www.dynamicpapers.com



Mark Scheme (Results)

January 2022

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

www.dynamicpapers.com

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

January 2022

Question Paper Log Number P66358A

Publications Code 4ET1_02R_2201_MS

All the material in this publication is copyright

© Pearson Education Ltd 2022

www.dynamicpapers.com

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.
- In some cases details of what will not be accepted for a marking point will be identified below the phrase 'do not accept'.
- 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.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

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.

www.dynamicpapers.com

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.

www.dynamicpapers.com

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)** • as the narrator of the play, Alfieri has a pivotal role as he tells the story in a series of flashbacks and he introduces the characters of the play, like a traditional Greek Chorus • Alfieri is an Italian-born lawyer who has a unique perspective on the play's events and actions of the characters. He provides the audience with an insight into characters, describing Eddie's demeanour as: '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 the main character who views the play's events from the bridge between the two cultures. 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 • Alfieri's office fits into the setting of the play and he also represents the bridge between the labouring community of the Red Hook longshoremen and the emerging modern and intellectual community of Manhattan • in his role, Alfieri understands the threat that Eddie's feelings for Catherine present. He warns Eddie about the dangers when Eddie visits him for the first time. His warning becomes more insistent when Eddie visits him for the second time to try to prevent the wedding of Catherine and Rodolpho: 'You won't have a friend in the world, Eddie'. He cannot help Eddie, who dismisses his advice • as a reliable friend and adviser to Eddie, Alfieri tries to warn him of the potential consequences of his actions but shows an 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 Marco's and Rodolpho's bail. Marco promises him that he will not hurt Eddie when Alfieri warns Marco: 'Only God makes justice'. Although Marco pledges to take Alfieri's advice, he later confronts Eddie and Eddie dies in the struggle • the audience knows from the start of the play what the outcome will be but the dramatic tension is maintained in learning how events unfold. Alfieri notes: '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 recognising the likely consequences of Eddie's and Marco's actions, he is unable to prevent the tragic events from unfolding • Form: Alfieri breaks the 'fourth wall' by talking to the audience directly • Structure: Alfieri is important in providing a clear structure to the play in his short narration at the start of each scene.

www.dynamicpapers.com

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.

www.dynamicpapers.com

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)** • anger is a key theme in the play. Eddie is the main source of anger in relation to many characters, including Catherine, Beatrice, Rodolpho and Marco. Ultimately for Eddie, his growing anger and jealousy over the relationship between Catherine and Rodolpho contribute to his tragic downfall • Beatrice shows some signs of anger over Eddie's interest in Catherine. She builds the confidence to confront Eddie at times: 'you want somethin' else, Eddie, and you can never have her!' In response, Eddie is infuriated and is unable to control his anger • Eddie gets angry when Alfieri tells him something he does not want to hear. Alfieri is not intimidated by Eddie's anger and continues to tell Eddie the truth: there is nothing Eddie can do, in law, to stop the wedding between Catherine and Rodolpho • when Eddie hurts Rodolpho deliberately whilst 'teaching' him to box, Marco is discreetly angry with him; he indirectly warns Eddie in defence of his brother. The stage directions describe how Marco lifts the chair '*like a weapon over Eddie's head – and he transforms what might appear like a glare of warning into a smile of triumph*' • Eddie becomes angry with Beatrice when he perceives her to be siding with Catherine. When Beatrice prepares to go to Catherine's and Rodolpho's wedding, Eddie is furious and threatens his wife that, if she goes, she will not come back to their home. As the man of the home, Eddie expects his word to be final: 'I want my respect. Didn't you ever hear of that? From my wife?' • Beatrice shows a subtle frustration with Eddie for the apparent distance in their relationship: 'When am I gonna be a wife again, Eddie?' • Catherine's anger is somewhat delayed by her shock on the discovery of Eddie's devious act of reporting Marco and Rodolpho to the Immigration Bureau. She '*stands motionless, uncomprehending*' and then lets out a '*sob of fury*' • when he realises that Eddie has called the Immigration Bureau, Marco is furious; he spits at Eddie, yelling at him in the street: 'That one, I accuse that one!' He is primarily angry at Eddie's actions because of the impact they will have on his family back in Italy • later, still angry, Marco seeks revenge and is prepared to fight Eddie. After Eddie lunges at Marco with a knife, Marco turns Eddie's arm and Eddie is killed with his own knife. **(AO2)** • Language: when Eddie confronts Catherine over the way she dresses, he asks her: 'What's the high heels for, Garbo?' Eddie wants Catherine to dress in a way he perceives to be less provocative, using a sarcastic manner to hide the undertones of his anger • Language: Marco's metaphorical language serves to accentuate his anger at Eddie for contacting the Immigration Bureau due to the impact it will have on his children: 'He stole food from the mouths of my children' • Language/Structure: Alfieri's first impressions of Eddie present him as a man possessed, through the simile: 'His eyes were like tunnels'. Alfieri immediately recognises Eddie's obsessive feelings and anger over the relationship between

www.dynamicpapers.com

	Catherine and Rodolpho: 'a passion that had moved into his body' • Language/Structure: Catherine's anger is clear in the derogatory language she s to describe Eddie, whom she had previously respected and held in such high regard: 'a rat'. This is in direct contrast to the start of the play, when Catherine is eager to please Eddie: 'You like it, huh?' • Form: the stage directions vividly depict the strength of Eddie's anger: '*His face puffed with trouble*'.

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.

www.dynamicpapers.com

Question Number	Indicative content
3 *An Inspector Calls*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of blame is important as the play revolves around the question of who is responsible for the tragic death of Eva Smith/Daisy Renton. The Inspector's arrival at the Birlings' house marks the start of the quest for the truth • Mr Birling sacked Eva/Daisy because she was one of the ringleaders of a strike at his works. He is of the view that people are responsible for their own lives and believes it is petty to try to blame others for low points in life: 'If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward, wouldn't it?' • the Inspector has a powerful impact on Sheila. Sheila accepts blame for her role in the tragedy in having Eva/Daisy sacked from Milwards and wants others to do the same. The Inspector states: 'Miss Birling has just been made to understand what she did to this girl. She feels responsible. And if she leaves us now, and doesn't hear any more, then she'll feel she's entirely to blame, she'll be alone with her responsibility' • Gerald is unwilling to admit his part in Eva's/Daisy's death. He finally admits he knew Eva/Daisy but he tries to mitigate his blame in her later situation by saying how Eva/Daisy was 'intensely grateful' for his rescuing her from Alderman Meggarty. Gerald is keen to protect his own interests and he does this by exposing the Inspector as an imposter. He also declares that there is 'no proof it was the same girl' • Mrs Birling solely blames the father of Eva's/Daisy's unborn baby for the tragic events. She is unable to see how she could possibly be to blame despite the fact she ensured that her charity committee turned down Eva's/Daisy's plea for help: 'I accept no blame for it at all' • when questioned by the Inspector, Eric confesses that he was the father of Eva's/Daisy's unborn child. Eric is appalled by the fact that his mother was unwilling to help Eva/Daisy and he blames her for the deaths of both Eva/Daisy and his unborn baby. Unlike the older generation, Eric whole-heartedly accepts his family are to blame for the devastating downfall of Eva/Daisy: 'It doesn't alter the fact that we all helped to kill her' • the Inspector gives a stark, apocalyptic warning of 'fire and blood and anguish' if people do not start to take responsibility for their actions, by accepting blame and recognising that their actions can impact on others: 'We are members of one body. We are responsible for each other'. **(AO2)** • Language: Sheila fully accepts her actions contributed to the demise of Eva/Daisy: 'I know I'm to blame – and I'm desperately sorry'. The adverb highlights her remorse • Language/Form: Mrs Birling demands the Inspector does his 'duty' and finds the unborn child's father, whom she describes as a 'drunken young idler'. The dramatic irony of Mrs Birling persistently placing blame on the father builds suspense before she realises that the father is her own son, and the child her grandchild • Form: the Inspector's primary role in the play is to highlight the theme of blame and how responsibility is shared for the death of Eva/Daisy: 'But each of you helped to kill her. Remember that' • Structure: there is a division between those who realise their actions are to blame and those who do not, with Gerald's response bridging the gap. To a certain extent, this division reflects the division between the generations • Structure: Eric re-enters the scene just as the audience realises that he is the father of Eva's/Daisy's unborn baby. This serves to indicate his blameworthiness.

www.dynamicpapers.com

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.

www.dynamicpapers.com

Question Number	Indicative content
4 ***An Inspector Calls***	**Examiners should be alert to a variety of responses and should reward points t 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 may choose to agree or disagree, wholly or in part, with the view that Eric Birling and Gerald Croft are shown to be very different characters. By the end of the play, Eric fully accepts responsibility for his part in Eva Smith's/Daisy Renton's death, whilst Gerald continues to focus on the avoidance of any public scandal • Eric is said to be '*in his early twenties, not quite at ease, half shy, half assertive*'. Gerald is described as an '*attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young man-about-town*' • Gerald agrees with Mr Birling's actions in sacking Eva/Daisy, showing a similar mindset: 'You couldn't have done anything else'. In direct contrast, Eric shows sympathy for Eva's/Daisy's position: 'Why shouldn't they try for higher wages? We try for the highest possible prices' • Mr Birling clearly shows his approval of Gerald: 'you're just the kind of son-in-law I've always wanted'. He is much warmer to Gerald than he is to his own son • both Gerald and Eric exploit Eva/Daisy; their behaviour towards her reinforces the idea that women of Eva's/Daisy's class could be used by the wealthy and then discarded • Gerald appears to pay off Eva/Daisy without a second thought: 'I insisted on Daisy moving into these rooms and I made her take some money'. In contrast, when Eric discovers that Eva/Daisy is pregnant, he appears to have acted chivalrously as it is implied that he proposed to Eva/Daisy, despite knowing how horrified his parents would be. However, Eva/Daisy rejects his proposal • Mr and Mrs Birling accept Gerald's affair as part of life, yet are unforgiving when they discover that Eric has stolen money from the family business and that he is the father of Eva's/Daisy's unborn baby • Eric and Gerald have different attitudes towards accepting responsibility for their part in Eva's/Daisy's tragic demise. Though Gerald acknowledges that his behaviour was unacceptable, he appears to be more concerned with how he is 'almost certain' that the Inspector 'wasn't a police officer' and therefore he will not have to face the consequences of his actions. In contrast, Eric remains remorseful, solely focused on the tragedy faced by Eva/Daisy. **(AO2)** • Language: both Eric and Gerald are shown to view women as objects to be exploited. Eric shows an aggressive entitlement to Eva/Daisy when he 'threatened' her so that she will let him into her flat. Gerald describes Eva/Daisy in a superficial way, focusing on her being 'young and pretty' and he is generous to her, flattered to be her 'wonderful Fairy Prince', but ends the relationship without second thoughts when it suits him • Language/Form: Eric appears distressed, as is evident in the stage directions and the dashes in his speech, showing how he is quick to accept what he and his family have done to Eva/Daisy: (*shouting*) 'And I say the girl's dead and we all helped to kill her – and that's what matters –'. In contrast, Gerald looks to find excuses to conceal any

www.dynamicpapers.com

	possible blame: 'We've no proof it was the same photograph and therefore roof it was the same girl' • Structure: Gerald provides a strong contrast to Eric throughout the play. Althoug Eric is his son, Mr Birling shows more admiration and respect for Gerald, who is fro a higher social class. Mr Birling quickly dismisses Eric and derides his opinions: 'You've a lot to learn yet' • Structure: Gerald acts as a bridge between the two generations. Whilst Eric accepts responsibility, Gerald tends to side with the older generation who are too set in their ways to be changed by the events of the evening.

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.

www.dynamicpapers.com

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 t are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the play centres on Christopher, a boy with autism; the strength of his relationships with other people depends on how well characters are able to understand his needs and feelings and his understanding of them • Christopher often misunderstands people, or they misunderstand him. This leads to Christopher's getting into trouble, such as with Mrs Shears and the police. On discovering Christopher by Wellington's dead body, believing he is to blame, Mrs Shears angrily tells Christopher: 'Get away from my dog for Christ's sake' • as Christopher's teacher, Siobhan shows an understanding of Christopher. She knows what his interests are and she gives him advice when he is in need of help. She explains things to Christopher that he struggles with, such as the meaning of figurative language and mannerisms: 'Siobhan says that if you raise one eyebrow it can mean lots of different things' • Christopher's father, Ed Boone, understands that Christopher does not like physical signs of affection. In contrast, Christopher's mother, Judy Boone, attempts to hug Christopher but he immediately flinches and backs away • owing to Christopher's condition, he is not always able to show empathy or understanding of others' feelings. Ed sometimes gets frustrated with Christopher's inability to understand when he is angry and upset: 'Could you please, just, give it a break, mate. Please'. Nevertheless, towards the end of the play, Ed attempts to repair his broken relationship with his son by giving him a puppy • initially, Mrs Gascoyne does not appear to show any empathy or understanding of Christopher and his desire to do an A-Level in mathematics. Thanks to his father's persistence, Mrs Gascoyne relents • even Mrs Alexander shows an understanding of Christopher in her long conversation with him and when he is fussy about the food he eats: 'Perhaps I should bring out some biscuits instead' • despite Judy's having moved to London with Mr Shears, when she discovers Christopher on her doorstop without warning, her first reaction is to make sure he is comfortable as he appears to be soaking wet: 'Will you let me help you get your clothes off? I can get you a clean T-shirt… You could get yourself into bed'. Judy gives Christopher a home when he feels he is unable to live with his father, even moving back to Swindon with Christopher when Mr Shears acts aggressively towards him and shows little understanding of Christopher and his needs. **(AO2)** • Language: Christopher struggles to understand metaphors: 'I think it should be called a lie because a pig is not like a day and people do not have skeletons in their cupboards'. However, he understands people use metaphors and that sometimes, therefore, they might say things that he does not fully understand • Language: the Lady in Street initially shows some patience in her actions with Christopher, but his relentless questioning ultimately leads to her frustration: 'Gordon Bennett' • Form: when the Policeman arrests Christopher, he shows very little understanding of Christopher's behaviour and how it might suggest he has autism. The Policeman '*tries to lift him up by his arm*' yet Christopher abhors any form of physical contact, which

www.dynamicpapers.com

	ultimately results in his arrest • Form: Siobhan's understanding of Christopher is shown by the fact she is us relay Christopher's own words in his book. She provides him with helpful guida throughout the play: 'Underpass means tunnel, Christopher' • Structure: at the end of the play, Christopher shows an understanding of his own achievements: 'I went to London on my own. I solved the mystery of who killed Wellington. I found my mother. I was brave'.

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.

www.dynamicpapers.com

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 t 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 able to agree or disagree, wholly or in part, with the statement that, despite her faults, Judy Boone is presented as a good mother to Christopher in the play • the audience learns very little about Judy until Christopher's conversations with Mrs Alexander lead to the discovery of his mother's letters. Until this point, the audience believes that Christopher's mother has died. Ed previously informed Christopher that Judy had suffered a fatal heart attack in hospital. She is, in fact, living in London with Roger Shears, having left Christopher and Ed. It could be argued that Judy has tried to maintain a good relationship with Christopher but has been denied the opportunity because Ed hid her letters • Judy is open and honest with Christopher in her letters to him: 'I'm not like your father. Your father is a much more patient person. He just gets on with things and if things upset him he doesn't let it show'. She recognises Ed's credentials as a better parent to Christopher than she is • Judy reveals how she would easily be frustrated by Christopher and lacked the patience Christopher needed: 'you were in the way of everyone so I got cross because I don't like shopping at Christmas either' • in her letters, Judy comes across as rather harsh and selfish, subtly blaming Christopher for her failure as a mother: 'maybe if you'd been different, I might have been better at it' • Judy appears to have given up as a mother, recognising her own imperfections in comparison to Ed as a parent: 'And it made me so sad because it was like you didn't need me at all' • nevertheless, when Christopher meets his mother in London, she is determined that he will understand her actions in leaving, signalling her desire to be a good mother to him. Perhaps in a futile attempt to justify her actions in her own mind, after neglecting her duties as a mother to Christopher, she says: 'I said I wanted to explain to you why I went away when I had the time to do it properly'. Now she has 'lots of time', she feels able to break down the detail for Christopher in a way that he will be able to understand • when Roger Shears '*grabs at Christopher*', Judy '*grabs Roger*' in Christopher's defence. She wants to protect Christopher and ultimately makes the choice to return to make a home with her son over her relationship with Roger. **(AO2)** • Language: Judy's stark and shocking openness is emphasised by the short sentence: 'I was not a very good mother, Christopher'. Judy is honest and unforgiving in her condemnation of her own failings as a mother • Language: when Christopher turns up at Judy's home in London, she desperately wants to feel close to Christopher. She repeatedly asks him for physical affection, despite knowing Christopher detests contact like this: 'Christopher, let me hold your hand. Just for once. Just for me' • Form: for the majority of the play, the audience's only view of Christopher's mother comes through Christopher's memories and her letters • Form: Judy adopts a confessional tone in the letters she sends to Christopher. She admits to having struggled with Christopher's challenging behaviour, giving the audience some insight into her as a mother even before her character is seen for the

www.dynamicpapers.com

	first time on stage • Structure: at the end of the play, Christopher chooses to live with his mother in Swindon, showing his relationship with her has somewhat been repaired. bedsit

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.

www.dynamicpapers.com

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)** • despite Eva/Evelyn and Faith being mother and daughter, Faith is presented as being different from Eva/Evelyn in the play • Faith is in her early twenties and in the opening scene of the play Evelyn is helping her to prepare to move out to university. Evelyn is presented as a caring but over-protective mother. She insists Faith takes two teapots with her to university: 'Here's a spare teapot, too', 'One might break'. Faith appears to be resigned to her mother's fussing over her: 'Mum, I…' • Faith appears to regret her decision to leave home to attend university: 'It feels all wrong'. In contrast, her mother, Evelyn, is keen for her to go: 'You've made a commitment to moving into that place. Stick by it' • when Faith discovers her mother's childhood toys in the attic, she shows an interest in them and plays with them in a child-like way. She sings: 'Runaway train went down the track'. In contrast, Evelyn is desperate for any memories of the Kindertransport to be locked away and never mentioned. Faith's persistent inquisitiveness shows something of a lack of sensitivity to her mother's clear emotional reluctance to divulge any information about her past • Faith is determined to uncover the truth about her mother's past: 'I want to know about you'. When Evelyn relents and reels off the limited memories she professes to have of her childhood, her speech is blunt, showing her reluctance • despite their apparent differences, both Faith and Evelyn appear to have a close relationship with Lil and clearly love her. They both trust Lil and rely on her. Lil acts as a mediator between Faith and Evelyn when they argue over Evelyn's secret past • at the end of the play, Faith expresses her determination to find and get to know her German relatives: 'I'm going to find out what everything means. Get in touch with my relatives. I want to meet them'. Evelyn has no desire whatsoever to do so; she earlier rejected her birth mother's, Helga's, wish for her to go to America with her to be with their relatives. **(AO2)** • Language: Faith's use of a personal pronoun when referring to her mother's blood relatives highlights her enthusiasm to learn more about her family history: 'And my grandparents'. Evelyn's use of a modal verb emphasises how resolute she is in not wanting to share any of the details of her past: 'this conversation must come to a close' • Language: Faith's name is significant as it represents belief and hope for the future. In contrast, Evelyn changes her name from Eva as a way of shutting out the past • Form: the stage directions depict Evelyn and Faith in a contrasting manner. Evelyn is presented as intensely obsessive: '*continues to polish*', '*scrutinising a glass*'. Faith appears exasperated by her mother's compulsiveness: '*shakes her head*' • Structure: the audience only gets to see Faith as a young adult in the play and they are therefore not privy to how she was as a child, unlike her mother. As a result, the audience are not in a position to determine what has influenced Faith to be so different from her mother • Structure: Faith's current situation in life, where she has decided to move out to

www.dynamicpapers.com

	university, is a parallel to her mother's decision at a similar age not to go America with her birth mother Helga. Furthermore, in contrast to her mothe lack of choice over her life-changing journey on the Kindertransport, Faith ultimately has a choice over her next journey in life.

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

www.dynamicpapers.com

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)** • candidates can agree or disagree, either wholly or in part, with the view that the ending of the play is successful. There is a sense of closure as Eva's/Evelyn's secret past is revealed yet there are still questions unanswered, particularly over Helga's ultimate fate and whether Faith is able to forge relationships with her extended family, unlike her mother • Eva's/Evelyn's last words to her blood mother are condemning: 'You should have hung on to me and never let me go'. Eva/Evelyn clearly blames her mother and is unable to see how her mother was acting in her best interests by sending her on the Kindertransport • Helga's last words to Eva/Evelyn help the audience to understand the extent of the pain felt by both mother and daughter: 'My suffering is monumental. Yours is personal' • when Faith leaves for university, she asks her mother if she can take her childhood toys with her. Initially Evelyn protests: she wants to cling on to the memories of her daughter's childhood, unlike her own: 'I'd like to keep something from when you were little'. Faith's wish to take her toys to university is perhaps an indication of her fear of losing her own history, just as she perceives her mother to have done. Faith replies: 'They mean a lot to me' • the audience learns of the fate of Eva's/Evelyn's parents at the end of the play: 'I lost your father. He was sick and they put him in line for the showers'. Helga leaves for America, alone • at the end of the play, Faith pledges to find and get to know her German relatives: 'I'm going to find out what everything means. Get in touch with my relatives. I want to meet them'. The end of the play suggests there will be some form of resolution for Faith and her desire to find out more about her family history. However, the audience does not find out if Faith manages to make contact with her extended family • the relationship between Faith and Evelyn mirrors that of Helga and Evelyn at the end of the play: both distant and cold. There is a sense of abrasiveness in their speech, as Evelyn says 'All done in here then'. Faith replies with a sense of finality: 'Yes we are'. The words perhaps mirror the state of the relationship between mother and daughter moving forward, although this is left for the audience to surmise. **(AO2)** • Language: Helga is overtly aware that Eva/Evelyn blames her for her situation in life. Eva/Evelyn says: 'You cut off my fingers and pulled out my hair one strand at a time'. The vivid, violent imagery exaggerates the extent of Eva's/Evelyn's resentment towards her birth mother • Language: at the end of the play, Evelyn describes her past as 'an abyss'; she succinctly summarises how she perceives her history to be like a never-ending hole in hell • Form: the stage directions at the end of the play depict the stage being covered with the '*shadow*' of the Ratcatcher. This is successful in showing how Evelyn's life will always be in the shadow of her experiences as a child on the Kindertransport • Structure: the play starts with Eva leaving Germany on the Kindertransport and ends with Faith leaving home for university. Eva had no choice whatsoever over her journey

www.dynamicpapers.com

	yet Faith's decision to leave home for university is based on her own free showing some sign of hope for the future • Structure: the audience is left to speculate how the relationship between Evelyn Faith will be in the future. The question remains whether their relationship will be fragmented as the relationship between Evelyn and her birth mother, Helga.

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.

www.dynamicpapers.com

Question Number	Indicative content
9 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward ts that are clearly based on evidence from the play. Evidence of a degree of perso response must be given. This is not an exhaustive list but the following point y be made:** **(AO1)** • the theme of duty runs throughout the play, as the key narrative strand centres on Elesin's respecting his duty by fulfilling the death ritual, in honour of the king. Many of the characters in the play have a strong sense of what they perceive to be right and wrong in the fulfilment of their duty, including the Praise-Singer, Olunde, Iyaloja and the Pilkings • the Praise-Singer's duty is to stay by Elesin's side as he prepares to take his life. The Praise-Singer acknowledges the early signs of Elesin's reluctance to respect the death ritual and he dutifully provides him with words of wisdom to try to ensure that Elesin fulfils the ritual: 'The hands of women also weaken the weary' • despite having lived in the western world for a number of years, Olunde whole-heartedly respects the traditions and rituals of the Yoruban culture. He speaks of his father with pride as he awaits the news of the completion of his duty in fulfilling the death ritual. Ultimately, on discovering his father's failure, Olunde deems it his duty, as the next King's Horseman after his father, to complete the death ritual in his father's place • Iyaloja shows complete respect for Elesin and his duty to fulfil the ritual. She even agrees to allow Elesin to marry the woman betrothed to her own son out of respect for the important duty Elesin is to fulfil. In Iyaloja's eyes, Elesin is worthy of such a sacrifice because of the commitment he has made to the king through pledging to go with him to the other world • Simon Pilkings shows little regard for the customs of the Yoruba culture and belittles the ritual by repeatedly referring to it as 'murder'. Pilkings sees it as his duty to uphold British colonial rule and shows little regard for the significance of Elesin's duty in the eyes of the Yoruba people. When Amusa reports of Elesin's imminent fulfilment of his duty to 'commit death', Simon denigrates the ritual: 'Obviously he means murder' • it could be argued that Pilkings only shows respect to his duty when there is someone important present, the English Prince, whom he wants to impress. This perhaps suggests that Pilkings only uses his duty to show that the British Empire is in control and not to further its goals • Elesin ultimately fails to fulfil his duty, resulting in the death of his son. Olunde attempts to rebalance the order of the living world by properly completing his father's duty as the King's Horseman. **(AO2)** • Language: Olunde sees it as his duty to defend and uphold the Yoruban customs. He directly questions the motives behind the Pilkings' seemingly disrespectful behaviour: 'And that is the good cause for which you desecrate an ancestral mask?' • Language: Pilkings is steadfast in his view that he acts according to his duty, as is evident in the declarative: 'Well, I did my duty as I saw fit. I have no regrets' • Language/Structure: Elesin's inability to resist temptation results in his ultimate loss of respect. Elesin's confessional tone reflects his own understanding of his faults in not fulfilling his duty: 'my powers deserted me. My charms, my spells, even my voice lacked strength' • Form: Soyinka uses the different perspectives of the Pilkingses and Olunde, in relation to their duties, to convey the message that one society should not use its customs and beliefs to judge those of others

www.dynamicpapers.com

	• Structure: at the end of the play, Olunde ultimately sees it as his duty to ld the customs of the Yoruba culture, taking his father's place in fulfilling the death al.

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.

www.dynamicpapers.com

Question Number	Indicative content
10 ***Death and the King's Horseman***	**Examiners should be alert to a variety of responses and should reward points t 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 b made:** **(AO1)** • Iyaloja's role in the play is that of a strong leader in the community. Her character acts as the voice of the people, as she seeks to ensure that Elesin fulfils his duty, and she passes judgement on him at the end of the play when he fails to do so • as the 'Mother' of the market, she is presented as a powerful, matriarchal figure. Her word is typically followed without question • Iyaloja serves as a moral guide to Elesin. She warns him not to be turned aside from his sacred duty to the King and the community by an attachment to worldly things: 'Even at the narrow end of the passage, I know you will look back and sigh a last regret for the flesh that flashed past' • she serves to show the importance of respecting the Yoruban customs, even agreeing to Elesin's wish to marry the young woman he sees in the marketplace, despite the woman being betrothed to her own son • Iyaloja attempts to defuse the situation when Amusa arrives to arrest Elesin. When the women continue to taunt him, she warns Amusa to leave before there is more trouble • Iyaloja is the voice of the community when Elesin fails to fulfil the ritual. She is furious and berates him for his failure, passing a damning judgement on his behaviour: 'Now look at the spectacle of your life. I grieve for you'. Iyaloja is unforgiving in her condemnation of him: 'Oh, you emptied bark that the world once saluted for a pith-laden being, shall I tell you what the gods have claimed of you?' • despite Elesin's failure, Iyaloja upholds the normal traditions in the event of a death. Iyaloja orders Pilkings to move away from Elesin's body. She 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*' • at the end of the play, Iyaloja attempts to unify the community, compelling them not to dwell on the deaths of Olunde and Elesin and instead to focus on the Yoruba traditions and beliefs: 'Now forget the dead, forget even the living. Turn your mind only to the unborn'. **(AO2)** • Language: Iyaloja's metaphorical words emphasise her scorn at Elesin's failure to fulfil the ritual, portraying her as a wise, strong leader: 'The river which fills up before our eyes does not sweep us away in its flood' • Language: she is shown to be a powerful figure, able to command the District Officer to stop interfering with Elesin's body after his death: 'Since when have strangers donned clothes of indigo before the bereaved cries out his loss?' • Language: Iyaloja serves to denigrate the white colonialists who lead and govern the area. She refers to Simon Pilkings as a 'child'. Her belittling language shows her total lack of respect and dismissal of the colonial rule • Form: Iyaloja's role resembles one of a leader in Greek tragedy. Iyaloja asserts her authority over the market women and, by extension, the wider community: 'Daughters, please' • Structure: as the play progresses, Iyaloja's attitude towards Elesin shapes the audience's view of him. When Elesin appears to be complying with the ritual, Iyaloja shows him sympathy and respect. As soon as she becomes aware of Elesin's dereliction

www.dynamicpapers.com

	of his duty, she scorns him and condemns his failure.

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.

www.dynamicpapers.com

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 able to choose any one character they sympathise with in the play, likely to be, but not limited to, Romeo, Juliet or Friar Lawrence • evident from the Prologue, the 'ancient grudge' between the two families provides a sympathy-arousing situation for both Romeo and Juliet, as they are destined to be separated by their feuding families • candidates are likely to feel sympathy for Romeo at the beginning of the play, as he is rejected by Rosaline and is left feeling depressed without purpose: 'Sad hours seem so long'. Romeo's head is quickly turned by Juliet, perhaps leaving the audience to question his sincerity and, therefore, his worthiness for sympathy • there may also be sympathy for Mercutio whose death is solely as a result of the ongoing feud. His life and vitality add humour in the first half of the play • when Tybalt slays Mercutio and is subsequently killed by Romeo, sympathy is likely to be felt for Romeo because of the death of his close friend, as well as the loss of his self-control resulting in his banishment • candidates are likely to feel sympathy for Juliet as she is being forced into a loveless marriage with Paris. She has to endure a verbal tirade from her father, who calls her a 'disobedient wretch'. Nevertheless, at the time the play was first staged there may have been sympathy for Lord Capulet; it would have been unusual for a daughter to disobey her father • sympathy may be felt for Friar Lawrence as he acts with the intention of bringing an end to the feud between the two families but ultimately causes the deaths of Romeo and Juliet. At the end of the play, the Friar shows remorse for his part in the deadly plan. **(AO2)** • Language/Structure: as Mercutio dies, the metaphor blaming the two families, 'A plague a'both your houses!', heightens the sympathy felt for his untimely death. • Language: as Juliet believes Romeo is dead, the oxymoron 'O happy dagger…let me die.' shows her solace can only be achieved through an instrument of death, evoking sympathy for the dire situation she is in • Form: the Prologue sets out the fate of Romeo and Juliet. The audience is aware of the tragic events to unfold so the romance between the pair only serves to heighten the sympathy felt for both Romeo and Juliet • Structure: at the end of the play, Romeo's and Juliet's parents agree to end the feud. Sympathy is felt for the fact that the 'ancient grudge' is only brought to an end after the seemingly needless deaths of many characters. **(AO4)** • there would likely to have been little sympathy for Juliet's disobedience of her parents when the play was first staged. Children were expected to obey their parents • it was commonplace for women to be married and to have children by the age of thirteen

www.dynamicpapers.com

	• tragedy was a popular genre of the Renaissance and, therefore, plays such as *Romeo and Juliet* satisfied the demand for tales of death, misery and misfortune • at the time the play was written, suicide was a crime and those who committed it would be condemned. The audience were perhaps unlikely to have felt sympathy for Romeo's and Juliet's sinful acts, although society may have been more accepting of an honourable suicide.

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.

www.dynamicpapers.com

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 theme of honour is recurrent throughout the play. The feud between the two families, the Capulets and the Montagues, continues as a result of the unfaltering defence of family honour, demonstrated by Mercutio's words as a close friend of the family • the regard the two families have for family honour is clear from the outset: 'two households, both alike in dignity'. Both families hold a similar status in Verona • at the beginning of the play, even the servants show honour to the families they serve. Sampson and Gregory torment and antagonise the servants of the Montague household: 'No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir' • when Tybalt realises that Romeo is at the Capulet party, Lord Capulet demands that he leaves Romeo be. Despite his anger, Tybalt is loyally obedient to Lord Capulet, in honour of his position as head of the household • Romeo rejects Tybalt's challenge to a duel. As Romeo is unable to reveal the true reasons for his refusal, Mercutio deems Romeo's actions as cowardly and devoid of honour: 'O calm, dishonourable, vile submission!' Mercutio steps in to fight Tybalt to protect Romeo's honour • despite the Nurse's earlier support of Juliet's pursuit of her relationship with Romeo, she ultimately shows respect for the honour of the household she serves: 'I think it best you married with the County' • believing that Tybalt's death is the cause of Juliet's, Paris fights honourably with Romeo to avenge it. When Paris is dead and Romeo realises who he is, he places Paris' body in Juliet's tomb to honour him. **(AO2)** • Language: Tybalt does not recognise the act of murder as a crime if it is in defence of his family honour: 'To strike him dead I hold it not a sin'. The verb 'strike' shows Tybalt's propensity to violence to protect his family's reputation • Language: Lord Capulet is infuriated by Juliet's apparent lack of honour: 'And you be not, hang, beg, starve, die in the streets'. His feeling of immense anger is accentuated through the list of verbs • Structure: Mercutio blames the honour of the two families for his death. It is ironic that he only acknowledges the deadly consequences of honour in his final words in the play • Form: the narrative strand of Juliet's marriage to Paris reflects the territorial view of women as men's possession at the time the play was written. Juliet's marriage to Paris is seen as a way of extending the honour of the family • Structure: at the end of the play, both Capulet and Montague honour the lives of Romeo and Juliet by promising to raise a statue in their names. **(AO4)** • at the time Shakespeare wrote the play, biting of the thumb was seen as an insult and a way of showing dishonour to others: 'I will bite my thumb at them, which is a disgrace to them if they bear it'

www.dynamicpapers.com

	• during the Elizabethan period, duelling was commonplace and often used as a of settling disputes concerning honour • fathers were seen as the heads of the family in the patriarchal society of the time th play is set. The whole family were expected to show complete respect and honour to the head of the family and his word was final.

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

www.dynamicpapers.com

Question Number	Indicative content
13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points tha 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)** • fate is significant throughout the play. From the very beginning, when the witches share the prophecies with Macbeth and Banquo, the audience is left to question whether the unfolding events of the play are truly a result of fate, and unavoidable, or if the characters are to blame • when the witches tell Macbeth of the prophecies, he believes that the prospect of him becoming King is not within the realms of possibility. Kings were believed to be appointed by God: 'to be king / Stands not within the prospect of belief' • it is the news of the prophecies that fuels Lady Macbeth's sense of ambition and as a result she plays a pivotal role in encouraging Macbeth to act • Macbeth expresses hope that fate will make him King rather than him having to take action to do so himself: 'If chance will have me king, why chance may crown me / Without my stir' • Macbeth is shown to be a valiant warrior when protecting his country at the start of the play, killing in battle for morally justifiable reasons. However, when it comes to killing Duncan, which interferes with the Divine right of Kings, Macbeth is reluctant to act. Macbeth shows that he does have a choice over his actions. Lady Macbeth confronts what she perceives as the weakness in Macbeth's character: 'Yet I do fear thy nature. It is too full of the milk of human kindness' • aware of the witches' prophecy that Banquo's children will be future kings, Macbeth attempts to cheat fate by having Banquo and his children killed. Unfortunately for Macbeth, Fleance escapes the assassination attempt on his life. Macbeth is determined to fight fate: 'Rather than so, come Fate into the list, / And champion me to th' utterance' • ultimately, Macbeth's belief in the prophecies and fate makes him accept that his defeat by Macduff is inevitable: 'Yet I will try the last'. **(AO2)** • Language: there is dramatic irony in the witches' prophecies. The second prophecy is that Macbeth will become 'Thane of Cawdor', which has already happened by this stage of the play • Language: Lady Macbeth expresses a firm desire to take action and not rely on fate in order for Macbeth to become King: 'Glamis thou art, and Cawdor, and shalt be / What thou art promised' • Structure: Macbeth's increasing obsession with the prophecies throughout the play serves to intensify his delusional state of mind. He only believes in the parts of the prophecies that suit him, which is pivotal to his downfall • Form: the three witches are likely to remind the audience of the three Fates of Greek mythology who were believed to control the lives of mortals, perceived to be even more powerful than the gods • Form: the symbol of the dagger marks a turning point for Macbeth in the execution of his evil thoughts. Macbeth exercises his own free will by using a real dagger, which is identical to his earlier vision of a dagger.

www.dynamicpapers.com

	(AO4) • when the play was written, there was a strong belief in the Great Chain of Bei which was based on the idea that God had set an order for nature and humanki It was considered a deadly sin to go against God and attempt to alter the pre-determined order of the chain • the audience at the time the play was written associated witches with the devil. They were seen to be powerful agents of Satan who could cause tempests, bring on night in daytime and raise evil spirits • James I believed it was his fate to become King and he was wary of the threat witches and witchcraft posed on his ascension to the throne. Indeed, James I wrote about witches in his book, *Daemonologie*.

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.

www.dynamicpapers.com

Question Number	Indicative content
14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points th 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 is presented as a mainly noble character in the play. He is the one who discovers the body of the murdered King Duncan. He does not trust Macbeth and remains resolute in his quest to uncover the truth • he appears suspicious of Macbeth. Macduff observes how King Duncan's alleged murderers were 'Those that Macbeth hath slain' so they could not 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 Scotland for Macbeth's coronation • Macduff is steadfast in his view of Macbeth, who 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 • when Malcolm tests Macduff, it shows Macduff's loyalty to Scotland is uncompromising. His nobility is such that he prefers to leave Scotland than serve Malcolm if he intends to 'Uproar the universal peace, confound / All unity on earth' • Macduff leaves his family unprotected in seeking to fulfil his patriotic duty to protect the country. The murder of his wife and children fuels his motivation to seek revenge on Macbeth: 'My wife and children's ghosts will haunt me still' • Macduff shows a resolve for justice when he fights Macbeth. **(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 the 'Most sacrilegious murder!' The adjective suggests that the murder was the worst act possible against God • Language: when Macduff flees to England to raise an army, Lady Macduff declares that '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: Macduff's first appearance is when he arrives at Macbeth's castle. He banters with the Porter, giving light relief before his horrific discovery of Duncan's body • 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)** • Macduff's and Lady Macduff's relationship fits the likely stereotype of a typical husband and wife of the time, unlike that of Macbeth and Lady Macbeth. Macduff acts without consulting his wife and is the dominant figure in the relationship • when Macduff knocks at the gates of Macbeth's castle, the audience at the time the play was written would have been likely to recognise the similarity with the figure of Christ who released the souls of the damned from hell before his final ascent into heaven • Macduff's violent pursuit of revenge against Macbeth for killing his family would, perhaps, have been expected by the audience; the head of the house was expected to defend and protect his family.

www.dynamicpapers.com

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engage t. (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.

www.dynamicpapers.com

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)** • the theme of greed is central to the events of the play. Nerissa succinctly describes those who are greedy, by comparing the situation of the rich with that of the poor: 'They are as sick that surfeit with too much, as they that starve with nothing'. Shylock's first words in the play are in reference to money: 'Three thousand ducats' • Antonio's grievance with Shylock is primarily down to Shylock's greed. Antonio lends out money without charging interest, which infuriates Shylock as it brings down the rate of interest that he can charge: 'He lends out money gratis and brings down / The rate of usance here' • Shylock is motivated by his greed in pursuing the bond: 'Let the forfeit / Be nominated for an equal pound / Of your fair flesh, to be cut off and taken / In what part of your body pleaseth me' • it is ironic that the most humble-looking casket is the one that wins Portia's heart. The inscription on the lead casket, 'Who chooseth me must give and hazard all he hath', suggests that the key to marriage is sacrifice, not greed. Indeed, the message in the gold casket warns of the dangers of human desire: 'All that glisters is not gold' • at the news of Jessica's elopement with Lorenzo, Shylock's anger appears to be rooted in his greed for money: 'A sealed bag, two sealed bags of ducats stol'n from me by my daughter'. According to Salarino, Shylock's greed was equal to his concern for his daughter: 'My daughter! – O my ducats! – O my daughter!' • Shylock's opinion of other people appears to be based on their economic worth. He initially describes Antonio as a 'good' man but the audience learns that his apparently positive opinion of Antonio is based on his being economically 'sufficient'. **(AO2)** • Language: Shylock bemoans the loss of his 'precious, precious jewels!' The repetition and exclamation demonstrates his greed as he appears to care more for the loss of his wealth than for the loss of Jessica • Language: Antonio's dislike of Shylock is primarily based not on Shylock's religion but on his greed. Antonio claims Shylock would make: 'a breed for barren metal of his friend' • Form: gold and silver are symbols of value. It is therefore ironic that they are the wrong choices in the casket challenge. Bassanio's choice of the lead casket is significant as it is symbolic of looking beyond material gain • Structure: Shylock's greed is in direct contrast to Antonio's generosity throughout the play. For example, Antonio offers his whole 'purse and person' to Bassanio when he needs money to pursue Portia. **(AO4)** • at the time the play was written, Jews were a marginalised group, often vilified in literature. They were generally viewed by Christians as greedy and in pursuit of materialistic gain • many Christians disliked Jews because of their practice of usury, by which they charged interest on borrowed money. Christians generally believed that usury was morally wrong and the practice was denounced by the Church

www.dynamicpapers.com

	• the Elizabethans deemed animals lowly in the Chain of Being. Many feared the e of mankind into beastliness again, through selfishness and greed, forgetting duties t e another and ending up as no better than beasts of prey.

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.

www.dynamicpapers.com

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)** • the play centres on the impetuous Bassanio's reliance on his friend, Antonio, to lend him money so that he is able to pursue the wealthy Portia in the casket challenge. Antonio enters the bond with Shylock in support of Bassanio's quest • Bassanio is in this situation because he is good-natured and sociable: 'Good signors both, when shall we laugh?' These qualities have already resulted in him spending all his money before the play starts • Bassanio is honest with Antonio when he speaks of his dire financial situation: 'Tis not unknown to you, Antonio, / How much I have disabled mine estate / By something showing a more swelling port' • Bassanio's motives in courting Portia possibly suggest that he needs her money as well as being attracted to her beauty: 'In Belmont is a lady richly left / And she is fair'. Bassanio's description of Portia conflates the ideas of financial wealth and character. Whoever wins the casket challenge is to acquire all of Portia's wealth • when Antonio pledges to enter the bond with Shylock, Bassanio appears reluctant to rely on his friend in such a way: 'You shall not seal to such a bond for me: / I'll rather dwell in my necessity' • Bassanio does appear to worship Portia, finding her very beautiful. He flatters her portrait when he sees it in the chosen casket and likens her to a goddess, perhaps indicating that he is not merely wanting to win Portia for her wealth • despite Bassanio's perceived reliance on others, he defends Antonio in court, saying he would sacrifice 'life itself, my wife, and all the world' to save his friend's life. However, ultimately, he has to rely on Portia in disguise to win the case. **(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, suggestive of his desperation to secure either Portia's wealth or love • Language: Bassanio's description of Portia in heightened, romantic terms is perhaps indicative of his true feelings for her, beyond the prospect of any potential material gain: 'fair, and – fairer than that word – / Of wondrous virtues' • Language/Structure: although Bassanio is seen to rely on Antonio financially, Bassanio describes Antonio as 'The dearest friend' and 'the kindest man' and Bassanio even postpones the consummation of his marriage to Portia in order to be able to support Antonio at his trial • Form/Structure: Bassanio's true intentions in wishing to win the casket challenge and marry Portia is a key narrative strand of the play. He tells Antonio of Portia and the casket challenge only after having disclosed his financial woes.

www.dynamicpapers.com

	(AO4) • many young noblemen found it difficult to acclimatise to the harsher economic conditions of the sixteenth century, following a period of inflation of prices and the increasing wealth of the trading classes. It was common for men such as Bassanio to live beyond their means to try to maintain their lavish lifestyles • at the time the play was written, facing danger and taking risks, particularly to help friends, were considered noble. Bassanio's quest in the casket challenge would likely have been perceived as an honourable act • 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 and possessions become his.

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.

www.dynamicpapers.com

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)** • social class is significant in the novel. A character's worth is generally determined by family and wealth. The older and greater the family's wealth the higher the class, especially where the wealth is based on land • Mr Darcy is from an old landed family with extensive country estates. He initially deems Elizabeth to be beneath him socially because her father, Mr Bennet, is only a minor landowner. In addition, Mr Bennet's lack of sons threatens the position of his daughters, as his estate is entailed to the nearest male relative • men who made their wealth through trade, such as Mr Bingley's father, were able to buy education for their sons in order to turn them into gentlemen. This facilitated Mr Bingley's friendship with Mr Darcy • when Mr Darcy sees how comfortable Elizabeth appears to be when she talks intelligently to Colonel Fitzwilliam, it gives him confidence in his romance with her. He sees that she is well able to cope in his social circle: 'You cannot have been always at Longbourn' • Lady Catherine de Bourgh is a powerful landowner, despite being female and the mother of just one daughter, because entailment 'was not thought necessary in Sir Lewis de Bourgh's family'. It is within Lady Catherine's power to appoint the local vicar. She appoints Mr Collins, which provides him with a house and modest salary • Caroline Bingley despises the Gardiners without even knowing their true nature. She appears conveniently to forget that her family's fortune originally came from trade. When Mr Darcy meets the Gardiners, he recognises their honesty, manners and true gentility • Mr Wickham's true nature is hidden by the social mobility afforded to him by his commission as an officer. Through his military occupation, Mr Wickham has been able to ensure an income and a higher social rank. Mr Wickham has no fortune of his own, so he must marry into fortune to secure this, as exemplified by his attempts to woo Georgiana Darcy and Miss King. **(AO2)** • Language: Lady Catherine de Bourgh believes that Elizabeth is unsuitable for marriage to Mr Darcy because of her class. Elizabeth is infuriated by Lady Catherine's actions towards her: 'You have insulted me in every possible way' • Language/Structure: Mrs Bennet is shown to be critical of the rules of entailment, part of the class system, yet she has to use it to try to secure financial security for her daughters. At the start of the novel, she shows her dislike of Mr Collins: 'Pray do not talk of that odious man. I do think it is the hardest thing in the world that your estate should be entailed away from your own children'. Despite her dislike, she is eager for one of her daughters to marry him • Form: Austen's caricature of Lady Catherine and portrayal of Mr Darcy's initial arrogance in Meryton signifies that a person with money and high social class is not necessarily a figure with good manners • Structure: Mr Darcy's proposal of marriage at the end of the novel shows the overcoming of the perceived barrier of social class.

www.dynamicpapers.com

	(AO4) • increasingly in the latter stages of the eighteenth century, families came to see ha a daughter as a means of acquiring wealth, through an advantageous marriage • large country estates owned by the gentry, such as Pemberley, were seen as a sign of the wealth and power of the owner. Entails through the male line ensured that any wealth was not spread too thinly through the family • at the time the novel was written, it was generally perceived that respectable wealth was accumulated through the ownership of land. Families such as the Bennets, as part of the landed gentry, did not have the wealth and resources of the landowning aristocracy, but were eligible to mix in the same social circles to a certain extent.

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.

www.dynamicpapers.com

Question Number	Indicative content
18 *Pride and Prejudice*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mrs Bennet's relationship with her daughters is permeated by her desire to see them married. She shares the belief that 'It is a truth, universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife' • she is described as a woman of 'mean understanding, little information and uncertain temper' and when things do not go her way, she rather childishly falls ill with 'nerves' • Mrs Bennet desperately wants Elizabeth to accept Mr Collins' offer of marriage so that, after the death of Mr Bennet, the family can continue living at Longbourn • Mrs Bennet's pre-occupation with finding suitable, wealthy husbands for her daughters is in direct contrast to her husband's attitude. On Mr Bingley's arrival she says: 'You must know that I am thinking of his marrying one of them'. Mr Bennet teases Mrs Bennet's obsession with finding marriage and wealth for the girls: 'Is that his design in settling here?' • arguably Mrs Bennet's actions are founded on her love for her daughters, but her desire to keep a family home remains a prominent motive: 'If I can but see one of my daughters happily settled at Netherfield… and all the others equally well married, I shall have nothing to wish for'. Her wishes for marriage focus on Jane, Elizabeth and Lydia • Mrs Bennet acts manipulatively. She sends Jane over to Netherfield on horseback instead of in a carriage 'because it seems likely to rain; and then you must stay all night'. Mrs Bennet puts her hopes for the long-term happiness of Jane above any potential temporary disadvantages, such as the possibility of Jane becoming ill • when Lydia marries Mr Wickham, Mrs Bennet is happy and excited for her favourite daughter, simply because it is a marriage. She does not even consider Lydia's shameful behaviour in living, unmarried, with Mr Wickham or the fact that he has to be bribed into marriage with her • arguably, Mrs Bennet only acts in the manner she does because of her husband's failure to put adequate money aside for his five daughters. Her relentless pursuit of husbands for her daughters is a direct result of this. **(AO2)** • Language/Structure: Mrs Bennet describes Mr Darcy as 'a most disagreeable, horrid man, not at all worth pleasing' following the events at the ball. After hearing of Elizabeth's acceptance of his proposal of marriage, she completely changes her view of him: 'Such a charming man! – so handsome! so tall!' • Form: the third person narration of the novel allows Austen's authorial view of Mrs Bennet's relationship with her daughters to emerge, particularly her being of 'mean understanding' • Structure: Mrs Bennet's persistence in pushing Jane and Mr Bingley together helps fuel the narrative of their relationship • Structure: at the end of the novel, Jane and Mr Bingley decide to move out of the area a year after they are married, in part because of Mrs Bennet's overbearing nature.

www.dynamicpapers.com

Question	Indicative content
	(AO4) • it was common for wealth and property to be entailed to the male heir. Mrs Bennet seeks advantageous marriages for her daughters to ensure their future financial security • at the time the novel was written, opportunities for women of the gentry were limited. Education for such women tended to focus on becoming accomplished, in order to serve the role of wife and mother. Mrs Bennet pursues this course for her daughters • society events such as balls were considered important for making connections and seen as opportunities to meet a future husband. Mothers such as Mrs Bennet would encourage their daughters to attend, motivated by the potential opportunity for them to meet a wealthy suitor.

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.

www.dynamicpapers.com

Number	
19 *Great Expectations*	**Examiners should be alert to a variety of responses and should reward points tha are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there is a clear distinction in the novel between those characters who rely on other people's opinions of them, concerned with reputation, and those with an internal conscience and personal sense of accomplishment. As a bildungsroman, the novel centres on Pip's desire to become a gentleman, worthy of the beautiful Estella. He is motivated by his ambition to be a man of good social standing and reputation • Mrs Joe is obsessed with social status and reputation. She is ashamed of her husband's profession: 'It's bad enough to be a blacksmith's wife (and him a Gargery)' • as a child, after his visit to Miss Havisham's house, Pip sees his way of life in a new, negative light. Pip compares his family with the standing of Miss Havisham and Estella. He feels ashamed: 'I thought how Joe and my sister were then sitting in the kitchen, and how Miss Havisham and Estella never sat in a kitchen, but were far above the level of such common things'. In pursuit of his own ambition and self-improvement, Pip is unkind to those who have supported him the most, namely Joe and Magwitch • Pip's motivation to build a reputation as a gentleman is fuelled by his love for Estella. His description of her shows his sheer admiration of her: 'The beautiful young lady at Miss Havisham's, and she's more beautiful than anybody ever was, and I admire her dreadfully, and I want to be a gentleman on her account' • Pip is ashamed to discover that he is the recipient of an ex-convict's money rather than Miss Havisham's, as he has previously believed. He later reflects on how his 'repugnance' for Magwitch had 'all melted away', as he realises that Magwitch had acted 'affectionately, gratefully and generously' towards him, regardless of the fact that he was an ex-convict • in contrast to Pip's desire to build his reputation, Joe and Biddy possess a personal integrity and are not dependent on others for affirmation. Later, in his letter to Joe, Pip recognises the value of Joe and Biddy's self-worth: 'you were both so good and true' • by the end of the novel, Pip learns to listen more to his internal conscience, caring less for reputation and how others regard him in society. **(AO2)** • Language: Pip's confessional tone suggests an inner unhappiness, unfulfilled even with his reputation and social standing: 'Dissatisfied with my fortune, of course I could not be; but it is possible that I may have been, without quite knowing it, dissatisfied with myself' • Language: Herbert Pocket compares his future wife with his mother. Ironically, he uses the metaphor 'fortune', a symbol of wealth and reputation, to describe Clara, yet he values her for her practical abilities over her social rank • Form: the first person narrative of the novel openly shows how highly Pip regards his reputation in society. He does not look beyond how Joe looks and speaks: 'I wanted to make Joe less ignorant and common, that he might be worthier of my society and less open to Estella's reproach' • Structure: Pip's obsession with Estella propels his desire to build a reputation in order to impress her. **(AO4)**

www.dynamicpapers.com

	• as a child, Dickens was forced to work for a boot-blacking business. Just like Pip' Dickens' early experiences in life are thought to have ignited his desire to have an education and achieve a higher social standing and reputation • when the novel is set, many manufacturers and factory owners had amassed huge fortunes following the Industrial Revolution. Despite the diminishing principle of social class being largely based on circumstances of birth, the manners of the upper class continued to be strict and appropriate behaviour was expected to maintain an honourable reputation in society • Dickens is thought to have written *Great Expectations* to restore the reputation of his magazine, *All the Year Round*, the popularity of which was in decline at the time he wrote the novel.

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.

www.dynamicpapers.com

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 relationship between Pip and Herbert Pocket develops as the novel progresses. They physically fight when they first meet as children at Miss Havisham's house but as young adults they are good friends • as Pip explores the run-down grounds of Miss Havisham's house, he meets a boy of his own age who is insistent that Pip fights him. The boy is later revealed to be Herbert and it is discovered that Herbert fights Pip in an attempt to impress Estella. As an adult narrator, Pip reflects: 'What could I do but follow him? I have often asked myself the same question since: but, what else could I do?' • in London, Pip begins his education with Matthew Pocket, Miss Havisham's cousin. He meets Herbert, Matthew's son, again and is befriended by him. Pip asks Herbert to put him straight on London manners. Herbert shows Pip around London and takes him to his parents' house in Hammersmith. He gives Pip the name Handel, after the composer who wrote 'The Harmonious Blacksmith' • Herbert tells Pip of some of the details of Miss Havisham's past, including how Compeyson jilted her at the altar • Herbert comes to the rescue when Orlick, having confessed to attacking Mrs Joe, plans to murder Pip. Herbert shows concern for Pip's wellbeing after the ordeal: 'What hurt have you got? Can you stand?' • Pip and Herbert run into debt during their early time together in London but later, after Pip turns 21 and starts to receive the income from his fortune, he helps Herbert buy into a business • Pip accepts Herbert's offer of a job with his firm in Cairo after he learns that Biddy, whom he had planned to marry, is going to marry Joe. **(AO2)** • Language: Herbert is a good friend to Pip, he is honest and open. Pip describes Herbert as having 'a natural incapacity to do anything secret and mean' • Form: Dickens uses the character of Herbert Pocket to explore the question of what makes a gentleman. Herbert advises Pip: 'no man who was not a true gentleman at heart, ever was, since the world began, a true gentleman in manner'. Herbert believes that being a gentleman takes more than just being rich and wearing fine clothes • Form: the character of Herbert is an effective device to fill in the gaps in the reader's knowledge of Miss Havisham. He helps Pip to understand how and why Miss Havisham is the way she is • Structure: the friendship between Pip and Herbert ironically begins with a fight, but Herbert becomes as important to Pip as Joe is by the end of the novel. **(AO4)** • Dickens is thought to have wanted *Great Expectations* to convey the message that ultimately it is one's character and not class that is important. Herbert helps Pip on his journey in discovering this • Pip's transformation from lowly labourer to gentleman is supported by Herbert's knowledge of the strict rules and manners of high society at the time

www.dynamicpapers.com

	• at the time the novel was written, the Romantic genre was popular, particularly narratives centring on socially mismatched relationships. Pip's and Herbert's battl for Estella's affections at Satis House is likely to have engaged the reader at the time.

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

www.dynamicpapers.com

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)** • sin is a significant theme. Hester Prynne's sin of adultery with Arthur Dimmesdale forms the central narrative strand of the novel • the townswomen discuss Hester's punishment for her sin at the start of the novel. They recognise the shame the scarlet letter will bring Hester, yet they are fully aware that it is Hester's inner personal knowledge of her sin that will cause most of her suffering: 'cover the mark as she will, the pang of it will be always in her heart' • 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 Hester has become consumed by the image of her sin • despite her sin of adultery, Hester is unforgiving to Chillingworth over his treatment of her: ' "Be it sin or no," said Hester Prynne bitterly, as she still gazed after him, "I hate the man!" ' When reflecting on her marriage to Chillingworth, Hester says: 'He betrayed me! He has done me worse wrong than I did to him'. She considers her greatest sin to have 'endured, and reciprocated, the lukewarm grasp of his hand' • Dimmesdale, particularly as a Puritan minister, 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 but to no avail: ' "Heaven would show mercy," rejoined Hester, "hadst thou but the strength to take advantage of it" ' • Dimmesdale's main concern is to maintain his public reputation. Nevertheless, he does attempt to tell the congregation of his sin, but he is not believed • arguably, Hester's and Dimmesdale's sin is born from love, whereas Chillingworth's sin comes from spite. His pursuit of revenge leads to his continuous psychological torture of Dimmesdale, and his obsession ultimately leads to his demise. **(AO2)** • Language: the physical and psychological impact of Dimmesdale's sin, intensified by Chillingworth's torture, is described by Chillingworth: 'A sickness, a sore place, if we may call it, in your spirit, hath immediately its appropriate manifestation in your bodily frame' • 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!' • Structure: throughout the novel, Hester gradually obtains forgiveness for her sin through her acts of kindness. In contrast, despite Dimmesdale's not revealing his part in the sinful act publicly, he shows a quixotic desire to do so, believing it would be less painful than the inner conflict he holds: 'Happy are you, Hester, that wear that scarlet letter openly upon your bosom!' • Structure: Dimmesdale dies on publicly confessing his guilt. His death marks the end of his suffering as a result of his sin.

www.dynamicpapers.com

	(AO4) • adultery was considered not just a sin but a crime in the Puritan settlement of Massachusetts Bay Colony of the 1600s • the Puritans' strict interpretation of the Bible meant that they were intolerant of dissenting ideas and believed those who sinned should suffer the guilt of their actions. Redemption could only be achieved through hard work and self-improvement, as reflected by the transformation of society's perception of Hester by the end of the novel • Hawthorne is believed to have wanted to use the novel to challenge the strict regime of the Puritans, including their belief in forcing those who sin to have to display their guilt publicly.

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.

www.dynamicpapers.com

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 able to agree or disagree, either wholly or in part, with the view that Hester is presented as an admirable character in the novel. Hester is shown to have committed adultery with Arthur Dimmesdale, after her marriage to Roger Chillingworth. Chillingworth sent Hester ahead to America to live but he did not follow her for some time. Despite her sin, Hester is shown to be kind, strong and independent • in a way, the townspeople show admiration for Hester for accepting her public punishment, as they recognise that the man involved has got away: 'the guilty one stands looking on at this sad spectacle, unknown of man, and forgetting that God sees him'. Nevertheless, they acknowledge that he will face his punishment from God and that Hester did indeed commit a sinful act, worthy of punishment • the strict Puritan community see it as their duty to remove Pearl from her sinful mother if Pearl is to be seen as 'capable of moral and religious growth'. Hester is resolute in her quest to keep Pearl under her guardianship, showing her admirable nature: 'she felt that she possessed indefeasible rights against the world, and was ready to defend them to the death' • Hester is initially shown admiration by the community for her skill as a seamstress: 'she hath good skill at her needle, that's certain' • having been shunned by society for a significant part of her life, Hester admirably shows forgiveness to those who previously scorned her. By the end of the novel, Hester is seen as a wise woman from whom the wider community seeks counsel • indeed, by the end of the novel, the wider community's perception of the scarlet letter, and therefore Hester, has changed completely: 'many people refused to interpret the scarlet A by its original signification. They said that it meant Able, so strong was Hester Prynne, with a woman's strength'. **(AO2)** • Language: Hester admirably fights for her right to keep Pearl. Her declarative tone emphasises the strength of her feeling: 'I will not give her up!' • Language: as a young woman, Hester is described as 'marked with natural dignity and force of character'. The way in which she accepts her punishment could be seen as admirable • Form: Hester's decision to live her life in the same strict community shows her journey to acceptance. It is believed to represent Hawthorne's criticism of the rigidity of Puritan beliefs about those who committed such crimes • Structure: some readers might perceive the act of adultery as sinful and therefore not admirable. Nevertheless, as the novel progresses, the sense of admiration for Hester grows. By the end of the novel, she appears to have atoned for the sin that has been the key narrative strand. **(AO4)** • Hawthorne's works tended to avoid conventional stereotypes. As a sinner, Hester typically would have been depicted as evil and heartless, yet she is shown to be loving and caring to Pearl and eventually to the wider society

www.dynamicpapers.com

	• at the time the novel was set, in Puritan communities it was normal for the childre those who committed a crime to be removed from their parents' care. A reader is therefore likely to have been surprised by Bellingham's decision. Hawthorne shows that, even having committed the sin of adultery, Hester can still be a good mother • the Puritan sect believed in strict, often physical, discipline of children. However, Hester's caring and loving nature as a mother to Pearl is likely to be seen as admirable by a modern reader.

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.

www.dynamicpapers.com

Pearson Education Limited. Registered company number 872828
with its registered office at 80 Strand, London, WC2R 0RL, United Kingdom