Pearson Edexcel

Mark Scheme (Results)

Summer 2023

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

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General Marking Guidance

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

Specific Marking Guidance

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

Placing a mark within a level

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

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

SECTION A – Modern Drama

Question number	Indicative content
1 ***A View from the Bridge***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • truth and lies are significant in the play. Characters interpret the truth in different ways, but Alfieri reflects its absolute nature. Lies cause much of the tension throughout, ultimately leading to Eddie's downfall • Alfieri, a lawyer and the narrator of the story, can be said to represent truth. Miller presents Alfieri to the audience in a pool of light. In this way, the truth is seen to stand above the characters and their concerns • in hiding the illegal immigrants, the Carbones are effectively lying to the authorities. There is a tension over whether they should be loyal to their family and community or to the laws of the country. The apocryphal tale of Vinny Bolzano illustrates this dilemma clearly • Eddie can be seen to lie to himself about his true feelings for his niece, Catherine. He cannot contemplate the fact that he is in love with her • Beatrice can see Eddie's true feelings and tells him: 'You want something else, Eddie, and you can never have her'. She continues in strong terms: 'The truth is not as bad as blood, Eddie! I'm tellin' you the truth – tell her goodbye forever'. This speech foreshadows the bloodshed at the end of the play as Eddie is killed in the fight with Marco • Eddie is convinced that Rodolpho is not telling the truth about his reasons for wanting to marry Catherine. He produces the argument that Rodolpho requires marriage to stay legally in America and claims that, rather than being in love with Catherine, Rodolpho is in fact homosexual. Miller does not make Rodolpho's sexual orientation or motivation for wanting to stay in America clear either way • when the Immigration Officers arrive to arrest Marco and Rodolpho, Eddie confirms that they are at the correct address, though he lies unconvincingly: 'We got nobody here'. The officers are led to the brothers. Eddie does not respond to Beatrice when she questions him directly about his actions: 'My God, what did you do?' • Alfieri tries to persuade Marco not to punish Eddie for the dishonour that he has brought to his family. Although Marco gives Alfieri his word that he will not harm Eddie, he then goes ahead and challenges him. It can be argued that his need to take revenge is stronger than his promise to Alfieri. In this way, Marco can be seen to lie to Alfieri while remaining true to himself and his values • at the end of the play, Marco exposes the truth about Eddie and fights for what he believes is justice. It can be argued that Eddie is fighting to preserve a lie about his feelings for Catherine and his informing, while Marco is fighting for the truth.

	(AO2) • Language: Beatrice's language is emphatic as she tries to get Eddie to face the truth about Catherine: 'Look, you gotta get used to it, she's no baby no more' • Language: Catherine lies in an attempt to protect Rodolpho when confronted by the Immigration Officers. She uses the declarative: 'he was born in Philadelphia' • Language/Structure: Eddie's stark warning, towards the start of the play, emphasises the importance of hiding the truth in order to protect the community: '... if everybody keeps his mouth shut nothin' can happen'. This foreshadows Eddie's later downfall • Language/Structure: the words in Alfieri's closing speech demonstrate his almost religious devotion to the truth: 'But the truth is holy' • Form: the stage directions depict the sympathy the community feels for illegal immigrants. As a result of Eddie telling the Immigration Bureau the truth about Rodolpho and Marco living and working in America, Lipari's relatives, who are in hiding upstairs, are also arrested: 'LIPARI, *the butcher, walks over to the two strange men and kisses them. His wife, keening, goes and kisses their hands*'.

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)** • as the narrator of the play, Alfieri has a pivotal role. He introduces the characters and comments on the story like a Greek Chorus. He has a unique perspective on the play's events and shows a wise understanding of characters and the consequences of their actions. Alfieri knows exactly what will happen to Eddie, although he is powerless to stop him: 'I knew where he was heading for, I knew where he was going to end' • Alfieri provides the audience with an insight into characters and their demeanour. He acutely describes Eddie: 'His eyes were like tunnels; my first thought was that he had committed a crime, but soon I saw it was only a passion that had moved into his body, like a stranger' • he can be considered a major character who views the play's events, wisely, from the bridge between the two cultures. As an Italian-born lawyer, he studies and respects American law but is also true to his Italian roots, as he is from the same Italian community as Eddie and Beatrice • as a reliable friend and adviser to Eddie, Alfieri understands the threat that Eddie's feelings for Catherine present. He wisely warns Eddie about the dangers when Eddie visits him for the first time. His warning becomes more insistent the next time Eddie visits him to try to prevent the wedding of Catherine and Rodolpho: 'Even those who understand will turn against you' • Alfieri has tried to warn Eddie of the potential consequences of his actions but shows a pragmatic acceptance that he is unable to prevent the impending tragedy, despite his best efforts to do so. He is a gentle and kind man who wants to fix the situation that is unravelling before him • Alfieri also tries to stop Marco from taking events into his own hands after he arranges bail for Marco and Rodolpho. Marco promises him that he will not hurt Eddie when Alfieri wisely warns Marco: 'Only God makes justice'. Although Marco pledges to take Alfieri's advice, he later confronts Eddie who dies in the struggle • the audience possibly might know from the start of the play what the outcome will be but the dramatic tension is maintained in learning how events unfold. Alfieri wisely reflects: 'I could see every step coming, step after step, like a dark figure walking down a hall towards a certain door'. **(AO2)** • Language: Alfieri's language is emphatic, as he addresses Eddie directly, recognising that Eddie is orchestrating his own tragedy: 'You won't have a friend in the world, Eddie' • Language: Alfieri uses the imagery of a river to try to show Eddie the dangerous path he is taking: 'When the law is wrong it's because it's unnatural, but in this case it is natural and a river will drown you if you buck it now'

	• Form: Alfieri's role in the play is similar to that of a traditional Greek Chorus: there is a fatalistic element to his narration. Despite Alfieri wisely recognising the likely consequences of the actions of Eddie and Marco, he is unable to prevent the tragic events unfolding • Form: Alfieri breaks the 'fourth wall' by talking to the audience directly, which serves to highlight his wisdom as he reflects on the unfolding events • Structure: Alfieri is important in providing a clear structure to the play in his short narration at the start of each scene. Although he is presented as a wise character throughout the play, ultimately, he has to watch the tragedy 'run its bloody course'.

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Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
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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)** • through the Inspector's questioning of the Birling family and Gerald Croft, the audience learns much about Eva Smith/Daisy Renton. Mr Birling says of her: 'She'd had a lot to say, I remember – far too much'. We learn that she has taken her own life two hours before the action in the play begins • Eva's/Daisy's parents died and she moved to Brumley looking for work. Mr Birling describes her as 'country-bred' and she is objectified by Mr Birling, Eric and Gerald: 'good-looking girl', 'pretty', 'very pretty' • Mr Birling exploited Eva/Daisy, a worker at his factory, by paying her low wages. Mr Birling proudly declares how it is his duty 'to keep labour costs down'. Eva/Daisy showed her spirited nature when she became one of the leaders of a strike at the factory. As a result, Mr Birling says, 'she had to go'. He adds: 'I told the girl to clear out, and she went' • she moved on to work at Milwards after being sacked from Mr Birling's factory. The audience learns that Eva/Daisy was a good worker but she made the mistake of smiling when Sheila was trying on clothes and she was dismissed at Sheila's whim • after Sheila's confession, the Inspector reminds her how Eva/Daisy 'died in misery and agony – hating life'. This helps Sheila, and the audience, to visualise the pain and suffering Eva/Daisy endured • having lost her job at Milwards, Eva's/Daisy's situation is dire. Gerald describes how, in the Palace Bar, Alderman Meggarty had 'wedged her into a corner with that obscene fat carcass of his', a metaphor for how Eva/Daisy was trapped in life • Eva/Daisy became involved with Gerald. Although he saved her from the clutches of the lascivious 'Old Joe Meggarty', it could be argued that Gerald merely substituted himself as her abuser. Unsurprisingly, she grew very fond of her 'wonderful Fairy Prince', as Sheila puts it, and Eva/Daisy depended on him. When it no longer suited Gerald's situation to keep her as a mistress, Eva/Daisy was once again thrown into poverty • Eric sexually exploited Eva/Daisy, and she became pregnant after he forced himself on her. Eric refers to Eva/Daisy as 'a good sport', suggestive of how he used her to fulfil his own desires. The fact that she refused to consider marriage, or take too much money from Eric, shows her strong principles • Eva/Daisy maintained her belief in these principles to Mrs Birling's committee, though Mrs Birling considered them 'elaborate fine feelings and scruples that were simply absurd in a girl in her position'. The fact that Mrs Birling refers to Eva/Daisy as a 'girl' is condescending and suggestive of how she sees Eva/Daisy as inferior to her. Instead of providing Eva/Daisy with help, Mrs Birling says she told her: 'Go and look for the father of the child. It's his responsibility'

	• the Inspector describes how Eva/Daisy killed herself with 'a lot of very strong disinfectant', showing a desperate and deliberate act to take her own life. The use of disinfectant, which is ordinarily for cleaning, is suggestive of how she felt that she needed to be purified after the way she was treated, particularly by Eric and Gerald. **(AO2)** • Language: Eva's/Daisy's desperate situation is described graphically by the Inspector: 'lonely, half-starved, she was feeling desperate' • Language: the surname, Smith, is a very common English surname. The effect of the name is to reflect the idea of Eva/Daisy as an 'everywoman' character • Language: the Inspector vividly describes Eva's/Daisy's death: 'burnt-out inside on a slab' • Language/Structure: Eva/Daisy represents 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. The Inspector articulates this using polysyndetic listing: 'One Eva Smith has gone but there are millions and millions and millions of Eva Smiths and John Smiths still left with us' • Form: through what others say about her, Eva/Daisy is portrayed as a character with strong principles. According to Eric: 'She didn't want me to marry her. Said I didn't love her – and all that' • Form/Structure: Eva/Daisy is an important character in the play, even though the audience never sees her on stage. The contrast with Sheila makes her fate more poignant.

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

Question number	Indicative content
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)** • a clear divide emerges between the views of the younger generation, consisting of Eric Birling and Sheila Birling, and those of Mr Birling, Mrs Birling and the Crofts as the older generation. Although Gerald Croft is closer in age to Eric and Sheila, his views tend to align with those of the older generation • the older generation are shown to be morally irresponsible. Mr and Mrs Birling, the Crofts and, ultimately, Gerald, believe in capitalism and prioritise themselves and their own needs. Towards the start of the play, Mr Birling proudly states: 'the way some of these cranks talk … you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive – community and all that nonsense'. Nevertheless, Gerald did show some kindness to Eva/Daisy during their relationship, making sure she had somewhere to live. However, this only lasted for as long as it suited him • later, the younger generation are shown to take responsibility for their mistakes. After Sheila first realises what she has done, she proclaims 'I'm desperately sorry'. Even after the Inspector is revealed to be a possible fraud, she continues to show remorse for her actions: 'Everything we said happened really had happened'. Eric also admits his faults: 'the fact remains that I did what I did' • in contrast, Mr and Mrs Birling try to avoid responsibility for their parts in Eva's/Daisy's demise. Mr Birling still believes his sacking of Eva/Daisy was fully justified. Mrs Birling denies any responsibility: 'I accept no blame for it at all'. Sheila is horrified at the lack of care and sympathy shown by her parents after learning of Eva's/Daisy's fate. She says: 'You began to learn something. And you've stopped now … it frightens me the way you talk, and I can't listen to any more of it' • the younger generation are shown to be more open to change, representing hope for the future, as they are touched by the Inspector's message of social responsibility. Sheila becomes the Inspector's advocate and shares his role as 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'. Priestley uses the younger generation, Sheila and Eric, to advocate concepts of social justice and responsibility • however, the older generation and Gerald are shown to be fixed in their views. Gerald is more interested in proving that the Inspector is not real than caring about what has happened to Eva/Daisy. Gerald has not learnt from the events of the evening and even thinks he can resume his engagement to Sheila as if nothing has happened. Mr Birling continues to belittle the younger generation: 'Now look at the pair of them – the famous younger generation who know it all. And they can't even take a joke'

	• the play ends abruptly with the news that a police inspector is on his way to the Birlings' house and Mr Birling is described as looking '*panic stricken*'. The audience does not know if the older generation go on to accept responsibility for their actions. **(AO2)** • Language/Structure: Priestley's use of dramatic irony emphasises the ridiculousness of Mr Birling's views: '… you'll be living in a world that'll have forgotten all these Capital versus Labour agitations and all these silly little war scares' • Language/Structure: when Mrs Birling tells Eric that she is ashamed of him, Eric mirrors her language with the words: 'But don't forget I'm ashamed of you as well – yes, both of you' • Language/Structure: Gerald's complacent attitude to finding out that the Inspector is not real is in line with the older generation: 'Everything's all right now'. He expects Sheila to take the ring back • Language/Structure: Eric's fear of the future foreshadows the terrible loss of life suffered by his generation in the First World War. He challenges Mr Birling's view, saying 'What about war?' but is silenced by him • Form/Structure: Sheila and Eric are presented as a contrast to the older generation who are set in their ways and immovable. The parents and children reverse roles by the end of the play with Sheila and Eric taking responsibility and assuming authority. Sheila says: 'Between us we drove that girl to commit suicide'.

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Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
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)** • Mr Roger Shears and Mrs Eileen Shears are the neighbours of the Boones. The Shears are important in a number of ways, initially because Roger is Christopher's chief suspect in the murder of Wellington. Christopher comes to this conclusion as the Shears are divorced, so he decides that Roger is the only person who would have a grudge against Mrs Shears (Eileen) • Mrs Shears appears in the opening scene of the play and is very upset about the murder of her dog. She believes that Christopher has killed Wellington and screams at him. Christopher pledges to uncover the truth of who killed the dog • Judy Boone, Christopher's mother, has been in a relationship with Roger for some time. Ed does not tell Christopher the truth about this and, instead, to avoid upsetting him, he starts the lie about her being in hospital: 'I'm afraid you won't be seeing your mother for a while'. Ed's jealousy of Judy's relationship with Roger also results in his killing Wellington in a fit of rage and he covers up the truth from Christopher • it is Mrs Alexander who has to break the news subtly to Christopher about his mother's relationship with Roger: 'I mean that they were very good friends. Very, very good friends'. This marks the start of Christopher's discovery of his father's lies • through her relationship with Roger, Judy is shown to have a romanticised view of love. In her letter to Christopher, Judy professes her love for Roger and she says they had a lot in common: 'And then we realised that we were in love' • when Ed confesses to killing Wellington later in the play, he attempts to use his relationship with Mrs Shears to provide some reasoning for his actions in doing so. He explains that he was in a relationship with Mrs Shears and hoped that she would 'eventually … want to move in here'. He says that Mrs Shears 'helped me through a very difficult time' • when Christopher travels to London to find his mother, there are signs that Judy's relationship with Roger is not one of pure love. Judy says to Roger: 'you made me look like a complete idiot'. This might give hope to the audience that Judy will start to put Christopher first • Roger is reluctantly welcoming of Christopher initially, but he becomes more sarcastic, intolerant and confrontational as time progresses. Roger is drunkenly aggressive towards Christopher, grabbing him and questioning him: 'Don't you ever, ever think about other people for one second, eh?' As a result, Judy ends her relationship with Roger and she returns to Swindon to live with Christopher.

	(AO2) • Language: Mrs Shears uses repetition to express her horror upon discovering the body of Wellington: 'Oh no. Oh no. Oh no'. She also repeats: 'Get away from my dog' • Language/Form: when Christopher tells his father that Mr Shears must have killed Wellington, the stage directions show how angry Ed is at the mere mention of Roger's name, as he is not able to cope with Judy's relationship with him. Ed: '(*shouts*) I will not have that man's name mentioned in my house' • Form: the stage directions show how Roger is not at all supportive of Judy or Christopher and he acts in a manner which exacerbates the situation: '*He grabs at Christopher*' • Form/Structure: although a minor character, Mrs Shears is important as the first person Christopher interacts with in the play and the owner of Wellington • Form/Structure: Mr and Mrs Shears could be considered catalysts in the play. It is with Roger that Judy runs away to London. According to Ed, it is the behaviour of Mrs Shears that drove him to kill Wellington in anger.

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Question number	Indicative content
6 ***The Curious Incident of the Dog in the Night-time***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • truth and lies can be seen as significant throughout the play. Christopher's discovery of his father's lies leads to a breakdown in their relationship. However, Ed Boone does try to repair his relationship with him by pledging to tell the truth in the future: 'You have to know that I am going to tell you the truth from now on' • when the police accuse Christopher of killing Wellington, the Duty Sergeant asks if he knows that it is wrong to lie to a policeman. Christopher replies 'I always tell the truth'. As the voice of Christopher, Siobhan says 'I do not tell lies … It is because I can't tell lies' • early in the play, Christopher pledges to find out the truth about who killed Wellington. Ed says that he knows that it was not Christopher, but he does not tell Christopher the truth that it was actually he who killed the dog. Ed is uncomfortable when Christopher says 'I wonder if the police will find out who killed him and punish the person' • Ed has lied to Christopher, telling him that his mother, Judy Boone, has died after a trip to the hospital. Afraid of telling Christopher the truth that Judy has actually left them, Ed hides the letters she has written to Christopher • Christopher struggles to believe what other characters tell him as he finds trust very difficult. When talking to Mrs Alexander, he admits 'I began to get nervous because I didn't know her well enough to know whether she was telling the truth about getting orange squash and Battenberg cake' • despite Christopher saying that he always tells the truth, he is driven to lie under pressure. In light of his father's anger, Christopher feels that he has to tell him that he is stopping his investigation into Wellington's death, when this is not the case • in contrast to Ed, Judy is honest about her feelings, as seen in the letters she wrote to Christopher: 'I was not a very good mother, Christopher' • Ed's lies lead to a breakdown in his relationship with his son. Christopher no longer trusts his father: 'I thought she was dead but she was still alive. And Father lied to me. And also he killed Wellington and so that means he could kill me'. Ultimately, Ed's lies result in Christopher's travelling to London and rebuilding his relationship with his mother • at the end of the play, in an attempt to repair the relationship with his son that has broken down as a result of his lies, Ed gives Christopher a Golden Retriever puppy. **(AO2)** • Language: Ed's lie about Judy's death is serious and shocking: 'I'm sorry your mother's died. She had a heart attack. It wasn't expected'

	• Language: Judy's honesty in her letters to Christopher is in contrast to Ed's lies and subterfuge. She gives a truthful account of the problems she faced bringing up Christopher that led to tension and the end of the marriage: 'But I said I couldn't take it anymore and eventually he got really cross' • Form/Structure: Christopher is shocked when he finds the hidden letters from his mother, and this marks a turning point in the play as truths are revealed. When Ed discovers Christopher in a distressed state with the letters, Christopher '*doesn't move or respond*' and Ed '*stops himself from crying*' • Structure: apart from lying to his father about stopping his investigation, Christopher is essentially honest. His capacity for being completely truthful is a central feature of the play's drama • Structure: the lack of honesty and truth in the Boone family has a negative effect on Christopher and drives him to run away. At the end of the play, there is a more open and truthful atmosphere as secrets have been revealed.

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

Question number	Indicative content
7 ***Kinder-transport***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are a number of minor male characters with whom Eva/Evelyn is seen to interact throughout the play, including the Ratcatcher, the Nazi Border Official, the English Organiser, the Station Guard and the Postman • the Ratcatcher is a mythical character from a children's storybook, *Der Rattenfänger*. He is malevolent and sinister, haunting Eva/Evelyn throughout the play. He is the one the audience knows as the Pied Piper of Hamelin, who tempts children to follow him and leave their homes • the Nazi Border Official talks to Eva about the importance of her number. As a Nazi, he represents the evil and oppression of the regime that Eva has to flee. He tells Eva 'Know your number. If you don't, you might forget who you are' • the English Organiser is presented as a brisk and officious character. He lacks sympathy for the children, including Eva, who have arrived on the Kindertransport, and he jokes about the fact that they are upset: 'What is it about me that gets them all crying?' • the Station Guard acts in quite a friendly way to Eva before realising that she is not English. He immediately suspects her upon learning that she is German: 'Got to look out for spies we have' • the Postman delivers a parcel to the house. Like the English Organiser, he lacks sympathy for Eva's plight and jokes about Germans and the Nazis directly to her: 'I thought everyone in Bosch Land learnt to march' • Eva's/Evelyn's father does not appear in the play but the audience learns that he dies in Auschwitz. Unlike other male characters, such as the Ratcatcher and the Nazi Border Official, he is not presented in an unsympathetic light • it appears that Evelyn's relationship with her husband has broken down and he is only mentioned as supporting her by sending money to their daughter Faith • the lasting impact on Evelyn of the Ratcatcher and his associations are apparent at the end of the play: '*The shadow of the* RATCATCHER *covers the stage*'. **(AO2)** • Language: the fictional character of the Ratcatcher uses threatening language to bring fear to the young Eva: 'I will take the heart of your happiness away' • Language/Structure: the male characters do not have names but are instead defined by their roles • Language/Structure: the Postman is presented as an embodiment of xenophobia. When he enters, '*He is frog-marching, making a Hitler moustache on his upper lip with the index finger of one hand and doing the Nazi salute with the other*'

	• Form/Structure: the only male characters in the play are unsympathetic, apart from Eva's/Evelyn's father who does not appear but is mentioned and, perhaps, Evelyn's husband • Structure: the Nazi Border Official, the English Organiser, the Station Guard and the Postman all bear features of the Ratcatcher. Eva/Evelyn is haunted throughout her life by the idea of the Ratcatcher, based on her fear and experiences fleeing her home, even to the extent of her being separated from Faith at the end 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
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 effect of Eva's/Evelyn's being separated from her previous life and family is central to the play. Eva has to leave Nazi Germany on the Kindertransport, without her parents, to start a new life in England. Helga knows that Eva will need to have a level of independence if she is going to survive. She tells Eva 'you have to be able to manage on your own' • Helga hopes that Eva will be safe in England and that the people will be more positive and accepting there than in Nazi Germany: 'They don't mind Jews there'. Helga only has good intentions in sending Eva away to safety • when Eva boards the train to England, she has blind faith that her parents will be able to join her. Eva says to her mother, Helga, 'See you in England'. As a young child, Eva is unaware how long her separation from her parents may be • on her journey to England, Eva is frightened by the Border Guard and she never loses her fear of men in uniform. The journey has an impact on Eva/Evelyn for the rest of her life • living with her adoptive mother, Lil, Eva/Evelyn goes from being a Jewish, German-speaking child to an English child, who offers tea in a crisis and eats ham. The separation from her birth parents results in Eva's/Evelyn's transformation. Eva, as a child, clings to her jewellery, just as her mother Helga tells her to. The older Evelyn detaches herself from it and wants to get rid of it: 'I don't want these on me any more' • Eva's/Evelyn's attitude to her parents changes as a result of her separation from them. As a child, she walks the neighbourhood to find jobs for her parents but at 17 she rejects her birth mother. When Helga later travels to England, she acknowledges how her daughter has completely changed: 'I am looking for my daughter Eva, if you find her, Evelyn' • Eva/Evelyn spends her life reflecting on how things might have been had she not been separated from her birth parents. Eva/Evelyn says to Helga, 'Didn't it ever occur to you that I might have wanted to die with you?' • when Faith prepares to leave for university, perhaps conscious of the separation from her own mother, Evelyn is protective of her daughter: she wants to make sure that she has more than enough to get by in her new life: 'Here's a spare tea pot too'. Ironically, this echoes how Helga tried to prepare Eva for her life in England • when Helga leaves England for America in search of a new life, and later when Faith wants to travel to America to meet her relatives, Eva/Evelyn refuses to go. **(AO2)** • Language: Eva's/Evelyn's change of name reflects her acceptance of her new life in England. Evelyn's desire to remove any remnants of her German identity is symbolised by her incessant cleaning in order to remove stains

	• Language/Structure: when she meets her birth mother again, Eva/Evelyn has been affected by experiences so much that she no longer needs Helga and she rejects her. The structure of the play, switching between childhood and adulthood, highlights the effect of the separation • Form: when Eva realises that her parents are not going to join her in England, the stage directions show how she finally accepts that her life in England is her life now: 'EVA *takes off two rings, a charm bracelet, a watch and a chain with a Star of David on it*' • Form/Structure: music is used as a dramatic device when Eva arrives in England. This creates tension and unease, marking the start of Eva's changing as a result of leaving Germany on the Kindertransport • Structure: both as a child and as an adult, Eva/Evelyn is adamant that she will not reunite with her family. She tells Helga that she is happy with her life in England and that she does not want to start a new life in America: 'I like it here'. Later, when Faith tells her mother that she is sure her relatives would like to see her, Evelyn replies 'I'd rather die than go back'.

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)** • hope is seen to be important throughout the play, particularly hope that Elesin will complete the death ritual. At the end of the play, Iyaloja shows hope for the future: 'Now forget the dead, forget even the living. Turn your mind only to the unborn' • from the outset of the play, the Yoruban community hope, and expect, Elesin to complete the death ritual as the King's Horseman. At first, Elesin appears happy to embrace the sacrifice he is about to make. He is cheery and reassures the Praise-Singer: 'This night I'll lay my head upon their lap and go to sleep' • it is clear that Elesin had hoped his son, Olunde, would have stayed in Oyo and not travelled to the Western world to further his studies as a doctor. Olunde has returned to support his father's fulfilling the ritual, as it is his role to bury him • when Elesin sees the woman betrothed to Iyaloja's son, he shows hope that he will have a child with her: 'The fruit of this union will be rare'. When the child is born at the end of the play, this brings future hope. By allowing the union, Iyaloja hopes that the child would be 'neither of this world nor of the next. Nor of the one behind us' • the Praise-Singer praises Elesin but has concerns that he will weaken and not go through with the ritual, warning about the distractions presented by women: 'They love to spoil you but beware. The hands of women also weaken the unwary'. In the hope that Elesin will fulfil his duty, the Praise-Singer helps Elesin to enter the trance that should lead to his death: 'Elesin Alafin, I no longer sense your flesh. The drums are changing now but you have gone far ahead of the world' • Olunde visits the Pilkingses in the hope of stopping their intervention in the death ritual. Olunde explains to Jane Pilkings that Simon Pilkings is 'wasting his time' and he does not want him to 'incur the enmity of our people' by preventing Elesin from fulfilling his duty • there is little hope of changing Jane's and Simon's view of the death ritual. Jane refers to it as a 'barbaric custom' and Olunde tells Simon 'there are things you cannot understand' • later, in the hope of expiating his father's betrayal of duty, Olunde takes his own life. He cannot bear to 'let honour fly out of doors, he stopped it with his life'. **(AO2)** • Language: following his failure, Elesin does not even hope for salvation in 'the ancestor world'. He speaks metaphorically to show his awareness that his 'passage is clogged with droppings from the King's stallion'

	• Language/Structure: hope for the return of Elesin's dignity only materialises when he accepts that his failure is his responsibility: 'White man, you must let me out. I have a duty to perform' • Form: Olunde's decision to take his father's place in the death ritual provides hope to the Yoruban community of regeneration and continuity by preserving the traditions and customs • Structure: upon Elesin's death, Iyaloja ensures that the Bride, as the vessel of future hope, carries out her prescribed role of closing her husband's eyes and 'pours some earth over each eyelid' • Structure: the play ends with the unborn child being presented as a hope for the future.

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

Question number	Indicative content
10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the Praise-Singer's primary role is as a follower of the King's Horseman. He is presented as a spiritual guide to Elesin, and his conscience, accompanying Elesin throughout the play • the Praise-Singer is presented as a positive and light-hearted character in the early parts of the play. He jests with Elesin: 'What tryst is this the cockerel goes to keep with such haste that he must leave his tail behind?' • the Praise-Singer has no independent life and is devoted to the service of his master. He expresses a wish to continue singing Elesin's praises in the afterlife by joining him in death • the Praise-Singer praises Elesin but has concerns that he will weaken and not go through with the ritual, warning about the distractions presented by women: 'They love to spoil you but beware. The hands of women also weaken the unwary' • one of his roles is to sing for Elesin, the King's Horseman, as he passes to the afterlife. Loyal to his role, the Praise-Singer helps Elesin to enter the trance that should lead to his death: 'Elesin Alafin, I no longer sense your flesh. The drums are changing now but you have gone far ahead of the world'. However, Elesin is prevented from completing the ritual when he is arrested • when Elesin fails to complete the death ceremony, the Praise-Singer is also shamed and he is upset by the disruption to the order of the universe. He chastises Elesin: 'Elesin, we placed the reins of the world in your hands yet you watched it plunge over the edge of the bitter precipice' • after Elesin's failure, the Praise-Singer is frank with him: 'Your heir has taken the burden on himself … this young shoot has poured its sap into the parent stalk, and we know this is not the way of life'. Consequently, Elesin '*flings one arm round his neck, once, and with the loop of the chain, strangles himself in a swift, decisive pull*'. **(AO2)** • Language: the Praise-Singer has the first lines of the play and his words greet Elesin with respect and admiration: 'Elesin o! Elesin Oba! Howu!' • Language/Structure: the Praise-Singer uses allegorical imagery to convey tribal wisdom: 'There is only one home to the life of the river-mussel; there is only one home to the life of a tortoise … there is only one world to the spirit of our race' • Language/Structure: the Praise-Singer has some of the longest and most beautiful speeches. He acts as a link between the worlds of the living and the dead throughout the play: 'Are the drums on the other side now tuning skin to skin with ours in osugbo?'

	• Form: the role of the Praise-Singer reflects that performed historically by Praise-Singers in West African societies. He would tell stories and entertain, lauding the King's Horseman and his courage • Form/Structure: the Praise-Singer's function in the play is to engage in discussion with Elesin and find out his intentions and mindset in relation to the suicide ritual.

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

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)** • candidates are free to choose any character they believe is presented as admirable in the play. They are likely to choose Romeo, Juliet, Friar Lawrence or the Nurse, but any choice is valid based on their argument • Romeo could be admired. He pledges to marry Juliet the day after their meeting, in spite of the bitter feud between their families. Ultimately, Romeo's dedication to Juliet is clear. Even when he believes her to be dead, he rushes immediately to Verona and kills himself in order to be with her • Romeo tries to stop Mercutio and Tybalt fighting, though it, unfortunately, results in Mercutio's death. Romeo is fully aware of the penalties he will face if he pursues Tybalt in anger and guilt at the loss of his friend. The Prince pledges death to those continuing to bring violence to the streets, yet still Romeo pursues Tybalt. It could be argued that Romeo shows admirable qualities in seeking to avenge his friend's murder, even risking death to do so • Juliet could be admired, becoming decisive when she marries Romeo in secret, without her parents' permission. Juliet shows courage by refusing to follow her parents' wishes and in taking extreme action by drinking the Friar's potion to feign death. She shows commitment, courage and decisiveness when, on finding Romeo dead, she takes her own life with his 'happy dagger'. This shows her dedication and love for Romeo • Friar Lawrence's act of marrying Romeo and Juliet in secret, hoping this will end the feud between the Montagues and Capulets, could be admired. He wisely advises Romeo to use his marriage to Juliet to heal rifts with his enemies: 'To blaze your marriage, reconcile your friends' • the Friar also uses his knowledge of plants and herbalism in an attempt to help Juliet when she comes to him in distress after being told she must marry Paris. He offers her the 'distilled liquor' that mimics death: '… through all thy veins shall run / A cold and drowsy humour' • the Nurse could be considered to be admirable, as a friend to Juliet as well as being her Nurse. She is presented as being closer to her charge than Juliet's own mother, having cared for Juliet her entire life: 'Faith, I can tell her age unto an hour'. Lady Capulet is unable to speak with her daughter without the Nurse's presence: 'This is the matter. Nurse, give leave a while, / We must talk in secret. Nurse, come back again'. **(AO2)** • Language: Romeo's defiance at the hand of fate when he is determined to return to be with Juliet after her presumed death could be admired: 'I defy you, stars!'

	• Language: when she falls in love with Romeo, Juliet's romantic language and use of celestial imagery shows her growing quality of maturity: 'When he shall die, / Take him and cut him out in little stars' • Language: as a result of the Friar's admirable act in helping Juliet, she uses optimistic language: 'I spy a kind of hope' • Language: Romeo shows bravery when he visits Juliet on her balcony. He incurs great risk but, using personification, he dismisses Juliet's fears for his safety: 'I have night's cloak to hide me from their eyes. / And but thou love me, let them find me here' • Language/Form: the Nurse shows her care for Juliet, when she warns Romeo, using powerful imagery, that he must not lead her 'in a fool's paradise'. The character could be deemed to go beyond the typical role of a Nurse • Language/Structure: following Romeo's wedding to Juliet, Tybalt becomes Romeo's kin. Romeo's initial refusal to engage with Tybalt in a duel shows Romeo's loyalty to Juliet and, by extension, her family. He tries to defuse the violence of the encounter with Mercutio: 'Tybalt, the reason that I have to love thee / Doth much excuse the appertaining rage'. **(AO4)** • friars were generally seen as people to be respected, offering help to people in need and taking vows of poverty. Friar Lawrence is described as living in a cell, which would have been a sparse room • romantic love was possibly considered admirable at the time Shakespeare was writing • at the time the play is set, it was common for rich women to use wet nurses to bring up their babies. The wet nurses' own babies often suffered or even died as a result. The Nurse could be admired for caring for Juliet, despite the death of her own child.

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

Question number	Indicative content
12 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the pursuit of revenge is significant as it underlies the events of the play, evident in the 'ancient grudge' between the Montague and Capulet families, even involving their friends and servants. Just before his death, Mercutio expresses his desire for revenge against both the families: 'A plague o' both your houses!' • when Romeo attends the Capulet ball uninvited, Tybalt believes that Romeo has dishonoured his family, despite Lord Capulet's more conciliatory approach. Indeed, Lord Capulet has already indicated to Paris that he regrets the feud. Later, Tybalt is unforgiving in his fury at Romeo and he seeks revenge for Romeo's apparent disrespect. He demands that Romeo duel with him: 'Boy, this shall not excuse the injuries that thou hast done me; therefore turn and draw' • Benvolio acts as peacemaker, urging Mercutio to retire: 'The day is hot, the Capels are abroad'. Mercutio's failure to heed his advice results in his death. Romeo's grief and horror at Mercutio's death lead him to pursue and kill Tybalt: 'Either thou or I, or both, must go with him' • when Romeo is exiled to Mantua, Juliet lies to her mother that she is distraught as a result of Tybalt's death. She declares 'Would none but I from the reach of these my hands. / Would none but I might venge my cousin's death!' • Lady Capulet is also distraught. She refers to paying a poisoner to murder Romeo in Mantua to avenge Tybalt's death: 'We will have vengeance for it, fear / thou not … Shall give him such an / unaccustomed dram' • when Paris discovers Romeo at the Capulets' tomb, he seeks ultimate revenge: 'Can vengeance be pursued further than death? Condemned villain, I do apprehend thee: / Obey, and go with me; for thou must die' • the end of the play marks an end to the feud between the two families and their relentless pursuit for revenge against each other. Lord Capulet is conciliatory: 'O brother Montague, give me thy hand'. **(AO2)** • Language: Tybalt's violent, vengeful confrontation with Romeo begins with insults: 'Thou art a villain' • Language/Structure: when Romeo kills Tybalt in revenge for Mercutio's murder, he acknowledges that he has acted out of character and that his future is out of his hands: 'Oh, I am fortune's fool!' • Form: the hot climate of the play's setting in the city of Verona is in keeping with the hot tempers that blow up in its streets as the feud and the quest for revenge intensify • Structure: Mercutio's final lines clearly apportion blame for his death on the conflict between the two families. He repeats his curse on both families, including in his final words: 'A plague o' both your houses!'

	(AO4) • in Elizabethan times, many people believed that God would avenge the murder of a relative. Nevertheless, it was traditional for an heir to take revenge for his father's murder • the play is set in Italy, a country where the revenge tradition was strong • revenge was a popular theme at the time Shakespeare was writing, as seen in plays including *The Spanish Tragedy*, *Titus Andronicus* and *Hamlet*.

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)** • Macduff contributes to Macbeth's downfall in a number of important ways. His actions ultimately bring an end to Macbeth's tyrannical rule • Macduff is the Thane of Fife, a loyal subject of Duncan. It is Macduff who discovers that King Duncan has been murdered: 'O horror, horror' • he is suspicious of Macbeth almost immediately, observing how King Duncan's alleged murderers were 'Those that Macbeth hath slain' so they cannot be questioned. He interrogates Macbeth over his motive in killing them: 'Wherefore did you so?' • Macduff resolutely stands by his moral principles, remaining loyal to Duncan. He refuses to go to Scone for Macbeth's coronation and is determined to uncover the truth • Macbeth bitterly resents Macduff for his independent thoughts and ideas. They might threaten Macbeth's position of power or lead to the revelation of the truth of what he has done. This is supported by the Witches' prophecy: 'Beware the Thane of Fife' • Macduff leaves his family unprotected as he seeks to fulfil his patriotic duty to protect the country by joining Malcolm and appealing to the English king for help. Macbeth orders the murder of Macduff's wife and children, which fuels Macduff's motivation to seek revenge on Macbeth: 'My wife and children's ghosts will haunt me still' • when Malcolm tests Macduff, it shows Macduff's loyalty to Scotland is uncompromising. His nobility is such that he prefers to abandon Scotland than serve Malcolm if he intends to 'Uproar the universal peace, confound / All unity on earth' • one of the Witches' prophecies is that 'none of woman born can harm Macbeth'. Macduff confronts Macbeth with the news that he was from his 'mother's womb untimely ripped' • Macduff shows a resolve for justice when he fights Macbeth and it is Macduff who finally slays Macbeth. His righteous vengeance contrasts with Macbeth's tyranny: 'my voice is in my sword'. **(AO2)** • Language: Macduff terms the killing of King Duncan 'treason'. He instantly recognises the act as a betrayal of the King and country, describing it as 'Most sacrilegious murder!' The adjective suggests that the murder was the worst act possible against God • Language: Macduff pities Scotland, feels for its suffering and fears nothing can be done when Malcolm tests him by pretending to be corrupt. He uses personification to emphasise this: 'Bleed, bleed, poor country!'

	• Language: when Macduff flees to England to raise an army, Lady Macduff declares 'His flight was madness'. Lady Macduff believes Macduff is acting in a cowardly way to leave his family behind and she complains 'He wants the natural touch' • Form/Structure: Macduff is presented as a hero, first suspecting Macbeth's guilt and then overcoming his own personal tragedy to defeat him and restore order to Scotland. He supports Malcolm when he takes the throne: 'I see thee compassed with thy kingdom's pearl' • Structure: the character of Macduff acts as a foil to Macbeth. Whilst Macbeth is disloyal to the King and pursues his own ambition, Macduff has utmost respect for Duncan and for the Divine Right of Kings. **(AO4)** • when Macduff knocks at the door of Macbeth's Dunsinane Castle after the murder of Duncan, the Porter's references to Hell mean Macduff could be considered a Christ-like figure. In a non-biblical tradition, Christ goes down to Hell to set free the souls of the damned between crucifixion and ascension. This is called the 'Harrowing of Hell' • Macduff appears in Shakespeare's source, Holinshed, after Macbeth has been on the throne for ten years. Shakespeare follows Holinshed's account of Macduff with only a few differences, one of which is the discovery of Duncan's body • Macduff's loyalty to the king reflects the belief at the time Shakespeare was writing that the king was divinely ordained.

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)** • significant symbols in the play include the weather, blood, water, animals, light and darkness and sleep. Candidates are free to consider any symbols in the play • stormy weather is associated with conflict and chaos in the play. Whenever the Witches appear, it is in 'thunder, lightning, or in rain'. In contrast, when King Duncan arrives at Macbeth's castle, the pleasant weather represents the King's nobility, goodness and the natural order he represents: 'The air / Nimbly and sweetly recommends itself / Unto our gentle senses' • blood is used to represent characters' inner guilt. Macbeth refers to the blood on his hands following King Duncan's murder: 'What hands are here!' He desperately tries to remove the blood: 'Will all great Neptune's ocean wash this blood / Clean from my hand? No: this my hand will rather / The multitudinous seas incarnadine / Making the green one red' • water is a key symbol of innocence in the play, often used by characters as a way of removing their guilt. After Duncan's murder, Lady Macbeth reassures Macbeth, telling him 'A little water clears us of the deed'. Later, Lady Macbeth desperately attempts to clear her conscience by rubbing her hands, as though she is washing them: 'Out, damned spot! out, I say!' • images of animals appear throughout the play. When Macbeth and Banquo return from battle against the large Norwegian army, they are described as being as brave and fearless as eagles facing sparrows and lions facing hares • following the murder of Duncan, the weather and animal symbols are combined: the day is as dark as night; an owl kills a falcon; and Duncan's horses break out and eat each other • later, Lady Macduff uses animal imagery when criticising her husband for leaving her and her children defenceless: 'He wants the natural touch, for the poor wren, / The most diminutive of birds, will fight, / Her young ones in her nest, against the owl' • light and darkness represent good and evil in the play. The noble King Duncan declares that 'stars, shall shine / On all deservers'. Macbeth's descent into evil is signalled when he says 'Stars, hide your fires; Let not light see my black and deep desires' • later, in Lady Macbeth's sleepwalking scene, she is shown to fear the dark when she carries a candle: 'She has light by her continually – 'tis her command' • sleep is seen to symbolise innocence. After King Duncan's gruesome murder, Macbeth believes that he has heard a voice: 'Methought I heard a voice cry 'Sleep no more! Macbeth does murder sleep'. Leading up to Banquo's murder, Macbeth complains: 'Now o'er the one half-world / Nature seems dead, and wicked dreams abuse / The curtain'd sleep'.

	(AO2) • Language: Macbeth uses an animal metaphor to describe his guilty mind: 'O, full of scorpions is my mind, dear wife!' • Language/Form: when Ross is told that an owl has attacked and killed a falcon, this mirrors Macbeth killing King Duncan: 'A falcon tow'ring in her pride of place / Was by a mousing owl hawked at and killed'. A falcon is typically regarded as a royal bird • Language/Form: in Macbeth's soliloquy, when he is contemplating whether or not to kill King Duncan, water represents his anticipated regret of committing the act: 'That tears shall drown the wind' • Form/Structure: the play opens with symbols of '*Thunder and lightning*'. The stormy weather associated with the appearance of the Witches serves as a warning of the trouble they will cause • Structure: when Lady Macbeth is told of the Witches' prophecies, she calls on the darkness of the night to be able to help her husband with the treacherous murder: 'Come, thick night'. **(AO4)** • at the time the play was written, the sun symbolised the king and sunset represented the King's death or overthrow. The Witches' prophecy, 'That will be ere the set of sun', foreshadows the death of King Duncan • wind and lightning were generally seen as signs of disruption to the natural order. In *King Lear*, the storm is used as a way of conveying King Lear's inner turmoil and growing madness • as a symbol of purity, water was often used to determine whether women were witches. If a suspected witch floated, it was believed that the water had rejected her and she was therefore deemed to be a witch.

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

Question number	Indicative content
15 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • choices are important in the play. Bassanio has to make an important choice in the casket challenge and, more generally, characters make choices about their actions and how they treat each other • Antonio has to choose between his personal welfare in his close friendship with Bassanio and helping Bassanio to win Portia's heart. He chooses to help Bassanio financially in his quest for Portia and, in doing so, chooses to enter a bond with Shylock • characters have the choice to show mercy. However, characters choose to treat Shylock with prejudice for being a Jew and Shylock chooses to pursue the bond with Antonio, even though it means that Antonio would lose his life • Jessica chooses to run away from her father, Shylock, describing the misery of her life: 'Our house is hell'. She gives up her religion and becomes a Christian • as set out in her father's will, Portia's husband is to be decided by the casket challenge: whoever chooses the correct casket will win Portia's hand. Portia shows her frustration that her choice of husband is under her father's control, even after his death: 'O me, the word "choose!" I may neither choose whom I would nor refuse whom I dislike' • the Prince of Morocco, the first of three potential suitors, is presented as insecure and shallow. He chooses the Gold Casket because it resembles an English coin 'that bears the figure of an angel stamp'd in gold'. Inside the casket is a skull and a reminder that 'All that glisters is not gold' • the next possible suitor, the Prince of Aragon, arrogantly assumes that he is worthy of Portia. However, he fully accepts the ramifications of the casket challenge: 'If I do fail in fortune of my choice, / Immediately to leave you and be gone'. He chooses the Silver Casket on the basis that each man should 'get as much as he deserves'. Inside, he finds a portrait of a fool and the message ends 'So be gone: you are sped' • Portia signals that Bassanio is her preferred choice of suitor. She tries to delay him in taking the test, encouraging him to choose wisely: 'for, in choosing wrong, / I lose your company' • unlike the first two possible suitors, Bassanio is not full of self-importance. He calls gold the 'hard food for Midas', reflecting on how Midas starved to death believing that gold was life-giving and could provide nourishment. He chooses the lead casket on the basis that 'the outward shows be least themselves: / The world is still deceived with ornament'. Bassanio chooses the correct casket, finding inside 'Fair Portia's counterfeit!', and he declares his love for the 'demi-god', Portia • in Antonio's trial, the Duke will have no choice but to grant Shylock the legal right to a pound of Antonio's flesh. It is Shylock's 'justice of the state'. However, the bond fails because it makes no allowances for blood

	• ultimately, Antonio chooses to show Shylock some mercy. Even though Shylock is forced to give up his religion and half his wealth, he does not lose his life. **(AO2)** • Language: Bassanio uses the metaphor for torture, 'the rack', to describe his difficulty in choosing a casket with the aim of winning Portia's hand in marriage • Language: the inscription on the lead casket reads 'Who chooseth me must give and hazard all he hath'. The word 'hazard' emphasises the significance of the choice being made in the casket challenge • Form: Portia plays music in the background when Bassanio is making his choice in the casket challenge to soothe him into the right frame of mind so that he will choose correctly. The song also warns Bassanio that 'fancy' cannot grow if it is solely based on physical appearance • Structure: it is Shylock's own choice, to pursue the bond with Antonio, which ultimately causes him to have to give up usury and his religion towards the end of the play. **(AO4)** • Portia is restricted by her father's will under the laws of patriarchy. She is forced to find a husband through the choosing of caskets and, when she marries Bassanio, all her land becomes his • anti-Semitism was widespread at the time Shakespeare wrote the play. Characters' choosing to show little mercy to Shylock is likely to have caused little surprise to the audience. Shylock's appeal, beginning 'Hath not a Jew eyes?', might have challenged the prejudiced view for a while until Shylock insists on his 'pound of flesh' • Shakespeare often used music to evoke mood in his plays and to provide commentary on plot and characters • the Christian society of Shakespeare's England would likely have identified the significance of mercy as a key value spoken of in the Old and New Testaments of the Bible. It is therefore, perhaps, ironic that characters choose to show little mercy in the play.

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

Question number	Indicative content
16 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to choose any character that is presented in a way they believe deserves sympathy in the play. They are likely to choose Shylock, Jessica, Antonio or Portia, but any choice is valid based on their argument • candidates might feel sympathy for Shylock because he is treated as a foreigner, despite having lived in Venice all his life. As a result, he uses money-lending as a form of security: 'well-won thrift' • many of the characters are prejudiced against Shylock as a Jew. Lorenzo refers to the fact that Shylock is Jewish when he says of Jessica 'If e'er the Jew her father come to heaven, / It will be for his gentle daughter's sake' • Shylock is devastated by Jessica's actions when he learns that she has stolen the turquoise ring, given to him by his wife, and traded it for a pet monkey • at the end of the play, sympathy may be felt when Shylock is forced to give up half his wealth and his religion • candidates might feel sympathy towards Jessica as she is clearly unhappy living at home with her father: 'Our house is hell'. She professes that she is 'ashamed' to be Shylock's daughter • Jessica is presented as a girl frustrated by Shylock's control, who intentionally isolates her from the outside world: 'lock up doors' • Antonio is wealthy and should be a contented man, as the Merchant of Venice of the play's title, but he possesses an inner melancholy, which could arouse sympathy. He expresses this at the play's opening: 'In sooth, I know not why I am so sad' • Antonio's generosity leads to much of his sadness and dire situation. He is very confident that his ships will return, so much so that he promises to pay Shylock with a pound of his flesh should he default on the loan. Shylock is happy to punish Antonio when he cannot repay his loan. Antonio is self-denigrating when he considers his position at Shylock's mercy: 'I am a tainted wether of the flock, / Meetest for death' • Antonio is lucky insomuch as he is well-defended by Portia but he stands by the letter of the law, accepting his fate, if that is in line with the rules: 'The Duke cannot deny the course of law'. Candidates could therefore feel sympathy for Antonio's dire plight • sympathy could be felt for Portia. Even after her father's death, she has no control over who she marries. Ultimately, Bassanio chooses the correct casket, which pleases Portia. However, there is doubt as to whether Bassanio only really cares about Portia's wealth. **(AO2)** • Language: Salerio uses metaphorical language to describe Antonio's sadness as the play opens: 'Your mind is tossing on the ocean'

	• Language: Jessica declares how she will be 'saved' from her father by her husband, Lorenzo, when she becomes a Christian, suggesting how miserable she is living with her father • Language/Form/Structure: the repetition in Shylock's speech in the trial scene shows how his life is destroyed by his punishment: 'You take my house', 'you take my life' • Language/Form/Structure: throughout the play, Shylock is only referred to by his name six times. Most people refer to Shylock as 'the Jew', which shows he is not accepted by society • Language/Structure: in the opening scene of the play, Bassanio describes Portia's wealth before her beauty: 'In Belmont is a lady richly left, / And she is fair and — fairer than that word'. As a result, the audience is left to question Bassanio's motive in pursuing Portia • Language/Structure: exclamations show Shylock's incredulity at Jessica's lack of loyalty to him: 'My own flesh and blood to rebel!' Shylock is clearly distraught at his daughter's apparent betrayal. **(AO4)** • the Italian setting and plot of *The Merchant of Venice* are typical of Shakespeare's early comedies, but the inclusion of Antonio's sad and loyal character lends an air of pathos and gravity to the drama • Shylock is hated for his practice of usury, as, at the time, Christians were not permitted to conduct this kind of moneylending • at the time the play is set, daughters lived under the control of their fathers. Jessica's desire to elope with Lorenzo is a direct result of her unhappiness living with her father and Portia is not able to choose her own husband.

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)** • Elizabeth Bennet is presented as a strong-willed character who, despite showing both pride and prejudice in the novel, finally accepts Mr Darcy's offer of marriage. Much of the narrative focuses on how Elizabeth develops • at the start of the novel, Elizabeth is described as being of 'a lively, playful disposition, which delighted in anything ridiculous'. She is witty and a brilliant conversationalist, able to hold her own in social situations • Elizabeth does not conform to the expectation that women would accept a proposal from any man who is financially secure, in contrast with Charlotte Lucas. She rejects the proposal of Mr Collins, telling him 'you could not make me happy' • Elizabeth is presented as being closest to Jane of all her sisters. Elizabeth feels more able to confide in her. She is also close to her father, Mr Bennet, though not blind to his faults, as they are alike in intellect and wit. He supports her in her refusal of Mr Collins • after meeting Mr Darcy for the first time, Elizabeth forms a fixed view of him as very arrogant. Mr Darcy dismisses Elizabeth as 'tolerable, but not handsome enough to tempt' him • when Mr Darcy sees how comfortable Elizabeth appears to be when she talks to Colonel Fitzwilliam, it gives him confidence in his romance with her. He sees that she is well able to cope in upper-class society: 'You cannot have been always at Longbourn' • Mr Darcy's letter after Elizabeth's first refusal of his proposal is pivotal in her developing understanding: 'Till this moment I never knew myself'. She recognises how she has been 'blind, prejudiced, absurd' • Elizabeth's visit to Pemberley helps her to see Mr Darcy in a different light. Mrs Reynolds, Mr Darcy's housekeeper, speaks highly of him: 'If I was to go through the world, I could not meet with a better'. Elizabeth's feelings for Mr Darcy change completely: 'She respected, she esteemed, she was grateful to him, she felt a real interest in his welfare' • Lady Catherine de Bourgh believes that Elizabeth is unsuitable for marriage to Mr Darcy because of her class. Elizabeth is infuriated by Lady Catherine, when she fears that Mr Darcy is planning to marry her, and is blunt in her rebuttal of her words: 'You have insulted me in every possible way' • at the end of the novel, Elizabeth shows more restraint than her earlier 'playful disposition', stopping herself from teasing Mr Darcy about Mr Bingley: 'she remembered that he had yet to learn to be laughed at, and it was rather too early to begin'.

	(AO2) • Language: Elizabeth's blunt rejection of Mr Darcy's first proposal leaves him shocked, as it goes against the expectation that any woman would accept a proposal from such an eligible man: 'I had not known you a month before I felt that you were the last man in the world whom I could ever be prevailed on to marry' • Form: Elizabeth serves as a contrast to her sister, Jane. When Jane learns of Lydia's elopement with Mr Wickham, it is Elizabeth who Jane writes to for guidance in the situation. Elizabeth is independent, whilst Jane often turns to others to seek solace • Form: readers mostly view the events from Elizabeth's perspective in the novel. This helps to show the development in Elizabeth's thoughts and feelings • Structure: by the end of the novel, Elizabeth is able to recognise her own pride, as well as the prejudice she has shown against others, particularly against Mr Darcy. **(AO4)** • Elizabeth is the romantic heroine of the novel in her relationship with Mr Darcy. She rises above the role that society would dictate for her at the time • the laws of entailment at the time the novel was written meant that the estate of the father often went to the nearest male heir. Elizabeth's change of view on Mr Darcy ultimately provides her with financial security • typically, love was considered a less important factor in a good match than social and economic considerations. Elizabeth's views could be considered atypical of the time, as, unlike Charlotte Lucas, she was determined to marry for love rather than convenience.

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)** • as shown throughout the novel, the key role of parents is to provide their children with an appropriate upbringing for their class, ensuring that their children are able to fulfil societal expectations at the time, and, ultimately, securing their futures • it can be argued that Mr and Mrs Bennet do not act as good role models for their daughters. Mrs Bennet is socially embarrassing and her husband largely indifferent. The two youngest daughters, Kitty and Lydia, are left almost to bring themselves up under the lackadaisical care of their mother • unlike Mr Bennet, Mrs Bennet is desperate to see her daughters married well, no matter what the cost. Mr Bennet says to Elizabeth on the subject of her proposed betrothal to Mr Collins 'An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents. Your mother will never see you again if you do not marry Mr Collins, and I will never see you again if you do' • Elizabeth has a close relationship with Mr Bennet and she shares his cutting wit and sarcasm but she recognises his faults as a father with regard to his younger daughters. He is disappointed in his choice of wife, having been 'captivated by youth and beauty, and that appearance of good humour, which youth and beauty generally give' • in the absence of a son, the law of entailment means that Mr Bennet's estate, including their family home, will be inherited by his nephew, Mr Collins, highlighting the importance of the Bennet girls' finding a suitable match. Mrs Bennet hopes that one of her daughters will marry Mr Collins to keep the home and money in the family • Mr and Mrs Gardiner are the sensible and kindly brother and sister-in-law of Mrs Bennet. Mr Gardiner and his sister are unalike: 'Mr Gardiner was a sensible, gentlemanlike man, greatly superior to his sister, as well by nature as education'. The Gardiners provide Jane and Elizabeth with the parenting that is lacking in their own mother and father. Mr Gardiner helps in tracking down Lydia and Mr Wickham after the scandalous 'elopement' • Lady Catherine de Bourgh plans for her daughter, Miss Anne de Bourgh, to marry Mr Darcy. Lady Catherine informs Elizabeth that Anne and Mr Darcy 'have been intended for each other' since 'infancy' and she warns Elizabeth 'This match, to which you have the presumption to aspire, can never take place. No, never. Mr Darcy is engaged to my daughter'. The marriage of Anne and Mr Darcy would unite Rosings and Pemberley. **(AO2)** • Language: Mr Bennet is described as 'so odd a mixture of quick parts, sarcastic humour, reserve, and caprice'. As a result, only Elizabeth is truly able to understand him

	• Language: Mr Bennet uses a damning superlative to belittle his three youngest daughters: 'the three silliest girls' • Language: Lady Catherine de Bourgh demonstrates bias in favour of her family. Elizabeth describes Anne as 'sickly and cross', whereas Mr Collins reports Lady Catherine's view that 'in the point of true beauty, Miss de Bourgh is far superior to the handsomest of her sex' • Form/Structure: the contrast between Mr Bennet and Mr Gardiner highlights Mr Bennet's weaknesses as a father. Contrasts are also made between Mr Bennet's relationships with Jane and Elizabeth compared to his three youngest • Form/Structure: the contrasting characters of the Bennet parents, Mr and Mrs Bennet, create humour in the novel. **(AO4)** • family estates tended to be inherited through the male line at the time Austen wrote the novel, though not all, as Lady Catherine de Bourgh exemplifies • it would be expected that consent for marriage would be sought from a girl's father, showing the significance of Mr Bennet's role as a father • Mr Bennet's close relationship with Elizabeth could have been perceived as unusual, as it is thought that, when Austen wrote the novel, there was generally more distance between fathers and daughters.

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)** • the relationship between Pip and Joe Gargery is shown throughout the novel. Joe is married to Pip's sister, Mrs Joe, and cares for Pip as a child • it was Joe rather than Mrs Joe, Pip's overbearing sister, who took Pip in as an orphan: 'I said to your sister, "there's room for him at the forge!" ' • Joe's warmth is contrasted with the cruelty of his wife. He offers Pip love, stability and good advice. Mrs Joe has a reputation of being violent and aggressive towards Pip and she raises him 'by hand'. In contrast, Joe shows a fatherly love and affection for Pip. However, Joe does not physically step in to prevent Mrs Joe's abuse of Pip • from the time of his visits to Satis House, Pip begins to be ashamed of Joe and is embarrassed by him, for example during Joe's interview with Miss Havisham about Pip's apprenticeship. He admits to Biddy that he is no longer happy to become Joe's partner in the forge • Pip is again embarrassed by Joe's behaviour when he visits Pip and Herbert for breakfast. Joe is well aware of this, even calling Pip 'Sir', and, when they are alone, Joe says to Pip 'You and me is not two figures to be together in London; nor yet anywheres else but what is private, and beknown, and understood among friends' • Joe does not blame Pip for his behaviour, recognising that it is human nature to think the way Pip does. Joe is treated coldly by Pip because of his lowly station in life. Joe wisely tells him 'one man's a blacksmith, and one's a whitesmith, and one's a goldsmith, and one's a coppersmith. Divisions among such must come, and must be met as they come' • the friendship between Pip and Joe is lifelong. Joe is a true friend to Pip throughout the novel; he supports him regardless of Pip's poor behaviour. In spite of Pip's treatment of him, Joe welcomes Pip home, telling him 'you and me was ever friends'. Pip does come to appreciate Joe's qualities and to depend on him. **(AO2)** • Language: Joe warns Pip that Mrs Joe is looking for him to give him a beating: ' … and what's worse she's got Tickler with her'. It is ironic that 'Tickler' is the name of a stick she uses to beat Pip • Language: Pip's affection for Joe is demonstrated in the list of Joe's attributes: 'He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow'. The term of endearment 'dear fellow' is used by both Joe and Pip when they address each other

	• Language/Structure: when Pip asks Joe if he is all right following Mrs Joe's death, Joe replies 'Pip, old chap, you knowed her when she were a fine figure of a – '. The pause at the end of Joe's speech shows how he stops himself from saying positive statements about Mrs Joe, which both Joe and Pip would know to be false • Form/Structure: Joe is a static character and does not change throughout the novel, unlike Pip • Structure: Joe is a kind figure in Pip's life and his presence in it spans the entirety of the novel. Early on, Pip refers to him as 'Oh dear good faithful tender Joe', and towards the end of the novel he penitently whispers 'O God bless this gentle Christian man!' **(AO4)** • family was crucial to society and large extended families were the norm. As Pip is an orphan, it would be expected that his nearest relatives, such as his sister and brother-in-law, would take him in • orphans were common in Victorian times and readers would have identified with Pip's situation and need for a father figure in Joe • Dickens suffered as a child when his own father was imprisoned for debt. His unhappiness prompted Dickens to seek a good education and he became a law clerk before achieving fame as a novelist, perhaps providing some explanation for Pip's wanting to separate himself from Joe when he moves to London.

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 theme of remorse and regret is prominent throughout the novel. Upon reflecting on how she has brought up Estella, Miss Havisham shows her regret as she exclaims 'What have I done! What have I done!' • Mrs Joe shows no remorse or regret at all for her treatment of her husband, Joe, and her brother, Pip. She is cruel and abusive to them both. When Pip is young, she continuously makes Pip feel regret for living when the rest of the family, their parents and five brothers, are dead, buried in the churchyard. Pip reflects 'all the times she had wished me in my grave, and I had contumaciously refused to go there' • after he met Magwitch in the churchyard, stealing the food and file from the forge 'produces agonies of guilt in Pip'. Pip shows some regret for, arguably, a good deed • Jaggers is a lawyer who works with criminals. At the end of each day, he obsessively washes his hands, perhaps symbolic of his attempting to wash away his contamination of guilt by association and his regret for defending them • Pip takes Joe for granted but he comes to his senses when he sees the relationship between Joe and Biddy, which makes him regret his earlier treatment of Joe and helps him to see the true values of family, loyalty and kindness. Pip's growing up leads him to a more unselfish outlook. He shows remorse, wishing Joe 'children to love, and that some little fellow will sit in the chimney-corner, of a winter night' • Pip visits Miss Havisham at Satis House later in the novel and rescues her from a fire. She repents her hurtful actions towards both him and Estella. Pip leaves Miss Havisham on good terms and she dies soon after his departure • by the end of the novel, Pip is critical of his own earlier actions, showing signs of regret: 'All other swindlers upon earth are nothing to the self-swindlers, and with such pretences did I cheat myself'. **(AO2)** • Language/Structure: Mrs Joe repeatedly physically and verbally abuses her husband. She also belittles him: 'it's bad enough to be a blacksmith's wife (and him a Gargery)' and she shows no remorse or regret for her actions towards him • Language/Structure: towards the end of the novel, Miss Havisham is filled with regret. She repeats and exclaims 'What have I done!', realising the wrongs she has done to Estella and confessing to stealing, metaphorically, Estella's heart and replacing it with 'ice'. She knows Pip is right and she looks for some compassion and understanding

	• Form: as the narrator, Pip often judges his past actions with much castigation. Towards the end of the novel, he is presented as honest and open about his past wrongs: 'I was too cowardly to do what I knew to be right, as I had been too cowardly to avoid doing what I knew to be wrong' • Structure: by the end of the novel, Pip and Miss Havisham repent their earlier actions. **(AO4)** • at the time Dickens wrote the novel, divorce was perceived as inconceivable for the working class. Regardless of Mrs Joe's abhorrent behaviour, and her lack of seeking redemption, Joe could never divorce her • *Great Expectations*, following Pip's development into maturity, reaching a point where he is able to show openly remorse and regret, is a bildungsroman, a popular form of literature in the 19th century • Miss Havisham's character may in part be based on Dickens' own mother, whom he disliked. Alternatively, it is thought that Miss Havisham could have been based on either Elizabeth Parker of Chetwynd House or Eliza Donnithorne of Cambridge Hall, both jilted by their fiancés on their wedding days.

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 identity is significant in the novel. Reverend Arthur Dimmesdale reflects on his dual identity in his guilt at his relationship with Hester Prynne: 'I have laughed, in bitterness and agony of heart, at the contrast between what I seem and what I am!' • at Governor Bellingham's house, when Hester is looking around, a suit of armour reflects an enlarged image of the scarlet letter: 'owing to the peculiar effect of this convex mirror, the scarlet letter was represented in exaggerated and gigantic proportions, so as to be greatly the most prominent feature of her appearance'. This symbolises the fact that the identity of Hester as a person has become consumed by the image of her sin • however, by the end of the novel, the community turn to Hester for her counsel. She comes to have an identity of her own, beyond the symbol of the scarlet letter • as a child, Pearl is presented as supernatural and unconventional, identified as a 'witch baby' who is 'wild, desperate, defiant', highlighting the perception of her by the community as an outsider who does not fit in with the Puritan values and ways of life • at the end of the novel, Pearl comes to be identified by the community as being a normal child as she cries over her father and kisses him on the scaffold just prior to his death: 'A spell was broken'. Pearl's showing her feelings enables the redemption of both her mother and Dimmesdale • Roger Chillingworth learns from the local people about Hester's adultery and her refusal to name the father of her illegitimate baby. He does not tell anyone that he is Hester's husband and he also asks Hester not to tell anyone. She keeps her word to him by not disclosing his identity • Chillingworth conceals his true nature by purporting to act in Dimmesdale's best interests, in his position of trust as Dimmesdale's physician. However, he uses his identity as a physician to persecute Dimmesdale for his adultery with Hester • Dimmesdale's main concern is to maintain his public reputation. However, particularly as a Puritan minister, he clearly struggles with his conscience as a result of his sin with Hester: ' "The judgment of God is on me," answered the conscience-stricken priest: "It is too mighty for me to struggle with!" ' Hester attempts to encourage Dimmesdale to take responsibility and start a new life with her and Pearl: 'Heaven would show mercy … hadst thou but the strength to take advantage of it' • Dimmesdale's true identity is finally made clear. Having initially agreed to leave with Hester and Pearl, he comes to believe that his wish to do this is the temptation of the devil. Instead, he reveals to his congregation that he is Pearl's father and dies on the scaffold.

	(AO2) • Language: Chillingworth commands Hester not to reveal his true identity as her husband. He fears having to bear the burden, at least publicly, of Hester's sin: 'Breathe not, to any human soul, that thou didst ever call me husband!' • Language/Form: Pearl is seen as a human embodiment of her mother's sin. Even Hester describes her daughter as 'the scarlet letter in another form; the scarlet letter endowed with life!' • Language/Structure: when Hester first appears on the scaffold, the effect of the scarlet letter is described: 'It had the effect of a spell, taking her out of the ordinary relations with humanity, and inclosing her in a sphere by herself'. The scarlet letter clearly consumes Hester's identity • Structure: as a result of his not immediately revealing his true identity as Pearl's father, Dimmesdale's conscience punishes him for seven years • Structure: when Chillingworth leaves Pearl an inheritance at the end of the novel, she chooses to leave the town to become 'married, and happy, and mindful of her mother'. **(AO4)** • *The Scarlet Letter* established Hawthorne's identity as a successful writer • transcendentalism was a system of beliefs popular in the 19th century, when the novel was first published. It is primarily concerned with personal freedom and identity • Hester's hard work and good deeds finally transcend the community's bad opinion of her.

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 are free to discuss the presentation of any character they find interesting in the novel. They are likely to choose Hester Prynne, Reverend Arthur Dimmesdale, Pearl or Roger Chillingworth, but any choice is valid based on their argument • Hester could be seen as an interesting character. She is presented as from a 'genteel but impoverished English family'. She has married Chillingworth prior to their journey to America to start a new life. However, he goes missing for a year during which Hester conceives a child with the Puritan minister, Dimmesdale, at the Massachusetts Bay Colony • Hester gives birth to a baby girl, Pearl, and for this she is shamed and shunned by the community. She remains strong and stoical in the face of her treatment, forced to move to a cottage on the furthest outskirts of the village and to wear a scarlet letter 'A' on her bosom to reflect her adulterous shame • Hester remains in the community after Chillingworth and Dimmesdale have died. She acts as a compassionate neighbour and kindly friend to the community. She comforts the governor on his deathbed: 'She came not as a guest, but as a rightful inmate, into the household that was darkened by trouble' • Dimmesdale, a Puritan minister in the Massachusetts Bay Colony, could be considered an interesting character. He is the father of Hester's illegitimate child and leaves her to take all the shame on herself. However, in the marketplace, when she is on the scaffold, he tells her to name her 'fellow sinner'. She refuses to name him and he continues to enjoy the respect and warmth of the community while she is cast out • Dimmesdale chastises and punishes himself for his sin with a 'bloody scourge'. He also laughs at himself and carves a scarlet 'A' into his chest as penance. Eventually, Dimmesdale confesses in the third scaffold scene and thereby redeems himself before his death • as the illegitimate daughter of Hester, the novel's protagonist, Pearl could be seen as an interesting character. She is the reason for her mother's shaming by the Puritan community of Massachusetts Bay Colony as Hester's husband has been away for too long for the child to be his. She appears as a baby in the first scaffold scene, later as a three-year old and also as a child of seven. She is an outcast because of her illegitimacy. Other children avoid her and she must spend time playing alone • Pearl is intelligent and appears to have worked out for herself at the age of seven that the Reverend Arthur 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 kisses Dimmesdale on the scaffold just prior to his death. 'A spell was broken' as finally she is seen as a feeling child • as Hester's husband, Chillingworth could be deemed an interesting character. He has sent her on ahead of him to Boston, Massachusetts, but has gone missing for some time. Readers learn that this is because he was held prisoner by native Americans where he learnt about 'herbs and roots'. He is described as thin, short and stoop-shouldered, much older than Hester. His deformed body reflects his twisted and malevolent soul, bent on revenge. He goes to see Hester in prison, after arriving in time to see her shamed in the marketplace, and pledges to discover the identity of Pearl's father • after discovering Dimmesdale's secret self-mutilation in the form of a scarlet 'A' carved into his chest, Chillingworth gleefully realises that Dimmesdale is the father of Hester's child. His vengeful punishment of Dimmesdale leads to the death of the latter, but Chillingworth too dies a year later, leaving all his wealth to Pearl, perhaps in an act of redemption. **(AO2)** • Language: Hawthorne uses the word 'leech' to describe Chillingworth's profession as a practising doctor. This is a common metaphor but in this case it also reflects his tenacity in pursuing Dimmesdale • Language/Form: the choice by Hawthorne of the name, Pearl, is significant as it suggests purity and clarity but also, to Hester, great cost. Jesus' Parable of the Pearl of Great Price is used to demonstrate the value of Heaven • Language/Structure: Dimmesdale's dramatic confession on the scaffold before dying brings the novel's climax and sets the tone for its ending • Form: Dimmesdale is presented as a hypocrite by Hawthorne. He continues to preach to his congregation about sin while knowing that he has sinned himself • Structure: throughout the novel, Hester can be considered a survivor who makes the best of her difficult situation: 'her beauty shone out, and made a halo of the misfortune and ignominy in which she was enveloped'. **(AO4)** • Hawthorne focuses on values of tolerance and compassion through his heroine, Hester • Biblical allusions and imagery prevail in the novel with references to original sin, the Garden of Eden and the Parable of the Pearl among others • leeches were placed on the sick to draw out illness. Chillingworth is termed a 'leech' but, far from healing, he drains Dimmesdale's strength and hope, reducing him to a miserable life and causing his sudden death.

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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