Mark Scheme (Results)

January 2023

Pearson Edexcel International GCSE in English Literature (4ET1)
Paper 2: Modern Drama and Literary Heritage Texts

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.

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 violence is evident throughout the play. At times, characters' violent urges, such as those of Eddie and Marco, are clearly apparent but are nevertheless contained. Ultimately, however, Eddie's death is a result of violence • Alfieri's opening monologue indicates how times have changed in Red Hook: 'Now we are quite civilized, quite American. Now we settle for half, and I like it better'. Instead of the violent feuds of the past, Alfieri suggests that disputes are now resolved via the law and through compromise • Alfieri's first impressions of Eddie present him as a man possessed: 'His eyes were like tunnels'. Alfieri immediately recognises Eddie's obsessive feelings about Catherine. He sees an early indication that Eddie's anger over the relationship between Catherine and Rodolpho could manifest in violence: 'a passion that had moved into his body' • the story of the violent attack on Vinny Bolzano warns of the severe consequences of breaking the code of honour: 'And they grabbed him in the kitchen and pulled him down the stairs – three flights his head was bouncin' like a coconut. And they spit on him in the street, his own father and his brothers' • Eddie deliberately hurts Rodolpho whilst 'teaching' him to box. The stage directions depict how Rodolpho '*staggers*' as a result of Eddie's violent blows. Marco retaliates with a quiet show of strength, in defence of his brother. He manages to challenge Eddie's masculinity and embarrass him in front of his family, without resorting to physical violence himself: 'Can you lift this chair?' • Eddie's violent impulses are evident when he sees Catherine and Rodolpho emerge from the bedroom: '*his arm jerks slightly in shock*'. Eddie is unable to control his jealousy and becomes physically agitated • when he realises that it is Eddie who has called the Immigration Bureau, Marco is furious; he spits at Eddie, yelling at him in the street: 'That one, I accuse that one!' Marco is held back and therefore prevented from physically attacking Eddie • as a condition for Alfieri arranging bail for him, Marco must promise that he will not attack Eddie. Alfieri says: 'But I'm not going to do it, you understand me? Unless I have your promise' • at the end of the play, Marco confronts Eddie in pursuit of revenge. Eddie resorts to violence in an attempt to restore honour to his name. He lunges at Marco with a knife, but Marco turns Eddie's arm and Eddie is killed with his own knife.

	(AO2) • Language/Structure: at the start of the play, Alfieri foreshadows Eddie's downfall as a result of violence: 'another lawyer, quite differently dressed, heard the same complaint and sat there as powerless as I, and watched it run its bloody course.' Alfieri knows that he can do nothing to stop the violent 'bloody course' from unfolding • Form: when Rodolpho describes Catherine as 'beautiful', the stage directions vividly depict the strength of Eddie's anger, which he is attempting to keep contained: '*His face puffed with trouble*'. This offers an indication of the violence to come • Form/Structure: in the final confrontation, the stage directions introduce the knife, which ultimately causes Eddie's violent death: '*Eddie springs a knife into his hand*' • Form/Structure: Eddie's death in the violent brawl with Marco ends the conflict and the play • Structure: the story of Vinny Bolzano foreshadows the violence to come in 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)** • candidates are free to agree or disagree, wholly or in part, with the view that Rodolpho is presented as immature in the play. When Eddie talks about him towards the start of the play, it is clear that he thinks he is childish: 'He – he's just a kid, that's all' • when Rodolpho is first seen, he is somewhat boastful about his life in Italy and his future plans. He shows his immaturity by being careless about attracting attention in the community, even though, as an illegal immigrant, he faces the prospect of being deported from America if caught • Rodolpho has a flamboyant style and has interests in sewing and singing. Eddie says 'The guy ain't right', as Rodolpho does not fit the idea of a stereotypical mature male in New York at the time • Rodolpho inspires the trust and love of Catherine, suggesting, perhaps, that to Catherine he is mature. She tells him: 'I don't know anything, teach me, Rodolpho, hold me' • Marco warns Eddie off hurting Rodolpho by showing his superior strength in the chair incident. Marco is protective of his younger brother, perhaps indicative of Marco's view that his brother lacks physical maturity: '*Marco puts an arm around Rodolpho and laughs*' • in an attempt to protect Rodolpho, Catherine screams at Eddie to stop him hurting Rodolpho: 'Eddie! Let go, ya hear me! I'll kill you! Leggo of him!' Catherine's intervention could be seen as an indication that Rodolpho lacks the physical and mental maturity for dealing with such a conflict • nevertheless, Rodolpho is later seen to approach conflict with sensitivity, showing his developing maturity. Even after Eddie's betrayal, when he reports both Rodolpho and Marco to the Immigration Bureau, Rodolpho does not seek revenge against Eddie and ultimately just wants to live peacefully in America with Catherine. He forgives Eddie, prepared to accept responsibility for the situation: 'It is my fault, Eddie. Everything. I wish to apologise. It was wrong that I did not ask your permission' • towards the end of the play, Rodolpho shows his maturity as he manages to persuade Marco to promise Alfieri that he will not seek revenge on Eddie and to accept American law. Rodolpho attempts to pacify his brother. **(AO2)** • Language: there is some uncertainty about Rodolpho's motivation for his relationship with Catherine. A compound sentence directly links Rodolpho's desire to marry Catherine with his desire for citizenship: 'I want you to be my wife, and I want to be a citizen'. The fact that Rodolpho is, perhaps, willing to enter marriage for a reason other than for love could be indicative of how he lacks the maturity to understand the serious commitment of such a union

	• Language/Form: Rodolpho confidently lists his musical abilities, showing how boastful and self-assured he is: 'I sing Napolidan, jazz, bel canto – I sing "Paper Doll" '. This could be perceived as immature, particularly in contrast to Marco who is focused on working hard to send money back to his family • Language/Structure: Rodolpho is mature enough to play the part of peacemaker at the end of the play. The exclamations demonstrate his desperate attempts to stop Marco and Eddie from fighting, as he pleads with them to stop: 'No, Marco, please! Eddie, please, he has children!' • Form: when she tries to explain to him her love for Eddie, the stage directions show how Catherine is comfortable opening up to Rodolpho: '*She is weeping*'. This is, perhaps, indicative of how Catherine deems Rodolpho as someone sufficiently mature to share her problems • Form/Structure: when Rodolpho and Marco are first introduced, they are seen in contrast. Marco is perceived to be the mature brother, even introducing his younger brother to the family: '*indicating Rodolpho*: My brother. Rodolpho'.

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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.
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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)** • Mrs Sybil Birling is married to Mr Arthur Birling and is mother to Eric and Sheila. She is presented as a '*cold*' character and she places much importance on her reputation and standing in society • early in the play, Mrs Birling is presented as being overly concerned about keeping up appearances and maintaining 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' • Mrs Birling shows her pleasure at her daughter's engagement to the son of titled parents by her praise of him: 'It's a lovely ring' and 'Well, it came at just the right moment. That was clever of you, Gerald' • Mrs Birling is critical of the behaviour of members of her family when they do not live up to her expectations. When Sheila uses the word 'squiffy', Mrs Birling reprimands her: 'What an expression, Sheila! Really, the things you girls pick up these days!' • Mrs Birling has a strong set of beliefs about people's social status. She has a dismissive resentment of lower-class women, referring to them as girls 'of that class' • as a 'prominent member of the Brumley Women's Charity Organisation', Mrs Birling should be supportive of women such as Eva/Daisy. However, she rejects Eva/Daisy for the trivial reason of her using the Birling name to introduce herself to the charity: 'She was giving herself ridiculous airs'. She deems it 'simply absurd in a girl in her position'. Mrs Birling is presented as morally hypocritical, claiming that she has 'done a great deal of useful work for deserving cases' • when questioned by the Inspector, Mrs Birling is defiant in the face of his revelations. She warns the Inspector: 'You have no power to make me change my mind'. Mrs Birling is affronted by the Inspector's forthright tone: 'I beg your pardon' • Mrs Birling fails to take responsibility for her actions. Instead, she tries to blame someone else, the father of the unborn child, for Eva's/Daisy's situation. Ironically, Mrs Birling states that there should be a 'public confession' from the father, not realising at that point that he is actually her own son, Eric. The fact that Mrs Birling thinks that such a confession should be 'public' is testament to how she only cares about reputation and how people are viewed within society • when it appears that the Inspector is not what he seems to be, Mrs Birling is proud, having been unwavering in her stance: 'I was the only one of you who didn't give in to him'.

	(AO2) • Language: Mrs Birling is unashamed of the prejudice she holds against Eva/Daisy. She is frank in her declaration that Eva's/Daisy's use of the Birling name is 'one of the things that prejudiced me against her' • Language: Mrs Birling's forthright language when addressing the Inspector shows her confidence in challenging him directly: 'You have no power to make me change my mind'. She deems herself to be superior to him • Language: Mrs Birling is a snob and her language reflects this. She is dismissive of Eva/Daisy and feels that it is inappropriate for her to behave in a way that does not conform with her expectations of the working classes: 'claiming elaborate fine feelings and scruples' • Form: the stage directions depict Mrs Birling as unsympathetic: '*a rather cold woman*'. Uncharacteristically, the stage directions mention her '*smiling*' several times during the engagement celebration, showing her snobbish delight • Form/Structure: when Mrs Birling is first introduced, the stage directions are indicative of her status and reputation within society: '*her husband's social superior*'.

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Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
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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)** • the treatment of the working classes is a prominent theme. The play serves to highlight how the working classes, represented by Eva/Daisy and Edna, are at the mercy of upper-class families, such as the Birlings and the Crofts • working-class Edna is the Birlings' maid. She understands that she must not involve herself in matters beyond the domestic chores in the house. She announces the Inspector's arrival, 'Inspector Goole', and then leaves immediately, '*closing the door after her*' • the Inspector can be seen as a voice for working-class people. He interrogates the Birlings and Gerald Croft over their treatment of Eva/Daisy and, by extension, the working classes in general • Mr Birling sees his employees as nothing more than resources that he wants to exploit. They are 'cheap labour' to him. The Inspector values the rights of employees and refers to the plight of the many people across the country who have to work for a living • the lack of legal protection for workers, and the severe implications of this, is exemplified by the fact that Eva/Daisy was sacked simply for protesting against low pay and asking for a rise: 'we were paying the usual rates and if they didn't like those rates, they could go and work somewhere else' • Eric does speak up in the workers' defence: 'Why shouldn't they try for higher wages? We try for the highest possible prices', apparently unaware of the irony that it is the workers' low wages that enable his comfortable way of life • Eva's/Daisy's subsequent dismissal from Milwards, as a result of Sheila's petty and unfounded complaint, exemplifies the lack of rights held by the working classes • when Sheila learns of Eva's/Daisy's fate, she initially reacts by saying: 'I wish you hadn't told me'. This is indicative of how Sheila would prefer to live in ignorance than face the reality of the plight of those in the working classes • Mrs Birling's charity exists to support working-class women such as Eva/Daisy, but she abuses her position of power, unfairly judging the pregnant woman and refusing her aid because of perceived impertinence. Without welfare support, women in Eva's/ Daisy's position typically relied on the help of charities like Mrs Birling's • the Inspector's direct questioning of the family takes the form of 'one line of enquiry at a time'. He tries to make the Birlings and Gerald aware of their responsibilities to those in less fortunate positions than themselves and he attempts to activate their consciences. He warns of the apocalyptic future for humanity if his lessons are not heeded: 'We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish'.

	(AO2) • Language: Mr Birling uses hyperbole to imply that the workers are asking for too much pay: 'If you don't come down on these people, they'll soon be asking for the earth'. He suggests that working-class people are unreasonable and greedy • Language: Mrs Birling uses the verb 'understand' to indicate the gulf between those in the working classes and the upper classes: 'I don't suppose for a moment that we can understand why the girl committed suicide' • Language: the Inspector tells Mrs Birling: 'You slammed the door in her face'. The 'door' is a metaphor for how the upper classes shut out and reject completely those in the lower classes • Language/Form: the Inspector uses first-person plural to emphasise the communal responsibility of all people for social justice. His words 'We are members of one body …' drive home Priestley's message that we must all act fairly and responsibly for the good of every member of humanity, regardless of class • Form/Structure: the Inspector is Priestley's mouthpiece throughout the play, through whom he comments on, and condemns, social injustice.

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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)** • candidates are free to choose any character they respect in the play, but are likely to choose Christopher, Ed Boone, Siobhan or Judy Boone. Responses should be judged on the quality of the argument presented • Christopher could be seen as worthy of respect because of his resolve to find out who killed Wellington. As a boy with autism, he has to do things that make him feel particularly uncomfortable in order to investigate the dog's death, including speaking to people he does not usually interact with directly. He asks Mrs Alexander: 'Do you know anything about Wellington getting killed?' • Christopher proves himself to be resilient and determined. Upon discovering the truth about his mother, he goes to London by himself, risking danger to his life when he climbs onto the tube track to rescue his pet rat, Toby • the audience could respect Ed as a loving and caring parent, as he looks after Christopher as a single father. Even Christopher's mother, Judy, praises Ed for being a good father in the letters she writes to her son. Ed tries to do the best for his son, although he does not always get it right • Ed shows his patience with Christopher, adapting his behaviour to meet his son's needs. He spreads his fingers into a fan to show affection to Christopher, minimising physical contact. Ed tells his son directly: 'Christopher, do you understand that I love you?' • even after Christopher discovers his father's deception, Ed tries to explain himself and he expresses his regret: 'I know I lose my rag occasionally. And I know I shouldn't' • Siobhan is Christopher's caring teacher in the play. She is one of very few people Christopher feels he can trust and talk to about his problems, even appearing as narrator in the play, acting as Christopher's voice as she reads from his book • at times, when Christopher appears disheartened and shows signs of giving up, Siobhan spurs him on by providing positive words of encouragement: 'But you can still be very proud because what you've written so far is just, well it's great'. It is Siobhan who later suggests that Christopher turn his book into a play • respect could be felt for Judy, despite her leaving her family to live with Roger Shears in London. She continues to write to Christopher after she has left, unaware of the fact that Ed is hiding her letters. In one of her letters, she openly admits: 'I was not a very good mother'. Respect could be felt for Judy's honesty • when Christopher travels to London to find his mother, she protects him when Roger gets drunk and tries to hit him. Judy leaves with Christopher and they set up home in Swindon in a bedsit.

	(AO2) • Language: Ed's understanding of his son's autism, and how he adapts his behaviour accordingly, is worthy of respect. Ed uses clear time frames when communicating with his son: 'I'll do you a deal. Five minutes ok? That's all' • Language: respect could be felt for Christopher and his confident outlook on life, despite his difficulties. This is evident in his use of declaratives: 'I am going to get an A grade' • Language: Judy's words are maternal and understanding when she looks after Christopher after finding him on the doorstep: 'Will you let me help you get your clothes off?' Despite having left Christopher, she still shows a caring side • Form/Structure: Ed's gift to Christopher of a golden retriever puppy ensures that the audience sees Ed in a good light at the end of the play and provides a fairy tale ending. Respect could be felt for Ed's determination to make amends • Structure: Siobhan is a constant in Christopher's life. When Christopher believes that his mother is dead and, later, when he discovers his father's deception, Siobhan provides Christopher with consolation and support.

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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 anger is prevalent throughout. Indeed, the title of the play centres on what happens to the dog, Wellington, as a result of an angry act • Mrs Shears appears in the opening scene of the play and is very upset about the murder of her dog. Believing that Christopher has killed Wellington, she screams at him in an angry fit of rage: 'Get away from my dog' • Christopher fears his father and his angry outbursts. For example, when Christopher merely mentions Mr Shears' name, Ed becomes very angry. He emphatically tells Christopher: 'You are not to go trespassing on other people's gardens' • Christopher is often subject to his father's anger: 'Jesus, Christopher, how stupid are you?' In contrast, Siobhan, Christopher's teacher, acts in a consistently calm manner towards Christopher • it is later revealed that Ed Boone has killed the dog in a fit of anger when a 'red mist' came down, following an argument with Mrs Shears. After Roger Shears ran away with Ed's wife, Judy, Ed became close to Mrs Shears but he wanted more from the relationship than she did. This resolves the mystery behind the '*Curious Incident*' • Christopher's autism and dislike of being touched leads to outbreaks of anger, such as when he assaults the policeman questioning him about Wellington's death • Christopher's discovery that his father killed Wellington in an angry fit of rage frightens him. It leads to Christopher's discovering that his mother is still alive, ultimately resulting in his leaving Swindon to travel to London in order to find his mother • in her letters to Christopher, Judy reflects on Christopher's anger: 'I was at the end of my tether and I had to pay for two broken mixers and we just had to wait until you stopped screaming'. Christopher's anger, and Judy's inability to cope with it, could be considered to have fed into Judy's decision to leave her family to live with Roger • having found his mother's new home in London, Christopher stays with her until Roger becomes drunkenly aggressive towards him, grabbing him and questioning him: 'Don't you ever, ever think about other people for one second, eh?' Ultimately, Roger's anger results in Christopher and his mother leaving London to return to live together in Swindon. **(AO2)** • Language: Ed's use of an expletive is indicative of his anger at the breakdown of his marriage and his disappointment in his relationship with Mrs Shears, which he subsequently took out on Wellington: 'You know what that bloody dog was like'

	• Language/Form: Christopher is a victim of Mrs Shears' anger and blame when the body of Wellington is discovered. The stage direction emphasises his fear and discomfort: '*Christopher puts his hands over his ears*' • Form/Structure: the opening stage direction, which proves to be the result of Ed's anger, is directly linked to the play's title: '*A dead dog lies in the middle of the stage. A large garden fork is sticking out of its side*' • Structure: Christopher's fear of his father reaches a highly dramatic moment when Ed finds the book Christopher is using to keep notes for his investigation. Ed lets out his anger: 'What am I going to do with you, Christopher?' The exchange leads to Ed physically striking Christopher • Structure: Christopher leaves home to take a journey he is terrified of making because he is more afraid of his 'dangerous' father and his anger.

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

Question number	Indicative content
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)** • Evelyn's relationship with Faith could be seen to be influenced significantly by her own relationships with Helga and Lil: Eva's/Evelyn's disjointed upbringing has probably affected her own ability to be a mother to Faith • Evelyn has an awkward and distant relationship with Faith, which can be seen from early in the play. Evelyn's continuous cleaning in the play's opening scenes could reflect the tension in her relationship with Faith: '*Evelyn continues to polish*'. She cleans as a way of avoiding confrontation with her daughter • Evelyn tries to control aspects of Faith's choices about moving to her new home. Faith retorts: 'I'm not fourteen any more' • she appears to be a cold mother. She is often abrupt to Faith but she is protective of her and wants to make sure she has everything she needs for when she leaves home • when Faith finds out about her mother's secret past, she feels cheated and angry, as though her mother has betrayed her. Faith is determined to get answers from her mother: 'I'm not letting go' • Evelyn is evidently damaged by her own experiences in life and is therefore unable to form a positive relationship with her own daughter. Faith's relationship with Lil is much closer and more positive than that between Faith and Evelyn. Lil does try to explain a little about Evelyn's past to Faith • Faith accuses Evelyn of being a 'terrible mother'. Faith is frustrated by her unwillingness to reveal the past. Nevertheless, in a calmer moment, Evelyn attempts to explain to Faith why she turned her back on her past: 'Germany spat me out. England took me in' • Evelyn rejects Faith's decision to meet their relatives in America. She is not open to Faith's desire to meet the extended family, which she links with her past: 'I'd rather die than go back' • there is a touching moment towards the end of the play as Evelyn breaks down in tears, showing her vulnerability. Still, she tries to push her daughter away: '*Faith tries to get close to Evelyn. Evelyn does not turn to face Faith*' • nevertheless, Evelyn shows a longing to make amends with her daughter, demanding: 'Stay my little girl forever'. Evelyn could be seen to be an echo of her own mother, becoming possessive of Faith. It is suggested that Evelyn too has fallen beneath the *'shadow of the Ratcatcher*'. **(AO2)** • Language: Evelyn is called an 'awful lying cow of a mother' by Faith. The confrontational language illustrates the conflict in the mother/daughter relationship

	• Language: Evelyn appears distant as a mother. The lack of communication between Evelyn and Faith is evident, and Evelyn's formal use of English contrasts with Faith's more relaxed register. Evelyn's formality is somewhat verbose: 'This continual vacillation is not helpful to either of us'. By contrast, Faith is more direct: 'Jesus' • Language/Structure: the distance and friction between Evelyn and Faith are evident early in the play when the two argue about the cost of rent for Faith's new flat. Evelyn says, 'You said it was a bargain', to which Faith retorts: 'Maybe you should have come to see it' • Form/Structure: the use of the attic setting and shifting time periods serves to emphasise the gulf that exists between Evelyn, as a mother, and her daughter, Faith • Structure: the play repeatedly switches between the perspectives of Eva as a daughter and Evelyn as a mother. This helps the audience to see the experiences that have shaped Evelyn as a mother.

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)** • symbols are significant throughout the play, both when Eva is portrayed as a young child in Germany and when Evelyn is depicted as an adult in England. Candidates are likely to consider symbols such as the Ratcatcher, the Kindertransport, Eva's mouth organ and Evelyn's obsessive cleaning • on the eve of leaving her parents behind and travelling to the safety of England, Eva, a young Jewish girl, is being directed to sew on the buttons of her coat by her mother, Helga. The sewing of the buttons could be seen as a symbol of Helga's desire for Eva to be independent and for her to be able to hold her life together, just like the purpose of buttons on a coat. However, Eva is distracted by the story of *Der Rattenfänger* • all the time that Eva is not following her mother's instructions, the Ratcatcher music is heard. Thus, from the outset, the Ratcatcher is a sign of foreboding, creating tension whenever it appears, swiftly being established as a symbol of evil in the play. It is still there at the end of the play, overshadowing Evelyn's and Faith's parting • when Helga looks through Eva's case before she leaves Germany, she finds Eva's mouth organ and questions her as to why it is there. Eva replies: 'it was my last birthday present and I'm just beginning to get the tunes right'. The mouth organ could be perceived to be a symbol of Eva desperately trying to cling on to her childhood, or, in contrast, a sign of her embracing maturity • the Kindertransport, a symbol of safety and freedom, was the means by which Jewish children were evacuated from Nazi Europe. It could also be considered a symbol of separation, as the train journey is responsible for taking Eva away from her birth parents, possibly forever • the Officer on the train intimidates Eva, placing the 'huge Star of David' on her label and emptying out her bag in search of valuables. The Star of David could be seen as a sign of Eva being forever branded by her past • throughout her life, Eva/Evelyn comes into contact with different versions of the Ratcatcher, including the Nazi Border Official who humiliates her, the Postman who thinks 'everyone in Boche Land learnt to march' and the station guard who thinks she is a spy. The Ratcatcher is a shapeshifter and becomes all the people in uniform who may send the child away or be unkind to her simply because she is a foreigner. In Eva's/Evelyn's eyes, ordinary people turn out to be not what they seem; she sees in them a danger and a threat • in her home as an adult, Evelyn is depicted as a perfectionist. Evelyn's obsessive cleaning reflects her desire to keep occupied, as a way of blocking out her past: '*Evelyn continues to polish*'. It can also be seen as a way for her to avoid confrontation with her daughter • when sorting through boxes of her belongings, which have been shut away in an attic, Evelyn takes out a broken glass, saying: 'A chipped glass is ruined forever'. This could be indicative of how she believes that she will always be traumatised and, effectively, broken, by the experiences of her past.

	(AO2) • Language: the language and events in the Ratcatcher story are overtly terrifying and threatening: 'I will take the heart of your happiness away'. The Ratcatcher is a symbol of everything Eva/Evelyn fears • Form: the setting of the attic, together with her cleaning, could be seen as symbols, representing Evelyn's desperate attempt to shut away any reminders of her past • Form/Structure: the title of the play itself, *Kindertransport*, is based on the traumatising, but necessary, journeys taken by children from Nazi Europe to England. It is the central symbol that forms the play's themes and events • Form/Structure: the stage directions at the end of the play state '*the shadow of the Ratcatcher covers the stage*'. This suggests that Evelyn's life will always be in the 'shadow' of her experiences as a child on the Kindertransport and represents Evelyn's inability to find some rapprochement with her own daughter • Structure: when Evelyn discovers her mouth organ in the attic, she does not remember it. This could be seen to represent how she has completely shut out the events of her childhood.

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

Question number	Indicative content
9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Elesin is the central character in the play. The key narrative strand centres on Elesin and his duty of fulfilling his role as the King's Horseman • at the start of the play, Elesin is parading through the streets. He is described as a 'man of enormous vitality' with an 'infectious enjoyment of life' • as the King's Horseman, Elesin's duty is clear: 30 days after the King's death he must take his own life in order to lead his master through the underworld. His underlying commitment to the customs and beliefs of his tribe are also shown when the audience learns that Elesin has disowned his son, Olunde, for leaving the Yoruba for education in Britain • in his position of responsibility, he has led a very good life. Elesin admits: 'the juiciest fruit on every tree was mine' • Elesin arrives at the market full of bravado and commitment: 'Has no one told you yet / I go to keep my friend and master company' • when Elesin sees the young woman, his weakness takes over and he demands to be married to her before succumbing to the ritual suicide: 'I deserve a bed of honour to lie upon' • Elesin's will to fulfil his duty to the King weakens and he delays, which allows him to be arrested for attempted suicide. He reflects: 'My will was squelched in the spittle of an alien race' • his son, Olunde, disowns him: 'I have no father, eater of left-overs.' In order to expiate his father's betrayal of his duty, Olunde commits suicide in his father's place. Because Olunde cannot bear to 'let honour fly out of doors, he stopped it with his life' • Elesin is supposed to be a man in control of his will but, in the end, he is seen to be controlled by it. His hubris, alongside his love of women and life itself, conspires to bring about his failure to complete the ritual. He admits to Iyaloja: 'My powers deserted me. My charms, my spells, even my voice lacked strength when I made to summon the powers that would lead me over the last measure of earth ...' • after Olunde's death, Elesin wishes to look at the body of his son so that he may mourn his death: 'I speak my message from heart to heart of silence'. In despair at the result of his own dishonourable behaviour, and deeply remorseful, he kills himself with his own chains. **(AO2)** • Language: initially, Elesin appears to be an honourable man. He shows that he is confident that he will fulfil his duty by using the present tense: 'We are already parted, the world and I'. Elesin speaks as though he has already fulfilled his duty

	• Language: Elesin is sure of his strength and vitality. He 'approaches a brand-new bride' with whom he hopes to father a child, using the metaphor: 'The fruit of this union will be rare' • Language: Elesin is honest in his reflections that he cannot expect salvation in 'the ancestor world'; metaphorically, his 'passage is clogged with droppings from the King's stallion' • Language/Form: Elesin tries to cast the blame for his failure to fulfil his duty on a number of causes, but he knows that ultimately 'there was a longing on [his] earth-held limbs' • Structure: his dereliction of duty went against his and his people's beliefs, with the effect that their 'world is tumbling in the void of strangers'. Ultimately, Elesin's suicide shows that he is an honourable man, unable to live with his shame.

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)** • the theme of responsibility underlies the central narrative strand of the play: Elesin's duty, as the King's Horseman, is to follow the King in death, in order to lead his master through the underworld • initially, Elesin appears to embrace his responsibility in fulfilling the death ritual. Indeed, he claims that he is eager for death and that he 'will not delay' • because of his position of responsibility, Elesin is held in high regard in Yoruban society and his demands must be obeyed. It means that Iyaloja looks up to him and is wary of not following his wishes: 'If we offend you now, we have mortified the gods' • the Praise-Singer has no independent life. It is his responsibility to be at the service of the King's Horseman. The Praise-Singer helps Elesin to enter the trance that should lead to his death: 'Elesin Alafin, I no longer sense your flesh. The drums are changing now but you have gone far ahead of the world' • as a British District Officer in Nigeria, whilst it was still under British rule, Simon Pilkings' responsibility is to preserve law and order in the district. He is convinced that British values and ideas are better than those of the Yoruba: 'I am more concerned about whether or not we will be one native chief short by tomorrow' • as suicide is against British law, Simon Pilkings ignores the Yoruban cultural view and deems it his responsibility to prevent Elesin from committing suicide to fulfil the death ritual. Along with his wife, Jane Pilkings, he remains steadfast in his view that locking Elesin up to prevent him committing suicide has been the right thing to do • Iyaloja takes her responsibility to uphold the Yoruban customs seriously. She demonstrates that she will go to any length to ensure that Elesin completes his duty. She even agrees to Elesin's request to marry the woman betrothed to her own son • upon Elesin's death, Iyaloja orders Pilkings to move away from his body. Despite Elesin's failure, Iyaloja deems it her responsibility to uphold the customary traditions in the event of a death. Iyaloja ensures that it is the Bride, as the vessel of future hope, who carries out her prescribed role of closing her husband's eyes and 'pours some earth over each eyelid' • ultimately, as a result of his father's failure to complete the tradition, Olunde takes responsibility and fulfils the death ritual himself. **(AO2)** • Language: the powerful influence Elesin has in his position of responsibility is shown by the description of him as the 'father' of all, almost akin to the King • Form: the Praise-Singer reflects the historic role performed by Praise-Singers in West African societies. He would tell stories and entertain, lauding the King's Horseman and his courage

	• Form/Structure: it is the intervention of Simon Pilkings in preventing Elesin's suicide, which Pilkings deems to be his responsibility, that results in the shaming of Elesin and the death of Olunde. This forms the central drama of the play • Structure: towards the end of the play, Elesin's failure to take his responsibility as the King's Horseman seriously results in the death of his son • Structure: as the play closes, Iyaloja shows a responsibility to the Yoruban people. Wisely, she pronounces: 'Now forget the dead, forget even the living. 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)** • hope is important in *Romeo and Juliet*, despite the words of the Prologue. For example, Friar Lawrence agrees to marry Romeo and Juliet in the hope that their marriage will unite the Montagues and Capulets • when Lady Capulet suggests to Juliet that she meet Paris with a view to marriage, a sense of hope for her future happiness and prospective marriage is conveyed. Juliet is open to the idea of marrying Paris, using the words: 'I'll look to like if looking liking move' • hope for reconciliation between the families is conveyed by the attitude of Lord Capulet at the Capulet ball when Romeo is pointed out to him by Tybalt. He tells Tybalt not to confront Romeo • when Romeo and Juliet meet and fall in love, Juliet rues the fact that Romeo is a Montague: 'Deny thy father and refuse thy name', but her reservations do not stop her from agreeing to meet him. They hope that their love will overcome all obstacles • Friar Lawrence agrees to the marriage of Romeo and Juliet, hopeful that it will bring peace to Verona: 'Come, come with me, and we shall make short work; / For, by your leaves, you shall not stay alone / Till holy church incorporates two in one' • Romeo's refusal to fight with Tybalt suggests he has hopes for future peace. Previously, he would have been ready for a fight. However, he now refers to his love for Tybalt and does all he can to avoid violence. Unfortunately, this hope is severely damaged when Mercutio is killed in the brawl and Tybalt is consequently slain by Romeo in revenge • Romeo and Juliet have an element of hope when they have spent the night together. Both are in good spirits in spite of Romeo's banishment and, when Juliet asks if he thinks they will meet again, Romeo replies: 'I doubt it not, and all these woes shall serve for sweet discourses in our time to come' • after Juliet is told that she must marry Paris, her hopes decline again, but she has some hope for the future in Friar Lawrence's ambitious plan to stage her death • Romeo shows an element of hope that Juliet is still alive when he arrives at the tomb and notices her warm complexion. He even notes: 'Thou art not conquer'd, beauty's ensign yet / Is crimson in thy lips and in thy cheeks, / And death's pale flag is not advanced there'. However, he ignores these signs of life and promptly takes his own life with the poison • at the end of the play, when the two families learn of the deaths of Romeo and Juliet, both families agree to put an end to the feud, showing hope for a peaceful future in Verona.

	(AO2) • Language: as Lord Capulet's only child, he explicitly refers to the hope for the future he harbours through her: 'The earth hath swallow'd all my hopes but she, / She is the hopeful lady of my earth' • Language: at the Capulet ball, Lord Capulet commands Tybalt to leave Romeo alone: 'Content thee, gentle coz, let him alone; He bears him like a portly gentleman'. This could provide hope that, following the warning of the prince, Lord Capulet may be mellowing in his approach to the feud • Language/Structure: at the end of the play, when Lord Capulet learns of the death of his daughter, he appeals emphatically for Lord Montague's friendship: 'O brother Montague, give me thy hand. / … for no more / Can I demand'. With the death of his daughter, Lord Capulet's reaching out for Lord Montague's hand indicates an end to the feud and hope for a peaceful future in Verona • Form/Structure: the Prologue outlines the tragic outcome of the play and therefore, any hope offered throughout the play could be seen as illusory. **(AO4)** • Elizabethan audiences held a commonplace belief in fate, rather than hope, believing that the course of events was predetermined • at the time Shakespeare was writing, friars were respected and offered help to people in need • Verona was a very violent city in the fourteenth century. At the time, there would have been little hope, or indeed desire, on the part of those involved in conflicts, for feuding to stop.

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)** • the Nurse is presented as a motherly figure for Juliet. The Nurse has cared for Juliet, the only surviving child of Lord and Lady Capulet, for Juliet's entire life: 'Faith, I can tell her age unto an hour' • the Nurse is shown to be closer to Juliet than Juliet is to her own mother. It is the Nurse who has breast-fed Juliet and cared for her since she was born. Lady Capulet has to ask the Nurse for Juliet's whereabouts and Lady Capulet has little understanding of Juliet's feelings • the Nurse is a source of humour in the play and teases her charge, Juliet, when she brings news from Romeo. She deliberately delays in conveying the message: 'Fie, how my bones ache!' The Nurse is sufficiently close to Juliet to be able to joke with her, suggesting an informality in their relationship, unlike the relationship Juliet has with Lady Capulet • when Lady Capulet is about to put the prospect of marrying Paris to Juliet, she implores the Nurse to stay; she finds talking to Juliet about the match with Paris uncomfortable without the presence of the Nurse: 'Nurse, come back again' • it is the Nurse that Juliet turns to when she is in trouble and in need of help, not her mother. The Nurse is a go-between for the lovers, despite knowing Lord Capulet's desire for Juliet to marry Paris. She tells Romeo that Juliet will be at Friar Lawrence's cell for the marriage that very afternoon and relays the news to Juliet in a roundabout and amusing way, bemoaning her sore head and feet until Juliet says: 'I am sorry that thou art not well' • ultimately, the Nurse fails to support Juliet and she eventually tries to persuade Juliet to marry Paris after all, caring little for the bigamy that would result or the strength of Juliet's feelings: 'I think you are happy in this second match'. Her attitude is pragmatic and unsentimental. **(AO2)** • Language: the Nurse is able to talk about sensitive matters with Juliet. She uses puns to joke with Juliet about the prospect of her upcoming relationship: 'I am the drudge and toil in your delight / But you shall bear the burden soon at night' • Language: the Nurse uses a superlative adjective to describe her special connection to Juliet who 'wast the prettiest babe that e'er I nurs'd' • Language: the Nurse genuinely cares about Juliet and warns Romeo, using powerful imagery, that he must not lead her 'in a fool's paradise' • Language/Structure: the Nurse is a catalyst in the plot as it is her intervention in acting as go-between for Romeo and Juliet that leads to the hasty marriage of the couple. Taking on the role of a mother, the Nurse gives her thoughts on the impending union and encourages Juliet to marry Romeo: 'Go, girl, seek happy nights to happy days'

	• Form: Juliet's close relationship with the Nurse contrasts with the distant relationship she has with her mother. Lady Capulet knows very little about her daughter whereas the Nurse is able to speak at length about Juliet's life. **(AO4)** • when Shakespeare was writing, women often had babies at a young age. Rich women often employed other women as wet nurses to care for their babies • as a result, children often became closer to wet nurses than to their parents. The wet nurses' own babies often suffered, or even died, as a result • at the time the play is set, servants, including nurses, often acted as messengers for the families they worked for, knowing their intimate secrets.

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)** • courage is a prevalent theme throughout the play. Whilst some characters use their courage for evil deeds, other characters apply their courage for the greater good • at the beginning of the play, Macbeth's brave deeds in battle fighting the Norwegians are reported: 'brave Macbeth – well he deserves that name'. Duncan rewards Macbeth with the title, Thane of Cawdor, in recognition of his courage • Lady Macbeth accuses Macbeth of cowardice when he pledges to go no further in the plan to kill Duncan. She suggests he will 'live a coward?' Indeed, Lady Macbeth proclaims her fear that Macbeth is too good-natured at a time when he needs to be evil: 'Yet do I fear thy nature. / It is too full o' the milk of human kindness' • Macbeth's courage deserts him when he is faced with the ghost of Banquo during the banquet scene. However, he claims that it is because he is new to deeds of murder but he will get used to it: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed' • it could be argued that, at least initially, Lady Macbeth shows more courage than her husband. She tells Macbeth that she would have 'plucked' her 'nipple from [her child's] boneless gums / And dashed the brains out, had I so sworn as you' • Lady Macduff feels betrayed by her husband's perceived lack of courage and she refers to him as a 'traitor' for deserting them. She tells her son: 'Wisdom! To leave his wife, to leave his babes, / His mansion and his titles in a place / From whence himself does fly … All is the fear, and nothing is the love'. The murder of Macduff's family gives him the courage to seek his deadly revenge • Macbeth shows courage towards the end of the play when facing the vast forces of the English army. He is resigned to their attack but says he will fight and die like a soldier: 'At least we'll die with harness on our back' • Young Siward shows courage when he confronts Macbeth in battle. Although he is slain, his loyalty and sacrifice are praised: 'Your son, my lord, has paid a soldier's debt' • Macbeth shows a final act of courage when he continues to fight Macduff, knowing that he must lose, as Macduff is not 'of woman born' • it is Macduff who finally slays Macbeth. His courage is clear when he pronounces: 'my voice is in my sword'. **(AO2)** • Language: Macbeth's and Banquo's courage is compared to that of predatory animals: 'as sparrows, eagles, or the hare, the lion' • Language: Macbeth is compared to 'Bellona's bridegroom', the metaphor likening him to Mars, god of war

	• Form/Structure: Macduff is the archetype of the avenging hero, a courageous man with a purpose • Structure: Macbeth first shows a lack of courage when the witches speak to him. Banquo notices his reaction: 'why do you start and seem to fear / Things that do sound so fair?' **(AO4)** • courage is considered by some a vital quality in a man • the natural order of society and Divine Right of Kings are upset when Macbeth murders Duncan. In courageously killing the tyrant, Macbeth, Macduff restores the natural order • in focusing on Scottish figures, such as the courageous Macbeth and Macduff, Shakespeare flattered King James and his Scottish heritage.

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)** • initially, Lady Macbeth is presented as a character affected very little by her conscience. However, as the play progresses, there are signs it increasingly affects her until she ultimately loses her mind: 'The Thane of Fife had a wife: where is she now? – What, will these hands ne'er be clean?' • the audience first encounters Lady Macbeth waiting for her husband's return from battle and reading a letter from him. Her soliloquy following this demonstrates her murderous intent, and lack of conscience, as she fears his humanity: 'Yet do I fear thy nature. / It is too full o' the milk of human kindness' • Macbeth is wracked with guilt and he decides to proceed no further with the plan to murder Duncan. It is Lady Macbeth who persuades him to change his mind. She uses accusation and her powers of persuasion to make him reconsider, clearly not affected at all by her conscience: 'When you durst do it, then you were a man' • nevertheless, there are early signs that Lady Macbeth is affected by her conscience. As the plan to murder Duncan progresses, 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 uses the adjective 'little' to show how easily she believes the blood, representing their guilt, can 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 but Lady Macbeth passes this 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 • 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 conscience, 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, clearly affected by her conscience. **(AO2)** • Language: Lady Macbeth uses an extreme image to compare her evil strength to Macbeth's weakness. Lady Macbeth has had a child but she uses shocking language when she admits that she would kill her own child to achieve her aims: 'dashed the brains out'

	• Language: Lady Macbeth chooses to be evil and masculine in her soliloquy, ignoring any conscience she has, when she demands: '... unsex me here! - / And fill me, from the crown to the toe, top-full / Of direst cruelty' • Language: Lady Macbeth's use of repetition emphasises the effect of her guilty conscience: 'O, O, O', 'Come, come, come, come', 'To bed, to bed, to bed' • Language/Structure: when Lady Macbeth reads her husband's letter out loud, she also vocalises the words of the witches as Macbeth reports their speech: '... these weird sisters saluted me; and referred me to the coming on of time, with "Hail, King that shalt be!" ' From this point, her mind is purely focused on Macbeth becoming king • Form/Structure: the play's structure reflects the idea that Lady Macbeth's evil is strongest at the play's opening, but gradually diminishes as Macbeth's evil intent increases. **(AO4)** • the play is set during the eleventh century in Scotland, a troubled and violent time; it was a time of feuding clans: murder and revenge were commonplace, perhaps explaining why Lady Macbeth had no hesitation about the regicide they are about to commit • at the time the play was written, women were expected to be subservient to men. The audience might therefore be surprised that it is Lady Macbeth, unaffected by her conscience, who convinces Macbeth to murder King Duncan • Shakespeare builds on the depiction of Lady Macbeth in Holinshed's *Chronicles*, presenting her as a character who not only wants her husband to murder the King but, furthermore, as a character who wishes that she could commit the deed herself.

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)** • candidates are free to agree or disagree, wholly or in part, with the view that Acts 4 and 5 draw the play to a successful ending • it could be argued that the ending of the play is successful as it provides closure to the central part of the play's action: Shylock's pursuit of the bond with Antonio. This narrative strand is resolved in the court scene, when Shylock is defeated • the action in the court is tense and formal, creating a successful climax for the play. The Duke holds the power and what takes place there affects all the characters significantly. Portia shows her unquestionable wit and sharp intelligence in her role as Doctor Balthazar as she interrogates Shylock: 'This bond doth give thee here no jot of blood: / The words expressly are a "pound of flesh" ' • at Portia's behest, the Duke shows mercy to Shylock by allowing him to live. This could be seen as a fitting lesson for Shylock, as he himself shows Antonio no mercy in his pursuit of the bond. Nevertheless, Shylock is forced to become a Christian and change his will • Shylock gives a powerful, chilling warning, attributing his villainy to his treatment as a Jew: 'The villainy you teach me I will execute, and it shall go hard but I will better the instruction'. It could, therefore, be argued that the ending of the play is not successful as Shylock receives no recompense for the way other characters have treated him throughout the play • Bassanio, Antonio and Gratiano return to Belmont to reunite with Portia and Nerissa. Upon the men's return, Portia and Nerissa pretend to be angry with their husbands for giving away their rings. Portia teases Bassanio: 'I had it of him; pardon me, Bassanio, / For by this ring the doctor lay with me'. This comedic element could be seen to contribute to an entertaining end to the play • there is a happy ending for Antonio. He is spared from having to give a pound of flesh and Portia brings him good news about his ships: 'Unseal this letter soon; There you shall find three of your argosies / Are richly come to harbour suddenly' • although Shylock does not appear in the final act of the play, Nerissa's last words clearly reveal his fate: 'From the rich Jew, a special deed of gift / After his death of all he dies possessed of'. Shylock is sentenced to death but is shown some mercy when his sentence is commuted. Nevertheless, Shylock continues to be unnamed when spoken of by other characters, showing their continued disregard for him. It could be argued that the ending of the play is not successful, as characters continue to be prejudiced against Shylock.

	(AO2) • Language: on reflecting on the outcome of the trial, Portia uses words that echo those spoken by Jesus in St Matthew's Gospel to reflect on her actions: 'So shines a good deed in a weary world'. Portia is seen in a positive light at the end of the play as a result of her saving Antonio • Language: Portia uses imagery to teach a valuable lesson of mercy in her courtroom speech: 'The quality of mercy is not strained – / It droppeth as the gentle rain from heaven' • Language/Structure: Gratiano's sexual joke in the final lines of the play provides some light relief. It also leaves the audience with the message that it is important to protect and value tokens of love: 'Well, while I live I'll fear no other thing / So sore as keeping safe Nerissa's ring' • Language/Structure: the court is the scene of Shylock's defeat, humiliation and punishment. It forms the dramatic climax of the play's action. Shylock's fate is meted out without compassion: 'He shall do this – or else I do recant / The pardon that I late pronouncèd here'. Depending on the audience's perception of Shylock, this could give the impression that the ending of the play is either successful or not • Form: there is dramatic irony as the audience and Nerissa know of Portia's true identity in the court scene, but Bassanio and Antonio do not. **(AO4)** • the Christian society of Shakespeare's England is likely to have identified the significance of mercy, such as the mercy shown to Shylock towards the end of the play, as a key value spoken of in the Old and New Testaments of the Bible • the unravelling of complex plots, when final disclosures are made, such as Portia revealing her deceptions, is a common feature of many of Shakespeare's plays • when the play was written, women were expected to be subservient to men. The audience at the time the play was first staged is likely to have been surprised by Portia pretending to be a male lawyer, a profession in which women did not typically have any role.

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

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

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

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

Question number	Indicative content
17 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lady Catherine de Bourgh is the daughter of an earl, the widow of Sir Lewis de Bourgh and she owns the Rosings estate. This gives her the power to control others and throughout the novel she attempts to dominate those around her as much as possible • as a local landowner, it is within Lady Catherine's authority to appoint the local churchman. She appoints Mr Collins as a parson, which provides him with a house and modest salary. Mr Collins treats Lady Catherine with much reverence. His prosperity is a result of the living of Hunsford parish and Mr Collins admits his fawning: 'the kind of little things which please her ladyship, and … the sort of attention which I conceive myself peculiarly bound to pay' • Lady Catherine recommends that Mr Collins seek a bride; he first proposes to Elizabeth and then to Charlotte Lucas, both within a week. Mr Collins is driven by his desire to please his patroness • when Mr Collins and his house guests visit Rosings, Lady Catherine's controlling nature is apparent in how she is 'dictating to others'. She tells Charlotte 'how everything ought to be regulated in so small a family as hers, and instructed her as to the care of her cows and her poultry'. Furthermore, when Lady Catherine visits Mr Collins and Charlotte, she even finds 'fault with the arrangement of the furniture' • Lady Catherine is used to people falling in line with her expectations, so much so that she is totally taken aback when Elizabeth will not, at first, say her age • later, Lady Catherine offers Elizabeth the piano in Mrs Jenkinson's room to practise as 'She would be in nobody's way' there, which even embarrasses Mr Darcy • Lady Catherine's intention is for Mr Darcy to marry her daughter, Anne de Bourgh, who is frail and sickly. Anne clearly leads a sheltered existence, as a result of her mother's overbearing nature, never speaking directly in the novel. Lady Catherine uses her belief that Anne is 'promised' to Mr Darcy to try to warn Elizabeth off: 'Mr Darcy is engaged to my daughter. Now what have you to say?' • she also seeks to intimidate Elizabeth into turning down Mr Darcy's proposal because Lady Catherine believes that she is unsuitable for marriage to Mr Darcy because of her class. Nevertheless, Elizabeth is blunt in her rebuttal of Lady Catherine's words: 'You have insulted me in every possible way' • Mr Collins even writes to Mr Bennet to suggest that Elizabeth should think twice before encouraging Mr Darcy, as it will make Lady Catherine angry. **(AO2)** • Language: Charlotte perhaps speaks ironically when she says: 'Lady Catherine is a very respectable, sensible woman indeed'

	• Language: Lady Catherine speaks in absolute terms, with a pompous and autocratic tone: 'This match, to which you have the presumption to aspire, can never take place' • Form: Austen's caricature of Lady Catherine signifies that a person with money and high social class is not necessarily a figure of refinement and good manners • Form/Structure: Lady Catherine is instrumental in the plot as she presents an obstacle between Mr Darcy and Elizabeth • Structure: Lady Catherine's character contrasts with that of Mr Collins who treats her with obsequious deference. Her relationship with Mr Collins and his treatment of her provide humour in the novel. **(AO4)** • Jane Austen's own middle-class background provides some context for her satirical portrayal of the upper-class Lady Catherine • class was a very significant factor in Austen's England and much of her humour surrounds the differing social classes of key characters. Austen arguably uses Lady Catherine as a stereotype of all that is wrong with the upper classes at the time she was writing • Lady Catherine's position of wealth and power shows that not all property was entailed in the male line at the time.

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)** • appearance and reality can be seen as an important theme throughout the novel and, indeed, first impressions of characters do not always reflect their true personalities. There are many examples of how the reality of a character's true nature can be hidden by his or her appearance • Mrs Bennet is a character who is very preoccupied with appearances. Wishing only to secure husbands for her five daughters, she tries to put on social graces but is unaware that, in fact, she has none. Her attempts to adopt the appearance of a woman of importance and social popularity lead to her alienating the very people she is trying to attract: Mr Darcy and, by association, Mr Bingley • during discussions of the first Meryton Assembly, it is evident that some guests are offended by Mr Darcy, who succeeds in insulting Elizabeth and conveys an image of standoffish arrogance. She deems him: 'the proudest, most disagreeable man in the world'. Mr Darcy claims to be shy, but his apparent outward pride hides his inner goodness and first impressions are not a solid indication of his personality • when Jane Bennet becomes ill while visiting Mr Bingley at Netherfield, Elizabeth Bennet visits her. Elizabeth again forms a judgement of Mr Darcy based on his appearance, believing that 'she drew his notice because there was something about her more wrong and reprehensible, according to his ideas of right' • Mr Darcy's initial judgement of Elizabeth is that she is 'not handsome enough' to tempt him. However, after he gets to know Elizabeth's true nature, he concludes that she has 'a mixture of sweetness and archness in her manner' that he 'had never been so bewitched by any woman as he was by her' • Elizabeth initially considers Mr Wickham to be good and honest. She is taken in by his appearance of respectability and pleasantness, choosing instead to believe that Mr Darcy is the wrongdoer • when it is later revealed that Mr Wickham tried to ruin Mr Darcy's sister, Georgiana, by attempting elopement, Elizabeth is shocked by his villainy and fake personality • again, Mr Wickham's appearance deceives others when he courts Lydia and then elopes with her. Upon discovery of the couple's disappearance, Mr Darcy blames himself for not exposing Mr Wickham's treacherous nature. Elizabeth blames herself for not seeing through his façade of respectability. Appearances can be seen to hide the true nature of characters, and even the most astute characters, such as Elizabeth, are taken in • having read Mr Darcy's letter, and after meeting him at Pemberley, Elizabeth is able to look beyond his appearance and understand his true nature. She accepts his second marriage proposal

	• in contrast, both Jane's and Mr Bingley's genuine good natures are clearly apparent from the beginning. **(AO2)** • Language/Structure: early in the novel, Mr Darcy fails to see Elizabeth's depth and goodness of character. He describes her as: 'tolerable, but not handsome enough to tempt me'. However, as he gets to know her, he becomes attracted to her 'bright eyes' and her quick-wittedness • Language/Structure: when Elizabeth learns of Mr Wickham's deceit, her words show that she realises that she has been tricked and manipulated by him. She admits he had 'all the appearance of goodness' • Form: Mr Darcy's letters help Elizabeth to appreciate his true qualities. His letter of explanation to Elizabeth, after she rejects his proposal, is extremely long and detailed. This letter also helps Elizabeth to understand Mr Wickham's true nature • Form: the characterisation of Mr Wickham, presented by Austen, is one of a typical villain. Mr Wickham's outward charm belies a deceitful and manipulative womaniser. As Mr Darcy says: 'Mr Wickham's chief object was unquestionably my sister's fortune' • Structure: Elizabeth's visit to Pemberley marks a final turning point in her understanding of Mr Darcy's true character. Seeing Mr Darcy's house helps to explain to her his discomfort in parochial Meryton and she hears his housekeeper speak warmly of him. **(AO4)** • Jane Austen disagreed with the Romantic belief that being led by emotion was a truer response to life's events than rational thought • the novel was originally called *First Impressions*; it is clear from its events that first impressions can often be wrong • the final title, *Pride and Prejudice*, was taken from the novel *Cecilia*, by Fanny Burney, which also explores the theme of appearance and reality.

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)** • Abel Magwitch is a pivotal character in *Great Expectations*. At the beginning of the novel, he attracts fear from both Pip and the reader. However, by the end, sympathy is felt for him • 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' • he reveals how he has escaped from the Hulks: 'Single-handed I got clear of the prison-ship. I made a dash and I done it' • Magwitch terrifies Pip into helping him with food and a file to remove his irons: 'You get me wittles' • he is shown to have rough manners and a chequered past. He appears to have no family and his earliest memory is of stealing turnips • however, upon being captured, Magwitch lies to protect Pip: 'I took some wittles, up at the willage over yonder – where the church stands a'most out on the marshes … And I'll tell you where from. From the blacksmith's' • Magwitch is transported to Australia after being convicted. However, this turns out to be the making of him as he earns a substantial fortune through sheer hard work, becoming a prosperous sheep farmer • Magwitch uses his money to help Pip become a gentleman. Later in the novel, Magwitch explains to Pip that he believes that he himself would never be considered a gentleman, regardless of how wealthy he has become • it is not revealed to Pip, to his shock, that Magwitch is his benefactor until much later in the novel. He is the only wealthy character in the novel who is generous with his money • Magwitch, calling himself Provis, risks death by returning to England to see how Pip is getting on. He explains to Pip how his life began with crime: 'They always went on agen me about the Devil. But what the devil was I to do? – I must put something into my stomach, mustn't I?' It is, perhaps, ironic that it is only after he is convicted and sent to Australia that he is allowed to work and, as a result, become successful • his death is dramatically presented by Dickens. Although he dies in prison, Pip is by his side and Pip realises that Magwitch is a good man. Pip comforts Magwitch by telling him about Estella, the daughter he has believed was dead from an early age. **(AO2)** • Language/Form: Dickens' storytelling frames the novel as Magwitch summarises his experiences: 'In jail and out of jail, in jail and out of jail, in jail and out of jail'

	• 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' • Language/Structure: Magwitch comes to think of Pip as a son: 'more to me nor any son' and there is irony in Pip's horror when he realises that it is the money of a convicted felon that has propelled him to becoming a gentleman • Form/Structure: the chronological structure of the novel marks the change in Magwitch, helping the reader to develop empathy for him • Structure: Magwitch is essential to the plot as the climax of the novel is the revelation that he is actually Estella's father. **(AO4)** • the gothic elements of *Great Expectations* are in part conveyed by the inclusion of Magwitch, especially in the opening chapter. Gothic fiction was increasingly popular with Victorian readers • the nineteenth century saw the concept of independent prosperity come into being. Magwitch embodies this idea, and his success is part of his revenge against his treatment by society • convicts such as Magwitch were often kept on prison ships. The Hulks, described in the novel, lay a little way off the Kent coast. Convicts who were spared execution were often transported to Australia.

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)** • significant settings in the novel include Pip's childhood home, Miss Havisham's home at Satis House and London, where Pip moves to in order to fulfil his quest to become a gentleman • the novel opens with Pip in the churchyard at the edge of the marshes when he meets Magwitch. The graveyard is described in eerie terms as a 'bleak place overgrown with nettles' • Pip describes his childhood home, where he lives with his sister, Mrs Joe, and her husband, Joe, as 'a wooden house, as many in our country were'. It adjoins Joe's forge. This description helps to give the reader an understanding of Pip's underprivileged upbringing • Pip describes the Hulks as 'Cribbed and barred and moored by massive rusty chains, the prison-ship seemed in my young eyes to be ironed like the prisoners'. It is, perhaps, ironic that Pip later finds out that the convict Magwitch is his secret benefactor • Satis House, once handsome, is now 'covered with dust and mould, and dropping to pieces'. It is described as 'dismal, and had many iron bars to it'. Pip comments: 'the first thing I noticed was the passages were all dark … and only candle lighted us'. It is rooted in the past, at 'twenty minutes to nine'. This setting provides the reader with an indication of Miss Havisham's privileged position but also gives an insight into her state of mind • later, Pip reflects on how Satis House governed his desire to become a gentleman: 'under its influence I continued at heart to hate my trade and to be ashamed of home' • 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' • nevertheless, Pip lives quite comfortably between the Pocket household in Hammersmith and in chambers at Barnard's Inn with Herbert • Pip observes that Jaggers 'seemed to bring the office home with him'. Just like his office, 'a most dismal place', Jaggers' home is charmless: 'dolefully in want of painting, and with dirty windows'. However, it contrasts with Wemmick's pleasant home with the 'Aged P' • when Pip returns to the site of Satis House at the end of the novel, he describes how there was 'no house now, no brewery, no building whatever left, but the wall of the old garden'. This could be seen as a symbol of a fresh start for Pip and Estella.

	(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: Pip repeats the adjective 'strange' to describe Satis House: 'the strange house and the strange life' • Language: Pip uses a religious simile to describe the Hulk: 'like a wicked Noah's ark'. There is irony in the reality that it is Magwitch, imprisoned on the ship, who provides Pip with the means to become a gentleman • Form: as the narrator of the novel, Pip is able to give a first-hand account of the different settings in the novel • Structure: there is a cyclical structure to the novel. Pip visits Satis House as a child and returns there at the end of the novel. **(AO4)** • by the 1840s, London has become a more socially progressive and industrialised environment • as Pip and Estella leave 'the ruined place' of Satis House together at the end of the novel, there is an echo of the Adam and Eve story and their departure from the Garden of Eden • Dickens felt revulsion at institutionalised violence, such as public hanging and the barbaric prison hulks.

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)** • the theme of forgiveness is prominent throughout the novel. Some characters eventually show signs of forgiveness to Hester Prynne, whilst many do not show forgiveness at all • Hester suffers persecution and is shunned by the Puritan colony of Massachusetts Bay for adultery. Having a child out of wedlock was considered a serious sin, punishable by public shaming and eviction from the settlement. Despite the Christian belief in forgiveness, it is inconceivable in this community • during Hester's public shaming however, there is a subtle indication of forgiveness amongst the community. One bystander comments: 'let her cover the mark as she will, the pang of it will be always in her heart.' It is, perhaps, suggested that, as Hester will bear the pain of her sin for the rest of the life, the community should show her some forgiveness • years later, Hester becomes an 'object of love' and is 'looked upon with awe' by the community, suggesting a sense of forgiveness from the wider community for Hester • indeed, Hester forgives herself for her sin: 'Look your last on the scarlet letter and its wearer! … Yet a little while, and she will be beyond your reach!' • towards the end of the novel, as is evident through her acts of kindness, there are signs that Hester in her turn shows forgiveness to the local community. She spends her time doing charity work, helping women, particularly 'in the continually recurring trials of wounded, wasted, wronged, misplaced or erring and sinful passion' • when Roger Chillingworth visits Hester, his wife, she refuses to reveal the name of Pearl's father: 'Ask me not! That thou shalt never know!' He makes it clear to Hester that he has no wish to exact revenge on either her or her daughter, Pearl, suggesting a sense of forgiveness towards them, but not for Pearl's father • Reverend Arthur Dimmesdale chastises and punishes himself for his sin with a 'bloody scourge', showing that he does not forgive himself for standing aside and allowing Hester to bear the sole blame for their act of adultery. He laughs at himself and carves a scarlet 'A' into his chest as penance • however, when Hester suggests to Dimmesdale in the forest that they leave the area together, Dimmesdale begins to show that he forgives himself for his sin: 'O Hester thou art my better angel! I seem … to have risen up all made anew'. **(AO2)** • Language/Structure: Dimmesdale's sermon-like words to Pearl reflect his beliefs and his stubbornness as he claims he will only confess 'At the great judgement day'. At this point in the novel, he believes that only God can forgive him

	• Language/Structure: Chillingworth witnesses the dramatic confession of Dimmesdale in the third scaffold scene. Chillingworth is frustrated by Dimmesdale's salvation in confession, repeatedly lamenting: 'Thou hast escaped me!' Chillingworth shows no sign of forgiving Dimmesdale, even on the point of Dimmesdale's death • Language/Structure: in asking for forgiveness for Chillingworth, Dimmesdale provides closure in the novel as the active vendetta ceases with his death: 'May God forgive thee! … Thou, too, hast deeply sinned!' • Form/Structure: redemption is a central premise of the novel's message. Dimmesdale is redeemed in death because of his confession. It is a tension in the narrative that he does not do this sooner • Structure: throughout the novel, Hester is forced to wear the scarlet letter as punishment for her sin. It is ironic that Hester continues to wear the scarlet letter even when she does not have to, perhaps showing that Hester does not actually seek the forgiveness of the community. **(AO4)** • the Puritans of Massachusetts in 1600s were well-known for their strict rules and intolerance of dissent. Their repressive society led to suffering for any individuals who strayed from their authority • while not a Puritan himself, Chillingworth's actions and evil intent are able to thrive in the repressive authority and intolerance of Puritan society • adultery was considered a very serious sin in Puritan communities that settled in America. It was punishable as a crime and those committing adultery were treated very harshly with little chance of forgiveness.

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)
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Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • 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)** • candidates are free to consider any one character in the novel they deem to suffer the most. They are likely to choose Hester Prynne or her daughter, Pearl, but could also choose to discuss other characters, such as Arthur Dimmesdale or Roger Chillingworth, provided reasons are given • Hester suffers persecution and is shunned by the Puritan colony of Massachusetts Bay for her act of adultery. Having a child out of wedlock was punishable by public shaming and eviction from the settlement. She is forced to wear the scarlet letter as a symbol of her sin. Years later, however, she becomes an 'object of love' and is 'looked upon with awe, yet with reverence too' by the community • Hester must bear the burden of keeping her relationship with Dimmesdale a secret, despite her desire to be with him. As a result, she has to raise Pearl alone. Furthermore, Hester has to watch Dimmesdale's health deteriorate under the care of Chillingworth, having promised her husband that she would not publicly disclose the nature of their relationship • Pearl appears as a baby in the first scaffold scene, later as a three-year-old child and also as a child of seven years old. She is an outcast because of her illegitimacy. Pearl's suffering is a direct result of the suffering of her mother • during her childhood, Pearl must spend time playing alone as the other children avoid her. She is only able to play with common items around her: 'a stick, a bunch of rags, a flower – were the puppets of Pearl's witchcraft' • Dimmesdale arguably suffers as a result of not publicly confessing to being Pearl's father. He is wracked with guilt about his affair with Hester, the birth of his daughter, Pearl, whom he cannot acknowledge, and the subsequent shaming of his lover. He carves a red 'A' into his chest, fasts and flogs himself as a self-punishment. Dimmesdale's suffering ends with his confession and acknowledgement of Pearl and Hester before dying • Chillingworth suffers when he loses his wife. He returns after two years, presumed missing, to find that his wife has committed adultery in his absence and has had a daughter • upon his discovery, Chillingworth's suffering corrupts him and he becomes malicious: 'at first, his expression had been calm, meditative, scholar-like. Now there was something ugly and evil in his face'. His quest for revenge consumes his life. **(AO2)** • Language: a metaphor is used to emphasise Dimmesdale's inner suffering: 'a terrible machinery had been brought to bear, and was still operating, on Mr Dimmesdale's well-being and repose' • Language/Structure: for most of the novel, Pearl is presented as a supernatural and unconventional child. Descriptions such as 'witch baby' and 'wild, desperate, defiant', with its emphatic alliteration, confirm Pearl's status as an outsider who does not, and cannot, fit in with the Puritan values and life of the community

	• Form: the novel's psychological focus explores the nature of suffering and its impact on the lives of individuals • Structure: Dimmesdale's suffering only ends when he publicly confesses to being Pearl's father, following which he dies. Ultimately, Dimmesdale is redeemed in death because of his confession • Structure: throughout the novel, Hester must wear the scarlet letter, symbolic of her suffering. **(AO4)** • to bear a child out of wedlock in the 17th century represented a great shame and sin. Women who did were castigated by society, particularly by members of this strongly religious colony, who settled in Massachusetts after their arrival in 1620 • the true story of Hester Craford was inspiration for the novel. She was sentenced for fornicating with a man called John Wedge. Her punishment was a public flogging but this was put off until after the birth of her child • Puritan values and society were of great importance to Hawthorne because of his ancestors. He uses *The Scarlet Letter* to both criticise and praise their beliefs and ideas.

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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. • 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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