Mark Scheme (Results)

Summer 2022

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 penalized 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)** • Eddie Carbone switches between the rules of the immigrant Italian community and the laws of the United States because it suits him. The immigrant Italian community of Red Hook has strict rules which, from their perspective, are above the laws of the United States. Underlying the rules of the immigrant Italian community is the fundamental belief that you do not betray its members • Eddie could be perceived as being self-interested and self-absorbed. Although Eddie takes in Beatrice's cousins, 'it's an honour, B', his selfishness means that, ultimately, he betrays both. His main sin is his 'unspeakable desire' • Eddie's and Beatrice's tale of Vinny Bolzano at the start of the play clearly portrays the Italian community's values of honour, family and community. There is no sympathy for Vinny Bolzano and the severe consequences of his actions, even though he was just 14 years old: 'bouncin' like a coconut. And they spit on him in the street, his own father and his brothers. The whole neighbourhood was crying'. The only sympathy evident is for the betrayal of the community. It is therefore ironic that Eddie chooses to break the same rules later in the play • when Eddie kisses Rodolpho, this act is seen to break both the immigrant community's rules as well as the wider rules of the United States on masculinity. Even with satirical intent, such behaviour is taboo • Eddie is, perhaps, not aware of the implications of his feelings for Catherine. Nevertheless, incest or even incestuous feelings are outlawed. Catherine loves Eddie like a father; that is not how Eddie feels even if he cannot acknowledge it himself. Beatrice says: 'You want somethin' else, Eddie, and you can never have her' • the importance of having a good name in the Italian community of Red Hook is paramount. Eddie is prepared to do whatever it takes to protect his name, even if this means breaking the long-established rules of the community: 'I want my name, Marco!' • even Alfieri, a lawyer whom the audience would expect to uphold the law of the United States, appears to encourage Eddie to act illegally by continuing to keep Marco and Rodolpho hidden: 'You won't have a friend in the world, Eddie!' Alfieri is well aware of the consequences of breaking the code of honour in the community.

	(AO2) • Language: Eddie expects Beatrice, as his wife, to abide by his rules yet he himself fails to abide by the rules of the immigrant community. He questions Beatrice and threatens her when he thinks she might attend Catherine's and Rodolpho's wedding: 'Didn't you hear what I told you? You walk out that door to that wedding you ain't comin' back here, Beatrice' • Language: when Eddie asks Rodolpho if he has ever boxed before, the question appears almost rhetorical. Eddie is aware of the answer and uses this as an opportunity to ridicule Rodolpho for not living up to the rules of masculinity in the community: 'Betcha you have done some, heh?' • Form: the role of Alfieri plays an important part in the depiction of Eddie as a breaker of rules. Alfieri warns Eddie of the consequences of breaking the code of honour but, as the narrator, he is unable to step in to prevent Eddie's actions • Structure: Eddie tells the story of Vinny Bolzano early in the play. There is irony in Eddie's disdain for Bolzano, who betrayed his own family by contacting the immigration authorities, as this is exactly what Eddie does at the end of the play. The story of Vinny Bolzano foreshadows the unfolding events of the play • Structure: Eddie's breaking of the rules of the immigrant community ultimately costs him his life, bringing to a close the action of 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)** • making choices is shown to be important in the play. Key choices could include: Eddie's to report Marco and Rodolpho to the authorities; Marco's and Rodolpho's to travel to the United States to find work; and Beatrice's and Catherine's in terms of how they react to Eddie • Eddie chooses to indulge in a fantasy world where his ill-conceived ideas make sense. He wants to make choices for Catherine about her future, both in her job and trying to put her off Rodolpho by undermining him and questioning his sexuality and his intentions in wanting to be with her. He maintains: 'The guy ain't right' • Catherine is determined and single-minded in the choices she makes to follow her own path in life. She resists Eddie's disapproval of both her choice of work, with the support of Beatrice, and her choice of partner • Beatrice's choices reflect her loyalty and her decision to stand by her husband, Eddie, even though he has treated her poorly. She continues to support him: staying with him instead of attending Catherine's and Rodolpho's wedding and ultimately remaining by his side as Eddie lies dying after the fight with Marco • Alfieri is seen as a moral compass for making the right choice. He upholds the absolute word of the law, whilst showing an understanding of the unspoken law of the Sicilian community. His role as a bridge reflects the dilemmas experienced by the characters as the play's action unfolds. Eddie visits Alfieri when he is struggling with his choice about reporting Marco and Rodolpho to the Immigration Bureau. Alfieri visits Marco when Marco has to decide how to act on his discovery of Eddie's betrayal • Marco and Rodolpho leave their family behind in Italy to travel to America in search of work. Although this act might be seen as a choice, Marco says of the decision to travel to America, leaving his wife and children behind: 'What can I do? The older one is sick in his chest. My wife – she feeds them from her own mouth. I tell you the truth, if I stay there they will never grow up' • Eddie chooses, against all advice and lessons from the tale of Vinny Bolzano, to call the Immigration Bureau to report Marco and Rodolpho; an act that would be anathema to the close-knit Italian community of Red Hook. This choice results in the arrests of Marco and Rodolpho • at the end of the play, Rodolpho desperately tries to prevent the final confrontation between Eddie and Marco. He shouts: 'No, Marco, please! Eddie, please, he has children! You will kill a family!' The inevitability of the ending results from Eddie's and Marco's decision to prioritise revenge above all else.

	(AO2) • Language: Eddie exaggerates what would happen to Catherine if she does not finish school and his use of a declarative shows his adamance that Catherine will do as he says: 'You'll never get nowhere unless you finish school. You can't take no job' • Language: Marco's metaphorical language emphasises the fact that, in reality, he had little choice but to leave Italy in search of work in order to save his children from starvation: 'They eat the sunshine' • Form: Eddie chooses to betray both Marco and Rodolpho. The stage directions draw attention to the far-reaching consequences of Eddie's actions: '*For an instant there is silence. Then* FIRST OFFICER *turns and takes* MARCO*'s arm and then gives a last, informative look at* EDDIE' • Structure: the choices of Marco and Rodolpho and those of Eddie are presented in stark contrast throughout the play. Marco and Rodolpho choose to break the law and work illegally, driven by practical and economic necessity. In contrast, Eddie's choices appear to be driven by desire, jealousy and obsession.

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Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
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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)** • the title of the play, *An Inspector Calls*, is suggestive of a murder mystery. There is a certain expectation with this genre but the play is not typical. There is no murder and no body, but Priestley uses the 'whodunit' convention as the Inspector gradually uncovers the circumstances leading to Eva's/Daisy's death • the fact that the Inspector is not named in the title suggests that the play is universal in its themes and ideas. The messages of the play are applicable to all: 'We don't live alone. We are members of one body. We are responsible for one another' • the Inspector of the title calls on the Birling family in their dining room. This is significant as it is a room that universally reflects the style of living of the middle classes, thus suggesting that people of those classes more generally, and not just the Birlings, are being inspected • the Inspector and his revelations about the Birling family's involvement in Eva's/Daisy's demise are at the heart of the play. Before the Inspector's arrival, the Birlings are jubilant as they celebrate Gerald Croft's and Sheila Birling's engagement, and Mr Birling delivers optimistic speeches about the future. The course of events is changed completely by the Inspector's arrival. He announces the suicide of Eva Smith and starts to investigate Mr Birling and the other characters • Inspector Goole 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'. Even in his final speech, the Inspector tries to make the Birlings and Gerald aware of their responsibilities. This is a warning applicable to society at large, emphasising the Inspector's role more generally as a mouthpiece for Priestley • the revelation that there is no Inspector Goole on the Brumley police force, and the last dramatic phone call, propels the sense of drama and mystery in the play. The question of the Inspector's true identity, even his name sounds like ghoul, adds to the supernatural element of the play. The audience questions how the Inspector knows of the 'fire and blood and anguish' to come in the form of two World Wars • by the end of the play, both Sheila and Eric are touched by the Inspector's message of social responsibility and they represent hope for the future. Once the Inspector has left, Sheila takes on the role of his advocate and Priestley's mouthpiece: 'I remember what he said, how he looked, and what he made me feel. Fire and blood and anguish. And it frightens me the way you talk'. The role of the Inspector, as featured in the title, seemingly empowers some other characters in the play to think in the same way.

	(AO2) • Language: the indefinite article, '*An*', in the title suggests that the Inspector could be any Inspector. This, together with his name Goole (ghoul), contributes to the Inspector's mysterious presentation and purpose • Language: the use of the present tense in the title, '*Calls*', suggests immediacy in the events of the play. Time is an important theme and there is a sense of action happening in the title • Form: the title establishes the Inspector as the protagonist of the play. Upon the Inspector's arrival at the Birlings' house, the stage directions state he '*creates at once an impression of massiveness*', which reinforces the significance of the Inspector's presence and his key role in establishing the truth in the play • Form: the inspection of the Birling family and Gerald Croft is Priestley's exposé of the lack of social responsibility amongst the middle and upper classes. Inspector Goole's persistent and thorough investigation of the characters is a reflection of the idea that nothing can be hidden behind the facades of wealth and position • Structure: despite the Inspector featuring in the title, he is not present in the entire play. By the end, his role is taken on by both Sheila and Eric; in effect, his personal role in teaching the key messages of social responsibility and the need for change in society at large could be perceived to have become redundant.

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Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
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)** • many characters in the play evoke sympathy, including Eva Smith/Daisy Renton, Sheila Birling and Eric Birling. It could also, possibly, be argued that sympathy is felt for Mr Birling, Mrs Birling and Gerald Croft because of their apparent closed-mindedness and ignorance to the realities of the world. Candidates are free to choose any one character in the play they sympathise with, provided a justification is given • Eva/Daisy does not appear as a character on stage but is shown to have suffered as a result of the actions of the Birlings and Gerald Croft. The Inspector reveals her tragic demise: she has committed suicide two hours before the play begins • Mr Birling sacks Eva/Daisy from his factory. She moves on to work at Milwards where she is subsequently dismissed at Sheila's whim. Eva/Daisy then finds herself in the clutches of the lascivious 'Old Joe Meggarty' before Gerald saves her and becomes involved with her. When it no longer suits Gerald's situation to keep her as his mistress, she is once again thrown into poverty • after meeting Eric, Eva/Daisy becomes pregnant, leading her to seek help from the completely unsympathetic Mrs Birling and her committee, who refuse to help her. Mrs Birling is resolutely of the opinion that the father of Eva's/Daisy's unborn child should take responsibility • when the Inspector arrives, Sheila is moved by the fate of Eva/Daisy as her story is told. The revelations prompt her to question her own actions and those of her family. Sympathy is felt for Sheila's devastation as she realises the errors of her ways. Nevertheless, Sheila is able to learn from her mistakes. When she discovers the outcome of her complaint to Milwards about Eva/Daisy, she acknowledges that she was unreasonable and is apologetic: 'I'll never, never do it again' • sympathy is felt for Sheila as it becomes clear that she is fighting a losing battle with her parents and Gerald, and she is dismayed at their lack of responsibility and compassion: 'But that's not what I'm talking about. I don't care about that. The point is you don't seem to have learnt anything'. She has also found out about Gerald's affair • Eric is shown to have very little respect in the Birling family. His father, Mr Birling, is dismissive of Eric when he challenges him on his views on war: 'Just let me finish, Eric'. Eric's parents treat him like a child and he is told to 'keep out of this' by his father when Eric states how unfair he thinks his father has been in punishing the workers at his factory who went on strike

	• at the end of the play, Eric appears to understand, and fully accept, his role in Eva's/Daisy's demise. He is seemingly genuinely remorseful for his actions: 'The fact remains that I did what I did' • sympathy could also possibly be felt for either Mr Birling, Mrs Birling or Gerald. They are all, to varying extents, rigid in their beliefs and not able to recognise the need to protect the more vulnerable in society. This in itself could evoke sympathy as they are seemingly unable to see the errors of their ways and, as a result, change for the better. Gerald even expects Sheila to take his ring back, despite his affair with Eva/Daisy having been revealed. Gerald is blinkered to the idea that this might change how Sheila feels about their engagement. **(AO2)** • Language: Eva's/Daisy's desperate situation is described graphically by the Inspector: 'lonely, half-starved, she was feeling desperate' • Language: Sheila's speech shows sympathy and regret when she learns of both her father's sacking of Eva/Daisy and her own part in her dismissal at Milwards: 'And if I could help her now I would' • Language/Structure: by the end of the play, Sheila echoes the Inspector's words, showing how far she has come since the beginning of the play: 'Fire and blood and anguish. And it frightens me the way you talk'. The fact that she struggles to convince her parents and Gerald to come around to her way of thinking, evokes sympathy with the audience • Form: from the outset of the play, Eric is characterised as an outsider to the family, seemingly uncomfortable in the family home. The stage directions describe Eric as: '*half-shy, half-assertive*' and '*not quite at ease*'. Eric is clearly not respected by his family • Form: the plight of Eva/Daisy is representative of many young men and women struggling to survive on a day-to-day level, both at the time the play was set and in the 1940s when it was first performed. As Priestley's mouthpiece, the Inspector conveys how society needs to change to protect vulnerable people.

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Level 1	1–6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
5 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Ed Boone and Roger Shears are both characters who have a relationship with Judy Boone. Ed and Judy are Christopher's parents. Roger used to be the Boones' neighbour before pursuing a relationship with Judy and leaving with her • Ed has been left to take responsibility for Christopher as a single father. He has led Christopher to believe his mother is dead whereas she is actually living with Roger in London • Roger is Christopher's chief suspect in the murder of Wellington. Christopher comes to this conclusion as the Shearses are divorced so he decides that Roger is the only person who would have a grudge against Mrs Shears. According to Christopher: 'I only know one person who didn't like Mrs Shears and that is Mr Shears who divorced Mrs Shears and left her to live somewhere else and who knew Wellington very well indeed. This means that Mr Shears is my Prime Suspect' • Ed tries to avoid the truth, and possible confrontation with Christopher, hence his lies about Judy being dead and his hiding of her letters. Ed's jealousy of Judy's relationship with Roger leads to his killing of Wellington in a fit of rage but he covers up the truth from Christopher • Christopher and Ed share a loving, but sometimes strained, relationship: 'How many times do I have to tell you, Christopher?' However, Ed is usually patient and caring with his son and he also shows great determination in trying to get Christopher access to the Maths A level at his school. Nevertheless, Ed does have a violent temper, as shown when he kills Wellington. He also fights with Christopher: '*Ed shakes Christopher hard with both hands*' • Ed and Christopher share a touching scene when Ed spreads his fingers into a fan and Christopher mirrors it. Ed's understanding of his son's condition is evident in the clear time frames he uses when communicating with him: 'I'll do you a deal. Five minutes ok? That's all'. Indeed, in the letters that Judy wrote to her son after she left, she praised Ed for being a good father to Christopher • when Christopher travels to London to find his mother, Roger is reluctantly welcoming at first but he becomes more sarcastic, intolerant and confrontational as time progresses. Roger later becomes drunkenly aggressive towards Christopher, grabbing him and questioning him: 'Don't you ever, ever think about other people for one second, eh?'

	• Roger shows little understanding of Christopher's autism and of Christopher's resistance to physical closeness. When Christopher arrives in London and his mother tries to hug him, he pushes her away. Roger responds: 'What the hell is going on?' Roger also belittles Judy's attempts to get Christopher to take Complan. Later, Roger shows little understanding of Christopher's needs: he gets Christopher '*100 Number Puzzles*'. Christopher's response is: 'They're not very good. They're for children'. **(AO2)** • Language: Ed is a determined father who wants the best for his son. He does not give up in his attempt to ensure that his son can do his A level in Maths. When told there are no facilities, he retorts 'Then get the facilities' • Language: Roger shows arrogance and no real understanding of Christopher's condition in his questioning: 'Well, I bet you're really pleased with yourself now, aren't you?' Roger also uses mockery and sarcasm when describing the gold star that Judy offers Christopher if he will drink the 600ml of Complan: 'A gold star. Well, that's very original, I have to say' • Form: in her letters to Christopher, Judy is complimentary towards Ed in an honest and frank way: 'I'm not like your father. Your father is a much more patient person. He just gets on with things and if things upset him he doesn't let it show' • Form: the stage directions show how Ed is openly affectionate towards his son: '*Ed holds his right hand up and spreads his fingers out in a fan. Christopher does the same with his left hand. They make their fingers and thumbs touch each other*' • Structure: by the end of the play, Judy has left Roger, having returned to live in Swindon with Christopher, and Ed has started to repair his broken relationship with his son.

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

Question number	Indicative content
6 ***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)** • communication is shown to be important in the play in a variety of ways. Christopher often has difficulties communicating with others, and many characters become irritated with Christopher for his lack of understanding • Christopher tends to take things literally. When the Policeman confronts Christopher at the scene of Wellington's murder, he fails to communicate what he means: 'And what precisely are you doing in the garden?' Christopher replies: 'I'm talking to you' • Christopher himself is honest with the fact that he finds it difficult to communicate with people: 'This is for two main reasons. The first main reason is that people do a lot of talking without using any words…The second main reason is that people often talk using metaphors'. In contrast, Christopher says: 'I like dogs. You always know what a dog is thinking. It has four moods. Happy, sad, cross and concentrating' • when Christopher interviews his neighbours as part of his investigation, it is clear that he is leaping out of his comfort zone, because his neighbours are strangers to him. He makes the effort despite its challenges: '… talking to the other people in our street was brave. But if you are going to do detective work you have to be brave, so I had no choice' • Christopher struggles with non-verbal forms of communication and he is not able to get to grips with implicit meaning in the way in which people communicate. For instance, Siobhan explains to Christopher that 'raising an eyebrow' can have different meanings. She tells him that it 'can mean, "I want to do sex with you" … it can also mean, "I think that what you just said was very stupid" ' • Siobhan draws lots of faces showing different emotions to help Christopher and she writes down their meaning. Christopher refers to this when he communicates with people: 'I kept the piece of paper in my pocket and took it out when I didn't understand what someone was saying' • Siobhan, when speaking to Christopher, explains how difficult it is for him to understand metaphors. Different voices list some of the metaphors Christopher struggles with: 'lose my rag', 'pig of a day', 'skeleton in the cupboard'. He believes that a metaphor 'should be called a lie because a pig is not like a day and people do not have skeletons in their cupboards'

	• Ed Boone, Christopher's father, shows a personal understanding of the ways in which Christopher feels comfortable communicating. Christopher detests overtly physical signs of affection so his father fans his fingers out to show his love to Christopher. Christopher understands this: 'it means that he loves me'. Nevertheless, Ed does lose his temper with Christopher at times • it is evident that Roger Shears does not always communicate appropriately. He is shown to have ridiculed Judy Boone and she reprimands him as a result: 'I don't care whether you thought it was funny or not' • Roger shows little understanding of Judy's attempts to communicate effectively with Christopher: 'A gold star. Well that's very original I have to say' • Christopher requires very specific instructions, such as when he gets his results. Siobhan has to tell Christopher: 'You need to open it and read it'. **(AO2)** • Language: Christopher has a tendency to over-share information, providing unnecessary detail. When he is questioned by the Station Policeman, he is asked: 'A pet rat?' Christopher replies: 'Yes, a pet rat. He's very clean and he hasn't got bubonic plague' • Language: although Christopher struggles with words, he excels with mathematical problems and using numbers: 'Show that a triangle with sides that can be written in the form n squared plus one, n squared minus one and two n' • Form: when Judy finds Christopher on her doorstep in London, after he discovers that she is still alive, she attempts to give Christopher a physical embrace. Christopher recoils, showing his mother does not fully understand how best to communicate with him: '*She goes to hug him. He pushes her away so hard that he falls over*' • Form: letters are an important form of communication in the play. Christopher's mother, Judy, is first introduced to the audience through the letters she writes to her son. Judy shows her remorse to Christopher for her leaving him: 'I'm sorry, Christopher' • Form/Structure: Siobhan acts as narrator at points throughout the play. She helps to convey Christopher's thoughts to the audience, particularly ideas Christopher struggles to comprehend or explain.

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

Question number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • different settings are significant in the play. Eva is initially presented as a young girl living in Germany with her birth mother, Helga. She takes the Kindertransport to go to live in Manchester, England, with her adoptive mother, Lil. Later, Faith discovers her mother's secret past as she looks through boxes in the attic at her mother's house • as a child, Eva is depicted in her family home in Germany. Her mother, Helga, tries to prepare her for her future life: 'Eva, sew on your buttons now. Show me that you can do it' • as fits the title of the play, trains and train settings are frequently used. As Eva approaches the train station in Germany, the sound of the Ratcatcher can be heard. The Ratcatcher is quickly recognised as a sign of foreboding, creating tension whenever he appears, swiftly establishing him as a symbol of evil in the play • Eva must say goodbye to Helga through the window of the train, as Helga cannot accompany her daughter and must remain in Germany. Eva is hopeful that she will see her mother again soon: 'I love you too … See you in England' • though the train is taking Eva to safety, it is still a frightening setting. 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. He asks Eva: 'What money have you got?' Eva celebrates when the train crosses the border • upon reaching England, Eva is initially relieved: 'How good it is to sip the tea of England even if it does taste like dishwater. I am so fortunate not to be at home with you…'. Eva quickly realises that life is not the same and she learns to adapt to her new setting. From speaking German exclusively and following the Jewish faith, Eva becomes extremely English in her language, manners and ways. In a typically English way, she offers tea in a crisis: 'Would cups and saucers be of any use?' This is a contrast to her German Jewish heritage • the Manchester train station is twice used as a setting. Eva is supposed to be evacuated but she imagines that the Ratcatcher is coming to get her, and she throws herself off the train as it starts moving. Later, Eva goes again to the train station to find her parents, whom she believes are going to join her. A sense of realisation gradually sinks in for Eva: 'I'll never see them again, will I?' On both occasions, the setting of the train station is unpleasant for Eva • later, the scene at the dockside between Helga and Eva/Evelyn is poignant. Helga wants Eva/Evelyn to leave England with her to go to live in New York: 'There is enough money from Onkel Klaus for a ticket'; however, her daughter refuses

	• the setting of Evelyn's home, as an adult, in England, is shown to be one of order. She impulsively tidies and cleans the house. When Faith asks Lil what Evelyn is doing, Lil replies: 'Cleaning the windows. She's begun in the sitting room' • the attic in Evelyn's house is a room locked away, just like the secrets of her past. When Evelyn finds Faith and Lil in the attic after some time, she appears desperate in her attempt to get them out: 'Why are you both still in here? Come on out and I'll lock the door'. **(AO2)** • Language: Eva tries to reassure her mother and herself when she boards the train but her language suggests desperation: 'See, I'm not crying. I said I wouldn't' • Language/Form: when the play opens, the stage directions detail the setting of the attic: '*Dusty storage room filled with crates, bags, boxes and some old furniture*'. The initial description is itself indicative of a place storing belongings of a forgotten past • Form: the scenes in the play switch between past and present: 'HELGA *picks up a case hidden amongst the boxes and opens and checks through it*', 'FAITH *finds a trunk. She is tempted to look inside. She hesitates. She takes courage and tentatively opens it*'. In Germany, storing items secretively is essential in order to protect them for the future whereas, in England, Evelyn tries to hide her belongings in order to conceal her past • Form: the Ratcatcher appears as a foreboding shadow in the attic, symbolising repressed emotions and long-held fears. The setting of the attic points to Evelyn's desperate attempt to shut away and remove any remnants of reminders of her past • Structure: the title of the play, *Kindertransport*, means children's transport, emphasising the significance of Eva's journey on the train to England. It is the central symbol that forms the play's themes and events.

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

Question number	Indicative content
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)** • the character of Faith develops as the play progresses, particularly upon the discovery of her mother's secret past. Faith is the only child of Evelyn and is raised as the granddaughter of Lil. She is in her early twenties and is preparing to move out to university when the play opens • early in the play, Evelyn is helping Faith decide what to take with her to university. She seems keen for Faith to go: 'You've made a commitment to moving into that place. Stick by it'. Faith seems undecided and wary of the direction she is taking in life: 'It feels all wrong' • there appears to be a lack of closeness between Faith and her mother, evident from the start of the play. When Evelyn questions Faith about the cost of her new flat, evidently not having visited it, Faith retorts: 'Maybe you should have come to see it' • there is a tragic irony in the choice Faith has at this point in her life, in contrast to the lack of choice Eva had as a child. Evelyn tells her daughter: 'What I want is irrelevant. This is your life, Faith' • as Faith looks through a box of old toys and begins to play with them, she appears childlike in her enthusiasm as she sings: 'Runaway train went down the track'. This echoes the real train journey taken by Eva on the Kindertransport. At this point, Faith does not realise the significance the toys play in her mother's childhood, or what they represent • as Faith continues to look through the attic, she discovers some letters from a young girl called Eva. Faith's innocence in playing with the toys and looking through the documents gradually drains away as she begins to piece together the puzzle of her mother's past. She directly questions Lil about Eva's identity: 'Is she Mum?' • upon her discovery, Faith feels cheated and angry, as though Evelyn has betrayed her. Faith demands answers: 'I'm not letting go' • as a young adult, Faith appears to be more forthright in her use of language than she was when she was younger. Evelyn says: 'I didn't bring you up to speak as if your mouth were filled with sewage' • the discovery of her mother's past and extended family appears to give Faith a zest for life, as she pledges to find and get to know her German relatives: 'I'm going to find out what everything means. Get in touch with my relatives. I want to meet them'. This presentation of Faith contrasts directly with how she appears at the beginning of the play, uncertain about her direction in life

	• the last line in the play is spoken by Faith. When her mother says 'All done in here then', Faith replies 'Yes, we are'. There is ambiguity in whether Faith is referring to packing her things for university, or whether she is referring more generally to her relationship with her mother. **(AO2)** • Language: Faith's name is significant as it represents belief and hope for the future, perhaps suggestive of how Faith, unlike Evelyn, will not be held back by past events • Language: after Faith finds out about her mother's past, she blames Evelyn directly for her not meeting Helga, her maternal grandmother: 'You stopped me from knowing her' • Language/Structure: at the end of the play, Evelyn shows that she does not want Faith to change. Evelyn wants Faith to remain her 'little girl forever' • Form: despite the tumultuous relationship between Faith and Evelyn, at the end of the play the stage directions depict how Faith tries to comfort her mother even though Evelyn rejects her affection: '*Faith tries to get close to Evelyn. Evelyn does not turn to face Faith*' • Structure: Faith represents the third generation of women in Helga's family and ends the legacy of guilt and regret that forms a central theme of the play. Unlike her mother, Faith shows a determination to trace her family.

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)** • candidates are free to agree or disagree, wholly or in part, with the view that Jane Pilkings and Amusa are open to the views of others. Candidates might decide to argue that Amusa is more open to the views of others than Jane Pilkings is, or vice versa • Amusa is a Muslim but shows regard and respect for the traditions of the Yoruba. He is appalled to see the Pilkingses wearing the egungun costumes for a party. Amusa refuses to talk to them while they are wearing the costumes: 'How can man talk against death to person in uniform of death?' Amusa tries to communicate to the Pilkingses the disrespect they are showing to the Yoruba people • as a member of the native police, Amusa is in a difficult position, as part of his duty is to arrest Elesin at the market simply for his perceived desire to fulfil his role as the King's Horseman. Indeed, Amusa's role attracts derision from the girls in the market who call him a 'white man's eunuch'. As a policeman, Amusa must stop Elesin from fulfilling the death ritual, even though he understands this is a key part of Yoruba culture. Despite the fact that he is pushed away by the market women in his quest to arrest Elesin, he promises to return • Jane is generally considered to be constrained by a narrow view of the world. She does not fully understand the story about the captain who sacrificed himself for the benefit of wider society or its connection to Elesin's intention to complete the death ritual • nevertheless, Jane does show more of an inclination than her husband, Simon Pilkings, to be accepting of the views of others. She tries to lessen her husband's insensitivity, for example urging him to be more accommodating of Amusa's religious beliefs, and she asks Olunde about the suicide ritual when he returns from England • Jane also shows an awareness of the fact that her husband has offended Joseph by the way in which he has treated him, and she chastises him for his unkindness: 'Calling holy water nonsense to our Joseph is really like insulting the Virgin Mary before a Roman Catholic' • Jane shows tunnel vision in her belief that the ritual is wrong and she argues with Olunde against it. She is shocked by Olunde's view of his father's planned completion of the ritual: 'How can you be so callous!' She calls Olunde a 'savage', suggesting that she sees Olunde, and the Yoruba people more widely, as uncivilised

	• nonetheless, Jane does admit her ignorance but, ultimately, she is not able to accept the differences between her culture and the Yoruba culture: 'I feel it has to do with the many things we don't really grasp about your people'. Jane is also unable to recognise the parallels between the two cultures, such as the captain's sacrifice. **(AO2)** • Language: Amusa appears incredulous when he sees the Pilkingses' use of religious egungun costumes as fancy dress. Even though he is a Muslim, Amusa understands the sanctity of the beliefs of other cultures and is direct in expressing his opinion: 'I cannot against death to dead cult. This dress get power of dead' • Language: Jane speaks of the Yoruba people in a condescending tone: 'But surely…they don't count the hours the way we do. The moon, or something…' • Form: the stage directions show how Amusa is unable even to look at the Pilkingses wearing the egungun costumes, out of respect for the Yoruba people: '*Eyes to the ceiling*' • Form: alongside her husband, Jane represents the rigidity and blindness of colonial rule and British tradition as they were applied in the colonies. In contrast, even though Amusa is a minor character in the play, his role is one that forms a bridge between the differing viewpoints of the Pilkingses with those of the Yoruba people • Structure: the views of Jane can be seen in direct contrast with those of Amusa. She represents the ignorance and arrogance of the colonialists with regard to Yoruba traditions.

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)** • Elesin must show that he does not fear death in carrying out his duty as the King's Horseman to commit ritual suicide following the death of the king • Elesin's bravado early in the play suggests that he does not fear his duty. He strives to convince people that he is not afraid of the ritual and that he will carry it out. He tells the Praise-Singer: 'Tell my tapper I have ejected / Fear from my home and farm. Assure him, / All is well' • the Praise-Singer initially celebrates Elesin's apparent lack of fear. He says that Elesin will never be forgotten: 'Your name will be like the sweet berry a child places under his tongue to sweeten the passage of food. The world will never spit it out' • Elesin compares himself with the people and animals who ran away in fear from the Not-I bird. He claims that he would set the bird's mind at ease by welcoming his fate in death: 'Safe without care or fear. I unrolled / My welcome mat for him to see' • one of the women of the market deems that Elesin's demand to marry a girl betrothed to another man shows his sense of bravery and lack of fear: 'Not many men will brave the curse of a dispossessed husband' • when Elesin eventually starts the ritual, he seemingly shows courage as he enters the trance: 'I have freed myself of earth and now / It's getting dark. Strange voices guide my feet' • Elesin claims that he is not afraid to die; however, the Praise-Singer questions his sincerity. Elesin's eyes are rolling as he enters the trance and he asks the Praise-Singer if he has now completed the death ritual, without actually having done so: both are, perhaps, suggestive of Elesin's fear: 'Elesin-Oba why do your eyes roll like a bush-rat who sees his fate like his father's spirit, mirrored in the eye of a snake? All these questions!' It is this delay that gives time for Elesin's arrest • Amusa shows fear when he sees the Pilkingses dressed in the egungun costume. Jane Pilkings does not understand why Amusa would be so afraid: 'Oh Amusa, what is there to be scared of in the costume?' Simon Pilkings only appears to show fear himself when his reputation is at stake when the Prince visits • Olunde, Elesin's son, has a blind faith in his father and the mere possibility that his father could be afraid does not appear to cross his mind: 'His willpower has always been enormous; I know he is dead'. Ultimately, when Elesin fails to fulfil the ritual, Olunde shows that he is not afraid to take on the duty himself. Olunde's sense of duty transcends his fear

	• Iyaloja is unforgiving as she taunts Elesin for his cowardly actions: 'Explain it how you will, I hope it brings you peace of mind… 'Please save me' – are these fitting words to hear from an ancestral mask?' • ultimately, it is Elesin's shame, with his son having taken his place in the death ritual, which leads to his overcoming his fear of death. **(AO2)** • Language: early in the play, Elesin's confident language is suggestive of his lack of fear: 'Has no one told you yet / I go to keep my friend and master company' • Language: when Elesin fails to complete the ritual, he describes how his feet are 'leaden on this side of the abyss'. The hellish connotations of 'abyss' are, perhaps, indicative of Elesin's fear • Form: Elesin uses the fable of the Not-I bird to reassure Iyaloja and the Praise-Singer that he is not afraid and that he will carry out the ritual: 'What a thing this is, that even those / We call immortal / Should fear to die' • Structure: the British who govern show little courage and are most afraid of being humiliated when the Prince visits. They contrast strongly with the actions of Olunde who stands up for his traditions • Structure: any apparent fear of death that Elesin has dissipates when he discovers his son's fate. He uses the chain in his cell to commit suicide, ashamed of the dishonour his failure has brought upon him and his family.

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

SECTION B – Literary Heritage Texts

Question number	Indicative content
11 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of anger in *Romeo and Juliet* is prevalent throughout the play, almost entirely founded on the long-running feud between the Capulets and the Montagues, and often resulting in violence • the opening scene of the play is an angry, violent confrontation between the servants of the two households, clearly establishing the tone for the rest of the play. Prince Escalus warns Lord Capulet and Lord Montague: 'If ever you disturb our streets again, / Your lives shall pay the forfeit of the peace' • from the early stages of the play, Tybalt's anger is shown to turn to violence: 'What, drawn, and talk of peace! I hate the word, / As I hate hell, all Montagues, and thee' • at the Capulet ball, Tybalt is incensed by Romeo's presence: 'Fetch me my rapier, boy'. Lord Capulet has to step in to prevent the infuriated Tybalt from confronting Romeo • later, when challenged by Tybalt to fight, Romeo refuses as he has just secretly married Juliet. In response, Mercutio angrily draws his sword to challenge Tybalt, resulting in Tybalt's mortally wounding Mercutio. As Mercutio dies, his anger towards the two duelling families is unrepenting: 'A plague o' both your houses' • when Juliet hears of the death of Tybalt, she is distraught at what Romeo has done and her feelings towards him are torn between anger and love. She is then angry with herself for doubting Romeo and with the Nurse for wishing shame on him • Juliet's mother, Lady Capulet, attempts to comfort her, believing that Juliet is mourning the death of her cousin, Tybalt. Soon after, Lady Capulet becomes infuriated by Juliet's refusal to marry Paris, wishing that: 'the fool were married to her grave' • ultimately, the demise of both Romeo and Juliet is a direct consequence of the angry feud between the two families. **(AO2)** • Language: Juliet's oxymoronic phrases when she learns that Romeo has murdered her cousin highlight the anger yet inner conflict she feels over her love for Romeo: 'A damnèd saint, an honourable villain!' • Language: Lord Capulet's response to Juliet's refusal to marry Paris is violent and extreme: 'Hang thee, young baggage! Disobedient wretch'

	• Language/Form: at the Capulet ball, Tybalt's anger and desire to fight with Romeo is quashed by Lord Capulet, but he states: 'I will withdraw, but this intrusion shall, / Now seeming sweet, convert to bitt'rest gall.' Speaking in rhyming couplets, Tybalt sounds menacing and threatening while his metaphor about sweetness becoming bitterness is foreboding • Structure: Tybalt's killing of Romeo's friend, Mercutio, acts as a catalyst for Romeo's anger. Romeo responds with fury and turns from peace because of Tybalt's actions. Romeo's actions of revenge, in killing Tybalt, lead to his banishment and to the problems that occur • Structure: at the end of the play, both Lord Capulet and Lord Montague reflect on the tragedy of their anger-fuelled feud. They are both grief-stricken that Romeo and Juliet have become unnecessary victims and they agree to bring the feud to an end. **(AO4)** • when Shakespeare was writing, society was largely patriarchal and the futures of women were generally in the power of their fathers. Juliet's apparent insolent behaviour in refusing to marry Paris would likely have shocked the audience of the time • Tybalt's name itself is related to violence, as he is called 'King of Cats'. At the time the play was first staged, animals were renowned for their fighting and aggression, thereby accurately reflecting Tybalt's true nature • medieval Italy was well-known for its vendettas and deadly feuds, providing an appropriate setting for the long-running feud between the Capulets and the Montagues.

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

Question number	Indicative content
12 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, wholly or in part, with the view that Friar Lawrence acts with good intentions in the play. Friar Lawrence is a friar of the Order of Saint Francis and he first appears in the play in his cell as he prepares to gather medicinal herbs at first light. He is a friend and confidant to Romeo • when Romeo visits the Friar to request that he agrees to marry him to Juliet, the Friar is aghast to learn that Romeo has moved on from Rosaline so quickly. He warns Romeo of his impetuous emotions • nevertheless, the Friar agrees to the marriage, believing that it might bring about the end of the feud between the Montagues and Capulets: 'For this alliance may so happy prove / To turn your households' rancour to pure love'. He advises Romeo to use the marriage to heal the rifts with his enemies: 'To blaze your marriage, reconcile your friends' • following Romeo's killing of Tybalt and his banishment from Verona, Juliet, alone, with no-one to turn to, is desperate: 'I long to die'. Juliet begs the Friar for assistance as she is 'past hope, past cure, past help'. Juliet has been told she must marry Paris • the Friar offers Juliet an alternative to the suicide she threatens: 'I spy a kind of hope'. The Friar's knowledge of plants and herbalism enables him to attempt to help Juliet. He offers her the 'distilled liquor' that mimics death: '... through all thy veins shall run / A cold and drowsy humour' • regardless of his apparent good intentions, the Friar's plan to help Juliet, so that she appears lifeless, fails. The timing of Balthasar reaching Romeo before the Friar's messenger is tragic as it results in Romeo's taking his life prior to Juliet waking up. The Friar realises the disastrous implications of failing to get the message to Romeo: 'The letter was not nice, but full of charge, / Of dear import – and the neglecting it / May do much danger' • the Friar tries to persuade Juliet to leave the tomb in order to save her life. When she refuses to go with him, he eventually flees, afraid: 'I dare no longer stay'. He is discovered trying to run away. The Friar feels he was 'able to do least'. **(AO2)** • Language: Friar Lawrence appears wise, using juxtaposition to foretell the outcome of Romeo's and Juliet's passion: 'These violent delights have violent ends'. However, he still agrees to marry them

	• Language: Friar Lawrence provides words of advice, warning against impulsiveness in falling in love: 'Wisely and slow'. He, perhaps, fails to heed his own advice when devising the plan to fake Juliet's death, although he does state that the plan will require a 'strength of will', perhaps acknowledging the complexity of the plan • Form/Structure: the Friar's actions contribute directly to the play's tragic outcome through his plan for Juliet to feign death and his subsequent failure to get the message to Romeo. He had earlier foretold 'violent ends' and the audience might, therefore, expect him to think more carefully about possible flaws in the plan • Structure: the Friar explains what has happened to Romeo and Juliet at the end of the play: 'I will be brief, for my short date of breath / Is not so long as is a tedious tale'. His explanation could be seen as an attempt to give a frank account to the families, to help them to understand what has happened. Alternatively, it could be seen as an attempt by the Friar to absolve himself of any responsibility for the deaths of the young lovers. **(AO4)** • in Elizabethan times, there were no practising friars because of the dissolution of the monasteries by Henry VIII. Shakespeare draws on the culture of Italy at an earlier point in history to depict the Friar • friars were respected, offered help to people in need and took vows of poverty. Friar Lawrence is described as living in a 'Cell', which would have been a sparse room • friars were often known for their studies of herbs as medicines. Some herbs do have powerful narcotic effects.

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)** • the Witches are important in *Macbeth*. They appear in the opening scene of the play in '*Thunder and lightning*' as they meet on the heath and pledge to meet again: 'When shall we three meet again?' • in the opening scenes, the audience sees the Witches hatching a plan to meet Macbeth. Their plotting makes it clear that they are targeting Macbeth, even though he and Banquo are together and in a similar situation • the Witches may be considered to be blameworthy for Duncan's murder, as they provide Macbeth with the idea that he would become king. The audience notes the effect of the Witches' prophecies on Macbeth, inspiring his obsession with becoming king, in contrast to Banquo's more temperate response. On meeting the Witches for the first time, Macbeth is intrigued by both their appearance and the nature of their prophecies: 'What are these, / So wither'd and so wild in their attire'. Macbeth is instantly affected by the Witches and Banquo comments that he 'seems rapt withal' • Macbeth's belief in the truth of the supernatural prophecies is bolstered when he is given the title Thane of Cawdor after the previous incumbent's execution for treason. Their prophecies appear to be supported by Duncan's fulsome praise, 'More is thy due than more than all can pay', before Macbeth's hopes are dashed by Duncan's naming Malcolm Prince of Cumberland and heir to the throne • prior to his murder of Duncan, Macbeth sees a dagger that leads him to commit the killing: 'Is this a dagger which I see before me, / The handle toward my hand?' It is left unclear whether this is in Macbeth's mind or an illusion generated by the Witches • fear, following the escape of Fleance from Macbeth's murderers, sends Macbeth to the Witches once again for further information and reassurance: 'Even till destruction sicken! – answer me / To what I ask you'. They prepare a spell to show him new visions of the future, acknowledging that Macbeth has embraced evil in the murderous deeds he has already committed: 'By the pricking of my thumbs, / Something wicked this way comes' • despite having witnessed what happened with the Birnam Wood prophecy, at the end of the play, Macbeth's complete faith in the Witches' prophecies leads him to face up to Macduff in the belief that he is invincible and cannot be slain by him. Macbeth warns Macduff: 'I bear a charmèd life which must not yield, / To one of woman born'. The double meaning of the prophecy is revealed when Macduff states that he was 'from his mother's womb / Untimely ripped'.

	(AO2) • Language: the Witches' paradox 'Fair is foul, and foul is fair' provides a warning that not everything is as it seems • Language/Form: the first time the Witches take the initiative to meet Macbeth, they speak in rhyming couplets reflecting their Choric nature: 'Where the place?', 'Upon the heath', 'There to meet with Macbeth' • Language/Structure: the Witches' prophecies to Macbeth at the start of the play are an important catalyst to his actions and the play's tragic outcome. Alongside his ambition, they influence his murderous actions: 'Hail to thee, Thane of Glamis!' / 'Hail to thee, Thane of Cawdor!' / 'Hail to thee that shalt be King hereafter!' They also trick him with the reference to Birnam Wood and 'none of woman born' • Structure: Macbeth's madness increases as the play progresses and he becomes more paranoid. Later, he is driven to the Witches once more: 'I'll to the weird sisters'. **(AO4)** • the original Holinshed source used by Shakespeare to write *Macbeth* refers to nymphs or fairies rather than witches as the magical beings involved in events • witchcraft was widely considered to be a real danger in Jacobean England and many people were tortured and executed for crimes of witchcraft. Elizabethans and Jacobeans believed in the influence of the devil in human affairs, while God was the force for good. Witches were thought to do the devil's work • James I, for whom Shakespeare wrote *Macbeth*, believed in the existence and destructive intervention of witches. He wrote a book called *Daemonologie* to outline his theories and beliefs.

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)** • ambition is a driving force for Macbeth and other characters in the play, including Lady Macbeth. The ambition of Macbeth and Lady Macbeth, arguably, results in their demise • at the start of the play, Macbeth appears to be fully accepting of The Great Chain of Being: 'to be king / Stands not within the prospect of belief, / No more than to be Cawdor'. At this stage, Macbeth does not consider it possible to become king nor does he show any inclination of wanting to take the throne • Macbeth enjoys Duncan's gratitude and approval as a successful soldier, but, upon meeting the Witches, he is 'rapt withal' at their prophecies of greater things. The Witches are catalysts in Macbeth's growing ambition • Macbeth's ambition is thwarted when Duncan names Malcolm as his successor and this strengthens Macbeth's resolve to kill Duncan and become king • Lady Macbeth is herself ambitious. Much of the plan to murder Duncan is devised by Lady Macbeth. She persuades her husband to kill the king and take the throne for himself. She remarks that he is 'not without ambition, but without / The illness should attend it'. Macbeth carries out the act of murder but it is Lady Macbeth who covers up the deadly act • the Witches prophesy that Banquo's children will be future kings. Banquo represents a condemnation of Macbeth as he chooses not to act on his prophecies while Macbeth submits to his. Banquo warns 'oftentimes, to win us to our harm, / The instruments of darkness tell us truths' • Macbeth's giving in to his ambition and his becoming king ultimately does not bring him peace of mind. He is concerned that he might lose his position, and, without an heir, he is paranoid about the lineage to the throne: 'To be thus is nothing, but to be safely thus' • ambition further motivates Macbeth to have Banquo killed in order to cut off Banquo's line of future heirs. However, the escape of Fleance drives him to return to the Witches to demand reassurance. This further shows that he sets great store by the Witches' prophecies • towards the end of the play, Malcolm's ambition to restore order to Scotland is evident when he, arguably, harnesses the grief of Macduff, at the slaughter of his whole family, to take revenge on Macbeth and oust him from power.

	(AO2) • Language: the strength of Lady Macbeth's ambition is clear when Macbeth praises her after she pushes him to kill Duncan: 'Bring forth men-children only!' • Language/Form: Macbeth's use of imagery in his soliloquy following Duncan's appointment of Malcolm as his successor highlights his frustrated ambition: 'The Prince of Cumberland! – That is a step / On which I must fall down, or else o'erleap' • Language/Structure: early in the play, Macbeth acknowledges that his ambition has unsettled him with the metaphor: 'My thought, whose murder yet is but fantastical, / Shakes so my single state of man' • Form: ambition is Macbeth's fatal flaw. He is driven by his quest for power, setting him on a path of destruction: 'I have no spur / To prick the sides of my intent, but only / Vaulting ambition, which o'erleaps itself / And falls on th'other' • Structure: the ambition of Macbeth and Lady Macbeth throughout the play is in direct contrast with that of Banquo, who refuses to allow ambition to come before honour. **(AO4)** • the theory of The Great Chain of Being was that it was a sin for people to aspire to, or to try to alter, their place in society. Macbeth's actions are especially heinous because they also flout The Divine Right of Kings • at the time Shakespeare wrote *Macbeth*, ambition was generally seen as a negative trait. In Shakespeare's *Julius Caesar*, Brutus declares that 'ambition's debt is paid' as the assassins stand around Caesar's slain body. The assumption is that a heavy price must be paid for someone's ambitious behaviour • a contemporary audience would likely have recognised the role of the Witches in Macbeth's ambitious character. The supernatural was generally considered evil and linked with the devil.

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 ***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)** • the desire for power is an important driving force for Shylock's actions throughout the play. Shylock's bond with Antonio does, for some time, give Shylock power but, ultimately, Shylock loses any power he has garnered. It is therefore open for candidates to agree or disagree, to varying extents, with the statement that Shylock lacks any power throughout the play • Shylock is introduced when Antonio and Bassanio approach him for a loan of 3,000 ducats. Shylock is a Jewish moneylender in Venice, and is accused of practising usury • as would be typical at the time, controls are placed on Jewish people. Shylock is forced to live in the ghetto and he is subject to abuse because of his religion. In this regard, Shylock lacks power • Shylock's hatred of Antonio leads him to use the bond as a means to seek revenge for the acts of anti-Semitism against him: 'If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him' • in pursuing his bond with Antonio, Shylock uses the law to wield power: 'I crave the law, / The penalty and forfeit of my bond' • Jessica, Shylock's daughter, escapes the typical patriarchal power of the time. She runs away with her Christian lover, taking Shylock's money when she leaves: 'Farewell; and if my fortune be not crost, / I have a father, you a daughter, lost' • during the trial scene, Shylock ruthlessly clings to the power that the bond gives him by proceeding with his plan to take a pound of flesh from his rival: 'The pound of flesh which I demand of him / Is dearly bought. 'Tis mine and I will have it' • Shylock is forced to become a Christian in the trial scene. Shylock loses any prospect of holding any power over Antonio and has to make the ultimate sacrifice: his religion. Antonio says: 'that for this favour he presently become a Christian'. **(AO2)** • Language: Shylock appears to get gratification from the bond and the ensuing power it gives him over Antonio is evident in his repetitive use of first person: 'I'll plague him, I'll torture him – I am glad of it' • Language: when Jessica disloyally trades her mother's ring for a monkey, Shylock is powerless to prevent it. His sadness is clear as he reflects on the situation: '…it was my turquoise; I had it of Leah when I was a bachelor: / I would not have given it for a wilderness of monkeys'

	• Language/Structure: Shylock is constantly subject to verbal insults throughout the play, showing his lack of power: 'cut-throat dog', 'dog Jew', 'wolf' • Form: Shylock describes the nature of revenge in his 'Hath not a Jew eyes?' speech: 'The villainy you teach me I will execute, and it shall go hard but I will better the instruction'. He is determined to use his new-found power against those who have mistreated him • Structure: Shylock is left completely powerless at the end of the play. He has lost everything: his wealth, his religion and his daughter. **(AO4)** • anti-Semitism was widespread at the time Shakespeare was writing. Shylock's treatment by his fellow Venetians is typical of the treatment of Jews at the time. The audience then would likely have relished the misfortunes of a Jew, particularly how Shylock is left completely powerless and with nothing, at the end of the play • Shylock was portrayed by many actors of the time in an exaggerated way. Richard Burbage and William Kempe, Shakespeare's actors, used false beards and red noses to portray Shylock as a monster, increasing the likelihood of further persecution of Jews by wider society • proprietorial father-daughter relationships are a common feature in many of Shakespeare's plays, such as *Othello* and *A Midsummer Night's Dream*. Jessica's elopement is perhaps indicative of Shylock's lack of power.

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 ***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)** • marriage is not primarily seen as a union of love between two people in the play: it is seen as a way of securing power and wealth, and as a means of securing control over another. Even in death, Portia's father uses the casket challenge as a way of controlling who she marries. According to Portia, she is a 'living daughter curbed by the will / of a dead father' • Bassanio makes it clear to his friend, Antonio, at the beginning of the play that he intends to go to Belmont to woo Portia. Bassanio has lost his fortune through profligate spending and his opening line is about Portia's wealth, suggesting that he is not truly seeking love, but a fortune: 'In Belmont is a lady richly left' • Antonio provides Bassanio with financial help in his quest for Portia. For Antonio, this is an opportunity to strengthen his relationship with Bassanio, as Bassanio will become further indebted to him • the casket challenge is a rigorous test of the intentions of those who wish to marry Portia; those who fail it can never marry: 'never in my life / To woo a maid in way of marriage'. Portia urges Bassanio to hesitate before choosing a casket, suggesting that she really hopes he will be successful: 'in choosing wrong / I lose your company' • Gratiano requests to marry the maidservant, Nerissa, upon Bassanio's engagement to Portia. Having fallen in love with Nerissa, Gratiano waited for the result of the casket challenge before seeking her hand in marriage. The engagement is based on a combination of love and practicality • following his success in the casket challenge, Bassanio becomes Portia's husband, which in turn leads to his securing her entire wealth: 'This house, these servants, and this same myself / Are yours – my lord's. I give them with this ring' • the marriage between Lorenzo and Jessica could be seen as an escape for Jessica. She identifies the situation between herself and her father: 'Alack – what heinous sin is it in me / To be ashamed to be my father's child!' • Portia shows loyalty to her husband as she pledges her support to him upon hearing of Antonio's situation. She disguises herself as a man in order to defend Antonio, not even revealing herself to Bassanio. She later asks for the ring she has given him when the court case is successful. Even though Bassanio fails the test of the ring, Portia forgives him, which indicates that they are indeed in love.

	(AO2) • Language: on opening the leaden casket and receiving Portia's gift of the ring, Bassanio's language is romantic and impassioned, perhaps suggesting that his desire to marry Portia is not merely mercenary: 'Madam, you have bereft me of all words. / Only my blood speaks to you in my veins' • Language/Form: nevertheless, Bassanio compares Portia's potential suitors to Jason, the Greek mythological hero, and his quest for the Golden Fleece: 'And many Jasons come in quest of her'. This suggests that Bassanio deems the casket challenge to be an arduous task with obstacles, but for a rich reward, just like the long and difficult journey for the Argonauts • Language/Form: Nerissa acts as a sounding board for Portia, enabling the audience to witness Portia's thoughts. She gets Nerissa to list all the suitors so that she can criticise each of them. She says of the Neapolitan: 'Ay, that's a colt indeed, for he doth nothing but talk of his horse'. Ultimately, however, Portia has no control over who she marries • Structure: Bassanio and Portia form the central romantic relationship in the play after Bassanio chooses the correct casket and wins Portia's hand in marriage. At the end of the play, Portia and Bassanio appear united in their love for one another. **(AO4)** • women were allowed to marry from the age of twelve in Shakespeare's time but often only women from wealthy families would marry at such a young age • arranged marriages were common both at the time Shakespeare was writing and at the time the play is set. Wealthy men, such as Portia's father, would often put conditions on their daughters' choice of husbands, even after their deaths • wives generally became the property of their husbands upon marriage at the time the play was first staged.

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)** • prejudice is one of the main themes in *Pride and Prejudice*, as the title suggests. In the novel, prejudice is often formed on a character's reputation, their class or social standing, or their misunderstood actions • the main obstacle between Mr Darcy and Elizabeth Bennet forming a relationship earlier is one of prejudice. Mr Darcy's 'cutting' remarks humiliate Elizabeth and his prejudice against Elizabeth is largely because of her social standing • Mr Darcy clearly shows his prejudice at the ball, founded on his social standing and good looks: 'There is not another woman in the room, whom it would not be a punishment for me to stand up with' • at the evening spent at Mrs Phillips' house, Elizabeth accepts Mr Wickham's account of Mr Darcy; despite having only just met Mr Wickham, she does not question the negative presentation of him. She is prejudiced against Mr Darcy because he has snubbed her. Equally, Elizabeth shows prejudice in favour of Mr Wickham, based on his good looks and charm, which, perhaps uncharacteristically for her, clouds her judgement in understanding what sort of person Mr Wickham truly is • both Miss Bingley and Mrs Hurst show prejudice against Elizabeth when she arrives at Netherfield after having walked through mud to get there. They are also prejudiced against Jane. Mrs Hurst says of Jane: 'I wish with all my heart she were settled. But with such a father and mother, and such low connections, I am afraid there is no chance of it' • Mr Collins is a clergyman and he holds his patron, Lady Catherine de Bourgh, in high regard, showing positive prejudice towards her. He is full of servile praise of Lady Catherine and her home and he is unable to form a clear judgement of her • it is Mr Darcy's prejudice against the Bennet family, and Mrs Bennet's remarks on possible engagement, that lead to his taking Mr Bingley back to London away from Jane's company. He later openly admits to Elizabeth: 'I have done everything in my power to separate my friend from your sister' • Lady Catherine de Bourgh shows prejudice against Elizabeth at Rosings and, later, when she visits Longbourn in an attempt to persuade Elizabeth not to marry Mr Darcy • Mr Darcy's initial prejudice against Elizabeth clouds his ability to see her for the strong, intelligent woman that she is. Once he is able to disregard their social differences, he allows himself to fall in love with her: 'Darcy had at first scarcely allowed her to be pretty… and in spite of his asserting that her manners were not those of the fashionable world, he was caught by their easy playfulness'.

	(AO2) • Language: Mrs Bennet's prejudiced attitude towards Mr Darcy, as a direct result of his rejection of Elizabeth, is clear by the derogatory language she uses to describe him: 'a most disagreeable, horrid man' • Language: Mr Darcy is open about his prejudice towards Elizabeth preventing his declaration of love for her: 'In vain have I struggled. It will not do. My feelings will not be repressed' • Form: the character of Mr Collins is a prime example of positive prejudice at work. Mr Collins assumes that everything Lady Catherine de Bourgh does is correct and without criticism, as he is prejudiced by her social standing and wealth • Structure: by the end of the novel, both Elizabeth and Mr Darcy are able to overcome their prejudices. **(AO4)** • Austen's attention to Mr Darcy's prejudice and subsequent transformation into a humbler attitude shows the issues that social prejudice can cause, and the good that can come, from removing those prejudices from society • the Regency period was notable for distinctive fashions for men and women, seen as an indicator of good taste and elegance • social status and hierarchy were seen to be very important at the time the novel was written.

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

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

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

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

Question number	Indicative content
19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates can agree or disagree, either wholly or in part, with the view that Estella is presented as a victim in the novel • Estella is the adopted daughter of Miss Havisham and she believes that she is an orphan. It is later revealed that she is the biological daughter of the convict Magwitch, and Molly, a woman accused of murder • both Pip and Estella could be seen as victims as they are abused as children. Whilst Pip's abuse is physical at the hands of his sister, Mrs Joe, Estella is psychologically abused by Miss Havisham. She is trained to torture men and 'break their hearts' as part of Miss Havisham's revenge against men • Pip meets Estella when they are both children; he is summoned to Satis House to play. He is enchanted by her beauty and falls in love with her. Estella mocks Pip for his common background and Pip is the victim of Estella's acid tongue: 'what coarse hands he has! And what thick boots!' She repeatedly refers to Pip as 'boy', in an attempt to demonstrate her superiority to him, as trained by Miss Havisham • Estella is beautiful and wealthy but she has been brought up to use her attributes to be cruel and cold: ' "Moths and all sorts of ugly creatures," replied Estella with a glance towards him [Pip], "hover about a lighted candle. Can the candle help it?" ' In Estella's eyes, just like a candle will destroy a moth, her attractiveness will destroy men's hearts • Estella marries the hard-hearted and cruel Bentley Drummle but her unhappiness in this match appears to change her for the better: 'I have been bent and broken but – I hope – into a better shape' • towards the end of the novel, there is some sympathy felt for Estella's position in life: 'I have not bestowed my tenderness anywhere. I have never had any such thing'. Estella has never had the chance to learn how to love, which perhaps suggests that she is a victim • of her relationship with Miss Havisham, Estella states: 'I must be taken as I have been made. The success is not mine, the failure is not mine, but the two together make me'. She believes that Miss Havisham is responsible for 'making' her who she is • Estella is part of the novel's happy ending: 'I saw no shadow of another parting from her'. This is suggestive of Pip's hope that he will be together with Estella forever; Estella will no longer be a victim.

	(AO2) • Language: Estella's name means 'star', suggesting the idea that she is unattainable, beautiful and coldly distant • Language: even though Estella is mean and cold to Pip, she is honest with him. She warns him, frankly, of her nature, questioning Pip to think about his feelings for her: 'Do you want me then… to deceive and entrap you?' She clearly sees Pip as her potential victim • Language/Form: Dickens describes the young Estella with the words 'beautiful and refined'. The character's appearance can be seen as a contrast to her personality • Language/Structure: Dickens presents Biddy as a foil to Estella. Estella may be extremely beautiful and desirable but Biddy is warm and down-to-earth as Pip finally realises • Structure: Estella's character lends irony to the novel as her upper-class life of privilege and wealth does not bring her happiness but instead destroys and dehumanises her. **(AO4)** • it is thought that Estella, as a child, is based on a young actress, Ellen Ternan, with whom Dickens fell in love in 1857 • in Victorian England, young women were generally expected to be graceful, meek and yielding. Estella represents the antithesis of this view of womanhood • indeed, many women and young girls were forbidden from reading novels if the female characters were deemed to be too controversial. The characters of Estella and Miss Havisham were therefore likely to have pushed the boundaries of acceptability.

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

Question number	Indicative content
20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the act of being kind contributes to the central narrative strand of the novel: Pip's journey to becoming a gentleman is a direct result of Magwitch's kind act • as a child, despite his immense fear, Pip shows a great kindness to Magwitch. He takes him 'some bread, some rind of cheese, about half a jar of mincemeat', 'some brandy from a stone bottle' and 'a beautiful round compact pork pie' when he sees how starved Magwitch looks. Magwitch later repays Pip's kindness by becoming his benefactor • despite Mrs Joe's cruel demeanour and violent behaviour towards Pip, she perhaps shows some kindness to him by caring for him as a young child when their mother dies • Joe is a kind and well-meaning man, always putting Pip first. He warns Pip that Mrs Joe is looking for him to give him a beating: '…and what's worse she's got Tickler with her'. Pip lists Joe's attributes: 'He was a mild, good-natured, sweet-tempered, easygoing, foolish, dear fellow' • Pip's visit to Satis House and his infatuation with Estella result in unkind feelings towards Joe: 'I thought long after I laid me down, how common Estella would consider Joe, a mere blacksmith: how thick his boots, and how coarse his hands' • despite her cruel demeanour, Miss Havisham gives Joe a great deal of money, 'five-and-twenty guineas', to secure Pip's apprenticeship as a blacksmith • Biddy moves in with Pip and Joe after Mrs Joe is attacked by Orlick. She shows her kindness by looking after the severely injured Mrs Joe and caring for Joe and Pip too • Wemmick shows kindness to Pip by protecting him even at the risk of breaking the law • just before her death, Pip shows kindness to Miss Havisham as he forgives her for her cruel behaviour towards him. Miss Havisham is filled with guilt and regret; she repeats and exclaims 'What have I done!' **(AO2)** • Language: Pip describes Biddy in a kind manner; he says that she is 'pleasant and wholesome and sweet-tempered' • Form: the kind and caring Biddy is the antithesis of Estella and acts as a counterbalance for her in Pip's life and in the novel as a whole

	• Structure: Magwitch's underlying kindness to Pip forms part of the central narrative of the novel. Magwitch's kind act to Pip is anonymous for most of the novel but its impact on Pip's life is very significant • Structure: upon Pip's meeting Estella, he begins to treat Joe coldly because of his lowly situation in life. At the end of the novel, Joe shows ultimate kindness to Pip by forgiving him for how he has treated him. Joe welcomes Pip home: 'you and me was ever friends'. **(AO4)** • family was crucial to society and large extended families were often the norm. As Pip is an orphan, it would be expected that his nearest relatives would take him in; Mrs Joe's act of caring for Pip as a child was not necessarily borne from kindness • many boys trained as apprentices in the Victorian era. Apprenticeships were extended periods of training in a craft or trade, provided by a master in that particular trade. They were legal agreements, typically involving the payment of a fee to the master who would provide the apprentice with board and lodging. Miss Havisham provided Pip with an opportunity he might not otherwise have had • a lack of social and medical care meant that there would be nobody to care for Mrs Joe after she suffered her injuries. Biddy's kindness in caring for her is therefore crucial.

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 female independence is prevalent throughout the novel. Even from Hester's introduction, at a time when she is released from prison and supposed to be completely humbled, she is shown to be an independent, defiant woman as she does not take the prison guard's hand and, unaided, 'stepped into the open air, as if by her own free-will'. Pearl and Mistress Hibbins are also shown to be independent • Hester clings to the one power she can assert: keeping secret the identity of her child's father. When her husband, Roger Chillingworth, visits her in prison, she tells him: 'That thou shalt never know!' • neither does Hester feel the need to hide her true feelings towards Chillingworth. She tells him directly: 'thou knowest I was frank with thee. I felt no love, nor feigned any' • Hester is shown to be of independent spirit when, at Governor Bellingham's mansion, she defends her right to raise her daughter and subsequently proves she is able to do this by being self-sufficient, working as a seamstress • the experiences of Hester in exile appear to have given her a new perspective on the strict Puritan rules, which, arguably, she might not otherwise have questioned: 'The tendency of her fate and fortunes had been to set her free'. Hester appears to be aware of the inequalities in society and, consequently, of how society is unlikely to change as she remarks on how 'it may be, such a hopeless task before her' • Mistress Hibbins, despite apparently being later burnt as a witch, has a great deal of independence, probably as sister of the Governor. She is able to go off at will to meet the 'Black Man' in the forest. She invites Hester, who refuses. Later, she even offers Arthur Dimmesdale her company in the forest, guessing he has done wrong and, therefore, belongs to the 'Black Man' • Hester acknowledges how women are treated unfairly in society: 'The very nature of the opposite sex… is to be essentially modified, before woman can be allowed to assume what seems a fair and suitable position' • Hester suggests to Dimmesdale that they start a new life together, suggesting how she has become liberated from the social conventions and expectations. She tears off the scarlet letter, symbolising her rejection of society's control over her. When she does, 'Her sex, her youth, and the whole richness of her beauty came back'

	• towards the end of the novel, Hester voluntarily puts the scarlet letter back on, indicating her independent self-determination: she wears the scarlet letter out of choice and chooses to help other women in the community • even at the age of seven, Pearl is intelligent and, independently, works out that Dimmesdale is her father. She discovers that her mother has been secretly meeting with him in the woods and can see the power behind his accepting her publicly: 'Will he go back with us, hand in hand, we three together, into the town?' Towards the end of the novel, Pearl leaves the area with Hester and it is later believed that she is 'married, and happy, and mindful of her mother'. **(AO2)** • Language: the metaphorical language in the novel emphasises how the scarlet letter has facilitated Hester's perspective on the arbitrary and unfair nature of Puritan life: 'The scarlet letter was her passport into regions where other women dared not tread' • Language/Form/Structure: towards the beginning of the novel, Hester is directly compared to the Virgin Mary: 'the image of divine maternity… sacred image of sinless motherhood'. Yet Hawthorne states that, in Hester's case, 'the world was only the darker for this woman's beauty, and the more lost for the infant that she had borne' • Form: Hawthorne uses the character of Hester to signal his hope for greater equality between men and women, perhaps optimistic that there will come a time when women would not be so easily subject to shame and scandal: 'a new truth would be revealed in order to establish the whole relation between man and woman on a surer ground of mutual happiness'. This is possibly indicative of the importance of equality and the 'mutual happiness' it would likely bring • Structure: Hester leaves the area, when she has the means to do so, and Pearl grows up to become 'married, and happy, and mindful of her mother'. She is an independent female, not trapped by her mother's sin. **(AO4)** • in the strict Puritan society at the time the novel was set, adultery was seen as a sin • to be born out of wedlock in the 17th century represented a great shame and sin in the Puritan community. Women who gave birth out of wedlock were castigated by society and had their children taken away • Puritan values and society were of great importance to Hawthorne because of his ancestors. He uses *The Scarlet Letter* to both condemn and praise their beliefs and ideas.

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

Question number	Indicative content
22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates can choose to agree or disagree, wholly or in part, with the view that Arthur Dimmesdale is presented as cowardly in the novel. Reverend Dimmesdale is a Puritan minister in the Massachusetts Bay Colony. He is the father of Hester Prynne's illegitimate child, a fact that remains a secret from the Puritan society for most of the novel • the fact that Dimmesdale does not publicly acknowledge or reveal his sin until the end of the novel might be suggestive of his cowardice. Alternatively, it could be argued that Dimmesdale's decision not to take responsibility publicly means that he is able to continue in his role as a Puritan minister, supporting the community, bringing perhaps, in his eyes, a greater good • Dimmesdale allows Hester to take all the shame on herself, although, in the marketplace when Hester is on the scaffold, he tells her to name her 'fellow sinner', hinting that he is willing to bear responsibility. Hester refuses to name him and Dimmesdale continues to enjoy the respect and warmth of the community, while she is cast out • Dimmesdale does, nonetheless, chastise and punish himself for his sin with a 'bloody scourge'. He laughs at himself and carves a scarlet 'A' into his chest as penance. It could be argued that Dimmesdale, therefore, does not completely avoid punishment, even if it is self-inflicted, and to that extent he might not be seen as a coward. However, the hidden placement of the letter is suggestive of his cowardice • later, when Pearl asks Dimmesdale if he will acknowledge her and walk into town with her and her mother, he refuses, saying: 'the daylight of this world shall not see our meeting!' This is, perhaps, indicative of Dimmesdale's cowardice in not wanting the Puritan community to see him with a woman and her daughter born from sin • Roger Chillingworth learns of Dimmesdale's secret and relishes adding to his self-blame and punishment, as part of his quest for revenge. Arguably, Chillingworth's actions are only possible because Dimmesdale acts in a cowardly way • Dimmesdale finally confesses in the third scaffold scene, thereby redeeming himself before his death. It takes seven years for Dimmesdale to overcome his cowardly feelings, but he does eventually take responsibility publicly.

	(AO2) • Language: the metaphorical language used by Dimmesdale hints at his desire to be able to express openly his guilt: 'Happy are you, Hester, that wear the scarlet letter openly upon your bosom! Mine burns in secret!' • Language: Dimmesdale's sermon-like words to Pearl could be seen as an attempt to use religion to disguise his cowardice, as he claims he will only confess 'At the great judgement day' before God • Form: Hawthorne presents Dimmesdale as a hypocrite. He continues to preach to his congregation about sin while knowing that he has sinned himself. Dimmesdale's character could be seen as a means for Hawthorne to criticise the Puritan faith and law • Structure: at the Governor's mansion, when Hester faces having her daughter taken off her, Dimmesdale does make a passionate speech in support of Pearl staying with her mother. However, he does not go so far as to admit he is Pearl's father • Structure: Dimmesdale's secret guilt, and his cowardice, form a major part of the novel's narrative, building the tension to his confession at the end of the novel. **(AO4)** • in the Puritan society of Boston, redemption and salvation could only be achieved through good acts on earth. Dimmesdale's confession at the end of the novel could therefore be seen as coming far too late • the rules of the Puritan religion meant public punishment and shaming for sinners. Dimmesdale's public confession on the scaffold, as a Puritan minister, could possibly therefore be perceived as an effective punishment • on the other hand, Puritans in seventeenth century America considered self-punishment to be a valid means of atoning for sin, perhaps suggesting that Dimmesdale is therefore not a coward.

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

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