentleman has made him ungrateful and ungenerous, particularly towards Joe and Biddy. **(AO2)** • Language: there is irony in the name of Miss Havisham's home. 'Satis' is the Latin word for 'enough', suggesting the residents of the house would be satisfied with their lives. In reality, both Miss Havisham and Estella live unfulfilled lives • Language/Structure: at the start of the novel, Magwitch is described in terrifying terms: 'A fearful man, all in coarse grey … who limped, and shivered, and glared, and growled'. However, by the end of the novel, Pip shows affection towards him as he gets to know his true nature • Form: the novel offers a moral message that loyalty, kindness, love and tolerance are more important than social climbing and wealth. Indeed, it is ironic that, as a gentleman, Pip is no more happy or successful than he was as Joe's apprentice, working in the blacksmith's shop • Structure: it is not until later in the novel that Pip comes to realise the true motivation behind Miss Havisham's interactions with him as a child, which do not live up to his assumptions: 'Miss Havisham's intentions towards me, all a mere dream: Estella not designed for me; I only suffered in Satis House as a convenience' • Structure: Jaggers is eventually shown to have some good qualities. Fully aware of the horrors of prison and the harsh treatment of children by the legal system, the reader learns of how he made Molly his housekeeper and found a home for her daughter, Estella, with Miss Havisham. **(AO4)** • during the 19th century, it was difficult for people in the lower classes to obtain wealth. Magwitch's success is part of his revenge against his treatment by society • however, it would have been a great scandal in Victorian society for a young man's wealth to have originated from a transported convict • at the time Dickens was writing, society was generally very class-conscious, and marriage between an upper-class and a lower-class person was rare and generally frowned upon.

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)** • Jaggers is a self-made man who has worked hard to reach his position as a successful lawyer in London. He provides an important link for key characters in the novel, including Magwitch and Miss Havisham, both of whom he represents. His determination not to reveal information beyond what is necessary is pivotal to the plot • Jaggers first appears in the novel as an unnamed, mysterious character who Pip encounters on the stairs at Satis House. Pip describes how Jaggers' 'eyes were set very deep in his head, and were disagreeably sharp and suspicious' • later, Jaggers visits Pip and Joe to inform them of Pip's 'great expectations'. Jaggers tells Pip 'the name of the person who is your liberal benefactor remains a profound secret, until the person chooses to reveal it'. However, as Pip remembers Jaggers from Satis House, he convinces himself that Miss Havisham must be his benefactor. Jaggers does not intervene to tell Pip otherwise • as Pip's guardian, Jaggers makes important decisions about Pip's future. When Pip moves to London, Jaggers ensures that he is looked after and that he is not dressed in 'working-clothes', believing that wealth equates social class • Jaggers places Pip with Miss Havisham's cousin, Matthew Pocket, a tutor and a member of a genteel family, with the aim of providing Pip with a proper education. Pip forms a friendship with Matthew Pocket's son, Herbert, who helps Pip come to understand what truly makes a gentleman: 'no man who was not a true gentleman at heart, ever was, since the world began, a true gentleman in manner' • although Jaggers is a formidable lawyer who defends individuals involved in dubious activities, there are signs that he is uneasy about the work he does. He repeatedly washes his hands, cleans his nails and scrubs his fingers, which is perhaps indicative of his desire to cleanse himself from the moral strains of his profession • indeed, later, Jaggers' compassionate side is revealed. Wemmick tells Pip how Jaggers helped Molly, Jaggers' housekeeper, to avoid a guilty verdict in a murder trial. Wemmick describes Molly as 'a wild beast tamed'. The reader also discovers how Jaggers found a home for Molly's daughter, Estella, with Miss Havisham • Pip is shocked when he discovers that his benefactor is, in fact, Magwitch. Jaggers had earlier represented Magwitch in court and, following the trial, continued to assist Magwitch both legally and personally, promising him to protect his true identity as Pip's benefactor. Jaggers wisely advises Pip 'Take nothing on its looks; take everything on evidence. There's no better rule'.

	(AO2) • Language: Joe will not entertain any idea of compensation for Pip's expectations. Jaggers' repeated questioning of Joe shows how he assumes that everyone is worth a price: 'Would you want anything? Do you want anything?' • Language/Form: Jaggers' home, despite his achievements as a successful, prosperous man, is described as cold and unrelenting: 'nothing merely ornamental', echoing Dickens' belief that wealth does not always bring happiness • Language/Structure: Jaggers' obsessive hand-washing is described using a simile: 'He washed his clients off, as if he were a surgeon or a dentist'. It is likely to be Jaggers' way of separating himself from the criminal world of his office • Form: Jaggers serves as a link between two key narrative strands in the novel that centre on Miss Havisham and Magwitch • Structure: Jaggers' role as Pip's guardian is central to the narrative strand of Pip's journey to becoming a gentleman. **(AO4)** • many of Dickens' novels feature lawyers and the legal system as well as criminals. These include *Bleak House* and *A Tale of Two Cities* • his characterisation of lawyers in his novels is believed to have been based on his own experience as a law clerk before he rose to fame as a novelist • despite Jaggers' formidable nature, his compassion, fighting for the underprivileged, could be seen to highlight Dickens' views regarding the horrors of prison and the harsh treatment of children by the legal system.

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)** • Roger Chillingworth is important in the novel as the husband of the protagonist, Hester Prynne. He had sent her on ahead of him to Boston, Massachusetts, but went missing for some time. Readers learn that this is because he was held prisoner by native Americans, from whom he learned about 'herbs and roots' • Hester's adultery with Reverend Arthur Dimmesdale, which is central to the events of the novel, is possibly related to her apparently cold and unloving relationship with Chillingworth. His motive for marrying Hester is presented as based on his selfish insecurities with regard to his old age and physical deformities and to 'light a household fire in his lonely and chilly heart'. He dedicates his life to education and research, ignoring the feelings of his young, beautiful wife • his desire to seek revenge forms a key part of the narrative. 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. Indeed, when Hester appears to recognise Chillingworth when she is on the scaffold, 'he slowly and calmly raised his finger, made a gesture with it in the air, and laid it on his lips' • although he seeks no revenge against Hester, Chillingworth pledges to discover the identity of Pearl's father. Hester will not tell him but he says that he will know the person as he will be able to 'read it on his heart'. He makes Hester promise not to tell anyone who he is • he is successful in his quest to find Pearl's father after seeing Dimmesdale's secret self-mutilation in the form of a scarlet 'A' carved into his chest. Chillingworth gleefully realises that Dimmesdale is the father of Hester's child • following his discovery, Chillingworth relentlessly pursues Dimmesdale in revenge for his part in the adultery. He does so in the guise of a physician, who would, ordinarily, be someone who cares for 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' • his vengeful punishment of Dimmesdale is important as it ultimately leads to Dimmesdale's confession and death • diminished by the loss of his arch enemy, Chillingworth dies, too, a year later, which could signal how his purpose in life has been achieved • Chillingworth leaves all of his wealth to Pearl, perhaps in an attempt to earn redemption. This is important because it provides Pearl with the means to leave the strict Puritan community and travel to Europe, where she settles and has a family of her own.

	(AO2) • Language: Chillingworth is described as thin, short and stoop-shouldered, much older than Hester. His deformed body reflects his twisted and malevolent soul, bent on revenge • 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: the pun 'leech' is used to describe Chillingworth. Historically, it has been used as a term for a doctor but also represents how Chillingworth is seen as a parasite, sapping the life out of Dimmesdale • Language/Structure: Chillingworth is the antagonist who drives the narrative. He describes himself as 'a mortal man with once a human heart' who has become a 'fiend' for Dimmesdale's 'especial torment' • Form: the character of Chillingworth plays a pivotal role in the novel; the focus of his evil revenge is Dimmesdale, which subsequently allows the reader to focus on Hester's vindication. **(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 • the Puritan community had strict views on sins such as adultery. When the novel was first published, the reader is likely to have been more understanding of the severity of the sin of adultery and therefore perhaps more empathetic with Chillingworth's position • Chillingworth's evil acts are accentuated by his doing so in his role as a physician, typically seen as a position of trust and respect.

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)** • the novel is set in the Massachusetts Bay Colony near Boston, two centuries before its publication in 1850. As a Puritan outpost, the community is significant because it must follow rigid religious beliefs and adhere to strict laws • the significance of the community is demonstrated by Hester's not being able to escape its persecution for her act of adultery. Having a child out of wedlock was typically punishable by public shaming and eviction from the settlement. Hester is imprisoned for her sin and shunned by the community, but she is then allowed to live in the area • Hester's public shaming in the marketplace is significant because the setting represents the harshness of the community as it was one of the main gathering places. The marketplace is a place of rules, restriction and authority • only in the forest, away from the glare of the community, does Hester feel free to remove not only her headscarf but also the scarlet 'A' she must wear as a sign of her shame and immoral actions • in Puritan society of the time, illegitimate children were considered a symbol of shame. A significant result of her mother's sinful act is that Pearl is isolated from the community and has no friends. Ultimately, it is only when Pearl leaves the local area that she finds happiness and becomes 'the richest heiress of her day' • as a Puritan minister, Dimmesdale feels unable to confess his guilt, in fear of the consequences he would face in the community. He is 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 reputation • the strict Puritan community is the significant reason for Hester's desperate desire to escape with Dimmesdale: 'So brief a journey would bring thee from a world where thou hast been most wretched, to one where thou mayest still be happy!' • the pressure of Dimmesdale's 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' • ultimately, Dimmesdale cannot contain his guilt any longer. Dimmesdale makes a speech to the community, who are gathered by the scaffold, in which he reveals the truth about his being Pearl's father. He refers to himself as 'the one sinner of the world'. He exposes his chest to the congregation and then dies immediately • Hester revolts against the community's view of women as dependent on men. She recognises the magnitude of the task of transforming how society views the role of women: 'the very nature of the opposite sex, or its long hereditary habit, which has become like nature, is to be essentially modified, before women can be allowed to assume what seems a fair and suitable position'.

	(AO2) • Language: the scaffold, the meeting place for the community, is described with emphatic alliteration in 'the platform of pillory' and assonance in 'instrument of discipline'. These connotations of punishment are significant in highlighting the rigid and unforgiving priorities of the Puritan community • Language: the Puritans describe Hester 'as a living sermon against sin', seeking to make an example of her. The strict Puritan society means Hester must face dire consequences for her actions • Form: Hester can be compared with the Biblical character of Eve, excluded from the Garden of Eden, because Hester's sin results in exclusion from the community • Structure: the significance of the strict Puritan community is clear from the opening sentence of the novel: 'the most intolerant brood that ever lived' • Structure: Hester is forced to display her guilt publicly. Throughout the novel, she gradually gains forgiveness from the community as a result of her acts of kindness. In contrast, Dimmesdale can only wish to be able to reveal his guilt to the community, believing it would be less of a burden than the secret guilt he harbours: 'Happy are you, Hester, that wear that scarlet letter openly upon your bosom!' • Structure: at the end of the novel, Hester is buried alongside Dimmesdale, marking an end to their punishment and signalling the community's eventual acceptance of their relationship. **(AO4)** • as a pioneer outpost, the Massachusetts Bay Colony saw the need publicly to humiliate and punish those who transgressed their rules • the enforcement of Puritan values is essential to the novel. Hawthorne had strong links with his Puritan ancestors and uses the story to highlight the strengths and weaknesses of the Massachusetts Bay Colony • American identity is at the heart of Hawthorne's novel, considering the tensions that lie between free will and religious observance.

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

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