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EDEXCEL INTERNATIONAL GCSE ENGLISH LITERATURE: QUESTIONS BY TOPIC

Literary Heritage Texts

International GCSE English Literature · Paper 2

288 questions · 8640 marks · Mark schemes included

Pearson Edexcel International GCSE (9–1) English Literature 4ET1, Papers 1, 1R, 2 & 2R, June 2018 - June 2025

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HOW TO USE THIS BOOKLET

Questions are grouped by sub-topic (set text or poem), oldest paper first.
Click any heading or question row below to jump straight to it.
On every question page, click ANSWER in the top-right corner to jump to its mark scheme.
Diagrams, graphs, tables and data are printed exactly as they appeared in the original papers.

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QUESTIONS

288 questions · 8640 marks · grouped by sub-topic

SUB-TOPIC

GREAT EXPECTATIONS

48 questions in this booklet

19 How does Dickens explore the theme of death in this novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 In what ways is the character of Estella presented in *Great Expectations*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 Explore the theme of crime in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 How does Pip change as the novel progresses?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 Explore the importance of family in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 How does Dickens present the character of Magwitch in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 Discuss the theme of self-improvement in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 Explore characters who act as father figures to Pip in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 Discuss the importance of lies and deception in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 How does the relationship between Pip and Estella develop as the novel progresses?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 Discuss the role of women in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 'Characters who commit evil actions are central to the plot.'

How does Dickens present villains in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 Explore the theme of violence in *Great Expectations*.

You must consider language, form and structure in your answer and refer to the context of the novel.

(Total for Question 19 = 30 marks)

20 Explore the importance of Pip's friends in the novel.

You must consider language, form and structure in your answer and refer to the context of the novel.

(Total for Question 20 = 30 marks)

19 How does Dickens present the relationship between Miss Havisham and Pip in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 How does Dickens present the theme of love in *Great Expectations?*

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 How does Dickens present the relationship between Joe and Mrs Joe in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 Explore the importance of wealth in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 How does Dickens present the relationship between Estella and Miss Havisham in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 Discuss the theme of innocence in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 How does Dickens present Pip in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 Discuss the theme of ambition in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 How does Dickens present **one** morally good character in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 Discuss the theme of growing up in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 Discuss the importance of education in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 'Different female characters in the novel are seen to have a positive or negative influence on Pip.'

Explore the presentation of **one** female character who influences Pip in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 Mrs Joe: 'It's bad enough to be a blacksmith's wife (and him a Gargery)…'

Discuss the importance of reputation in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 How is the relationship between Pip and Herbert Pocket presented in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 'Estella is presented as a victim in the novel.'

How far do you agree with this view?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 Explore the theme of kindness in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 'Miss Havisham is presented as an evil character in *Great Expectations*.'

How far do you agree with this view?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 Explore the significance of social class in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 How does Magwitch change in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 Explore the significance of different settings in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 Discuss the relationship between Pip and **one** female character in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 'I have been bent and broken, but – I hope – into a better shape.' (Estella)

Explore the importance of learning lessons in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 How does Dickens present Mrs Joe Gargery, Pip's sister, in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 'Pip wishes to become a gentleman so that he may marry Estella.'

Discuss the significance of marriage in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 'Pip wants to become a gentleman to show that he is worthy of marrying Estella.'

Explore the significance of social advancement in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 Discuss the presentation of **one** character you admire in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 How does Dickens present Estella's relationships with men in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 Discuss the theme of helping others in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 Explore how things often turn out differently from what is expected in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 In what ways is Jaggers an important character in *Great Expectations*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 'Feelings of affection, such as Joe's caring for Pip, are often shown through different types of relationships in the novel.'

Explore the theme of affection in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 How is Miss Havisham presented in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

19 In what ways is Mr Joe Gargery presented as a father figure to Pip in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 19 = 30 marks)

20 'Pip is deceived into thinking that, if he becomes a gentleman, Estella will want to marry him.'

Explore the significance of deception in *Great Expectations*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 20 = 30 marks)

SUB-TOPIC

MACBETH

48 questions in this booklet

13 How is evil presented in *Macbeth*?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 '… my soul is too much charged / With blood of thine already.' (Macbeth)

In what ways does Shakespeare present Macbeth's conscience in this play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 How does Shakespeare present two morally good characters in this play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 Macbeth: 'I have almost forgot the taste of fears.'

Explore Shakespeare's presentation of fear in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 Explore the theme of loyalty in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 Explore the significance of Macduff and his family in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 'Lady Macbeth does not change throughout the play.'

How far do you agree with this statement?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 Explore how Shakespeare presents settings in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 Explore the theme of death in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 How does Shakespeare present powerful men in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 Explore Shakespeare's use of the supernatural in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 How is the character of Banquo presented in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 Explore the theme of madness throughout *Macbeth*.

You must consider language, form and structure in your answer and refer to the context of the play.

(Total for Question 13 = 30 marks)

14 How does Shakespeare present Macbeth's relationship with the Witches in the play?

You must consider language, form and structure in your answer and refer to the context of the play.

(Total for Question 14 = 30 marks)

13 Explore the importance of family in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 'Macbeth shows courage throughout the play.'

How far do you agree with this statement?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 Discuss the theme of appearance and reality in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 'Lady Macbeth is presented as a powerful character in the play.'

How far do you agree with this view?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 How is the relationship between Macbeth and King Duncan important in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 Lady Macbeth: 'What, will these hands ne'er be clean?'

Discuss the theme of guilt in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 Lennox (talking of Duncan's guards): 'No man's life was to be trusted with them.'

Discuss the theme of trust in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 How does Macbeth change as the play progresses?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 Macbeth: 'I dare do all that may become a man…'

Explore the significance of masculinity in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 Discuss the presentation of characters who influence Macbeth in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 Discuss the presentation of **one** admirable character in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 Explore the theme of violence in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 'Even from the beginning of the play, it is clear that the unfolding events are unavoidable.'

Discuss the significance of fate in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 Explore the character of Macduff in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 In what ways are the Witches important in *Macbeth*?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 Explore the theme of ambition in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 Discuss the presentation of **one** character you think changes most in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 Explore the theme of power in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 Explore the theme of courage in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 Lady Macbeth: 'The Thane of Fife had a wife: where is she now? – What, will these hands ne'er be clean?'

In what ways does Shakespeare present Lady Macbeth's conscience in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 How far do you agree with the view that the ending of the play is successful?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 'Banquo is a brave and good man.'

How is Banquo presented as a morally good character in *Macbeth*?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 'Throughout the play there is a battle between good and evil.'

Explore the theme of good versus evil in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 How does Shakespeare present the character of Macbeth in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 Explore the significance of the supernatural in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 How does Shakespeare present Duncan and his son, Malcolm, in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 'The play is about contrasts of good and evil and light and dark.'

In what ways are contrasts used in *Macbeth*?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 How does the relationship between Macbeth and Lady Macbeth change in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 'Macbeth has a desire for power but he suffers from inner conflicts.'

Explore the theme of inner conflict in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

Or

14 In what ways is Banquo significant in *Macbeth*?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 In what ways does Shakespeare present Macbeth's conscience in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 'Much of the play centres on cruel deeds, such as the murder of the Macduff family.'

Discuss the significance of cruelty in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

13 How are the Witches' prophecies significant in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 13 = 30 marks)

14 Discuss the presentation of **one** character you respect in *Macbeth*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 14 = 30 marks)

SUB-TOPIC

PRIDE AND PREJUDICE

48 questions in this booklet

17 In what ways does Darcy change during the course of the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 How does Austen present friendship in *Pride and Prejudice*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 How does Austen present Mr Wickham's relationships with others in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 'Love does not necessarily play an important part in marriage in *Pride and Prejudice*.'

How far do you agree with this statement?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 How does Austen present the character of Charlotte Lucas in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 Explore the importance of wealth in *Pride and Prejudice*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 How does Austen present Lady Catherine de Bourgh in *Pride and Prejudice*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 Explore the importance of manners in this novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 How does Austen present Lydia Bennet in *Pride and Prejudice*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

Or

18 Explore the importance of family in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 'All the world are good and agreeable in your eyes.' (Elizabeth)

How far do you agree with this view of Jane Bennet in *Pride and Prejudice*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

Or

18 Explore the theme of ambition in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 How does Austen present the characters of Mr and Mrs Bennet in *Pride and Prejudice*?

You must consider language, form and structure in your answer and refer to the context of the novel.

(Total for Question 17 = 30 marks)

18 Explore the theme of reputation in the novel.

You must consider language, form and structure in your answer and refer to the context of the novel.

(Total for Question 18 = 30 marks)

17 How does Austen present Mr Bingley in *Pride and Prejudice?*

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 Explore the importance of pride in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 'Elizabeth and Jane are presented as very different characters in the novel.'

How far do you agree with this statement?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 Explore the significance of the title, *Pride and Prejudice*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 How does Austen present Mr Bennet's relationship with his family in *Pride and Prejudice*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 'The action of the novel is located in a variety of places.'

Explore the significance of different settings in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 How does Austen present Mr Collins' relationships with other characters in *Pride and Prejudice*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 Discuss women's attitudes to marriage in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 How does Elizabeth Bennet develop in *Pride and Prejudice*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 Discuss the significance of misunderstandings in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 'Mr Darcy and Mr Bingley are presented as being very different in the novel.'

How far do you agree with this statement?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 Discuss the use of humour in *Pride and Prejudice*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 Discuss the significance of social class in *Pride and Prejudice*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

Or

18 How does Austen present the relationship between Mrs Bennet and her daughters in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 Explore the theme of prejudice in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

Or

18 In what ways is Jane Bennet presented as a character who always sees the best in people in *Pride and Prejudice*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 How is the relationship between Lydia Bennet and Mr Wickham presented in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 Discuss the significance of hope in *Pride and Prejudice*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 How does Austen present Lady Catherine de Bourgh as controlling in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 'First impressions do not always reflect the truth.'

Explore the theme of appearance and reality in *Pride and Prejudice*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 Explore how marriage is often presented as loveless in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 How is Mr Darcy presented in *Pride and Prejudice*?

You must consider language, form and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 How far do you agree with Elizabeth Bennet's view that Charlotte Lucas should not have married Mr Collins for convenience in *Pride and Prejudice*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

Or

18 'At the time the novel was written, women were expected to behave in particular ways.'

In what ways do women go against how society expected them to act in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 How does Austen present Mr George Wickham in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 Explore the significance of first impressions in *Pride and Prejudice*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 Discuss the importance of money in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 How does Austen present Mr Bennet in *Pride and Prejudice*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 Explore friendship in *Pride and Prejudice*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 How does Austen present Mrs Bennet in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 'In Regency England, society held strong opinions based on rank, social standing and wealth.'

Explore how these strong opinions are expressed in *Pride and Prejudice*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 How is Jane Bennet presented as a character that does not change in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

17 How does Austen present Mr Collins in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 17 = 30 marks)

18 Explore the importance of reputation in *Pride and Prejudice*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 18 = 30 marks)

SUB-TOPIC

ROMEO AND JULIET

48 questions in this booklet

11 'Paris is a more suitable husband than Romeo for Juliet.'

How far do you agree with this statement?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 Explore the theme of loss in this play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 How are the characters of Mercutio and the Nurse a source of comedy in this tragic play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 Romeo: 'O, I am fortune's fool!'

Explore the importance of fate in *Romeo and Juliet*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 How is Friar Lawrence presented as an important character in *Romeo and Juliet*?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 Explore the theme of death in this play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 How does Juliet change in *Romeo and Juliet*?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 Friar Lawrence: 'These violent delights have violent ends'.

Explore the theme of violence in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 Explore the importance of Benvolio in *Romeo and Juliet*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 How does Shakespeare use time in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 'Shakespeare presents many characters who could be considered responsible for the deaths of Romeo and Juliet.'

In your opinion, who is most responsible for the deaths of Romeo and Juliet?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 Explore the use of humour in *Romeo and Juliet*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 Explore the importance of the Nurse in this play.

You must consider language, form and structure in your answer and refer to the context of the play.

(Total for Question 11 = 30 marks)

12 How does Shakespeare present the theme of power in *Romeo and Juliet*?

You must consider language, form and structure in your answer and refer to the context of the play.

(Total for Question 12 = 30 marks)

11 'Despite some foolish behaviour, Romeo is presented as a hero in the play.'

How far do you agree with this statement?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

OR

12 Explore the theme of romantic love in *Romeo and Juliet*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 'Tybalt and Mercutio are very similar characters in *Romeo and Juliet*.'

How far do you agree with this view?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 Mercutio: 'A plague o' both your houses!'

Explore the idea of blame in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 How does Shakespeare present the relationship between Juliet and her mother, Lady Capulet, in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 Explore the theme of loyalty in this play.

You must consider language, form and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 How does Shakespeare present the relationship between Juliet and her father, Lord Capulet?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 Prologue: 'From ancient grudge break to new mutiny.'

Explore the significance of the feud in *Romeo and Juliet*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 How does Shakespeare present the relationship between Romeo and Friar Lawrence in *Romeo and Juliet*?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 'Some characters in *Romeo and Juliet* are quick to forgive whilst others do not forgive at all.'

Explore the theme of forgiveness in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 'Romeo is never really in love in the play.'

How far do you agree with this statement?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 Explore the different settings in *Romeo and Juliet*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 Discuss the presentation of **one** character you sympathise with in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 Mercutio: 'O calm, dishonourable, vile submission!'

Explore the theme of honour in *Romeo and Juliet*.

You must consider language, form and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 Explore the theme of anger in *Romeo and Juliet*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 'Friar Lawrence acts with good intentions.'

How far do you agree with this view of the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 'Juliet is shown to be a character who is determined to have her own way.'

To what extent do you agree with this view of Juliet in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 Explore the theme of conflict in *Romeo and Juliet*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 'Friar Lawrence agrees to marry Romeo and Juliet in the hope of ending the feud.'

In what ways is hope important in *Romeo and Juliet*?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 How does Shakespeare present the Nurse as a motherly figure to Juliet in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 How does Shakespeare present Tybalt in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 Explore the significance of marriage in *Romeo and Juliet*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 Discuss the presentation of Mercutio in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 'The tragic and dramatic events in the final scenes provide the audience with an effective ending to the play.'

How far do you agree with this view?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 How are the parents of Romeo and Juliet presented in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 In what ways does Shakespeare use humour in *Romeo and Juliet*?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 How does Shakespeare present Friar Lawrence in *Romeo and Juliet*?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 Discuss the significance of the different deaths in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 'From ancient grudge break to new mutiny …' (Prologue)

Explore the significance of the feud between the families in *Romeo and Juliet*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 How far do you consider Juliet to have made an unwise decision in choosing to marry Romeo rather than Paris in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 Explore the theme of suffering in *Romeo and Juliet*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 'The main role of the Nurse is to provide humour in the play.'

How far do you agree with this view of the Nurse?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

11 In what ways does Shakespeare present Mercutio as a humorous character in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 11 = 30 marks)

12 'The two families and their feud are responsible for the tragedy in *Romeo and Juliet*.'

How far do you agree with this view?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 12 = 30 marks)

SUB-TOPIC

THE MERCHANT OF VENICE

48 questions in this booklet

15 'Appearances are sometimes misleading.'

Explore the use of appearance and reality in this play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 Discuss the presentation of Bassanio in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 Explore the theme of love in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 Antonio: 'A stage where every man must play a part, / And mine a sad one.'

To what extent do you agree that Antonio is a sad figure in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 Explore the theme of friendship in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 How are Jessica and Lorenzo presented in *The Merchant of Venice*?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 Prince of Morocco: 'Mislike me not for my complexion / The shadowed livery of the burnished sun …'

Explore the theme of prejudice in this play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 How does Shakespeare present the relationship between Portia and Nerissa in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 Explore the use of different settings in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 'The relationship of Portia and Bassanio is not presented as true love.'

How far do you agree with this statement?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 How does Shakespeare present Shylock's relationship with his daughter, Jessica, in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 Explore the significance of the title of the play, *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 Explore the theme of loyalty in *The Merchant of Venice*.

You must consider language, form and structure in your answer and refer to the context of the play.

(Total for Question 15 = 30 marks)

16 'Shylock causes his own downfall.'

How far do you agree with this statement?

You must consider language, form and structure in your answer and refer to the context of the play.

(Total for Question 16 = 30 marks)

15 Discuss the presentation of the relationship between Antonio and Bassanio in this play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 How far do you agree that justice is done in *The Merchant of Venice*?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 In what ways is money important in *The Merchant of Venice*?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 Jessica: '…ashamed to be my father's child.'

How does Shakespeare present the character of Jessica in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 'Shylock is a victim, not a villain.'

How far do you agree with this view?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 Discuss the importance of power in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 In what ways is the relationship between Shylock and Antonio presented in this play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 Shylock: 'If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge?'

Explore the theme of revenge in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 Discuss how Portia behaves in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 Explore the theme of loss in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 How does Shakespeare present Nerissa and Gratiano in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 Explore the significance of the law in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 Nerissa: 'They are as sick that surfeit with too much, as they that starve with nothing.'

Explore the theme of greed in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 To what extent is Bassanio presented as a character who relies on others in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 'Shylock lacks any power throughout the play.'

How far do you agree with this view?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 Explore the significance of marriage in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 'Antonio is shown to be a character the audience really respects throughout the play.'

How far do you agree with this statement?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 Explore the theme of religion in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 'Acts 4 and 5 draw the play to a successful ending.'

How far do you agree with this view?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 Discuss the presentation of **one** character you admire in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 Discuss the presentation of **one** character you find interesting in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 Explore the theme of punishment in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 Discuss the presentation of Portia in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 'Shylock's bond with Antonio is the main narrative strand in the play.'

Explore the significance of the bond in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 How far do you agree with the view that Bassanio is truly in love with Portia in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 'There is conflict between Christian and Jewish characters throughout the play.'

Explore the theme of religious prejudice in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 'Jessica runs away with Lorenzo to escape from her father.'

How far do you agree with this view?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 Explore the significance of friendship in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 Discuss the presentation of Antonio in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 'There are a number of different symbols in the play, including the caskets, rings and the pound of flesh.'

Explore the significance of symbols in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 'Some relationships are clearly founded on trust in the play, whilst others are not.'

Explore the theme of trust in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 Discuss the presentation of **one** character you respect in the play.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

15 In what ways is Portia significant in the play?

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 15 = 30 marks)

16 Explore the theme of suffering in *The Merchant of Venice*.

You must consider language, form and structure and refer to the context of the play in your answer.

(Total for Question 16 = 30 marks)

SUB-TOPIC

THE SCARLET LETTER

48 questions in this booklet

21 Explore the relationship between Hester Prynne and Arthur Dimmesdale in this novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 How does Hawthorne present the nature of evil in *The Scarlet Letter*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 Explore Hawthorne's presentation of Governor Bellingham and Mistress Hibbins in this novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 '*The Scarlet Letter* is all about suffering.'

How far do you agree with this view?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 How far do you agree that the ending of *The Scarlet Letter* is successful?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

Or

22 'My Little Pearl!' (Hester)

Explore Hawthorne's presentation of the relationship between Pearl and her mother, Hester, in this novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 Explore Hawthorne's presentation of Arthur Dimmesdale in this novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 In what ways is religion important in *The Scarlet Letter*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 How does Hawthorne present the relationship between Arthur Dimmesdale and Roger Chillingworth in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 Explore the importance of magic in *The Scarlet Letter*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 How does Hawthorne present the relationship between Hester Prynne and Roger Chillingworth in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 Explore the significance of the novel's title, *The Scarlet Letter*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 Explore Hawthorne's presentation of Hester in *The Scarlet Letter*.

You must consider language, form and structure in your answer and refer to the context of the novel.

(Total for Question 21 = 30 marks)

22 Discuss the importance of revenge in the novel.

You must consider language, form and structure in your answer and refer to the context of the novel.

(Total for Question 22 = 30 marks)

21 How does Hawthorne present Pearl's relationship with Arthur Dimmesdale in *The Scarlet Letter*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

Or

22 Explore women and their roles in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 'Adultery and witchcraft were considered crimes at the time.'

Explore the theme of crime in *The Scarlet Letter*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 How does Arthur Dimmesdale change as the novel progresses?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 'Hester does not deserve her punishment.'

How far do you agree with this view?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 Explore the importance of responsibility in *The Scarlet Letter*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 Explore the significance of the symbol of the scarlet letter in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer .

(Total for Question 21 = 30 marks)

22 'Roger Chillingworth is presented as wholly evil in *The Scarlet Letter*.'

How far do you agree with this statement?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 Discuss the presentation of **one** character you sympathise with in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 Explore the theme of guilt in *The Scarlet Letter*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 In what ways does Pearl grow up in *The Scarlet Letter*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 Explore the theme of punishment in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 Explore the significance of sin in *The Scarlet Letter*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 'Hester is presented as an admirable character in the novel.'

How far do you agree with this view?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 Discuss the theme of female independence in *The Scarlet Letter*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 'Arthur Dimmesdale is presented as cowardly in the novel.'

How far do you agree with this view?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 How is Puritan society important in *The Scarlet Letter*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 'Chillingworth is a person intent on revenge.'

How does Hawthorne present Roger Chillingworth as vengeful in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 Discuss the theme of forgiveness in *The Scarlet Letter*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 Discuss the presentation of **one** character you think suffers the most in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 How is Governor Bellingham presented in *The Scarlet Letter*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 'Some characters show true courage and determination, whilst others do not.'

Explore the theme of mental strength in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 How does Hawthorne present Pearl while she is a child in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 Explore the significance of death in *The Scarlet Letter*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 How does Hawthorne present Hester as a mother in *The Scarlet Letter*?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 Explore the significance of secrets in the novel.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 In what ways does Arthur Dimmesdale show his guilt in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 Explore the theme of the supernatural in *The Scarlet Letter*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 In what ways is Roger Chillingworth important in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 Discuss the significance of the community in *The Scarlet Letter*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 In what ways does Hawthorne present the character of Arthur Dimmesdale in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 'Roger Chillingworth is desperate to uncover the truth regarding the identity of Pearl's father.'

Explore the importance of the truth in *The Scarlet Letter*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

21 'The community judges Hester Prynne harshly because of her act of adultery.'

Explore the theme of judging others in *The Scarlet Letter*.

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 21 = 30 marks)

22 How does Hawthorne present Pearl as intelligent in the novel?

You must consider language, form and structure and refer to the context of the novel in your answer.

(Total for Question 22 = 30 marks)

MARK SCHEMES

official Pearson Edexcel mark schemes

Question Number	Indicative content
19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • as an orphan, Pip's life is permeated by death. Pip confronts death several times during the novel including those closest to him, his sister and Magwitch • attendance at his sister's funeral returns Pip to his childhood family. He asks to stay in his old room and promises that he will return frequently to visit • the death of Magwitch is a turning point for Pip, ending his time in London and his status as a gentleman • Pip faces death when his visit to Miss Havisham results in her accidentally setting fire to herself. Pip is burnt quite badly: 'My left arm was a good deal burned'. He rescues Miss Havisham but she dies a little later from her injuries • Magwitch dies of his injuries before his death sentence can be carried out • though the death of Magwitch is moving and has an impact on Pip, Dickens uses it as part of his narrative and does not dwell on its repercussions. **(AO2)** • Language: Pip hopes that Magwitch will die before the Recorder's report rather than 'lingering on' • Language: Dickens criticises the use of the death penalty through his portrayal of Magwitch's trial. Accused men and women were 'Penned in the dock' and are described as 'wretched creatures' • Language/Structure: the novel opens with Pip looking at the graves of his family. He tries to relate to his family through the inscriptions on their graves: 'I drew a childish conclusion that my mother was freckled and sickly' • Language/Structure: Pip is with Magwitch when he dies: 'his head dropped quietly on his breast'. The end of their relationship is a poignant moment in the novel as Pip experiences a catharsis that restores his natural goodness. **(AO4)** • death was a common part of everyday life in Victorian England. Life expectancy was low and many infants died of disease before the age of one • high death rates among adults at the time Dickens was writing meant that many children were orphaned • transportation of criminals was a high-profile punishment and to return to England from this sentence attracted the death penalty.

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

Question Number	Indicative content
20 *Great Expectations*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Estella is the adopted daughter of Miss Havisham, but is the biological daughter of Magwitch. She believes she is an orphan • Pip meets Estella when they are both children when he is summoned to Satis House to 'play' with her. He is enchanted by her beauty and falls in love with her • Estella is beautiful and wealthy but she has been brought up to be cruel and cold. She is trained to torture men and 'break their hearts' as part of Miss Havisham's revenge against men • Estella marries the hard-hearted and cruel Bentley Drummle but her unhappiness in this match changes her for the better: 'I have been bent and broken but – I hope – into a better shape' • Estella is part of the novel's happy ending: 'I saw no shadow of another parting from her'. This indicates a long future for her with Pip • Pip tells Magwitch on his deathbed that Estella is his daughter and that she is faring well in life. **(AO2)** • Language: Estella's name means 'star', suggesting the idea that she is unattainable, beautiful and coldly distant • Language: Dickens describes Estella as a child with the words 'beautiful and refined' • Language/Structure: Dickens presents Biddy as a foil to Estella. Estella may be extremely beautiful and desirable but Biddy is warm and down-toearth as Pip finally realises • Structure: Estella's character lends irony to the novel as her upper-class life of privilege and wealth does not bring her happiness but instead destroys and dehumanises her • Structure: Estella is used by Miss Havisham as a means of taking revenge on Pip as representative of men in general. **(AO4)** • it is thought that Estella is based on a young actress, Ellen Ternan, with whom Dickens fell in love in 1857 • at the time Dickens was writing, social change was building momentum and social circumstances were no longer always dependent on the class you were born into • in Victorian England, young women were expected to be graceful, meek and yielding. Estella represents the antithesis of this view of womanhood.

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

Question Number	Indicative content
19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • crime is a central component of the novel with many criminal characters and references to crime**.** It is a dominant psychological feature throughout the novel which begins with Pip's early shocking encounter with Magwitch on the marshes • prisons are presented by Dickens as dark and inhuman places. Wemmick takes Pip briefly to visit Newgate prison and the 'hulks' or prison ships dominate the skyline of Pip's childhood: 'Cribbed and barred and moored by massive rusty chains' • Pip is horrified when Magwitch returns and Pip realises that he has a criminal as his benefactor. However, he learns compassion, forgiving and accepting Magwitch • Magwitch's trial demonstrates the inhumanity of the justice system. Prisoners are described as 'Penned in the dock' as if they are animals. The effects of crime are also inhuman such as in the case of Dolge Orlick's attack on Mrs Joe • Compeyson represents the gentleman criminal. He is a swindler, forger and all-round criminal. He jilted Miss Havisham at the altar and left Magwitch to take the blame when the two were caught forging signatures. **(AO2)** • Language: Dickens presents a constant reminder of the consequences of crime when, looking out across the marshes, the young Pip sees 'a gibbet with some chains hanging to it which had once held a pirate' • Language: repetition is used to highlight the fact that Magwitch has been trapped in a constant cycle of imprisonment: 'In jail and out of jail, in jail and out of jail' • Language: Dickens uses a simile to compare a prison hulk to 'a wicked Noah's ark' • Structure: the novel opens with the looming presence of Abel Magwitch on the marshes, threatening the young Pip • Structure: it is ironic that the weapon used by Orlick to attack Mrs Joe is the old leg iron that Pip helped to remove from Magwitch's leg many years earlier.

	(AO4) • Dickens was interested in crime and punishment and wrote about them in his role as a newspaper reporter • in the early nineteenth century, prisoners were kept on prison ships or 'hulks' anchored in the Thames and Medway rivers. Some were transported to penal colonies which is where Magwitch made his money • novels and stories featuring crime were growing in popularity in Dickens's time with the publication of crime novels such as *The Moonstone* and *The Woman in White*, both by Wilkie Collins.

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

Question Number	Indicative content
20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Pip changes from a young, innocent and unpretentious boy to a bitter and standoffish young man before finally maturing • at the beginning of the novel, Pip is a terrified orphan, prompted by fear to help the escaped convict, Magwitch. Their meeting sets in motion a series of events that reverberate throughout Pip's life • after his visits to Miss Havisham where he meets Estella, Pip seeks to advance his social position. When Pip receives money from an unknown source he assumes it to be from Miss Havisham. He pledges to become a gentleman and tries to achieve this in London • Pip's pursuit of status results in his becoming a snob. He treats Joe poorly when Joe visits him in London, looking down on him because of his social class • when Pip discovers that his benefactor is, in fact, Magwitch, he is initially horrified, but he comes to realise that Magwitch has looked after him and that he deserves compassion and understanding. Pip also learns some gratitude and humility when he is cared for by Joe after falling ill. However, Pip still arrogantly assumes that Biddy will marry him at his whim • Pip helps Magwitch and is with him when he dies. After working abroad with Herbert Pocket for a number of years, Pip returns home a changed man and resumes a relationship with Estella who has also changed. **(AO2)** • Language: Magwitch's revelation that he is Pip's benefactor is affectionate and changes Pip's outlook on his situation: 'Yes, Pip, dear boy, I've made a gentleman on you!' • Language/Structure: few of Dickens's novels are written in first person narrative. This perspective offers a clear and direct view of Pip's changing character through his own thoughts: 'I soon began to understand that the cause of it was in me, and that the fault of it was all mine' • Language/Structure: Pip develops courage and is able to confront Miss Havisham when he learns the truth: 'It seems that these past few years I have been harbouring an illusion' • Language/Structure: the ending of the novel affirms Pip's and Estella's relationship using a metaphor: 'I saw the shadow of no parting from her' • Form/Structure: the novel is a bildungsroman.

	(AO4) • Dickens used his work to reflect on social injustice and the precarious nature of fortune and success. He himself experienced the vagaries of social mobility in Victorian England • Pip returns to London in 1840 and finds a more socially progressive and industrialised environment • in the time Dickens was writing, convicts were a sub-class, detached from society. The wealth achieved by Magwitch in Australia brings him some power despite his status.

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.

19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • family is important in the novel from the opening chapter when Pip is attempting to form an impression of his deceased parents and siblings from their gravestones • as an orphan, Pip is brought up by his cruel older sister, Mrs Joe, and her husband, Joe Gargery. They are the only family Pip knows. Mrs Joe beats him, but Joe is his friend • guardians often take the place of parents: Miss Havisham is Estella's and Mrs Joe is Pip's. Both are motivated by self- interest: Miss Havisham to use her ward as a weapon of revenge and Mrs Joe to keep up appearances. She 'had established a great reputation with herself and the neighbours because she had brought me up "by hand" ' • Magwitch and Miss Havisham both take on semi-parental roles with Pip. Miss Havisham abuses him emotionally and psychologically while Magwitch threatens physical violence. Later, Magwitch provides Pip with the means to become a gentleman • Estella and Pip form a relationship at the end of the novel. **(AO2)** • Language: as a child on the marshes, Pip's isolation, without family, is described metaphorically. He is 'a bundle of shivers' • Language/Structure: Pip's development leads him to a more altruistic outlook. He wishes Joe 'children to love, and that some little fellow will sit in the chimney-corner, of a winter night' • Structure: Estella's lineage as daughter of Magwitch draws strands of the plot together as Magwitch is Pip's secret benefactor • Structure: Pip's search for his identity is the main catalyst for the novel's development. **(AO4)** • life for orphans was bleak in Victorian England. They had to work from as young as five years old in difficult and dangerous jobs such as chimney-sweeping • family was crucial to Victorian society and large extended families were the norm. As Pip was an orphan, it would have been expected that Joe and his wife take him in • later in the novel, Magwitch could be considered a father figure to Pip. Dickens' own father was imprisoned for debt so this aspect of the novel bears parallels to the author's own life.

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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Magwitch is a pivotal character in *Great Expectations.* He attracts fear and sympathy from the reader • Magwitch, a convict who has escaped from the Hulks, encounters Pip on the marshes and terrifies him into helping him with food and a file to remove his irons: 'You get me wittles' • Magwitch has rough manners and a checkered past. He appears to have no family and his earliest memory is of stealing turnips • Magwitch is transported to Australia after being convicted but this turns out to be the making of him as he earns a substantial fortune through sheer hard work, becoming a prosperous sheep farmer • Magwitch uses his money to help Pip become a gentleman but it is not revealed that he is the benefactor until much later in the novel. He is the only wealthy character in the novel who is generous with his money • Magwitch risks death by returning to England to see how Pip is getting on. His death is dramatically presented by Dickens. Although he dies in prison, Pip is by his side and realises that he is a good man. He comforts Magwitch by telling him about Estella. **(AO2)** • Language: Magwitch appears in the novel's opening chapter when he approaches Pip in the churchyard. He is described in terrifying terms: 'A fearful man, all in coarse grey' • Language/Structure: Magwitch comes to think of Pip as a son: 'more to me nor any son' and there is irony in Pip's horror when he realises that it is the money of a convicted felon that has propelled him to becoming a gentleman • Language/Structure: Dickens' storytelling frames the novel as Magwitch summarises his experiences: 'In jail and out of jail, in jail and out of jail, in jail and out of jail' • Structure: Magwitch is essential to the plot as the climax of the novel is the revelation that he is actually Estella's father. **(AO4)** • the nineteenth century saw the concept of the self-made man come into being. Magwitch embodies this idea and his success is part of his revenge • the gothic elements of *Great Expectations* are in part conveyed by the inclusion of Magwitch, especially in the opening chapter. Gothic fiction was increasingly popular with Victorian readers • convicts like Magwitch were often kept on prison ships. The Hulks described in the novel lay a little way off the Kent coast. Convicts who were spared execution were often transported to Australia.

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

Question number	Indicative content

Question Number	Indicative content
19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • self-improvement is a significant theme in the novel in the contexts of education, society and morality • Pip changes after visiting Satis House and is suddenly aware of his 'coarse hands' and 'common boots' • as a gentleman, Pip is no more happy or successful than he was as Joe's apprentice, working in the blacksmith's shop • the novel offers a moral message that loyalty, kindness, love and tolerance are more important than social climbing and wealth • Pip wants to be well-educated and this is linked to his social ambitions. He learns the value of education when he is taught to read by Mr Wopsle's aunt and later when he takes lessons from Matthew Pocket • it is the example of Joe and Biddy that brings Pip to his senses and shows him the true values of family, loyalty and kindness • it can be argued that Magwitch improves himself when he makes the most of the opportunities offered by his new life in Australia. He becomes wealthy from sheep farming and secretly uses his fortune to finance Pip back in England. **(AO2)** • Language: when Pip sees Satis House, he is in awe of its wealth and yearns to be a gentleman • Language: the desire for self-improvement leads Pip to snobbery: 'I wished Joe had been rather more genteelly brought up, and then I should have been so too' • Language/Structure: the novel's title, *Great Expectations*, embodies the theme of different kinds of advancement • Form: the bildungsroman form of the novel reflects a rite of passage to self-improvement by Pip • Structure: Pip's love for, and admiration of, Estella motivates his desire for self-improvement • Structure: Dickens uses Pip's journey to awareness and humility as a means of teaching lessons about life. **(AO4)** • Dickens uses his novel to expose the shallow nature of the class structure in Victorian England • at the time Dickens was writing, an increasing number of people sought to improve themselves and their lot by moving from the country to the city • at this time, novels showing personal development and self-improvement were popular.

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

Question	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)** • a number of characters can be considered father figures to Pip. These include: Joe Gargery, Mr Jaggers, Magwitch and Wemmick • Joe Gargery is Pip's brother-in-law and offers him a home and kindness. His warmth is contrasted with the cruelty of his wife, Pip's sister. He offers Pip love, stability and good advice • Mr Jaggers becomes Pip's guardian and is Miss Havisham's lawyer. He is a self-made man who has worked hard to reach his position. • as a child, Pip is in awe of Jaggers and later relies on him as a young man in London. Jaggers works for both Magwitch and Miss Havisham as well as being Pip's guardian while he is in London. He ensures that Pip is looked after: 'You'll want some money. Shall I leave you twenty guineas?' • Magwitch acts as a father figure to Pip when he becomes his secret benefactor. He provides Pip with the means to rise above his humble beginnings to become a gentleman. Though initially horrified when he first finds out, Pip behaves as a son towards Magwitch when he shows him kindness and care prior to his death • Wemmick is clerk to Mr Jaggers. He is close to Pip, inviting him to his unusual home, Walworth, which resembles a castle. Pip realises that his gruff exterior at work is very different from his warm and affable nature at home. Pip thinks of this situation as 'twin Wemmicks'. **(AO2)** • Language/Structure: Joe's kindness and the fact that his presence in Pip's life spans the novel makes him arguably the most significant father figure. Pip relies on him: 'Oh dear good faithful tender Joe, I feel the loving tremble of your hand' • Language/Structure: Jaggers makes important decisions about Pip's future. His obsessive hand-washing is described using a simile: 'He washed his clients off, as if he were a surgeon or a dentist' • Language: Wemmick offers wisdom, advice and a different view of life to Pip: 'my guiding star always is, "Get hold of portable property"' • Form/Structure: Magwitch's role in Pip's life, moving from threat to benefactor, forms the main thrust of the plot • Structure: Pip's lack of a real father is amplified by the different roles of the father figures who contribute to his development. **(AO4)** • Dickens suffered as a child when his own father was imprisoned for debt. His unhappiness prompted him to seek a good education and he became a law clerk before rising to his fame as a novelist • many of Dickens's novels feature lawyers and the legal system as well as criminals. These include *Bleak House* and *A Tale of Two Cities* • orphans were common in Victorian times and readers would have identified with Pip's situation and need for father figures.

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

Question Number	Indicative content
19 *Great Expectations*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • lies and deception are important including the identity of Pip's benefactor, Estella's parentage and the nature of Compeyson's crimes • early in the novel, Pip deceives Joe and Mrs Joe by stealing food and a file to take to the convict, Abel Magwitch • when Pip visits Satis House to play with Estella, he lies to Joe and Mrs Joe upon his return. He does not want to disappoint them and tell them how he was really treated. He makes up lies that he played with flags: 'Estella waved a blue flag, and I waved a red one, and Miss Havisham waved one sprinkled all over with little gold stars' • the deceit of Compeyson destroys Miss Havisham and leaves her emotionally distraught and bent on revenge. Compeyson was a con man who sought to steal Miss Havisham's money and jilted her at the altar. The court sided with Compeyson when he and Magwitch appeared before them, simply because the court was impressed by Compeyson's gentlemanly appearance • Estella misleads Pip into thinking she loves him and will marry him but is open about her deceit. She asks him if he wants her to 'deceive and entrap' • Mr Jaggers allows Pip to believe that his money comes from Miss Havisham and Pip is shocked when he discovers that his benefactor is, in fact, Magwitch • Pip deceives himself in many respects, such as who his benefactor might be, Estella's feelings for him, his becoming a gentleman and his possible relationship with Biddy. **(AO2)** • Language: Magwitch deceives the sergeant into thinking he stole the food from a nearby village to protect Pip and stop him getting into trouble: 'I took some wittles, up at the village over yonder' • Language/Structure: Estella is used by Miss Havisham to deceive suitors into thinking Estella is in love with them but she explains that she has been brought up to deceive everyone including Miss Havisham: 'I must be taken as I have been made' • Language: Herbert Pocket uses a metaphor taken from his father to explain how someone's true nature cannot be hidden: '… no varnish can hide the grain of the wood; and that the more varnish you put on, the more the grain will express itself' • Language/Structure: Pip describes how he has deceived himself: 'All other swindlers upon earth are nothing to the self-swindlers' • Form/Structure: lies and deception are central to the novel's plot although some deception is unintentional. **(AO4)** • Dickens understood that having a higher social status was a benefit when in court. Upper class individuals were more likely to be believed and given another chance than those of the lower classes • novels involving lies and deception with complex plot lines were popular with Victorian readers. Wilkie Collins and Arthur Conan Doyle were two writers who, along with Dickens, developed plots from lies and deceit • lies and deception helped Dickens to write complex plots that filled the 10 columns he needed to write for 36 weeks in the newspaper.

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

Question Number	Indicative content
20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Pip's relationship with Estella begins in childhood when Mr Pumblechook takes him to play with Estella at Satis House, at the behest of Miss Havisham. He is in awe of her beauty and embarrassed by his working class background: 'Miss Havisham and Estella never sat in a kitchen, but were far above the level of such common things' • Pip falls madly in love with Estella: 'I loved her against reason, against promise, against hope, against happiness, against all discouragement that could be' • Pip's quest to become a gentleman is focused on his goal to be good enough to marry Estella • when Pip plucks up the courage to confess his love to Estella, she coldly tells him that she has decided to marry Bentley Drummle, an upper-class waster who is abusive to Estella • the story ends with Estella, widowed and changed by the abuse of her late husband. Her arrogance has left her when she meets Pip again. She admits: 'I have been bent and broken, but – I hope – into a better shape' • there is hope for the relationship between Estella and Pip at the end of the novel when he bumps into her at Satis House: 'I saw no shadow of another parting from her'. **(AO2)** • Language/Structure: Pip and Estella are from very different social classes as children and Estella looks down on Pip • Language: the name, Estella, means 'star', suggesting that she is both unattainable and high above him • Structure: arguably, both Pip and Estella are used by their adopted parents to take revenge on society: Estella by Miss Havisham and Pip by Magwitch • Language/Structure: Estella's cold rejection of Pip is a turning point as he realises his dream of marrying her is over. Her words are cold and final: 'When you say you love me, I know what you mean, as a form of words; but nothing more' • Structure: Pip's reunion with Estella at the ruins of Satis House symbolises the idea of love rising from the ashes of disaster • Form/Structure: as both the hero and narrator of the novel, Pip's relationship with Estella is shown from his point of view. **(AO4)** • both Pip and Estella are lucky to be raised by adoptive parents. In the Victorian era, there were many orphans who were effectively outcasts from society • society at the time Dickens was writing was very class conscious and marriage between an upper-class and a lower-class person was very rare and frowned upon • parts of *Great Expectations* are based on Dickens's own life. Some consider Estella to be based on his secret love, the young actress, Ella Ternan.

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

Question Number	Indicative content
19 *Great Expectations*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the role of women is significant in the novel. There are a number of women who could be considered. The main characters are Biddy, Estella, Miss Havisham and Mrs Joe, but others may be used. Some are presented as victims, others hold dreams and some, such as Biddy and Mrs Joe, represent the reality of domestic life • Biddy is an unassuming country girl who befriends Pip early in childhood. Biddy moves in with Pip and Joe, after the attack on Mrs Joe, to look after her. Pip eventually decides to settle for Biddy but she has already committed herself to Joe after Mrs Joe's death: 'I observed to myself one evening that she had curiously thoughtful and attentive eyes' • Miss Havisham plays the complex role of an embittered victim bent on revenge after she is jilted at the altar. She exists in self-imposed seclusion, still wearing her wedding dress and surrounded by dust, spiders, stopped clocks and the wedding breakfast that she never enjoyed. Her role transcends her revenge when she funds Pip's apprenticeship and agrees to help him support Herbert Pocket later in the novel • Estella's role is shown from childhood to womanhood and she is the instrument of Miss Havisham's revenge on men. She has been brought up to be cold and dismissive by her guardian but inspires Pip's admiration and love • Mrs Joe has taken on the role of looking after her younger brother, Pip, as their parents have died. She is a housewife who works hard scrubbing, cooking and cleaning: 'She made it a powerful merit in herself, and a strong reproach against Joe, that she wore this apron so much'. Mrs Joe rules the household and treats Pip harshly but becomes a victim when she is attacked by Orlick. **(AO2)** • Language: Biddy is at first described as a messy child whose 'hair always wanted brushing' but later 'her hair grew bright and neat' • Language/Structure: Miss Havisham's decline is powerfully and vividly described by Dickens: 'I saw that the bride within the bridal dress had withered like the dress' • Structure: the beautiful Estella is the tool used by Miss Havisham to punish men but is punished herself after marrying the violent Bentley Drummle who beats her • Language/Structure: in contrast, Biddy is 'not beautiful, - she was common, and could not be like Estella, - but she was pleasant and wholesome and sweet-tempered' (polysyndetic listing) • Structure: Mrs Joe becomes a victim when Orlick attacks her. She is a different kind of victim to Estella and Miss Havisham but suffers nevertheless. **(AO4)** • some contemporary criticism suggested that Dickens did not understand women and could not write realistic female characters in his novels • at the time Dickens was writing, women were reliant on either husbands or fathers to keep them, or worked for example as companions, governesses or in domestic service • a significant number of women were victims of domestic violence in Victorian England. Wife-beating was considered socially acceptable.

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.
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.
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.
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.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are a number of villains presented in *Great Expectations*, including Magwitch, Compeyson, Bentley Drummle and Orlick • Magwitch is presented as a classic, rough convict early in the novel. He terrifies Pip out on the marshes, demanding that he bring him supplies. It transpires that he has had a difficult childhood as his earliest memory is of stealing turnips • even though Magwitch has a history of theft and is transported to Australia, he proves ultimately good, teaching himself to read and write and becoming Pip's benefactor. Pip is initially horrified that his money has come from a criminal • Compeyson is a crook and con man whose evil actions affect several characters. He jilted Miss Havisham on their wedding day and he also betrayed Magwitch. After fighting Magwitch, he drowns in the Thames • Bentley Drummle attends tutoring sessions with Pip at the Pockets' home. He is a minor noble and acts with cruelty and arrogance to those around him. He is very harsh to Estella after they are married • Orlick is a labourer in Joe's workshop. He is malicious and calculating. His evil action in attacking Mrs Joe causes her injuries that prove fatal. He almost manages to kill Pip. He is irredeemably evil. **(AO2)** • Language: even when Magwitch returns a wealthy, self-made man, he is still regarded as a villain: 'Prisoner, Felon, Bondsman' (list of three) • Language/Structure: Compeyson's actions form significant narrative triggers in the novel. He is a catalyst for the hatred of men and decrepitude of Miss Havisham and the bitterness of Magwitch. He is acquitted of the charge because of his 'black clothes and his white pocket-handkerchief' • Language/Structure: Orlick embodies evil and is an archetypal villain. He is described in animalistic terms: 'with a mouth snarling like a tiger's' • Language/Form/Structure: Bentley Drummle is Pip's rival. He is rich and arrogant and causes Pip great distress when he marries Estella. He is described as 'so sulky a fellow that he even took up a book as if its writer had done him an injury'. **(AO4)** • some of Dickens's villains, such as Orlick, are like those from a Victorian melodrama • a genre at the time Dickens was writing was the 'Newgate' novel, exploring villainy and murder, topics that fascinated the Victorian readership • social class existed amongst villains as it did in the general population in Victorian times, and there was a significant difference between the likes of Compeyson and Magwitch in the way they were treated.

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.
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.
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.
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.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are several examples of violence throughout the novel, both physical and emotional, for example Miss Havisham uses psychological violence to wreak her revenge on men • Magwitch's confrontation with Pip on the marshes is violent: "'You bring 'em both to me." He tilted me again. "Or I'll have your heart and liver out"' • Bentley Drummle has an air of violence about him: 'Drummle, without any threat or warning, pulled his hands out of his pockets, dropped his round shoulders, swore, took up a large glass, and would have flung it at his adversary's head' • Orlick injures Mrs Joe through his extreme violence. He uses a convict's leg iron to hit her over the head in his brutal attack • Orlick attacks Pip on the marshes out of revenge. He admits to assaulting Mrs Joe, but blames Pip for this. When Orlick tries to kill Pip, Pip calls for help and is rescued • Mrs Joe uses a cane called 'tickler' to hold power over Joe and Pip. It is 'a wax-ended piece of cane, worn smooth by collision with my tickled frame'. **(AO2)** • Language: Herbert and Pip fight before they become friends. Pip refers to himself using the zoomorphic image: 'savage young wolf' • Language/Structure: Dickens creates a semantic field of violence when Pip encounters Magwitch on the marshes: 'tilted', 'seized', 'I'll cut your throat' • Language/Structure: Miss Havisham's psychological violence is delivered through her manipulation of Estella: 'Break their hearts, my pride and hope, break their hearts and have no mercy' • Form/Structure: the novel opens with a scene including Gothic overtones and violence when Magwitch terrifies the young Pip and sets the tone for the novel. **(AO4)** • married women had little recourse in law against their husbands until some small protections were put in place in the first divorce law of 1858 • violence was widespread in London and the Home Counties at the time Dickens was writing. Dickens felt revulsion at institutionalised violence, such as public hanging and the barbaric prison hulks • religious belief in the Victorian era supported the view that physical discipline was required to punish wrongdoing.

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
	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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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)** • Pip experiences friendship of different kinds through a number of characters in the novel. These include: Herbert Pocket, Wemmick, Magwitch, Joe and Biddy • Pip and Herbert become good friends in London and Herbert supports Pip in his decisions. His support is emotional and personal while Pip helps Herbert with money and his career • Wemmick is clerk to Mr Jaggers. He is a kind and generous host to Pip and also helps him by leaving him a note warning him: 'Don't go home' • Magwitch repays Pip's help to him, when an escaped convict, by sending Pip money anonymously from Australia where Magwitch has made his fortune. When Pip finds out, he is initially horrified, but comes to love Magwitch as a friend • Biddy is a genuine and kind-hearted girl who meets and befriends Pip at school • Joe is a constant friend to Pip throughout the novel, first as a step-father and then as a friend. It was Joe rather than Mrs Joe, Pip's own sister, who took Pip in as an orphan: 'I said to your sister, "there's room for him at the forge!"' **(AO2)** • Language: Dickens presents Pip's early reliance on Biddy in the first person: 'I reposed complete confidence in no-one but Biddy' • Language/Form/Structure: Pip takes Joe for granted at first, but later realises that Joe is his loyal friend as he develops greater understanding and maturity (bildungsroman). Joe says to him when Pip is ill, 'you and me was ever friends' • Language/Structure: Magwitch's friendship with Pip is anonymous for most of the novel but its impact on Pip's life is very significant. Magwitch acts as Pip's secret benefactor after making his fortune in Australia. Magwitch outlines his friendship to Pip: 'You're my son - more to me nor any son. I've put away money, only for you to spend' • Language/Structure: Herbert and Pip's friendship begins after the two fight. Pip realises that Herbert is a gentleman and has big dreams. The two have much in common in terms of ambition: '...you make your capital, and then there you are!' **(AO4)** • Dickens modelled the character of Wemmick on real law clerks that he encountered early in his career • it would have been a great scandal in Victorian society for a young man's wealth to come from a transported convict • Pip's journey from poverty to a wealthy gentleman and making friends from different classes was unusual. This highlighted Dickens' desire for social change.

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
	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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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)** • Pip's first encounter with Miss Havisham is as a child when he is chosen to go to 'play' with Estella at Satis House. Miss Havisham can be considered an unconventional mother figure to Pip • Miss Havisham abruptly cancels the visits one day and gives Pip twenty-five guineas as payment for his previous visits and as a premium to become Joe's apprentice • Miss Havisham later gives Pip nine hundred pounds to invest in Herbert Pocket's career • when Pip discovers that an anonymous benefactor is funding him to become a gentleman, he assumes that this is Miss Havisham, but it is Magwitch as he later discovers • Miss Havisham has a direct impact on Pip's life through her manipulation of Estella whom she teaches to break men's hearts, including Pip's • later in the novel, Pip visits Miss Havisham at Satis House and rescues her from a fire. She repents of her hurtful actions and Pip leaves her on good terms. Miss Havisham dies soon after his departure. **(AO2)** • Language: early in the novel, Miss Havisham is imperious and standoffish with Pip, demanding that he entertain her: 'I want diversion and I have done with men and women. Play' • Language/Form/Structure: Pip's description of Miss Havisham reflects the fairytale nature of her character and demonstrates his early fascination with her: 'I saw that the bride within the bridal dress had withered like the dress, and like the flowers had no brightness left' • Language/Structure: after the fire, Miss Havisham's repentance to Pip is heartfelt: 'What have I done?' • Structure: Miss Havisham and Pip's relationship is central to the plot as she introduces him to Estella and also moulds Estella's personality. **(AO4)** • Victorian Christianity laid great stress on helping the underprivileged by charitable deeds, which relates to Miss Havisham's support of both Estella and Pip, although her reasons are not charitable ones • Miss Havisham's character may in part be based on Dickens' own mother whom he disliked or Elizabeth Parker or Eliza Donnithorne • Miss Havisham provides an element of aloof privilege in the novel that fascinated readers from poorer backgrounds.

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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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 love is presented throughout the novel in different ways. As well as romantic love, there is familial love and close friendship, such as Joe and Pip and Magwitch and Pip • Pip falls in love and is infatuated by Estella at a very young age but, for most of the novel, this love is presented as a source of suffering as it is unrequited • Joe's marriage to Biddy is based on love and it proves a good and happy relationship. Even though the age gap between the two is significant, they are well-suited • Herbert Pocket and Clara marry even though they are from different social classes. They too marry for love and enjoy a happy marriage • Estella's marriage to Bentley Drummle is not based on love and does not thrive. She suffers greatly from his cruelty. He had become 'quite renowned as a compound of pride, avarice, brutality and meanness' • Miss Havisham's bitterness and self-imposed isolation stems from thwarted love as she was jilted on her wedding day many years before the novel begins. **(AO2)** • Language/Structure: Miss Havisham's emphatic words to Pip reflect her understanding of emotional suffering: 'Love her, love her, love her!' • Language/Structure: Dickens presents the tenderness of maternal and family love through Biddy's care for her baby: 'Biddy looked down at her child and put its little hand to her lips, and then put the good matronly hand with which she had touched it, into mine' • Language/Structure: Pip uses images of nature to describe his love for Estella: 'You have been in every prospect I have ever seen - on the river, on the sails of the ships, on the marshes, in the clouds' • Form/Structure: Magwitch's love of Pip is crucial to the novel's plot as he sets Pip up as a gentleman and enables him to live a comfortable life in London. The novel explores Pip's journey to adulthood (bildungsroman). **(AO4)** • at the time Dickens was writing, marriage between people of differing ages was more common than marriage between people from different social classes • complex plots involving love were increasingly popular in Victorian fiction • *Great Expectations*, following Pip's development into maturity, is a bildungsroman, a popular form of literature in the nineteenth century. Part of Pip's maturing is his greater understanding of different types of love.

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

Question Number	Indicative content
19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Dickens presents the relationship of Joe and Mrs Joe in a marriage that is not characterised by affection • the nature of their relationship is demonstrated by their contrasting treatment of Pip. Mrs Joe is Pip's elder sister and she takes him into her care after the death of their parents. Mrs Joe is happy to declare how she is violent and aggressive towards Pip and raises him 'by hand'. In contrast, Joe shows a fatherly love and affection for Pip • Joe has a cowering subservience to Mrs Joe. The memory he has of his father's abusive behaviour towards his mother prevents him from taking a stand against his wife • Mrs Joe is cruel and abusive to Joe as well as Pip. Joe does not physically step in to prevent Mrs Joe's abuse of Pip • after Orlick attacks Mrs Joe, she reverts to childlike innocence. Despite Mrs Joe's despicable treatment of him in their marriage, Joe stands by his wife and cares for her, alongside Biddy • after Mrs Joe's death, Joe struggles to say anything nice about his wife. **(AO2)** • Language: Joe shows his fear of Mrs Joe's violence: "'she made a grab at Tickler, and she Ram-paged out'". It is ironic that Joe calls the stick that she beats Pip with 'Tickler' • Language/Structure: Mrs Joe repeatedly physically and verbally abuses her husband. She also belittles him: "'it's bad enough to be a blacksmith's wife (and him a Gargery) without being your mother'" • Language/Structure: when Pip asks Joe if he is alright following Mrs Joe's death, Joe replies: 'Pip, old chap, you knowed her when she were a fine figure of a-'. The pause at the end of Joe's speech shows how he stops himself from saying positive statements about Mrs Joe, which both Joe and Pip would know to be false • Form: the characterisation of Mrs Joe helps to define Joe as a character. He is everything his wife is not • Structure: Joe is a static character and does not change throughout the novel. This is in direct contrast with Mrs Joe, who changes and becomes dependent on Joe, after she is attacked by Orlick. **(AO4)** • at the time Dickens wrote the novel, divorce was perceived as inconceivable for the working class. Regardless of Mrs Joe's abhorrent behaviour, Joe could never divorce her • the inverted relationship of Joe and Mrs Joe flies in the face of society's expectations at the time the novel was written that women should be subservient to men. It was more typically expected that men might use violence to dominate their wives, and certainly not vice versa • Joe fulfils the stereotypical image of the time of a working-class man undertaking manual labour. Nevertheless, he helps Biddy care for Mrs Joe after the attack.

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

Question Number	Indicative content
20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of wealth is important in the novel. It influences the actions of different characters, who mostly seek money to fulfil their own selfish needs • when Pip is invited to go and play at Miss Havisham's, Mrs Joe focuses her mind on what monetary recompense Miss Havisham might provide • Miss Havisham's relatives only visit her in expectation that they will inherit some of her wealth • Pip's pursuit of his great expectations leads to his forgetting his roots. Ironically, the convict, Magwitch, made his wealth following his transportation as punishment for his criminal activities. He selflessly gives it to Pip as Pip is the only one who has helped him • Joe feels uncomfortable in a wealthy environment. When responding to Miss Havisham, he only replies to Pip, showing how nervous and awkward he feels around rich individuals and is not motivated by a desire to become wealthy • ultimately, Miss Havisham's wealth brings her no comfort at all. Miss Havisham's misery lies in her broken-off engagement; her life is ruined by her fiancé • it is only those who are able to pay for defence lawyers, such as Jaggers, who have any real prospect of being acquitted of any crimes they are accused of. In these cases, money could be the difference between freedom and death • Bentley Drummle's wealth is through inheritance and not hard work • although Jaggers is a wealthy man, everything in his life is cold and unrelenting. His home is described as 'nothing merely ornamental'. **(AO2)** • Language/Structure: adjectives used to describe the wealthy Bentley Drummle portray him as a man who lacks intelligence and finesse: 'in the sluggish complexion of his face, and in the large awkward tongue' • Form: after Pip moves to London, Joe is forced to communicate with Pip through letters, representing how money has caused a distance in their relationship • Structure: at the start of the novel, Pip is happy as a member of the lower class and is destined to be Joe's apprentice • Structure: the anonymous source of Pip's wealth is a mystery for Pip throughout the novel. Pip's unhappiness at the end of the novel is a direct result of finding out that Magwitch is the source of his wealth. **(AO4)** • at the time Dickens was writing, society was very class-conscious and marriage between an upper-class and a lower-class person was very rare and frowned upon • Dickens understood that being wealthy, and from a higher class, was a benefit when in court. Upper-class individuals were more likely to be believed and given another chance than those of the lower classes • the novel echoes Dickens' belief that wealth does not guarantee happiness and that inherited wealth can cause great dangers.

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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • 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.
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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
19 *Great Expectations*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between Estella and Miss Havisham is presented as one primarily based on Miss Havisham's obsessive and pathological desire to seek revenge on men. Estella is the biological daughter of Magwitch and Molly. She is adopted by Miss Havisham at the age of three • Miss Havisham adopted Estella because of her desire for vengeance on mankind, after Compeyson jilted her at the altar on their wedding day. Miss Havisham sees Estella as a tool to avenge her broken heart • as a child, Estella is lavished with material possessions by Miss Havisham. Miss Havisham does not act selflessly; she is motivated by her desire to use Estella's beauty and elegance to attract men to manipulate and torment • Miss Havisham uses Pip in her plans for Estella. When Estella complains about having to play with a 'common labouring-boy', Miss Havisham says 'Well? You can break his heart' • as a result of her upbringing, Estella is incapable of showing compassion and empathy. When recounting her childhood, she explains the emotionless void she experienced living with Miss Havisham: 'no softness there, no-sympathy-sentiment-nonsense' • later in the novel, when Miss Havisham complains about the lack of attention Estella shows her, Estella retorts: 'I am what you have made of me'. Estella is fully aware that she is the product of her cold upbringing; she has become the person Miss Havisham always intended her to become. **(AO2)** • Language/Structure: towards the end of the novel, the confessional tone of Miss Havisham's speech and the use of first person shows how she holds herself directly responsible for Estella's inability to love: 'I stole her heart away and put ice in its place' • Language/Structure: Estella's questioning of Miss Havisham shows how she blames her for her detached and unloving manner: 'Do you reproach me for being cold? You?' • Form: throughout the novel, in the relationship between Miss Havisham and Estella, Dickens links material wealth with emotional impoverishment • Structure: Estella eventually breaks free from Miss Havisham's control only to enter a self-destructive, loveless marriage with Bentley Drummle. **(AO4)** • at the time the novel was written, money was seen as power. Dickens uses the novel to show that money does not necessarily bring happiness through his depiction of the miserable lives of Miss Havisham and Estella

	• Dickens flips the conventions of a typical fairy story of the time to emphasise the characteristics of Estella and Miss Havisham; for example, Estella is a beautiful, young girl but her persona is cold and inhumane • Miss Havisham uses Estella as a weapon against the male sex. Women were typically deemed subservient to men when the novel was written, so Miss Havisham's manipulation of Estella to cause affliction on men would be unusual.

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

Question Number	Indicative content
20 *Great Expectations*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are likely to argue that Hester does not deserve her punishment. However, candidates are also able to offer reasons as to why they believe Hester's punishment is fair and just • Hester has to suffer public humiliation by wearing the scarlet letter. As the father of her illegitimate child is not discovered, unfairly, Hester has to take all the responsibility for the act of adultery • adultery was considered a deplorable sin in the strict religious Puritan community of the time, for which Hester could have been punished more severely. Pearl could have been taken away from Hester as part of her punishment • it could be argued that Hester believes her punishment is just. When Hester is no longer forced to wear the scarlet letter, she still continues to wear it. Hester accepts the full scale of her punishment. Alternatively, this could be seen as an act of defiance by Hester, almost pride • Hester might not have deserved her punishment but she is nevertheless able to take positives from it: 'the scarlet letter was her passport into regions where other women dared not tread' • when Hester returns to live in solitude, she gives her life to help others. It could be argued that Hester pays for her crime for the rest of her life but her dedication to helping others is ultimately through choice. **(AO2)** • Language: when Hester and Pearl visit Governor Bellingham's house, the imagery of the scarlet letter in the mirror shows how the scarlet letter has disproportionately taken over Hester's identity: 'the scarlet letter was represented in exaggerated and gigantic proportions' • Form: Hawthorne shows his viewpoint on the rigidity of society and its refusal to adapt, through the character of Hester. Hester's realisation that it is impossible to influence the ideas of society is apparent when she describes such a task as 'thankless'. Hester has to accept society's treatment of her • Structure: the novel ends with the description of Hester's tombstone. The scarlet letter is branded on her tombstone, either showing Hester is still being punished or alluding to Hester's continual act of defiance, even in death. **(AO4)** • the strict Puritan ideals of the time in America required punishment and repentance for those that transgressed religious laws • Hawthorne uses Hester's experiences in the novel to show how hard it was to change society's ideas and beliefs • Hawthorne was raised by his widowed mother; the events of the play mirror some of his own experiences growing up in a family without a father.

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.

19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Dickens presents Pip first as a child and then, later, as an adult. Born Philip Pirrip, he is raised by his elder sister, Mrs Joe, and her husband, Mr Joe. The narrative centres on Pip's journey to becoming a gentleman • as a child, Pip is subject to much violence at the hands of his sister, Mrs Joe. Pip is shown to be vulnerable; his sister is fearsome and acts aggressively towards him. She proudly declares how she raises him 'by hand' yet Mr Joe tries to protect Pip • Pip is terrified of the convict (subsequently revealed to be Magwitch) and takes food to him. The kindness of this act is repaid as it turns out to be Magwitch who is Pip's benefactor • when Pip first meets Miss Havisham, he is in awe of her, her class and particularly Satis House. However, Miss Havisham is cruel to Pip, especially as she urges him to love Estella knowing full well that his love will be unrequited: 'Love her, love her, love her!' Pip subsequently believes Miss Havisham is his benefactor • Pip is shown to be ashamed of his class and his family: 'I thought long after I laid me down, how common Estella would consider Joe, a mere blacksmith: how thick his boots, and how coarse his hands'. Pip continues to be fixated by his desire to impress Estella throughout the novel • Pip changes after he moves to London. He is presented as cruel and disloyal to Joe. He makes Joe feel unwelcome and Joe uncomfortably responds: '"I'm wrong in these clothes. I'm wrong out of the forge, the kitchen, or off th'meshes. You won't find half so much fault in me if you think of me in my forge dress'" • as the narrator, Pip often judges his past actions with much castigation. He is presented as honest and open about his past wrongs: 'I was too cowardly to do what I knew to be right, as I had been too cowardly to avoid doing what I knew to be wrong'. **(AO2)** • Language: it is ironic that the stick Mrs Joe uses to beat Pip with is referred to as 'Tickler'. The word 'Tickler' suggests moments of joy, yet in reality its use results in pain and fear for Pip as a child • Language: Pip is presented as passionate in his pursuit of Estella: 'I loved her against reason, against promise, against peace, against hope, against happiness, against all discouragement that could be'. The repetition shows Pip's sheer determination and love for Estella • Language: as a child, Pip has a close relationship with Mr Joe. In contrast, he is shown little love by Mrs Joe. She uses belittling language towards Pip: '"it's bad enough to be a blacksmith's wife (and him a Gargery) without being your mother'"

	• Form: as the narrator, Pip has the ability to reveal his views on events and characters in the novel • Structure: the novel is a bildungsroman, following Pip's growth and development into adulthood. **(AO4)** • Dickens had a difficult relationship with his own mother, which is perhaps reflected in the portrayal of Pip as a child and Mrs Joe's treatment of him • at the time Dickens wrote the novel, narratives that centred on the journey of the main character from boyhood to manhood were popular • like Pip towards the end of the novel, Dickens raised his social standing in society.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	**Indicative content**

20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of ambition is apparent throughout the novel. Many of the characters show ambition, such as for love or money • Joe's ambition centres on his desire for Pip to grow up and work with him at the forge • Miss Havisham's relatives' ambitions in life are rooted in the expectation that they will inherit some of her wealth • Pip's pursuit of his great expectations and his belief that they come from Miss Havisham lead to his forgetting his roots. He is so transfixed with his love for Estella that he becomes consumed by his desire to be successful: '"Biddy," said I, after bidding her to secrecy, "I want to be a gentleman"' • Estella does not appear to have ambitions for the future, having been forever tarnished by the trauma of her upbringing. Following the death of her abusive husband, Bentley Drummle, she is at last free to find happiness. The ambiguous ending of the novel leaves it open to whether she does so with Pip • Miss Havisham's sole ambition in life is to seek revenge on men. She is wealthy but chooses not to help others, including poor relatives, who could really benefit from the money • Magwitch's ambition is to repay Pip's kindness which was shown to him on the marshes. Later, it is Pip's ambition to secure Magwitch's escape from London. **(AO2)** • Language: Magwitch shows a determination to achieve his ambitions through the use of comparatives: 'the harder it was, the stronger I held'. Despite knowing that he is likely to be sentenced to death if he is caught returning from Australia, he wants to see Pip as a gentleman • Language/Form: the characters' ambition to gain wealth is shown as misplaced through the example of Jaggers, whose home, despite his achievements as a successful, prosperous man, is described as cold and unrelenting: 'nothing merely ornamental', echoing Dickens' belief that wealth does not always bring happiness • Form: the title of the novel represents Pip's 'great' ambitions for the future • Structure: at the start of the novel, Pip is happy as a member of the lower class and is destined to be Joe's apprentice. When Pip meets Estella, it marks a turning point in the novel, as it gives him the aspiration to become a gentleman in order to win her love • Structure: Pip spends the majority of the novel convinced that he is able to pursue his ambition thanks to the support of Miss Havisham. He is horrified when he learns that he has become prosperous thanks to the convict, Magwitch.

	(AO4) • in the time Dickens was writing, convicts were a sub-class, detached from society. The wealth achieved by Magwitch in Australia brings him some power despite his status • *Great Expectations* fits a pattern of fiction released at the time the novel was written, depicting growth and personal development of a character, such as the journey Pip experiences from boyhood to manhood • at the time the novel was set, London was a city of much prosperity but also widespread and extreme poverty. The most sought-after jobs and opportunities for acquiring wealth were seen to be in London.

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Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
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Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
20 *Great Expectations*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of growing up is central to the development of a number of characters in the novel, including Pip, Herbert, Biddy and Estella • Pip begins to change after visiting Satis House. He suddenly becomes aware of his 'coarse hands' and 'common boots' • Pip wants to be well-educated and this is linked to his social ambitions. He learns the value of education when he is taught to read by Mr Wopsle's aunt and later when he takes lessons from Matthew Pocket • Pip takes Joe for granted but he comes to his senses when he sees the relationship between Joe and Biddy, which helps him to see the true values of family, loyalty and kindness. Pip's growing up leads him to a more altruistic outlook. He wishes Joe 'children to love, and that some little fellow will sit in the chimney-corner, of a winter night' • it could be argued that Magwitch matures and improves himself when he makes the most of the opportunities offered by his new life in Australia. He becomes wealthy from sheep farming and secretly uses his fortune to finance Pip back in England • Magwitch's love of Pip is crucial to the novel's plot as he facilitates Pip's becoming a gentleman, enabling him to live a comfortable life in London • Miss Havisham brings Estella up to hate men and then she suffers physical abuse in her marriage to Bentley. By the end of the novel, there are signs that Estella may have finally grown to love Pip. **(AO2)** • Language/Form: Dickens uses charactonym to represent Pip's good nature, as, like a seed, he grows throughout the novel • Language/Structure: at the end of the novel, Estella uses metaphorical language to reflect on how she has grown and changed: 'I have been bent and broken, but - I hope - into a better shape' • Form: as a bildungsroman, the novel focuses on the physical, emotional and spiritual growth of the main character • Form/Structure: as the narrator, the older Pip is able to look back on his life and reflect on the decisions he has made. By the end of the novel, he is critical of his own earlier actions: 'All other swindlers upon earth are nothing to the self-swindlers, and with such pretences did I cheat myself' • Structure: as a gentleman, Pip is no more happy or successful than he was as Joe's apprentice, working in the blacksmith's shop. **(AO4)** • many of Dickens' novels were based on the development of children. Pip's journey from poverty to a wealthy gentleman and making friends from different classes highlighted Dickens' desire for social change • in Victorian Britain, many young children living in poverty were forced to work in harsh environments from as young as five years of age; therefore children often had to grow up quickly • *Great Expectations*, following Pip's development into maturity, is a bildungsroman, a popular form of literature in the nineteenth century.

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.

19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • education is presented as important in the novel, particularly as Pip perceives education as a means of rising socially. He pursues an education in his quest to become a gentleman • Pip's formal schooling at the hands of Mr Wopsle's great-aunt is inadequate. Pip is damning in his verdict of the education provision: 'Mr Wopsle's great-aunt kept an evening school in the village; that is to say, she was a ridiculous old woman of limited means and unlimited infirmity' • Biddy's teaching style is seemingly ineffective: 'Biddy leading with a high, shrill, monotonous voice, and none of us having the least notion of, or reverence for, what we were reading about'. Nevertheless, Biddy is shown to want to help others, such as how she supports Joe, as an adult, to read and write properly, just as she had helped Pip • Pip's changing attitude towards Joe pivots on his conception of education. Pip is honest as he reveals his true motivation in his quest to help Joe to learn the alphabet: 'I wanted to make Joe less ignorant and common, that he might be worthier of my society and less open to Estella's reproach'. Pip wants to be well-educated and this is linked to his social ambitions • Miss Havisham instils a fantasy in Pip's impressionable young mind, which ignites his desire for self-improvement. It is not until Pip is an adult that he realises Miss Havisham's manipulation of him: 'All other swindlers upon earth are nothing to the self-swindlers, and with such pretences did I cheat myself'. He has been blinded by his love for Estella and he believes that, in order to secure her love, he must seek an education and become a gentleman • Pip begins his education in London, learning from Herbert Pocket and Mr Wemmick. Initially, this education results in his despising his origins but he is appreciative of them with time • by the end of the novel, Pip learns that a person's standing in society should be founded on the respect they show to others and for their moral conscience, rather than being judged on the basis of their social class. **(AO2)** • Language: the description of the inadequate resources Biddy uses to help Pip with his education are indicative of the bleak prospects for children with no access to appropriate educational material: 'a catalogue of prices', 'a comic song she had once bought for a half-penny' • Language/Form: when the reader is first introduced to the Pockets, Mrs Pocket is described as 'sitting on a garden chair under a tree, reading'. First impressions appear to perpetuate the connection between intelligence and social class. However, it is later revealed that Mrs Pocket is reading a book about titles, perhaps indicative of Dickens' belief that middle-class education is more about maintaining the social hierarchy • Language/Structure: the novel's title, *Great Expectations*, embodies the theme of different kinds of advancement, including through education • Structure: Pip spends the majority of the novel erroneously believing that Miss Havisham has provided for his education, as he sees education as his route to his being able to climb the social ladder. It is ironic that Pip only finds out later in the novel that he has received his education thanks to the convict, Magwitch • Structure: Dickens uses Pip's journey to awareness and humility as a means of educating the reader in life's lessons.

	(AO4) • as a child, Dickens was forced to work for a boot-blacking business when his own father was imprisoned for debt. 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 • it was not until 1870, a few years after the novel was written, that the Education Act was passed, which started the move towards an education system for all children in Britain • prestigious schools such as Winchester and Eton had existed for hundreds of years by the time Dickens wrote the novel, but such schools were only ever accessible to the wealthy and the powerful.

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

Question Number	Indicative content
20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to choose any female character they feel influences Pip, whether for good or for bad, including Mrs Joe, Miss Havisham, Estella and Biddy • Mrs Joe is Pip's elder sister and she takes him into her care after the death of their parents. Joe and Pip fear Mrs Joe as she uses violence and aggression towards them both. She proudly declares how she raises Pip 'by hand'. Mrs Joe's actions are at least partly the reason for Pip's desire to leave home and become a gentleman • Pip first meets Miss Havisham when he plays at Satis House. He describes her as 'the strangest lady'. Thinking Miss Havisham is his benefactor, he is influenced by his belief that she is encouraging his relationship with Estella. Ironically, Miss Havisham is actually cruel and cold-hearted, but Pip only realises this as an adult • Pip's admiration for Estella fuels his desire to become a gentleman. Estella wins Pip's heart through manipulation and cruelty, which ultimately results in Pip's dogged determination to become part of a social circle worthy of Estella's love • as a child, Pip describes how he had 'complete confidence in no one but Biddy' and how he 'told poor Biddy everything'. Pip seeks Biddy's help in his quest to become 'uncommon' and Biddy agrees to help him with his education, as Pip describes, because she 'was the most obliging of girls' • when Pip discusses with Biddy his dreams of becoming a gentleman, Biddy shows concern for Pip's wellbeing: 'Oh I wouldn't if I was you!', 'I only want you to do well and to be comfortable'. Biddy remains a loyal confidante to Pip throughout the novel, acting as the antithesis to characters such as Estella and Miss Havisham. However, Pip realises he has taken her too much for granted when he goes back expecting that she will be all too ready to marry him and finds she is to marry Joe. **(AO2)** • Language: Mrs Joe, with Joe, raises Pip from infancy. It is ironic that the stick Mrs Joe uses to beat Pip with is referred to as a 'Tickler'. The word 'Tickler' suggests moments of joy and laughter, yet in reality its use brings pain, resulting in Pip's immense fear of Mrs Joe • Language: Miss Havisham's repeated words to Estella, 'Break their hearts … break their hearts and have no mercy', show Pip's mistaken beliefs about her intentions • Form: as Pip is the narrator, the events of the novel are told from his perspective. This facilitates the reader's first-hand account of the influences in Pip's life • Form/Structure: Biddy appears to be the voice of wisdom in Pip's life: ' "Oh, there are many kinds of pride," said Biddy, looking at me and shaking her head'. Pip eventually realises that Biddy is a beautiful person compared to Estella • Structure: initially, Pip is influenced more by the status of Estella and Miss Havisham, as he pursues his quest to become a gentleman. By the end of the novel, Pip is influenced more by the personal qualities of the characters, such as the steadfast kindness and loyalty of Biddy.

	(AO4) • a lack of social and medical care meant that there would be nobody to care for Mrs Joe after she suffered her injuries. Biddy's help is therefore vital for Mrs Joe after her attack and Pip has a renewed admiration for Biddy as a result of her caring actions • in the novel, Pip seeks a better life through education and is at least partly influenced by his time spent with Miss Havisham and his admiration of Estella. Dickens himself sought self-advancement through education • Dickens had a difficult relationship with his own mother, which is perhaps reflected by the portrayal of some of the female characters in the novel, particularly in the depiction of the menacing Mrs Joe and the cruel Miss Havisham as mother figures.

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.

Number	
19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • 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)**

	• as a child, Dickens was forced to work for a boot-blacking business. Just like Pip's, 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.

Question	**Indicative content**

Number	
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

	• at the time the novel was written, the Romantic genre was popular, particularly narratives centring on socially mismatched relationships. Pip's and Herbert's battle 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.

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

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

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

Question number	Indicative content

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

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

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

Question number	Indicative content

19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, wholly or in part, with the view that Miss Havisham is presented as an evil character in the novel, as long as justification is provided • Miss Havisham is presented as a wealthy spinster who lives with her adopted daughter, Estella; her self-imposed exile in Satis House has aged her: 'she had the appearance of having dropped, body and soul, within and without, under the weight of a crushing blow' • as a young woman, Miss Havisham fell passionately in love with Compeyson, but she was jilted on her wedding day; as a result, she and her house are rooted in the past, at 'twenty minutes to nine'. The reader may well sympathise with Miss Havisham for her predicament in life • Miss Havisham is bitter and cold-hearted towards men; she brings up Estella to be cruel to men and to break their hearts; Pip is Estella's first 'victim'. Miss Havisham tells Estella: 'You can break his heart' • when Pip meets Miss Havisham, she is described as frightening, mysterious and strange. Of Miss Havisham, Pip recounts: 'Miss Havisham and Estella and the strange house and the strange life appeared to have something to do with everything that was picturesque' • Estella blames Miss Havisham for how she has turned out in life: 'I am what you have made me. Take all the praise, take all the blame; take all the success, take all the failure; in short, take me' • when Pip visits Miss Havisham at Satis House towards the end of the novel, she is honest when she reflects on how she has treated Estella: 'I stole her heart away and put ice in its place'. Miss Havisham admits how she deliberately damaged and corrupted Estella for her own revenge • however, Miss Havisham reveals her initial good intentions in caring for Estella: 'I meant to save her from misery like my own'. Pip leaves her on good terms and Miss Havisham dies soon after his departure. **(AO2)** • Language: Pip's first reaction to Miss Havisham is one of horror, he compares her to 'some ghastly waxwork' or a 'personage lying in state'; the use of a simile describes how she 'looked like the Witch of the place'

	• Language: Miss Havisham's first words to Pip are hyperbolic; she emphasises how her heart has been 'Broken!'; she demands that Pip should 'play' and wants to hear what Pip thinks of Estella, repeating several times 'Anything else?'; Miss Havisham is obsessed to a point of madness and is later explained as having the 'vanity of sorrow which had become a master mania' • Language/Structure: early in the novel, Miss Havisham is imperious and standoffish with Pip, demanding that he entertain her: 'I want diversion and I have done with men and women. Play' • Language/Structure: at the end of the novel, Miss Havisham is filled with guilt and regret; she repeats and exclaims 'What have I done!'; she realises the wrongs she has done to Estella and confesses to metaphorically stealing Estella's heart and replacing it with 'ice'. She knows Pip is right and looks for some compassion and understanding • Form/Structure: there is dramatic foreshadowing early in the novel. Pip reflects: 'I thought I overheard Miss Havisham answer – only it seemed so unlikely – "Well? You can break his heart" '. This is the first indication that Miss Havisham will use Estella as a weapon against men. **(AO4)** • Victorian Christianity laid great stress on helping the underprivileged by charitable deeds, which relates to Miss Havisham's support of both Estella and Pip, although her reasons are not entirely charitable • Miss Havisham's character may, in part, be based on Dickens' own mother whom he disliked. Dickens' mother insisted that he worked in a factory, mirroring Miss Havisham's act of paying for Pip to become a blacksmith's apprentice • Miss Havisham provides an element of aloof privilege in the novel that often fascinated readers from poorer backgrounds.

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

Question number	Indicative content

20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the main narrative strand of the novel focuses on Pip's pursuit of advancing his social position. The novel gradually uncovers what it truly means to be a gentleman • the wealthy Miss Havisham is presented as a spinster who lives in self-imposed exile in Satis House. Miss Havisham's wealth is inherited from her father, who was a successful brewer; the family are representative of the 'nouveau riche' as opposed to the landed gentry. Ultimately, Miss Havisham's wealth brings her no comfort at all. However, Pip is in awe of Satis House and yearns to be a gentleman • after his visits to Miss Havisham where he meets Estella, Pip seeks to advance his social position. Pip and Estella seem to be from very different social classes as children and Estella looks down on Pip. Pip becomes aware of his 'coarse hands' and 'common boots' and his quest to become a gentleman is focused on his goal to be good enough to marry Estella • when Pip receives money from an unknown source, he assumes it to be from Miss Havisham. He pledges to become a gentleman and tries to achieve this in London. Later, Pip's discovery that Magwitch has been his benefactor all along helps him feel the emptiness of his social ambitions • Pip's friend, Herbert Pocket, compares Clara, the woman he hopes to marry who is content with her life, with his mother, who is obsessed with rank and lineage: 'The blessed darling comes of no family… and never looked into the red book … What a fortune for the son of my mother!' His mother constantly reads the 'red book', a guide to the members of the noble families. Raised to believe that she would become a noblewoman, his mother never learned any useful skills. As she did not marry into the nobility, her helplessness is a burden to her husband and children. Herbert concludes that to have someone practical and hardworking is of greater value than someone of social rank • Pip's pursuit of status results in his becoming a snob. He treats Joe poorly when Joe visits him in London, looking down on him because of his social class: 'I wished Joe had been rather more genteelly brought up, and then I should have been so too'. Nevertheless, as a gentleman, Pip is no more happy or successful than he was as Joe's apprentice, working in the blacksmith's shop • by the end of the novel, Pip acknowledges how becoming a gentleman has made him ungrateful and ungenerous, particularly towards Joe and Biddy. He is corrupted by the shallow values of wealth and status in society.

	(AO2) • Language: Estella epitomises the ways in which someone's use of language can define their social class. She complains about playing with the 'common labouring-boy' and of how Pip 'calls the knaves, Jacks' • Language: Bentley Drummle, the 'next heir but one to a baronetcy', is described as 'idle, proud, niggardly, reserved and suspicious' and he is 'Heavy in figure, movement, and comprehension' • Form: the novel offers a moral message that loyalty, kindness, love and tolerance are more important than social climbing and wealth • Structure: Mrs Joe establishes the desire for greater social status early in the novel: 'It's bad enough to be a blacksmith's wife (and him a Gargery) without being your mother'. This is a preoccupation for Mrs Joe, as she later says: 'Perhaps if I warn't a blacksmith's wife' • Structure: at the start of the novel, Pip is happy as a member of the lower class and is destined to be Joe's apprentice. This can be seen as being in contrast with how Pip feels after he meets Estella and later as a gentleman. **(AO4)** • Dickens used his work to reflect on social injustice and the precarious nature of fortune and success. He himself experienced the vagaries of social mobility in Victorian England and he uses his novel to expose the shallow nature of the class structure • Dickens understood that having a higher social status was a benefit before the law. Upper class individuals were more likely to be believed and given another chance than those of the lower classes • at the time Dickens was writing, society was generally very class-conscious and marriage between an upper-class and a lower-class person was very rare and frowned upon.

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

Question number	Indicative content

19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Abel Magwitch is a pivotal character in *Great Expectations*. At the beginning of the novel, he attracts fear from both Pip and the reader. However, by the end, sympathy is felt for him • Magwitch, a convict, is first introduced when he encounters Pip on the marshes. Pip is clearly terrified of Magwitch as he pleads with him: 'Don't cut my throat, sir', 'Pray don't do it, sir' • he reveals how he has escaped from the Hulks: 'Single-handed I got clear of the prison-ship. I made a dash and I done it' • Magwitch terrifies Pip into helping him with food and a file to remove his irons: 'You get me wittles' • he is shown to have rough manners and a chequered past. He appears to have no family and his earliest memory is of stealing turnips • however, upon being captured, Magwitch lies to protect Pip: 'I took some wittles, up at the willage over yonder – where the church stands a'most out on the marshes … And I'll tell you where from. From the blacksmith's' • Magwitch is transported to Australia after being convicted. However, this turns out to be the making of him as he earns a substantial fortune through sheer hard work, becoming a prosperous sheep farmer • Magwitch uses his money to help Pip become a gentleman. Later in the novel, Magwitch explains to Pip that he believes that he himself would never be considered a gentleman, regardless of how wealthy he has become • it is not revealed to Pip, to his shock, that Magwitch is his benefactor until much later in the novel. He is the only wealthy character in the novel who is generous with his money • Magwitch, calling himself Provis, risks death by returning to England to see how Pip is getting on. He explains to Pip how his life began with crime: 'They always went on agen me about the Devil. But what the devil was I to do? – I must put something into my stomach, mustn't I?' It is, perhaps, ironic that it is only after he is convicted and sent to Australia that he is allowed to work and, as a result, become successful • his death is dramatically presented by Dickens. Although he dies in prison, Pip is by his side and Pip realises that Magwitch is a good man. Pip comforts Magwitch by telling him about Estella, the daughter he has believed was dead from an early age. **(AO2)** • Language/Form: Dickens' storytelling frames the novel as Magwitch summarises his experiences: 'In jail and out of jail, in jail and out of jail, in jail and out of jail'

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

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

Question number	Indicative content

20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • significant settings in the novel include Pip's childhood home, Miss Havisham's home at Satis House and London, where Pip moves to in order to fulfil his quest to become a gentleman • the novel opens with Pip in the churchyard at the edge of the marshes when he meets Magwitch. The graveyard is described in eerie terms as a 'bleak place overgrown with nettles' • Pip describes his childhood home, where he lives with his sister, Mrs Joe, and her husband, Joe, as 'a wooden house, as many in our country were'. It adjoins Joe's forge. This description helps to give the reader an understanding of Pip's underprivileged upbringing • Pip describes the Hulks as 'Cribbed and barred and moored by massive rusty chains, the prison-ship seemed in my young eyes to be ironed like the prisoners'. It is, perhaps, ironic that Pip later finds out that the convict Magwitch is his secret benefactor • Satis House, once handsome, is now 'covered with dust and mould, and dropping to pieces'. It is described as 'dismal, and had many iron bars to it'. Pip comments: 'the first thing I noticed was the passages were all dark … and only candle lighted us'. It is rooted in the past, at 'twenty minutes to nine'. This setting provides the reader with an indication of Miss Havisham's privileged position but also gives an insight into her state of mind • later, Pip reflects on how Satis House governed his desire to become a gentleman: 'under its influence I continued at heart to hate my trade and to be ashamed of home' • initially, Pip has high expectations for London. However, one of the first things he sees is the public yard where criminals are punished. He reflects: 'the shameful place, being all asmear with filth and fat and blood and foam, seemed to stick to me' • nevertheless, Pip lives quite comfortably between the Pocket household in Hammersmith and in chambers at Barnard's Inn with Herbert • Pip observes that Jaggers 'seemed to bring the office home with him'. Just like his office, 'a most dismal place', Jaggers' home is charmless: 'dolefully in want of painting, and with dirty windows'. However, it contrasts with Wemmick's pleasant home with the 'Aged P' • when Pip returns to the site of Satis House at the end of the novel, he describes how there was 'no house now, no brewery, no building whatever left, but the wall of the old garden'. This could be seen as a symbol of a fresh start for Pip and Estella.

	(AO2) • Language: there is irony in the name of Miss Havisham's home. 'Satis' is the Latin word for 'enough', suggesting the residents of the house would be satisfied with their lives. In reality, both Miss Havisham and Estella live unfulfilled lives • Language: Pip repeats the adjective 'strange' to describe Satis House: 'the strange house and the strange life' • Language: Pip uses a religious simile to describe the Hulk: 'like a wicked Noah's ark'. There is irony in the reality that it is Magwitch, imprisoned on the ship, who provides Pip with the means to become a gentleman • Form: as the narrator of the novel, Pip is able to give a first-hand account of the different settings in the novel • Structure: there is a cyclical structure to the novel. Pip visits Satis House as a child and returns there at the end of the novel. **(AO4)** • by the 1840s, London has become a more socially progressive and industrialised environment • as Pip and Estella leave 'the ruined place' of Satis House together at the end of the novel, there is an echo of the Adam and Eve story and their departure from the Garden of Eden • Dickens felt revulsion at institutionalised violence, such as public hanging and the barbaric prison hulks.

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

Question number	Indicative content

19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Pip is shown to have differing relationships with a number of female characters in the novel. Candidates could choose to focus on any female character Pip has a relationship with, including Mrs Joe, Miss Havisham, Estella and Biddy • as an orphan, Pip is brought up by his cruel older sister, Mrs Joe, and her husband, Joe Gargery. They are the only family Pip knows. Mrs Joe is happy to declare how she is violent and aggressive towards Pip and raises him 'by hand' • Pip's first encounter with Miss Havisham is as a child when he is chosen to go to 'play' with Estella at Satis House. He describes her as 'the strangest lady'. Miss Havisham is imperious and standoffish with Pip, demanding that he entertain her: 'I want diversion and I have done with men and women. Play' • later, Pip believes Miss Havisham is his benefactress and he feels indebted to her for her perceived kindness. Ironically, Miss Havisham is actually cruel and cold-hearted, and Pip only realises this as an adult • Pip's relationship with Estella begins in childhood. He is in awe of her beauty and embarrassed by his working-class background: 'Miss Havisham and Estella never sat in a kitchen, but were far above the level of such common things' • Pip's quest to become a gentleman is focused on his goal to be good enough to marry Estella. When Pip eventually plucks up the courage to confess his love to Estella, she coldly tells him that she has decided to marry Bentley Drummle, an upper-class waster who is abusive to her • there is hope for the relationship between Estella and Pip at the end of the novel when he bumps into her at Satis House: 'I saw no shadow of another parting from her' • Biddy is a genuine, kind-hearted girl who meets and befriends Pip at school. As a child, Pip describes how he had 'complete confidence in no one but Biddy' and how he told 'poor Biddy everything'. He seeks Biddy's help in his quest to become 'uncommon' and Biddy agrees to help him with his education, as Pip describes, because she 'was the most obliging of girls' • when Pip discusses with Biddy his dreams of becoming a gentleman, Biddy shows concern for his wellbeing: 'Oh I wouldn't if I was you!', 'I only want you to do well and to be comfortable'. In his arrogance, Pip assumes Biddy will be only too pleased to marry him when he decides to settle for her, and he is quite taken aback to find she is going to marry Joe. Biddy remains a loyal confidante to Pip throughout the novel, acting as the antithesis to characters such as Estella and Miss Havisham.

	(AO2) • Language: Mrs Joe, with Joe, raises Pip from infancy. She is an atypical motherly figure, as she is savage and violent towards Pip. It is ironic that the stick Mrs Joe uses to beat Pip with is referred to as a 'Tickler'. The word 'Tickler' suggests moments of joy, yet in reality its use inflicts pain, resulting in Pip's immense fear of Mrs Joe • Language: anaphora is used to emphasise Pip's feelings towards Estella: 'I loved her against reason, against promise, against hope, against happiness, against all discouragement that could be' • Language: Biddy appears wise and does not hold back from telling Pip what she thinks, either through her words or by her actions: ' "Oh, there are many kinds of pride," said Biddy, looking at me and shaking her head'. Biddy appears to be a voice of wisdom in Pip's life • Language/Form: Pip's description of Miss Havisham reflects the fairytale nature of her character and demonstrates his early fascination with her: 'I saw that the bride within the bridal dress had withered like the dress, and like the flowers had no brightness left' • Structure: it is only towards the end of the novel that Pip fully realises Miss Havisham's true nature. **(AO4)** • family was crucial in Victorian society and large extended families were the norm. As Pip was an orphan, Mrs Joe would have been expected to take him in, as she was his older sister • Victorian Christianity laid great stress on helping the underprivileged through charitable deeds • Dickens had a difficult relationship with his own mother, which is perhaps reflected in the portrayal of some of the female characters in the novel, particularly in the depiction of the menacing Mrs Joe and the cruel Miss Havisham.

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

Question number	Indicative content

20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • many important lessons are learnt throughout the novel by different characters, but particularly by Pip, Estella, Miss Havisham and Abel Magwitch. For example, towards the end of the novel, Estella reflects on how she has learnt from her experiences in life: 'I have been bent and broken, but – I hope – into a better shape' • Pip learns the value of education when he is taught to read by Mr Wopsle's aunt and later when he takes lessons from Matthew Pocket. Pip wants to be well-educated, spurred on by his experiences at Satis House • Wemmick offers wisdom, advice and a different view of life to Pip: 'my guiding star always is, "Get hold of portable property" ' • Pip returns to his childhood family home to attend the funeral of his sister, Mrs Joe. It is the example of Joe and Biddy that brings Pip to his senses and shows him the true values of family, loyalty and kindness. He promises that he will return frequently to visit • when Pip discovers that his benefactor is, in fact, Magwitch, he is initially horrified, but he comes to realise that Magwitch has looked after him and that he deserves compassion and understanding • Pip learns some gratitude and humility when he is cared for by Joe after falling ill. However, Pip still arrogantly assumes that Biddy will marry him at his whim • Estella marries the hard-hearted and cruel Bentley Drummle but her unhappiness in this match changes her for the better • when recounting her childhood, Estella explains the emotionless void she experienced living with Miss Havisham: 'no softness there, no-sympathy-sentiment-nonsense'. Estella recognises the influence Miss Havisham has had on her life and clearly learns from her experiences. There is hope for the relationship between Estella and Pip at the end of the novel when Pip bumps into her at Satis House: 'I saw no shadow of another parting from her' • Magwitch is transported to Australia after being convicted for his crimes. Nevertheless, this results in him learning important life lessons, particularly regarding the value of hard work. He earns a substantial fortune, becoming a prosperous sheep farmer • later in the novel, Pip visits Miss Havisham at Satis House and rescues her from a fire. She repents of her hurtful actions, as she says to Pip: 'What have I done?' Pip leaves Miss Havisham on good terms and she dies soon after his departure • by the end of the novel, Pip is critical of his own earlier actions: 'All other swindlers upon earth are nothing to the self-swindlers, and with such pretences did I cheat myself'.

	(AO2) • Language/Form: Dickens uses charactonym to represent Pip's good nature, as, like a seed or pip, he grows throughout the novel, learning from his past mistakes • Language/Structure: Miss Havisham is filled with guilt and regret; she repeats and exclaims 'What have I done!'; she realises the wrongs she has done to Estella and confesses to stealing, metaphorically, Estella's heart and replacing it with 'ice'. She knows Pip is right and looks for some compassion and understanding • Language/Structure: at the end of the novel, Estella uses metaphorical language to reflect on how she has grown and learnt from her experiences in life: 'I have been bent and broken, but – I hope – into a better shape' • Form: throughout the events of the novel, Dickens offers a moral lesson that loyalty, kindness, love and tolerance are more important than social climbing and wealth • Form: as the narrator, Pip often judges his past actions with much castigation. He is presented as honest and open about his past wrongs: 'I was too cowardly to do what I knew to be right, as I had been too cowardly to avoid doing what I knew to be wrong'. **(AO4)** • at the time Dickens was writing, novels showing personal development and self-improvement were popular • it was not until 1870, a few years after the novel was written, that the Education Act was passed, which started the move towards a universal education system for children in Britain • Dickens used his work to share lessons on social injustice and the precarious nature of fortune and success. He himself experienced the vagaries of social mobility in Victorian England.

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

Question number	Indicative content

19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mrs Joe Gargery is described as 'tall and bony' with 'black hair and eyes' and an exceedingly red complexion. She is an overbearing, stern figure • as Pip's elder sister, she takes him into her care after the death of their parents. With Joe, Mrs Joe raises Pip from infancy. She is an atypical motherly figure, as she is savage towards Pip • Pip fears Mrs Joe, as she uses violence and aggression towards him. She proudly declares how she raises him 'by hand'. Joe describes how she 'made a grab at Tickler, and she Ram-paged out'. Mrs Joe's actions are, possibly, another reason for Pip's desire to leave home and become a gentleman • Mrs Joe is married to 'good-natured' Joe. Pip reflects: 'I had a general impression that she must have made Joe Gargery marry her by hand' • Mrs Joe is cruel and abusive to Joe as well. She repeatedly physically and verbally abuses her husband and belittles him, saying to Pip 'it's bad enough to be a blacksmith's wife (and him a Gargery) without being your mother' • she keeps a spotless household but there is little comfort. According to Pip, 'Mrs Joe was a very clean housekeeper, but had an exquisite art of making her cleanliness more uncomfortable and unacceptable than dirt itself' • it is clear that Mrs Joe is ambitious, wanting to be more than 'a blacksmith's wife'. In public, she tries to present herself as well-off. Pip describes one occasion when they walked into town. Mrs Joe wore 'a very large beaver bonnet, and carrying a basket like the Great Seal of England in plaited straw, a pair of pattens, a spare shawl, and an umbrella' • Mrs Joe is overly impressed by wealth. She encourages Pip's visits to Satis House and incessantly questions Pip, fully believing his increasingly preposterous answers. She also makes 'extensive arrangements' when Mr Pumblechook, Joe's uncle, and a moderately successful corn-chandler, visits the forge • after Orlick attacks Mrs Joe, she reverts to childlike innocence. Despite Mrs Joe's despicable treatment of him in their marriage, Joe stands by his wife and cares for her, alongside Biddy • after Mrs Joe's death, Joe struggles to say anything nice about his wife. It is only after his wife's death that Joe finds happiness with Biddy. **(AO2)** • Language: Mrs Joe scorns Joe and uses derogatory terms towards him: 'dunder-headed king of the noodles'

	• Language/Structure: when Pip asks Joe if he is all right following Mrs Joe's death, Joe replies: 'Pip, old chap, you knowed her when she were a fine figure of a–'. The pause at the end of Joe's speech shows how he stops himself from saying positive statements about Mrs Joe, which both Joe and Pip would know to be false • Form: the characterisation of Mrs Joe helps to define Joe as a character. He is everything his wife is not • Structure: Mrs Joe changes and becomes dependent on Joe after she is attacked by Orlick. In direct contrast, Joe is a constant character and does not change throughout the novel • Structure: Mrs Joe establishes the desire for greater social status early in the novel. This is a preoccupation for Mrs Joe, as she later says: 'Perhaps if I warn't a blacksmith's wife'. **(AO4)** • at the time Dickens wrote the novel, divorce was almost unknown for the working class. Regardless of Mrs Joe's abhorrent behaviour, Joe could never divorce her • the inverted relationship of Joe and Mrs Joe flies in the face of society's expectations at the time the novel was written that women should be subservient to men. It was more typically expected that men might use violence to dominate their wives • Dickens' mother, Elizabeth, became senile at about the time he was writing *Great Expectations*. Mrs Joe's mental condition after Orlick's attack might have been somewhat influenced by Elizabeth's decline.

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

Question number	Indicative content

20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • marriage is significant in the novel. Pip's motivation for becoming a gentleman is at least in part because of his desire to marry Estella • as a young woman, Miss Havisham fell passionately in love with Compeyson, but she was jilted on her wedding day. It is Compeyson's deceit that destroys her; she is left emotionally distraught and bent on revenge. As a result, she brings up Estella to be cruel to men and to break their hearts; Pip is Estella's first 'victim' • Pip's quest to become a gentleman, partly focused on his goal to be good enough to marry Estella, leads to his forgetting his roots • nevertheless, later in the novel, Pip learns some gratitude and humility when he is cared for by Joe after falling ill. However, Pip still arrogantly assumes that Biddy will marry him at his whim • when Pip plucks up the courage to confess his love to Estella, she coldly tells him that she has decided to marry Bentley Drummle, an upper-class waster. However, she suffers greatly from Drummle's cruelty in the marriage. He has become 'quite renowned as a compound of pride, avarice, brutality and meanness' • the story ends with Estella, widowed and changed by the abuse of her late husband. Her arrogance has left her when she meets Pip again. She admits: 'I have been bent and broken, but – I hope – into a better shape'. Her unhappiness in her match with Drummle has changed her for the better • there is hope for the relationship between Estella and Pip at the end of the novel when he bumps into her at Satis House: 'I saw no shadow of another parting from her'. However, the reader does not find out if Estella and Pip go on to marry • Joe is married to Pip's overbearing sister, known as Mrs Joe. Their marriage is not characterised by affection and, after Mrs Joe's death, Joe struggles to say anything nice about his wife • Joe does go on to find happiness with Biddy and they marry. Their marriage proves a good and happy relationship. Even though the age gap between the two is significant, their marriage is based on love and they have children, which provides a contrast to Joe's marriage to Mrs Joe • the marriage between Herbert Pocket and Clara is also significant as they get married even though they are from different social classes. They, too, marry for love and enjoy a happy marriage. **(AO2)** • Language: Biddy is described as speaking with a 'burst of happiness' at the prospect of marrying Joe

	• Language/Structure: the clocks in Satis House are 'stopped at twenty minutes to nine', which was the time Miss Havisham originally received the letter telling her that her marriage ceremony was cancelled. This represents how Miss Havisham's life has 'stopped' too • Language/Structure: Estella's cold rejection of Pip is a turning point as he realises his dream of marrying her is over. Her words are cold and final: 'When you say you love me, I know what you mean, as a form of words; but nothing more' • Form/Structure: the marriage of Biddy and Joe, and the addition of a 'new' Pip, gives the novel a happy ending • Structure: despite Pip's desire to marry Estella, which makes him want to become a gentleman, he does not marry in the novel. The ambiguous final sentence of the novel, when Pip comments how he 'saw the shadow of no parting from' Estella, provides uncertainty as to whether Pip and Estella will go on to marry. **(AO4)** • at the time Dickens was writing, marriage between people of differing ages was more common than marriage between people from different social classes • marriage was an important and respected institution when the novel was set. It would have been scandalous for a woman to be jilted at the altar and divorce was rare • married women had little recourse in law against their husbands until some small protections were put in place by the first divorce law in 1858 • regardless of Mrs Joe's abhorrent behaviour, it would have been out of the question for Joe to have divorced her, particularly given Joe's character, the recent date of the divorce law and his social status.

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

Question number	Indicative content

19
Great Expectations

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:

(AO1)

- the main narrative strand of the novel follows Pip's journey to becoming a gentleman to show that he is worthy of marrying Estella. The theme of social advancement is therefore significant in the novel
- the importance of social class emerges in Pip's youth. During his visits to Miss Havisham where he meets Estella, he realises that he and Estella are from very different classes and Estella looks down on him. Pip becomes aware of his 'coarse hands' and 'common boots', and his quest to become a gentleman is focused on his goal of being worthy enough to marry Estella
- it is clear that Pip's sister, Mrs Joe, also wants to advance her social position and be more than 'a blacksmith's wife'. She encourages Pip's visits to Satis House and, in public, she tries to present herself as well-off
- Pip's opportunity to improve his social position arises when he receives money from an unknown source, which he assumes to be Miss Havisham
- Pip's pursuit of status is significant in the development of his character as it results in his becoming a snob. He treats Joe poorly when Joe visits him in London, looking down on him because of his social class: 'I wished Joe had been rather more genteelly brought up, and then I should have been so too'
- Herbert Pocket, Pip's friend, shares with him a valuable lesson regarding social advancement. He compares Clara, the woman he hopes to marry who is content with her life, with his mother, who is obsessed with rank and lineage: 'The blessed darling comes of no family … and never looked into the red book … What a fortune for the son of my mother!' His mother constantly reads the 'red book', a guide to the members of the noble families. Raised to believe that she would become a noblewoman, his mother never learned any useful skills. As she did not marry into the nobility, her helplessness is a burden to her husband and children. Herbert concludes that to have someone practical and hardworking is of greater value than someone of social rank
- later, Pip's discovery that Magwitch has been his benefactor all along is significant. It helps him feel the emptiness of his social ambitions
- having been corrupted by what Dickens presents as the shallow values of wealth and status in society, Pip learns significant lessons by the end of the novel. He acknowledges how becoming a gentleman has made him ungrateful and ungenerous, particularly towards Joe and Biddy.

(AO2)

- Language: Estella epitomises the ways in which people's use of language can define their social class. She complains about playing with the 'common labouring-boy' and of how Pip 'calls the knaves, Jacks'

	• Language/Form: the novel offers a moral message that loyalty, kindness, love and tolerance are more important than social climbing and wealth. Indeed, it is ironic that, as a gentleman, Pip is no more happy or successful than he was as Joe's apprentice, working in the blacksmith's shop • Form: the novel's title, *Great Expectations*, embodies the theme of different kinds of advancement, including through social class • Structure: Mrs Joe establishes the desire for greater social status early in the novel: 'It's bad enough to be a blacksmith's wife (and him a Gargery) without being your mother'. This is a preoccupation for Mrs Joe, as she later says: 'Perhaps if I warn't a blacksmith's wife' • Structure: at the start of the novel, Pip is happy as a member of the lower class and is destined to be Joe's apprentice. This can be seen as being in contrast with how Pip feels after he meets Estella and later as a gentleman • Structure: Pip's journey to becoming a gentleman is a key narrative strand in the novel. **(AO4)** • at the time Dickens was writing, an increasing number of people sought to improve themselves and their lot by moving from the country to the city • Dickens himself experienced the vagaries of social mobility, and he uses his novel to expose what he saw as the shallow nature of the class structure • in the nineteenth-century, society was generally very class-conscious, and marriage between an upper-class and a lower-class person was very rare and frowned upon.

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

Question number	Indicative content

20 *Great Expectations*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to discuss any character they admire in the novel, but they are likely to choose one of the following characters: Joe, Pip, Biddy or Magwitch. Other characters may be chosen and responses should be judged on the quality of the argument presented • Joe is a constant in Pip's life throughout the novel, first being like a stepfather and then as a friend. When Pip is a child, Joe attempts to protect him from his cruel sister, Mrs Joe, as he warns Pip that she is looking for him to give him a beating: '… and what's worse she's got Tickler with her' • later, Joe admirably cares for Pip when he falls ill and pays off his debts. When Pip asks Joe for forgiveness for the way he has treated him, Joe agrees without hesitation: 'God knows as I forgive you, if I have anythink to forgive' • despite Pip's treatment of Joe and Biddy, he shows elements of an admirable character. It could be argued that Pip initially helps Magwitch out of concern for him. He takes him 'some bread, some rind of cheese, about half a jar of mincemeat', 'some brandy from a stone bottle' and 'a beautiful round compact pork pie' when he sees how starved Magwitch looks • as an adult, Pip honestly reflects on his mistakes in life and admirably does everything he possibly can to bring Magwitch peace at the end of his life, visiting him in the prison hospital. He brings Magwitch comfort by revealing that he is in love with his long-lost daughter, Estella, who is now 'a lady and very beautiful' • Biddy is a genuine, kind-hearted girl who meets and befriends Pip at school. She is described as 'the most obliging of girls'. At school, she cares for Pip and helps to teach him to read. When Mrs Joe is attacked, Biddy goes to help her, taking a 'small speckled box containing the whole of her worldly effects'. Eventually she marries Joe • it could be argued that Magwitch grows into a character worthy of admiration. However, even early in the novel, upon being captured, Magwitch lies to protect Pip: 'I took some wittles, up at the willage over yonder – where the church stands a'most out on the marshes ... And I'll tell you where from. From the blacksmith's' • Magwitch repays Pip's help to him, when an escaped convict, by sending Pip money anonymously from Australia where he has made his fortune. Pip's journey to becoming a gentleman is a direct result of Magwitch's admirable act of being his benefactor. **(AO2)** • Language/Form: early in the novel, as the narrator, Pip affectionately reflects on Joe's admirable character: 'He was a mild, good-natured, sweet-tempered, easy-going … dear fellow'

	• Language/Structure: Biddy is presented admirably as a tender, loving mother: 'Biddy looked down at her child and put its little hand to her lips'. She is a direct contrast to Mrs Joe as a mother figure • Form: the novel offers a moral message that acting admirably, such as by helping others and showing kindness, is more important than social climbing and wealth • Structure: Magwitch's underlying kindness to Pip forms part of the central narrative of the novel. Magwitch's admirable act to Pip is anonymous for most of the novel but its impact on Pip's life is very significant • Structure: upon Pip's meeting Estella, he begins to treat Joe coldly because of his lowly situation in life. At the end of the novel, Joe shows ultimate kindness to Pip by forgiving him for how he has treated him. Joe welcomes Pip home: 'you and me was ever friends'. **(AO4)** • Dickens believed that harsh punishments for criminals resulted in further crimes being committed. Dickens advocated giving people a chance, as demonstrated by Magwitch returning from Australia a better person • Victorian Christianity placed much importance on carrying out good deeds and being charitable • a lack of social and medical care meant that there would be nobody to care for Mrs Joe after she suffered her injuries. Biddy's admirable act in caring for her is therefore crucial.

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

Question number	Indicative content

19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Estella is the adopted daughter of Miss Havisham, who trains her to torture men and 'break their hearts' as part of her revenge against men. As a result, Estella is presented as incapable of having loving relationships with men • Pip meets Estella when they are both children; he is summoned to Satis House to play. He is enchanted by her beauty and is smitten with her. Estella mocks Pip for his common background and Pip is the victim of her acid tongue: 'what coarse hands he has! And what thick boots!' She repeatedly refers to Pip as 'boy', in an attempt to demonstrate her superiority to him, as trained by Miss Havisham • Estella is beautiful and wealthy but she has been brought up to use her attributes to be cruel and cold: ' "Moths and all sorts of ugly creatures," replied Estella with a glance towards him [Pip], "hover about a lighted candle. Can the candle help it?" ' In Estella's eyes, just as a candle will destroy a moth, her attractiveness will destroy men's hearts • Pip's quest to become a gentleman is focused on his goal to be good enough to marry Estella. When Pip plucks up the courage to confess his love to Estella, she is presented as cold towards him, and she tells him that she has decided to marry Bentley Drummle • Estella marries the hard-hearted and cruel Drummle, who is portrayed as a man who lacks intelligence and finesse: 'in the sluggish complexion of his face, and in the large awkward tongue'. He is a minor noble whose wealth is through inheritance and not hard work • the relationship between Estella and Drummle is presented as one not built on love and does not thrive. He is very harsh to Estella after they are married and he is described as having 'used her with great cruelty'. He is abusive to her and has become 'quite renowned as a compound of pride, avarice, brutality and meanness' • she is later widowed when Drummle is killed by a horse, and she is at last free to find happiness. Her relationship with Drummle appears to change her for the better: 'I have been bent and broken but – I hope – into a better shape' • towards the end of the novel, there is some sympathy felt for Estella's position in life: 'I have not bestowed my tenderness anywhere. I have never had any such thing'. Estella has never had the chance to learn how to love, for which Miss Havisham holds herself directly responsible. She confesses: 'I stole her heart away and put ice in its place' • Estella is part of the novel's happy ending: 'I saw no shadow of another parting from her'. This is suggestive of the fulfilment of Pip's hope that he will be together with Estella forever.

	(AO2) • Language: Estella's choice of husband, Drummle, is the 'next heir but one to a baronetcy'. He is described as 'idle, proud, niggardly, reserved and suspicious' and he is 'Heavy in figure, movement, and comprehension' • Language: even though Estella is mean to Pip, she is honest with him. She warns him, frankly, of her nature, questioning Pip to think about his feelings for her: 'Do you want me then … to deceive and entrap you?' She clearly sees Pip as her potential victim • Language/Structure: Drummle is Pip's rival. He is rich and arrogant and causes Pip great distress when he marries Estella. He is described as 'so sulky a fellow that he even took up a book as if its writer had done him an injury' • Language/Structure: Estella's cold rejection of Pip is a turning point as he realises his dream of marrying her is over. Her words are cold and final: 'When you say you love me, I know what you mean, as a form of words; but nothing more' • Form/Structure: as Pip is both the hero and narrator of the novel, Estella's relationship with him is shown from his point of view • Structure: the beautiful Estella is the tool used by Miss Havisham to punish men. Estella eventually breaks free from Miss Havisham's control only to enter a self-destructive, loveless marriage with Drummle. **(AO4)** • it is thought that Estella, as a child, is based on a young actress, Ellen Ternan, with whom Dickens fell in love in 1857 • society at the time Dickens was writing was very class-conscious, and marriage between an upper-class and a lower-class person was very rare and generally frowned upon • Drummle, with his 'blockhead confidence in his money and in his family greatness', represents the quintessential gentleman of the English class system; he is not expected to do anything but live an indulged life. Dickens used his work to reflect on social injustice and the shallow nature of the class structure.

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

Question number	Indicative content

20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of helping others contributes to the central narrative strand of the novel: Magwitch uses his money to help Pip become a gentleman • Joe is a kind and well-meaning man, always putting Pip first. It was Joe rather than Mrs Joe, Pip's own sister, who helps Pip by taking him in as an orphan: 'I said to your sister, "there's room for *him* at the forge!" ' He also helps Pip with the menacing Mrs Joe, warning him that she is looking for him to give him a beating: '... and what's worse she's got Tickler with her'. Pip lists Joe's attributes: 'He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow' • as a child, despite his immense fear, Pip helps Magwitch by taking him 'some bread, some rind of cheese, about half a jar of mincemeat', 'some brandy from a stone bottle' and 'a beautiful round compact pork pie' when he sees how starved Magwitch looks. Magwitch later repays Pip by becoming his benefactor • despite her callous treatment of Pip, Miss Havisham gives Joe a great deal of financial help, 'five-and-twenty guineas', to secure Pip's apprenticeship as a blacksmith. Towards the end of the novel, Pip in turn helps Miss Havisham by rescuing her from a fire at Satis House • Miss Havisham is bitter and cold-hearted towards men; she brings up Estella to be cruel to men and to break their hearts. However, later in the novel, Miss Havisham reveals her good intentions in caring for Estella: 'I meant to save her from misery like my own' • Biddy is a genuine, kind-hearted girl who meets and befriends Pip at school. She is described as 'the most obliging of girls'. At school, she cares for Pip and helps to teach him to read • Biddy moves in with Pip and Joe after Mrs Joe is attacked by Orlick. She helps them by looking after the severely injured Mrs Joe and caring for Joe and Pip, too • when Pip moves to London, Jaggers, Pip's guardian, helps him by ensuring that he is looked after: 'You'll want some money. Shall I leave you twenty guineas?' • Herbert is a good friend to Pip and he is trusted whole-heartedly: 'Herbert was my intimate companion and friend'. When Pip moves to London, Herbert is open with Pip about Estella, Miss Havisham and Jaggers. Herbert helps Pip acclimatise to life in London and he teaches him etiquette to help with his pursuit of becoming a gentleman • Wemmick helps Pip by protecting him even at the risk of breaking the law. When Pip returns to London having discovered the truth about his benefactor, he finds Wemmick's note warning him 'Don't go home'. Wemmick acts to protect Pip in the knowledge that Compeyson is in pursuit of Magwitch

	• towards the end of the novel, Pip and Herbert devise a plan to help Magwitch escape from England. Ultimately, the plan fails and Magwitch is imprisoned. Having been injured in a fight with Compeyson prior to his arrest, Magwitch is put in the prison hospital. Pip regularly visits Magwitch and he comforts him on his deathbed, telling him about his daughter, Estella. **(AO2)** • Language: Wemmick offers helpful advice to Pip: 'my guiding star always is, "Get hold of portable property" ' • Form: the novel offers a moral message that helping others, kindness, love and tolerance are more important than social climbing and wealth • Structure: Magwitch's helpful act of becoming Pip's benefactor forms part of the central narrative of the novel. Magwitch's helpful act is anonymous for most of the novel but its impact on Pip's life is very significant • Structure: Jaggers is eventually shown to be a good man. He is fully aware of the horrors of prison and the harsh treatment of children by the legal system; the reader learns of how he helped Molly by making her his housekeeper and found a home for her daughter, Estella, with Miss Havisham. **(AO4)** • many boys trained as apprentices in the Victorian era. Apprenticeships were extended periods of training in a craft or trade, provided by a master in that particular trade. They were legal agreements, typically involving the payment of a fee to the master who would provide the apprentice with board and lodging. Miss Havisham helped Pip by providing him with an opportunity he might not otherwise have had • Victorian Christianity laid great stress on helping the underprivileged by charitable deeds, which relates to Miss Havisham's support of both Estella and Pip, although her reasons are not wholly charitable ones • a lack of social and medical care meant that there would be nobody to care for Mrs Joe after she suffered her injuries. Biddy's help in caring for her is therefore crucial.

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

Question number	Indicative content

19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • things often turn out differently from what is expected in the novel. The main narrative strand centres on Pip's determination to become a gentleman and advance his social position, so that he is worthy of marrying Estella. However, he comes to realise that people's standing in society should be founded on the respect they show to others and for their moral conscience, rather than being judged on the basis of their social class • after visiting Satis House as a child, Pip assumes that Miss Havisham is his benefactor: 'My dream was out; my wild fancy was surpassed by sober reality; Miss Havisham was going to make my fortune on a grand scale'. Pip does not find out the truth until much later in the novel • Pip first meets Herbert Pocket at Satis House, where they fight. However, when Pip moves to London, he meets Herbert again and they become best friends • Pip, enchanted by Estella's beauty, also assumes that Estella would want to marry him once he becomes a gentleman. However, when Pip plucks up the courage to confess his love to Estella later in the novel, she is cold towards him and tells him that she has decided to marry Bentley Drummle • initially, Pip has high expectations for London. However, one of the first things he sees is the public yard where criminals are punished. He reflects: 'the shameful place, being all asmear with filth and fat and blood and foam, seemed to stick to me' • in his youth, Pip is in awe of Jaggers. He becomes Pip's guardian, making important decisions about his future. Jaggers allows Pip to continue to believe that his money comes from Miss Havisham. Later, when Pip goes to London, he sees how Jaggers is uneasy about the work he does as a lawyer. Jaggers repeatedly washes his hands, cleans his nails and scrubs his fingers • Abel Magwitch, a convict, is first introduced when he encounters Pip on the marshes. Pip is clearly terrified of Magwitch as he pleads with him: 'Don't cut my throat, sir', 'Pray don't do it, sir'. Although Pip is scared of Magwitch, he helps him with food • later, having been transported to Australia, Magwitch, through sheer hard work, becomes prosperous. Unbeknownst to Pip, Magwitch uses his money to help him become a gentleman. When Pip discovers that his benefactor is, in fact, Magwitch, he is initially horrified. He comes to realise that Magwitch has looked after him and that he deserves compassion and understanding, and Pip cares for him in turn when Magwitch returns to London • Estella is the adopted daughter of Miss Havisham and she believes that she is an orphan. It is later revealed that she is the biological daughter of the convict Magwitch, and Molly, a woman accused of murder who is Jaggers' housekeeper

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

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

Question number	Indicative content

20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Jaggers is a self-made man who has worked hard to reach his position as a successful lawyer in London. He provides an important link for key characters in the novel, including Magwitch and Miss Havisham, both of whom he represents. His determination not to reveal information beyond what is necessary is pivotal to the plot • Jaggers first appears in the novel as an unnamed, mysterious character who Pip encounters on the stairs at Satis House. Pip describes how Jaggers' 'eyes were set very deep in his head, and were disagreeably sharp and suspicious' • later, Jaggers visits Pip and Joe to inform them of Pip's 'great expectations'. Jaggers tells Pip 'the name of the person who is your liberal benefactor remains a profound secret, until the person chooses to reveal it'. However, as Pip remembers Jaggers from Satis House, he convinces himself that Miss Havisham must be his benefactor. Jaggers does not intervene to tell Pip otherwise • as Pip's guardian, Jaggers makes important decisions about Pip's future. When Pip moves to London, Jaggers ensures that he is looked after and that he is not dressed in 'working-clothes', believing that wealth equates social class • Jaggers places Pip with Miss Havisham's cousin, Matthew Pocket, a tutor and a member of a genteel family, with the aim of providing Pip with a proper education. Pip forms a friendship with Matthew Pocket's son, Herbert, who helps Pip come to understand what truly makes a gentleman: 'no man who was not a true gentleman at heart, ever was, since the world began, a true gentleman in manner' • although Jaggers is a formidable lawyer who defends individuals involved in dubious activities, there are signs that he is uneasy about the work he does. He repeatedly washes his hands, cleans his nails and scrubs his fingers, which is perhaps indicative of his desire to cleanse himself from the moral strains of his profession • indeed, later, Jaggers' compassionate side is revealed. Wemmick tells Pip how Jaggers helped Molly, Jaggers' housekeeper, to avoid a guilty verdict in a murder trial. Wemmick describes Molly as 'a wild beast tamed'. The reader also discovers how Jaggers found a home for Molly's daughter, Estella, with Miss Havisham • Pip is shocked when he discovers that his benefactor is, in fact, Magwitch. Jaggers had earlier represented Magwitch in court and, following the trial, continued to assist Magwitch both legally and personally, promising him to protect his true identity as Pip's benefactor. Jaggers wisely advises Pip 'Take nothing on its looks; take everything on evidence. There's no better rule'.

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

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

Question number	Indicative content

19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • feelings of affection are evident throughout the novel in a number of different forms, including in parent-child relationships, friendships and in romantic relationships. Candidates might also consider examples in the novel where there is little affection shown in relationships, such as Joe and Mrs Joe • Joe is a constant in Pip's life, first being like a stepfather and then as a friend. When Pip is a child, Joe shows Pip affection by protecting him from Pip's cruel sister, Mrs Joe, as he warns Pip that she is looking for him to give him a beating '… and what's worse she's got Tickler with her' • when Pip falls ill later in the novel, Joe shows him affection by caring for him and paying off his debts. When Pip asks Joe for forgiveness for the way he has treated him, Joe agrees without hesitation: 'God knows as I forgive you, if I have anythink to forgive' • there are early signs of Magwitch's affection for Pip. Having terrified Pip into helping him with food and a file to remove his irons, upon being captured, Magwitch lies to protect Pip: 'I took some wittles, up at the willage over yonder – where the church stands a'most out on the marshes … And I'll tell you where from. From the blacksmith's' • later, Magwitch's affection for Pip becomes more apparent when, unbeknownst to Pip, Magwitch sends him money anonymously from Australia out of gratitude for his earlier help. This is significant because Pip's journey to becoming a gentleman is a direct result of Magwitch's help • having discovered the truth about the identity of his benefactor, Pip is by Magwitch's side when he dies in prison. Pip realises that Magwitch is a good man and he shows Magwitch affection by comforting him and telling him about Estella, the daughter he has believed was dead from an early age • there is affection in the friendship between Pip and Herbert Pocket. The reader sees Pip sharing some of his innermost thoughts and feelings for Estella, and Herbert provides Pip with emotional and personal support • Biddy is a genuine, kind-hearted girl who meets and befriends Pip at school. She is described as 'the most obliging of girls'. At school, she cares for Pip and helps to teach him to read. When Mrs Joe is attacked, Biddy goes to help her, taking a 'small speckled box containing the whole of her worldly effects'. Eventually she marries Joe and she is shown to be an affectionate wife and mother. The affectionate relationship between Biddy and Joe is presented in direct contrast to the relationship of Mrs Joe and Joe

	• Miss Havisham does not show her adopted daughter, Estella, any affection. She confesses to stealing Estella's heart and replacing it with 'ice'. Mrs Joe is also an atypical motherly figure, as she is savage towards Pip, having taken him into her care after the death of their parents • towards the end of the novel, having endured a relationship with the hard-hearted Bentley Drummle, Estella admits 'I have not bestowed my tenderness anywhere. I have never had any such thing'. As a result of her upbringing, she has not known how to show affection to others. **(AO2)** • Language: Pip's repeated use of the adverb 'never' emphasises his affection for his best friend, Herbert: 'I had never seen anyone then, and I have never seen anyone since, who more strongly expressed to me, in every look and tone, a natural incapacity to do anything secret and mean' • Language: Pip's affection for Joe is demonstrated in the list of Joe's attributes: 'He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow'. The term of endearment, 'dear fellow', is used by both Joe and Pip when they address each other • Language/Structure: Biddy is presented as an affectionate mother: 'Biddy looked down at her child and put its little hand to her lips'. She is a direct contrast to Mrs Joe and Miss Havisham as mother figures • Language/Structure: by the end of the novel, Magwitch openly shows affection to Pip: 'Look'ee here, Pip. I'm your second father. You're my son – more to me nor any son'. When Magwitch dies in prison, Pip is by his side and Pip realises that Magwitch is a good man • Form: affections are slowly revealed through the dialogue and narrative structure; the affection between Biddy and Pip is constant, whereas the affection between Herbert and Pip develops throughout the novel. **(AO4)** • at the time Dickens wrote the novel, divorce was inconceivable for the working classes. Regardless of Mrs Joe's abhorrent behaviour, and the lack of affection in their relationship, Joe could never divorce her • family was crucial to society and large extended families were the norm. As Pip is an orphan, it would be expected that his nearest relatives would take him in • a lack of social and medical care meant that there would be no one to care for Mrs Joe after she suffered her injuries.

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

Question number	Indicative content

20
Great Expectations

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:

(AO1)

- the wealthy Miss Havisham is a spinster who lives with her adopted daughter, Estella. She is presented as aged by her self-imposed exile in Satis House: 'she had the appearance of having dropped, body and soul, within and without, under the weight of a crushing blow'
- as a young woman, she fell passionately in love with Compeyson, but she was jilted on her wedding day; as a result, she and the house are rooted in the past, at 'twenty minutes to nine'
- Miss Havisham is presented as bitter and cold-hearted towards men; she brings up Estella to be cruel to men and to break their hearts; Pip is Estella's first 'victim'. Miss Havisham tells Estella 'You can break his heart'
- when Pip meets Miss Havisham, she is described as frightening, mysterious and strange. Of Miss Havisham, Pip recounts 'Miss Havisham and Estella and the strange house and the strange life appeared to have something to do with everything that was picturesque'
- Miss Havisham instils a fantasy in Pip's impressionable young mind, which ignites his desire for self-improvement. It is not until Pip is an adult that he realises Miss Havisham's manipulation of him: 'All other swindlers upon earth are nothing to the self-swindlers, and with such pretences did I cheat myself'
- as a result of her upbringing, Estella is incapable of showing compassion and empathy. When recounting her childhood, she explains the emotionless void she experienced living with Miss Havisham: 'no softness there, no-sympathy-sentiment-nonsense'
- later in the novel, when Miss Havisham complains about the lack of attention Estella shows her, Estella retorts 'I am what you have made of me'. Estella is fully aware that she is the product of her cold upbringing: she has become the person Miss Havisham always intended her to be
- when Pip visits Miss Havisham at Satis House towards the end of the novel, she is presented as honest when she reflects on how she has treated Estella: 'I stole her heart away and put ice in its place'. Miss Havisham admits how she deliberately damaged and corrupted Estella for her own revenge
- however, Miss Havisham reveals her initial good intentions in caring for Estella: 'I meant to save her from misery like my own'. Pip leaves her on good terms and Miss Havisham dies soon after his departure.

(AO2)

- Language: Pip's first reaction to Miss Havisham is one of horror: he compares her to 'some ghastly waxwork' or a 'personage lying in state'; the use of a simile describes how she 'looked like the Witch of the place'

	• Language: Miss Havisham's first words to Pip are hyperbolic; she emphasises how her heart has been 'Broken!' She wants to hear what Pip thinks of Estella, repeating several times 'Anything else?' Miss Havisham is presented as being obsessed to the point of madness and is later explained as having the 'vanity of sorrow which had become a master mania' • Language/Structure: early in the novel, Miss Havisham is presented as being imperious and standoffish with Pip, demanding that he entertain her: 'I want diversion and I have done with men and women. Play' • Language/Structure: at the end of the novel, Miss Havisham is presented as a woman filled with guilt and regret; she repeats and exclaims 'What have I done!' She realises the wrongs she has done to Estella and confesses metaphorically to stealing Estella's heart and replacing it with 'ice'. She looks for some compassion and understanding • Form/Structure: there is dramatic foreshadowing early in the novel. Pip reflects 'I thought I overheard Miss Havisham answer – only it seemed so unlikely – "Well? You can break his heart" '. This is the first indication that Miss Havisham will use Estella as a weapon against men. **(AO4)** • Miss Havisham's wealth leads Pip to believe she is his benefactor. Miss Havisham's wealth is inherited from her father, who was a successful brewer; the family are representative of the 'nouveau riche' as opposed to landed gentry • Miss Havisham gives Joe a great deal of money, 'five-and-twenty guineas', to secure Pip's apprenticeship as a blacksmith; many boys trained as apprentices • Estella is adopted; the process of gaining a child appears to have been easy. At the time many children were abandoned at birth as their mothers were possibly put into a workhouse; Dickens was a supporter of the Foundling Hospital in London, which was close to where he lived.

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

Question number	Indicative content

19 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Dickens presents Joe Gargery as a father figure to Pip throughout the novel. His kindness is contrasted with the cruelty of his wife, Mrs Joe, Pip's sister. He offers Pip love, stability and good advice • when Pip was orphaned, it was Joe, rather than Mrs Joe, who took Pip in: 'I said to your sister, "there's room for him at the forge!" ' • Joe tries to protect Pip from Mrs Joe's violence. He warns Pip that Mrs Joe is looking for him: '... and what's worse, she's got Tickler with her'. Later, Joe tells Pip 'I wish it was only me that got put out, Pip; I wish there warn't no Tickler for you, old chap; I wish I could take it all on myself' • Joe reprimands Pip, in a way a father would, when Pip reveals he made up stories about his time at Satis House with Miss Havisham. When Pip tells Joe that he no longer wishes to be 'common', Joe wisely tells Pip 'lies is lies ... Don't you tell no more of them, Pip. That ain't the way to get out of being common' • when Jaggers visits Pip and Joe to inform them of Pip's 'great expectations', Joe will not entertain any idea of compensation. He tells Jaggers 'Lord forbid that I should want anything for not standing in Pip's way'. Joe just wants what is best for Pip • later, when Joe visits Pip in London, where Pip is learning to become a gentleman, Joe is treated coldly by Pip because of his lowly station in life. Joe shows kindness by not blaming Pip for his behaviour, recognising that it is human nature to think the way Pip does: 'one man's a blacksmith, and one's a whitesmith, and one's a goldsmith, and one's a coppersmith. Divisions among such must come, and must be met as they come'. Joe puts Pip first and does not want to embarrass him. He leaves Pip to his life in London • despite Pip's earlier treatment of him, Joe cares for Pip when he falls ill and pays off Pip's debts. Joe does not want recognition for his kind acts, simply leaving Pip a note: 'Not wishful to intrude I have departed' • when Pip asks Joe for forgiveness for the way he has treated him, Joe agrees without hesitation: 'God knows as I forgive you, if I have anythink to forgive'. **(AO2)** • Language/Form: early in the novel, as the narrator, Pip reflects on Joe's character: 'He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow – a sort of Hercules in strength, and also in weakness'. Pip's description of Joe portrays him as an affectionate father figure

	• Language/Structure: the close relationship between Joe and Pip, resembling that between father and son, is clear in their understanding of one another. When Pip asks Joe if he is all right following Mrs Joe's death, Joe replies: 'Pip, old chap, you knowed her when she were a fine figure of a – '. The pause at the end of Joe's speech shows how he stops himself from completing a positive statement about Mrs Joe, which both he and Pip would know to be false • Structure: Joe's presence in Pip's life spans the entirety of the novel. Joe is a static and consistent character and does not change throughout. Pip relies on him: 'Oh dear good faithful tender Joe, I feel the loving tremble of your hand' • Structure: upon Pip's meeting Estella, he begins to treat Joe coldly because of his lowly situation in life. At the end of the novel, Joe shows ultimate kindness to Pip by forgiving him for how he has treated him. Joe welcomes Pip home: 'you and me was ever friends'. Joe is always there for Pip, regardless of how he is treated. **(AO4)** • family was crucial to society and large extended families were the norm. As Pip is an orphan, it would be expected that his nearest relatives, such as his sister and brother-in-law, would take him in • Dickens suffered as a child when his own father was imprisoned for debt. His unhappiness prompted him to seek a good education, and he became a law clerk before rising to fame as a novelist • orphans were common in Victorian times, and readers would have identified with Pip's situation and need for a father figure.

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

Question number	Indicative content

20 ***Great Expectations***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • deception is significant in the novel. The central narrative strand of the novel, Pip's quest to become a gentleman, is a result of Pip being deceived into thinking that Estella would want to marry him, especially when he comes to believe Miss Havisham is his benefactor • early in the novel, Pip deceives Joe and Mrs Joe by stealing food, 'some bread, some rind of cheese, about half a jar of mincemeat', and a file to take to the convict, Abel Magwitch. This is significant because Magwitch later repays Pip for his help by becoming his benefactor • the deceit of Compeyson destroys Miss Havisham and is significant because it leaves her emotionally distraught and bent on revenge. Compeyson was a con man who sought to steal Miss Havisham's money and jilted her at the altar. The court favoured Compeyson when he and Magwitch appeared before them, simply because the court was impressed by Compeyson's gentlemanly appearance • adopted by Miss Havisham, Estella is deceived into thinking that she is an orphan. It is later revealed that she is the biological daughter of the convict Magwitch and Molly, Jaggers' housekeeper, who had been accused of murder • Estella misleads Pip into thinking she loves him and will marry him but later is open about her deceit. She asks him if he wants her to 'deceive and entrap'. When Pip plucks up the courage to confess his love to Estella later in the novel, she is cold towards him and tells him that she has decided to marry Bentley Drummle • when Jaggers visits Pip and Joe to inform them of Pip's 'great expectations', Jaggers tells Pip 'the name of the person who is your liberal benefactor remains a profound secret, until the person chooses to reveal it'. However, as Pip remembers Jaggers from Satis House, he convinces himself that Miss Havisham must be his benefactor. Jaggers does not intervene to tell Pip otherwise • later, when Pip discovers that his benefactor is, in fact, Magwitch, he is initially horrified. However, he comes to realise that Magwitch has looked after him, and that he deserves compassion and understanding • when Magwitch dies in prison, Pip is by his side. Pip comforts Magwitch by telling him about Estella, the daughter whom he was deceived into believing was dead from an early age • Pip has been deceived by what Dickens presents as the shallow values of wealth and status in society. However, by the end of the novel, he comes to realise that people's standing in society should be founded on the respect they show to others and their moral conscience, rather than on the basis of their social class.

	(AO2) • Language: to protect Pip and stop him getting into trouble, Magwitch deceives the sergeant into thinking he stole the food: 'I took some wittles, up at the village over yonder' • Language: Herbert Pocket uses a metaphor taken from his father to explain how someone's true nature cannot be hidden: '… no varnish can hide the grain of the wood; and that the more varnish you put on, the more the grain will express itself' • Language/Structure: Estella is used by Miss Havisham to deceive suitors into thinking Estella is in love with them, but she explains that she has been brought up to deceive everyone, including Miss Havisham: 'I must be taken as I have been made' • Language/Structure: Pip describes how he has deceived himself: 'All other swindlers upon earth are nothing to the self-swindlers' • Form/Structure: lies and deception are central to the novel's plot, although some deception is unintentional. **(AO4)** • Dickens understood that having a higher social status was a benefit when in court. Upper-class individuals were more likely to be believed and shown more leniency than those of the lower classes • novels involving deception with complex plot lines were popular with Victorian readers. Wilkie Collins and Arthur Conan Doyle were two writers who, along with Dickens, developed plots from lies and deceit • writing complex plots featuring deception helped Dickens to fill the ten columns he needed to write for 36 weeks, as his novels were serialised.

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

Question number	Indicative content

Question Number	Indicative content
13 *Macbeth*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the evil in *Macbeth* is focused in part on supernatural intervention in people's lives. The witches show their evil intent before the first meeting with Macbeth. They meet on the heath and discuss taking revenge on a sailor's wife who refused to give one of them chestnuts • it is arguable whether or not the seeds of evil lie in Macbeth's mind before meeting the witches. Banquo describes him as 'rapt withal' at the witches' prophecies suggesting their importance to him • evil thoughts are evident as Macbeth and Lady Macbeth reflect on and build their murderous plans. Macbeth sees a dagger that leads him to commit the murder of Duncan but it is unclear whether this is in his mind or something the witches have conjured up • Lady Macbeth wishes to be evil: 'fill me, from the crown to the toe top-full / Of direst cruelty'. She says that she would smash the skull of her own baby rather than break a promise as Macbeth has done • Macbeth's first act of evil is the murder of Duncan. He goes on to have Banquo murdered and Macduff's family and household cruelly slaughtered • Macbeth's evil acts have wider effects on the world around him including weather and nature. The old man remarks that: 'this sore night / Hath trifled former knowings'. He talks about unnatural occurrences on the night Duncan dies (pathetic fallacy) • good finally triumphs over evil when Macduff slays Macbeth. **(AO2)** • Language: Lady Macbeth deliberately chooses evil in her soliloquy prior to the murder using forceful imperatives: 'Come, you spirits / That tend on mortal thoughts, unsex me here!' • Language: the words and phrases used to describe Macbeth move from 'great' and 'good' to 'hell kite' and 'tyrant' • Language/Structure: the rhyme used by the witches in their spells and curses emphasises their evil nature • Structure: evil thoughts are presented through the soliloquies of Macbeth and Lady Macbeth • Structure: good and evil are counterbalanced throughout the play with acts of good people such as Duncan and Macduff juxtaposed against the evil perpetrated by the witches, Macbeth and his wife.

	(AO4) • supernatural power was believed to exist when Shakespeare was writing. Those believed to be witches were considered evil and hunted down by the authorities. Some consider Lady Macbeth to be a witch in her own right • the Divine Right of Kings meant that God appointed Kings and any disruption to this Chain of Being by evil forces was believed to affect the weather and nature. Hence Scotland suffers as a result of evil • belief in the polar opposites of good and evil was popular at the time Shakespeare was writing.

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

Question Number	Indicative content
14 *Macbeth*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the strength of Macbeth's conscience is set against his ambition, supernatural intervention and his wife's persuasion • after meeting the witches the first time, Macbeth is excited by the witches' prophecies but pledges: 'If chance will have me king, why chance may crown me / Without my stir' • after considering his situation as Duncan's subject, kinsman and as his host, Macbeth's conscience leads him to step back from the plan of murder: 'We will proceed no further in this business'. However, Lady Macbeth overrides Macbeth's conscience by accusing him of not being a man if he will not carry out the murders • following his murder of Duncan, Macbeth's conscience causes him problems as he is unable to sleep or to say 'Amen'. After Banquo's murder • Macbeth is troubled by his ghost, perhaps a manifestation of his conscience • as the play progresses, Macbeth is less troubled by his conscience whereas Lady Macbeth becomes more troubled by hers. Macbeth decides that he cannot go back through the river of blood while Lady Macbeth goes mad from guilt • Macbeth puts his conscience aside after meeting the witches the second time: 'the firstlings of my heart shall be the firstlings of my hand' • towards the end of the play, when Macbeth faces Macduff in combat, his conscience makes him hesitate: 'my soul is already charged / With blood of thine already'. **(AO2)** • Language: Macbeth's soliloquy following Duncan's arrival at his castle reflects his conscience working. He considers that he is Duncan's 'host' and 'kinsman' and notes in a simile that Duncan's virtues 'Will plead like angels, trumpet-tongued' against the deed • Language: Lady Macbeth quashes Macbeth's conscience with strong accusations of cowardice: 'Art thou afeard / To be the same in thine own act and valour, / As thou art in desire?' • Language: after the murder of Duncan, Macbeth personifies sleep, referring to himself in the third person: 'Macbeth hath murdered sleep' • Language/Structure: it is possible that, when Macbeth sees the ghost of Banquo at his banquet, it is his conscience prompting his vision • Structure: towards the beginning of the play, Macbeth's conscience is dramatised through his soliloquies that reveal his inner thoughts. **(AO4)** • being able to pray was important in Elizabethan society. If a person had not made their peace with God before death, they would not go to heaven • in Shakespeare's time, being a soldier, host or kinsman meant you owed a bond of allegiance and protection to the person you served • the patriarchal Elizabethan society would have baulked at Lady Macbeth's attack on Macbeth's conscience and his manhood.

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.

13 *Macbeth*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • a number of characters can be considered morally good in *Macbeth*. These include: Duncan, Banquo, Malcolm and Macduff. Candidates are asked to write about two characters • Duncan is the rightful King of Scotland and is portrayed as a morally good ruler. Macbeth himself points out that Duncan is worthy: 'Your highness' part / Is to receive our duties; and our duties / Are to your throne' • Banquo and Macbeth are serving soldiers and good friends at the start of the play. It is Banquo who presents Macbeth with Duncan's generous gift of a diamond: 'This diamond he greets your wife withal'. Although Banquo has similar prophecies from the witches, he responds very differently from Macbeth • Macduff suspects Macbeth of wrongdoing soon after the death of Duncan. He refuses to bow before the tyrant, Macbeth, and will not attend his coronation: 'No, cousin, I'll to Fife' • Malcolm is the elder of Duncan's two sons and heir to his throne. Although he runs away after his father's murder, he steps up later in the play, forming opposition to Macbeth's tyrannical rule. His moral goodness is seen when he tests Macduff. **(AO2)** • Language: Macbeth describes the state of Duncan's body in terms of precious metals, reflecting the dead king's nobility: 'His silver skin laced with his golden blood' • Language: Banquo's goodness can be seen in his appreciation of beauty when he arrives at Macbeth's castle: 'The guest of summer / The temple-haunting martlet, does approve' • Language: Macduff's grief when he learns of the deaths of his family identifies him as a good and loyal man. He uses the metaphor 'pretty chickens' as a term of endearment when referring to his children • Language: Malcolm persuades Macduff to help him cure Scotland of Macbeth's disease. He uses a metaphor: 'Let's make us medicines of our great revenge' • Form: the nature of the play as a tragedy requires the counterbalance of good to weigh against evil. It can be argued that Macbeth himself is a good man to begin with, but has fallen from grace • Structure: the five-act structure of the play follows the typical pattern for a tragedy, ending with the denouement when good conquers evil. **(AO4)** • Shakespeare's tragedies often explored the fight between good and evil. *King Lear* and *Hamlet* both explore this tension through different characters • Tudors and Stuarts believed in the influence of the devil in human affairs, while God was the force for good. Witches were thought to do the devil's work • belief in the Divine Right of Kings maintained the view that only God could appoint a king. Hence, in Macbeth, written for King James 1, the divinely appointed kings, Duncan and Malcolm, prevail over the usurper, Macbeth.

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

Question Number	Indicative content
14 *Macbeth*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made: (AO1)** • Macbeth initially fears the witches' intentions as they appear to know his 'deep desires' • Macbeth fears the act he has committed in killing Duncan: 'I am afraid to think what I have done' • Lady Macbeth, so bold before the murder of Duncan, is afraid that they will be caught: 'Get on your nightgown, lest occasion call us and show us to be watchers'. She later loses her mind • Macbeth articulates his fear of Banquo: 'My fears in Banquo stick deep'. This leads him to have Banquo murdered after which he is terrified of Banquo's ghost • fear dominates Scotland after Macbeth's coronation, when his tyrannical rule takes hold • the witches' later prophecies both frighten and embolden Macbeth. They advise him to 'Beware Macduff', but his confidence is increased by the prophecy: 'for none of woman born / Shall harm Macbeth'. It can be argued that these conflicting messages lead him to a false sense of security that hastens his downfall. **(AO2)** • Language: Lady Macbeth uses metaphorical language to consider Macbeth's weakness and unwillingness to commit the murder: 'Yet do I fear thy nature, / It is too full o' the milk of human kindness' • Language: Lady Macbeth uses a first person plural voice once Macbeth has become king. She asserts their invincibility: 'What need we fear who knows it when none can call our power to account?' • Language/Structure: the appearance of Banquo's ghost is timed to create dramatic tension. Macbeth refers to the effects of fear: 'Never shake / Thy gory locks at me!' • Language/Structure: Lady Macbeth's sleepwalking confessions increase the dramatic tension and reflect her guilty conscience. She chastises her husband, questioning his courage: 'Fie, my lord, fie! A soldier, and afeard?' • Language/Structure: the wave of power that Macbeth rides after killing Duncan leads to a change in his response to fear, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed'. **(AO4)** • Macbeth was written for James I in 1606. It is in part a cautionary tale to warn potential assassins or usurpers of the awful fate that would await them if they dared to follow a path like Macbeth's • in Elizabethan and Jacobean times, ghosts and witches were believed to be conjured from hell for evil purposes • Macbeth fears Banquo's line profiting from his act in murder. The concept of paternal lineage was very important to people at this 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.

13 ***Macbeth***

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:

(AO1)

- as the play opens, Macbeth is presented as a loyal general to King Duncan, fighting for king and country even when the odds are against him. The Captain reports his courage and that of Banquo: 'For brave Macbeth (well he deserves that name)'. Duncan rewards Macbeth's loyalty with a new title, Thane of Cawdor. The previous Thane has been condemned as a traitor
- although clearly ambitious, Macbeth recognises the loyalty he should hold for his king. He resists Lady Macbeth's manipulation and attempts to pull out of the plot to murder Duncan: 'We will proceed no further in this business. / He hath honoured me of late'
- Macduff is consistently loyal to Duncan and to the rightful heir to the Scottish throne, Malcolm. However, he is arguably disloyal to his family by leaving them to the murderous hands of Macbeth's hired killers
- Malcolm tests Macduff's loyalty when he tells him that he would be a far worse ruler than Macbeth: '…black Macbeth / Will seem as pure as snow - and the poor state / Esteem him as a lamb, being compared / With *my* confineless harms'
- Macduff's loyalty to both Malcolm and his family is proved when he turns his 'deadly grief' to the 'great revenge'
- later in the play, Macbeth demonstrates a loathing of disloyalty when he turns on his own messengers and servants, blaming them for bad news: 'Bring me no more reports'
- Young Siward demonstrates loyalty as well as courage when he confronts Macbeth towards the end of the play. Although he is slain his loyalty and sacrifice are praised: 'Your son, my lord, has paid a soldier's debt'.

(AO2)

- Language: Shakespeare uses a rhyming couplet to convey the significance of Macbeth's new title: 'Go pronounce his present death, / And with his former title greet Macbeth'
- Language/Structure: it is ironic that Macbeth enters just as Duncan is talking about 'absolute trust'
- Language: Macbeth acknowledges the loyalty he should hold for Duncan prior to the murder: 'He's here in double trust: / First, as I am his kinsman and his subject'
- Language: when Lady Macduff's son asks 'Was my father a traitor, mother', she replies 'Ay, that he was'
- Structure/Form: the contrast between Macbeth's actions in battle and those of the previous traitorous Thane of Cawdor is significant and sets up Macbeth's tragic fall from grace
- Structure: Banquo remains loyal to King Duncan, even though the witches promise him a great future for his children.

(AO4)

- the Divine Right of Kings demanded that subjects be loyal to the king appointed by God
- the political situation at the time Shakespeare wrote the play was very tense as James I had ascended to the throne but discontented parties plotted against him. The play, *Macbeth*, is partly a warning to those who might be disloyal to the new King
- in the *Chronicles of Holinshed*, Banquo is presented as a prudent, principled and regal figure who incites Macbeth's jealousy.

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.
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Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

14
Macbeth

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:

(AO1)

- Macduff is Thane of Fife, a loyal subject of Duncan. He has a wife and children, unlike Macbeth who is married but childless
- it is Macduff who discovers that King Duncan has been murdered: 'O horror, horror'. He is suspicious of Macbeth almost immediately and refuses to attend his coronation at Scone
- Lady Macduff appears only once in the play when she and her family are brutally murdered by Macbeth's men. She attempts to explain Macduff's absence to her son, referring to him as a 'traitor' for deserting them
- when Macduff hears of the death of his family at Macbeth's command, he channels his grief and anger into action, joining Malcolm and the English army to overthrow the tyrant
- one of the Witches' prophecies is that 'none of woman born can harm Macbeth'. Macduff confronts this with the news that he was from his 'mother's womb untimely ripped'
- it is Macduff who finally slays Macbeth. His righteous vengeance contrasts with Macbeth's tyranny when he says: 'my voice is in my sword'.

(AO2)

- Language: Macduff uses endearments to show the affection he feels for his wife and family. He uses avian imagery to show his grief and pain at their loss: 'What, all my pretty chickens, and their dam, / At one fell swoop?'
- Language: Macduff pities Scotland and feels for its suffering. He uses personification to emphasise this: 'Bleed, bleed, poor country!'
- Language/Structure: Macduff is presented as a hero, first suspecting Macbeth's guilt and then overcoming his own personal tragedy to defeat him and restore order to Scotland. He supports Malcolm when he takes the throne: 'I see thee compassed with thy kingdom's pearl'
- Form/Structure: Macduff is the archetype of the avenging hero, a man with a purpose
- Structure: as a good character, Macduff acts as a counterbalance to Macbeth's evil.

(AO4)

- when Macduff knocks at the door of Macbeth's Dunsinane Castle after the murder of Duncan, he could be considered Christ-like. Between crucifixion and ascension, Christ goes down to hell to set free the souls of the damned. This is called the 'Harrowing of Hell'
- Macduff appears in Shakespeare's source, Holinshed, after Macbeth has been on the throne for 10 years. Shakespeare follows Holinshed's account of Macduff with only a few differences, one of which is the discovery of Duncan's body
- the murder of Duncan and discovery of his body would have shocked audiences at the time Shakespeare was writing. In killing the tyrant, Macbeth,

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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • it can be argued that Lady Macbeth changes as the play progresses, although some candidates may consider her a more constant character, focused on supporting Macbeth's quest for power • the audience first encounters Lady Macbeth waiting for her husband's return from battle and reading a letter from him. Her soliloquy following this demonstrates her murderous intent as she fears his humanity: 'Yet do I fear thy nature. / It is too full o' the milk of human kindness' • when Macbeth decides to proceed no further with the plan to murder Duncan, it is Lady Macbeth who persuades him to change his mind. Her intent wins him over: 'When you durst do it, then you were a man' • the first sign that Lady Macbeth's determination is wavering is when she is unable to kill Duncan herself because he resembles her father as he slept. This is a sign that she is changing as a character • Lady Macbeth tries to cover up for her husband after his outburst at the banquet after they have become king and queen. He sees, or thinks he sees, the ghost of Banquo but Lady Macbeth passes this off as a condition he has had since his 'youth'. She shows her ability to use initiative and keep her cool in this scene • the sleepwalking scene later in the play presents Lady Macbeth broken by madness. There is evidence that she has been driven to this by her conscience, suggesting that she has changed, perhaps as a result of hearing of the slaughter of the Macduffs: 'The Thane of Fife had a wife: where is she now?' **(AO2)** • Language: Lady Macbeth chooses to be evil in her soliloquy when she demands: '... unsex me here! - / And fill me, from the crown to the toe, top-full / Of direst cruelty' • Language: Lady Macbeth uses an extreme image to compare her evil strength to Macbeth's weakness. She remarks that had she so promised she would kill her own baby: '... plucked my nipple from his boneless gums, / And dashed the brains out! - had I so sworn' • Language/Structure: when Lady Macbeth reads her husband's letter out loud, she also vocalises the words of the witches as Macbeth reports their speech: '... these weird sisters saluted me; and referred me to the coming on of time, with "Hail, King that shalt be!"' • Form/Structure: the play's structure reflects the idea that Lady Macbeth's evil is strongest at the play's opening, but gradually diminishes as Macbeth's evil intent increases. **(AO4)** • some Shakespearean critics have postulated that Lady Macbeth is one of the witches, supporting the idea that she does not change • the Elizabethans believed that the devil actively influenced people • belief in demonic possession was prevalent at the time Shakespeare was writing. Making a pact with the devil is the subject of *Doctor Faustus*, written by Christopher Marlowe, a contemporary of Shakespeare's.

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.
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Question Number	Indicative content
14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • *Macbeth* opens on an inhospitable Scottish heath. The witches speak of the conditions: 'Fair is foul and foul is fair! -/ Hover through the fog and filthy air'. Later Macbeth takes it upon himself to visit the witches in their cavern on the heath. Thunder accompanies their meeting • Macbeth's castle is described by Duncan in positive terms: 'This castle hath a pleasant seat. The air / Nimbly and sweetly recommends itself' • the castle courtyard provides the setting for the Porter as well as Macbeth's uncomfortable encounter with Banquo and Fleance • the setting offstage of the murder of Duncan in his bed chamber is significant as it dictates the rest of the play's action • after the murder of Duncan, the Old Man and Ross discuss the strange happenings that have been taking place in Scotland, such as horses going wild and eating each other and an owl killing a bird of prey. These unnatural events reflect the disruption of the natural order (pathetic fallacy) • before the banquet, Banquo and Fleance go out riding. At a park near the palace, they are attacked by murderers but Fleance escapes, infuriating Macbeth • Dunsinane Hill is the location of Macbeth's castle. It is here that he prepares to fight off Malcolm, Macduff and the English troops. Fulfilling the witches' prophecy, the soldiers use the wood of Birnam as camouflage in the form of branches to carry when marching on the castle • other settings could include the banqueting hall in Macbeth's castle, Macduff's castle and the palace of King Edward in England. **(AO2)** • Language: Banquo ironically describes the pleasant nature of Macbeth's castle using natural imagery: 'The temple-haunting martlet, does approve ...' • Language: after Duncan's murder there is darkness even in the middle of the day, presented through violent imagery: 'dark night strangles the travelling lamp' • Language/Structure: Shakespeare again uses pathetic fallacy in his opening setting of a thunderstorm on a heath to present the three witches and their plotting: '*Thunder and lightning. Enter three Witches'.* He uses the same setting later in the play • Language/Structure: Macbeth's castle becomes synonymous with hell after the murder of Duncan. The Porter states: 'But this place is too cold for hell. I'll devil-porter it no longer' • Form/Structure: the tragic decline of Macbeth in his fall from grace is reflected in the descent of Scotland into disarray as a result of the unnatural removal of King Duncan. **(AO4)** • Elizabethans believed that disruption to the Divine Right of Kings resulted in disruption to the weather and natural environment • Shakespeare's source for *Macbeth* was *Holinshed's Chronicles of England, Scotland and Ireland.* Details were taken from this work • the philosophy of The Great Chain of Being was that it was a sin for people to try to alter their place in society. This would have appealed to James I for whom Shakespeare was writing.

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.
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Question Number	Indicative content
13 *Macbeth*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of death emerges early in the play, the Captain describes the courage of Macbeth and Banquo facing death in battle against the Norwegians. He describes Macbeth's sword which 'smoked with bloody execution' • Macbeth profits by the death of the Thane of Cawdor, receiving his title as a gift for his service from Duncan. After the Witches' prophecies, he is disconcerted when Duncan announces that Malcolm is his heir • the murder of Duncan is a turning point in the play as it marks a disruption in the natural order: 'And his gashed stabs looked like a breach in nature' • Lady Macbeth describes Duncan in death as still regal: 'His silver skin laced with his golden blood' • the death of Banquo is reported to Macbeth by the murderers he employs to do the job. Significantly, Macbeth is no longer able to do the murders himself as he wants to avoid further guilt. Macbeth falsely hopes that he will be 'safe' with Banquo dead and yet he is haunted by Banquo's ghost at the banquet • the deaths of the Macduff family show the escalating power and fear of Macbeth as he tries to eliminate his enemies. Their deaths are reported to Macduff in stark terms: 'Your castle is surprised – your wife and babes / Savagely slaughtered' • the death of Young Siward reflects the sacrifices of the English army in attempting to unseat the tyrant, Macbeth • the death of Macbeth by Macduff's sword forms the play's dramatic climax. Macbeth's belief that he is invulnerable makes his demise more poignant. **(AO2)** • Language: Malcolm admires the brave attitude to death evident in the Thane of Cawdor when he is executed: 'Nothing in his life / Became him like the leaving it' • Language: Lady Macbeth's death from suicide moves Macbeth. His soliloquy has an air of regret: 'She should have died hereafter: / There would have been a time for such a word' • Language/Structure: the death of Duncan occurs off stage, creating a strong effect of dramatic tension. External signs reflect the murder: 'I heard the owl scream and the crickets cry' • Form/Structure: the deaths from murder, committed or ordered by Macbeth, convey not only his transition to power but also how his character develops as a result of death • Structure: Macduff's grief at the deaths of his family is used by Malcolm as a means of driving his hatred and need for vengeance against Macbeth. **(AO4)** • it was a common belief in Jacobean England that death was a matter of fate and when it was a person's time to die, that was it • one of the main reasons that Shakespeare wrote *Macbeth* was to demonstrate the awful consequences of murdering a king. This was part of the play's appeal to King James I • many people in Jacobean England believed that ghosts were real. To some, ghosts were souls of the dead now wandering earth until they could reach heaven.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
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Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
14 *Macbeth*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are a number of powerful men presented in the play. These include: Duncan, Macbeth, Macduff and Malcolm • Duncan is powerful as the rightful King of Scotland when the play opens. He is presented as regal and generous, praising the efforts of his generals in battle and giving Macbeth a title in return for his loyalty • Duncan knows his own mind and announces his son, Malcolm, as his heir: 'We will establish our estate upon / Our eldest, Malcolm' • Macbeth is a powerful man, using the Witches' prophecies to feed his own ambitions. He is rewarded by Duncan, but this is not enough for him. He is arguably not as powerful as his wife who influences him • Macbeth creates a powerful hold on Scotland, based on fear. He is described as a 'tyrant' and feared by his subjects and thanes • Macduff is a powerful man. He defies Macbeth by refusing to attend his coronation at Scone. The Witches convey his power to Macbeth in the warning: 'Beware Macduff!' His power is fuelled by his desire for revenge after Macbeth has his family slain • revenge makes Macduff powerful and he defeats Macbeth in hand-to-hand combat. The fight scene between the two is dramatic and violent • Malcolm is not, at first, a powerful man. When he flees Scotland after his father's death he can be considered weak, but his strategic approach to opposing Macbeth by gathering the support of the English proves successful in the long run. This, and his ability to win over Macduff to his cause, mark him out as a powerful diplomat and leader. **(AO2)** • Language: Lady Macbeth considers Macbeth to lack power and uses metaphorical language to suggest his core weakness: 'Yet do I fear thy nature. / It is too full o' the milk of human kindness' • Language: Lady Macbeth may be considered the power behind Macbeth. She uses a first-person plural voice, asserting their invincibility even in her madness: 'What need we fear who knows it, when none can call our power to account?' • Language/Structure: Macduff's power and single-mindedness reflect his position opposing Macbeth. His grief becomes 'the whetstone' of his sword • Language/Structure: the wave of power that Macbeth rides after killing Duncan leads to a change in his response to fear, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed'. **(AO4)** • Macbeth was written for James I in 1606. It is in part a cautionary tale to warn potential assassins or usurpers of the awful fate that would await them if they dared to seize power from the rightful ruler • a Jacobean audience would have recognised Malcolm's power coming directly from God because of the Divine Right of Kings • the power of the Witches and Lady Macbeth lies behind Macbeth's own power and would have reminded a Jacobean audience of its hollow impact. Power is transient and temporary.

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.
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Question Number	Indicative content
13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the supernatural is used by Shakespeare to convey the abuse of power through his presentation of the Witches. The play opens with a supernatural scene of the three Witches meeting on the heath and pledging to meet again: 'When shall we three meet again?' • Macbeth's belief in the truth of supernatural prophecies is bolstered when he is given the title Thane of Cawdor after the previous incumbent's execution for treason. He is empowered by the prophecies spoken by the Witches • Lady Macbeth's ambition to become merciless relies on supernatural support • prior to his murder of Duncan, Macbeth sees a dagger that leads him to commit the killing: 'Is this a dagger which I see before me, / The handle toward my hand?' It is left unclear whether this is in Macbeth's mind or an illusion generated by the Witches • when Macbeth sees the ghost of Banquo it is also unclear to the audience if this is a supernatural manifestation or the delusions of Macbeth's own mind • fear, following the escape of Fleance from Macbeth's murderers, sends him to the Witches once again for further information and reassurance: 'Even till destruction sicken! - answer me / To what I ask you' • the supernatural makes Macbeth consider himself invulnerable. The prophecies of the apparitions give him ambiguous messages that he interprets to his own advantage, using the information, 'Beware Macduff', to prompt the murders of Macduff's whole family • at the end of the play, Macbeth's complete faith in the Witches' prophecies leads him to face up to Macduff in the belief that he is invincible and cannot be slain by him. The double meaning of the prophecy is revealed when Macduff states that he was 'from his mother's womb / Untimely ripped'. **(AO2)** • Language/Structure: the opening stage directions set a supernatural scene: '*Thunder and lightning. Enter three Witches*' • Language: Lady Macbeth uses emphatic imperative language to invite supernatural evil to come to her: 'Come, you spirits / That tend on mortal thoughts, unsex me here!' • Language/Structure: after the killing of Duncan, Macbeth and Lady Macbeth are damned and the castle has become hell. The Porter announces that he will 'devil-porter it no further' • Language/Structure: after the natural order is broken by Macbeth in his killing of Duncan, Scotland suffers supernatural manifestations in nature: 'A falcon, towering in her pride of place, / Was by a mousing owl hawked at, and killed' • Form/Structure: the supernatural forms an integral part of the tragedy. It is a catalyst for action and offers insights into characters. **(AO4)** • Elizabethans and Jacobeans believed in the influence of the devil in human affairs, while God was the force for good. Witches were thought to do the devil's work • James I was very interested in the supernatural and wrote a book about witchcraft entitled *Daemonologie*. Shakespeare included many of the supernatural details in the play to appeal to James's interest • at the time Shakespeare was writing, witches were believed to have special powers.

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Question Number	Indicative content
14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Banquo is presented as a close friend to Macbeth and fights alongside him against the Norwegians as a faithful general under King Duncan • Banquo is with Macbeth when they first encounter the Witches. He describes them as looking 'not like th' inhabitants o' the earth' • Banquo hears the prophecies given to Macbeth and requests his own future to be told: 'Speak then to me, who neither beg nor fear / Your favours nor your hate'. The Witches prophesy that Banquo's children will be future kings • Banquo appreciates beauty and speaks of the pleasant atmosphere at Macbeth's castle: 'This guest of summer, / The temple-haunting martlet, does approve, / By his loved mansionry' • Banquo reveals to his son, Fleance, that he has not been able to sleep even though he is tired: 'A heavy summons lies like lead upon me, / And yet I would not sleep' • Banquo is entrusted by the king to give his gift of a diamond to Macbeth for his wife: 'This diamond he greets your wife withal' • Macbeth hires men to murder both Fleance and Banquo but Fleance escapes. Banquo realises he has been betrayed: 'O, treachery! Fly, good Fleance!' • Banquo represents a condemnation of Macbeth as he chooses not to act on his prophecies while Macbeth submits to his. Banquo warns 'oftentimes, to win us to our harm, / The instruments of darkness tell us truths'. **(AO2)** • Language: Banquo is described alongside Macbeth by the Captain using animal imagery. When Duncan asks if they were dismayed by the battle, the Captain replies 'Yes - / As sparrows eagles, or the hare the lion!' • Language/Structure: Banquo's reaction to the Witches' prophecies contrasts markedly with that of Macbeth. He says he will listen to Macbeth 'but still keep / My bosom franchised, and allegiance clear' • Language: in a soliloquy, Banquo reflects, using the second person pronoun, 'Thou hast it now - King, Cawdor, Glamis, all / As the weird women promised; and, I fear, / Thou playedst most foully for't' • Structure: the appearance of the ghost of Banquo with his 'gory locks' at Macbeth's banquet is a dramatic turning point in the play's direction as Macbeth realises he is not safe even from the dead • Form/Structure: Banquo acts as a foil to Macbeth as his attitudes to the Witches' prophecies are contrasted with those of Macbeth. While Macbeth is predicted to become king, Banquo is predicted to become the father of many kings. **(AO4)** • Banquo's role in the original Holinshed source for *Macbeth* was as Macbeth's co-conspirator • Macbeth fears Banquo's line profiting from his act in murder. The concept of paternal lineage was very important to people at this time • the context of Banquo's moral strength was rooted in his Christian distrust of the witches.

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Question Number	Indicative content
13 *Macbeth*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the behaviour of both Macbeth and Lady Macbeth can be attributed to madness at different points in the play • Macbeth and his wife both have personalities driven by obsession and paranoia. Early in the play, Lady Macbeth implores evil spirits to come to her: '…unsex me here, / And fill me from the crown to the toe top-full of direst cruelty!' The audience notes the effect of the Witches' prophecies on Macbeth, increasing his obsession with becoming king, in contrast to Banquo's more temperate response • when Macbeth, aware of his own 'vaulting ambition', pledges to go no further in the plot to murder Duncan, it is the obsessive Lady Macbeth who persuades him to go ahead with the plan. She uses extreme methods to drive him, accusing him of being a coward 'like the poor cat in the adage' • when thinking about his plan to kill Duncan, Macbeth hallucinates when he sees a dagger that appears to be leading him to the King's chamber: 'Is this a dagger which I see before me, / The handle toward my hand?' This is a figment of Macbeth's deranged mind • Macbeth is in torment when he later sees the ghost of Banquo at the banquet, Shakespeare making it unclear if this is a real ghost or another hallucination. His incapacity leads to Lady Macbeth's having to cover for Macbeth, who has caused disorder and the breakup of the feast • guilt drives Lady Macbeth to madness towards the end of the play. The sleepwalking scene exposes her guilt as she frantically washes invisible spots of blood from her hands: 'Out, damned spot!' Her torment leads to her eventual suicide. **(AO2)** • Language: Lady Macbeth bemoans Macbeth's lack of ambition, suggesting that a degree of madness is needed to become great. She uses euphemism: 'Art not without ambition, but without / The illness should attend it' • Language: Macbeth asks of the doctor: 'Canst thou not minister to a mind diseased', identifying that Lady Macbeth is suffering from a form of madness • Language/Form/Structure: Macbeth's act of murder leads to his tragic decline. He can no longer sleep or pray: 'Macbeth has murdered sleep' • Language/Structure: Macbeth's madness increases as the play progresses and he becomes more paranoid. By Act 4 he is driven to the Witches once more: 'I'll to the weird sisters'. **(AO4)** • in Jacobean England, beliefs in madness and hallucinations were very widespread. Christian views at the time held that madness was linked to possession by evil spirits • the disturbance of the natural order reverberates through everything in the play, including the human mind. When Macbeth disrupts this order by murdering Duncan, he brings madness upon himself and his wife • madness, which might be thought to include somnambulism and hallucination, was more likely to be treated by a priest than a physician at the time Shakespeare was writing.

Question Number	Indicative content
14 *Macbeth*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • in the opening scenes of the play, the audience sees the Witches hatching a plan to meet Macbeth. The fact that they are plotting suggests that they plan to target Macbeth even though he and Banquo are together and in a similar situation. We know the Witches are troublemakers because of the story they tell about the sailor's wife • on meeting the Witches for the first time, Macbeth is intrigued by both their appearance and the nature of their prophecies: 'What are these, / So wither'd and so wild in their attire' • Macbeth is instantly affected by the Witches and Banquo comments that he 'seems rapt withal' • when Macbeth returns to the Witches, they prepare a spell to show him new visions of the future. They acknowledge that Macbeth has embraced evil in the murderous deeds he has already committed: 'By the pricking of my thumbs; / Something wicked this way comes' • as the play draws to an end, Macbeth continues to rely on the Witches' prophecies. Believing himself invulnerable, he warns Macduff: 'I bear a charmed life, which must not yield, / To one of woman born'. **(AO2)** • Language/Form/Structure: the first time the Witches take the initiative to meet Macbeth, they speak in rhyming couplets reflecting their Choric nature: 'Where the place?', 'Upon the heath', 'There to meet with Macbeth' • Language/Form/Structure: the Witches' prophecies to Macbeth at the start of the play are an important catalyst to his actions and the play's tragic outcome. Alongside his ambition, they influence his murderous actions: 'Hail to thee, Thane of Glamis!' / 'Hail to thee, Thane of Cawdor!' / 'Hail to thee that shalt be King hereafter!' They also trick him with the reference to Birnam Wood and 'none of woman born' • Language/Structure: in reading Macbeth's letter aloud, Lady Macbeth articulates the Witches' words: '…these weird sisters saluted me; and referred me to the coming on of time, with "Hail, King that shalt be"' • Language/Structure: following Banquo's murder and Macbeth's sighting of his ghost, Macbeth this time takes it on himself to go to the Witches for advice: 'And betimes I will to the weird sisters, / More shall they speak'. **(AO4)** • the original Holinshed source used by Shakespeare to write *Macbeth* refers to nymphs or fairies rather than witches as the magical beings involved in events • witchcraft was widely considered to be a real danger in Jacobean England and many people were tortured and executed for crimes of witchcraft • James I, for whom Shakespeare wrote *Macbeth*, believed in the existence and destructive intervention of witches. He wrote a book called *Daemonologie* to outline his theories and beliefs.

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	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • 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.
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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lady Macbeth and Macbeth are childless. There is evidence that Lady Macbeth has been a mother in the past when she states: 'I have given suck and know / How tender 'tis to love the babe that milks me'. The lack of children is significant as Macbeth realises he has committed evil deeds for Banquo's descendants • Macduff's family is important because Macbeth sends his murderers to kill them. Lady Macduff feels abandoned and betrayed by her husband. She tells her son: 'Wisdom! To leave his wife, to leave his babes, / His mansion and his titles in a place / From whence himself does fly'. The family spur Macduff's revenge and solidify his loyalty to Malcolm • Banquo shows that he values family in his care and love for Fleance, his son. He accompanies him in the castle courtyard at night, conversing naturally: 'How goes the night, boy?' He defends Fleance when the two are attacked by Macbeth's hired murderers • Duncan holds family in high regard, naming his son, Malcolm, as his heir, despite the fact that it was Macbeth who defeated the rebels while Malcolm had to be rescued: 'Our eldest, Malcolm, whom we name hereafter / The Prince of Cumberland' • Macbeth's jealousy, hatred and fear of Banquo stem from the knowledge that Banquo's sons will be kings while he has no family. He complains: 'For Banquo's issue have I filed my mind'. **(AO2)** • Language: Lady Macbeth's language is violent when she tells Macbeth what she would be prepared to do: 'plucked my nipple from his boneless gums / And dashed the brains out, had I so sworn as you' • Language/Form/Structure: the use of the witches' prophecies highlights the importance of family when the witches tell Banquo: 'Thou shalt get kings, though thou be none' • Language/Structure: Banquo's love for his son contrasts with Lady Macbeth's violent language. Banquo uses a repeated, desperate imperative to protect Fleance: 'Fly, good Fleance, fly, fly, fly!' • Structure: Macduff's motivation to fight and, ultimately, kill Macbeth is increased by grief at the loss of his family at the hands of Macbeth's murderers. **(AO4)** • the natural order of society and Divine Right of Kings are upset when Macbeth murders Duncan. Duncan's sons flee in fear for their lives • in Jacobean society, a patriarchal society held sway. Men were responsible for protecting and defending their families. Women were largely subordinate • the idea of a line of kings descended from Banquo was written to flatter James I.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
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Level 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.
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Question Number	Indicative content
14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • it can be argued that Macbeth does show courage throughout the play. This is evident near the beginning of the play when the sergeant reports of his brave deeds in battle, fighting the Norwegians: 'brave Macbeth - well he deserves that name' • Lady Macbeth accuses Macbeth of cowardice when he pledges to go no further in the plan to kill Duncan. She suggests he will 'live a coward?' • Macbeth tries to stand up to his wife following her accusation that he is not manly: 'I dare do all that may become a man - who dares do more is none' • Macbeth's courage deserts him when he is faced with the ghost of Banquo during the banquet scene. He refutes the idea that he is afraid of nothing: 'My strange and self-abuse: / Is the initiate fear, that wants hard use. / We are yet but young in deed' • Macbeth shows courage towards the end of the play when facing the vast forces of the English army. He is resigned to their attack but says he will fight and die like a soldier: 'At least we'll die with harness on our back'. **(AO2)** • Language: Macbeth's and Banquo's courage is compared to that of predatory animals by the sergeant: 'As sparrows eagles, or the hare the lion' • Language: Macbeth is compared to 'Bellona's bridegroom', the metaphor likening him to Mars, god of war • Language: Macbeth first shows fear when the witches speak to him. Banquo notices his reaction: 'Why do you start and seem to fear things that do sound so fair?' • Language/Structure: by the end of the play, Macbeth has hardened. He uses synaesthesia to express his lack of fear: 'I had almost forgot the taste of fear' • Form/Structure: Macbeth's fall from grace in the tragic play tracks from the opening scenes where he is a valiant and respected general, loyal to King Duncan, to the end where he dies, a disgraced murderer. **(AO4)** • courage was considered by some a vital quality in a man in Jacobean England • Shakespeare wrote during the reign of James I as well as during the reign of Elizabeth. *Macbeth* was written in the Jacobean era and its dark and brooding nature is in line with the fears and insecurities that were rife in the country at the time • in focusing on Scottish figures, such as the courageous Macbeth, Shakespeare flattered King James and his Scottish heritage.

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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • 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.
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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
13 *Macbeth*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of appearance and reality emerges from the outset of the play. The witches warn that nothing is as it appears to be: 'Fair is foul, and foul is fair' • Macbeth is grateful for the predictions he hears from the apparitions: 'for thy good caution, thanks'. Macbeth trusts and is influenced by what the apparitions say: 'Thou hast harped my fear aright'. In contrast, Banquo is suspicious of the prophecies when Macbeth becomes Thane of Cawdor • when King Duncan arrives at Macbeth's castle, he mistakenly believes the castle appears welcoming: 'This castle hath a pleasant seat' • Macbeth appears to be loyal to King Duncan. In reality, Macbeth is motivated by his own ambition and desire to become King • Macbeth sees a vision of a dagger: 'Mine eyes are made the fools o' th' other senses'. Macbeth is fascinated by the appearance of the dagger despite becoming aware that it is a hallucination: 'There's no such thing' • Macbeth sees Banquo's ghost sitting at the table at the feast. The vision acts as a vivid reminder to Macbeth of his guilt • Lady Macbeth appears to have a conversation with her husband whilst sleepwalking: 'my lord'. This signifies Lady Macbeth's deterioration of power and control and marks the start of her spiralling guilt • Macbeth relies on the prophecies and believes that he cannot be defeated because Birnam Wood cannot move towards Dunsinane. When Macbeth sees the branches of the trees moving closer to the castle, it marks the start of his realisation that he could well be defeated. Even then Macbeth believes he can be harmed by 'none of woman born'. **(AO2)** • Language: Macbeth uses threatening language when Banquo's ghost appears as it seems so real, showing he is unable to cope with his guilt: 'Thou canst not say I did it. Never shake / Thy gory locks at me' • Language/Form: Lady Macbeth uses imperatives in her soliloquy, representing her guilt, when she sees the vision of blood on her hands: 'Out, damned spot! Out, I say!' • Form: Macbeth's soliloquy when he sees the dagger marks his descent into insanity • Structure: the three, apparently favourable, prophecies at the start of the play are the main reason for Macbeth killing King Duncan and thereby are also responsible for the subsequent spiralling of events • Structure: when Macbeth visits the witches again, he deliberately chooses to see the apparitions in the manner that he wants to. It is as a result of seeing the apparitions that Macbeth decides to kill Macduff and his children. **(AO4)** • many people in Jacobean England believed that ghosts were real. To some, ghosts were souls of the dead now wandering earth until they could reach heaven

	• the use of the witches to control Macbeth's actions would have been seen by the audience as a bad omen. People believed that bad omens affected the world around them, such as a failed crop, a disease or a dying child • King James I, the monarch at the time the play was written, was highly interested in the idea of witchcraft and even wrote a book about it. Witches were perceived as evil beings, able to control men and women.

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

Question Number	Indicative content
14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lady Macbeth is presented as a powerful character at the start of the play. However, as Lady Macbeth's guilt for her actions grows, she begins to show a loss of control and power • Lady Macbeth describes King Duncan's visit to their castle as 'fatal', as soon as she learns of his intention to stay. At the start of the play, Lady Macbeth is able to make decisions instinctively which shows how powerful she is • Macbeth acts as a result of seeing the witches whereas Lady Macbeth acts, at first, based on her own resolute mind • Lady Macbeth seeks power from evil spirits when she calls for them to rid her of her feminine side. She believes she is only able to encourage Macbeth to murder King Duncan if her weakness as a woman is removed • when Lady Macbeth questions Macbeth's manhood, she demonstrates her power and ability to manipulate Macbeth at a time when he is starting to show signs of weakness • Lady Macbeth becomes more and more unsettled: 'will these hands ne'er be clean?' Her power diminishes as she becomes riddled with guilt which ultimately leads to her death • when Macbeth learns of Lady Macbeth's death, he professes how his own power is diminished without her by his side: 'She should have died hereafter; / There would have been a time for such a word'. **(AO2)** • Language: Lady Macbeth considers Macbeth to lack power and she uses metaphorical language to show how she fears his core weakness: 'Yet do I fear thy nature. / It is too full o' the milk of human kindness'. Lady Macbeth recognises that she needs to be strong and wield power • Language: Lady Macbeth may be considered the power behind Macbeth. She asserts her invincibility even in her madness: 'What need we fear who knows it, when none can call our power to account?' • Language/Structure: short erratic sentences used by Lady Macbeth show her losing her grip on her power and control: 'Out… Out I say!' Lady Macbeth becomes ridden with guilt • Form: Lady Macbeth's soliloquy in Act 5, Scene 1 demonstrates how her guilt has spiralled out of control. Lady Macbeth is no longer a powerful character • Structure: towards the end of the play, Lady Macbeth loses all her power and control when she commits suicide. **(AO4)** • the role of women during Shakespeare's time was generally seen as submissive in what was a patriarchal society. When Lady Macbeth has power over Macbeth in the play, it would have been perceived as unusual • at the time Shakespeare wrote the play, the role of women was generally deemed to be to support the men and bear their children. Lady Macbeth seeks to rid herself of her female characteristics in order to be able to wield more power

	• when *Macbeth* was performed originally, the role of Lady Macbeth would have been performed by a man. This would have helped the audience of the time to see Lady Macbeth as a strong and powerful character.

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

Question Number	Indicative content
13 *Macbeth*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between Macbeth and King Duncan is important in the play. The murder of Duncan marks the beginning of Macbeth's descent into tyranny • Duncan is powerful as the rightful King of Scotland when the play opens. He is presented as regal and generous, praising the efforts of his generals in battle and giving Macbeth a new title in return for his loyalty. Macbeth is perceived as a faithful, brave soldier. Duncan's fulsome praise, in conjunction with the witches' prophecies, leads Macbeth to have greater expectations • Duncan shows that he easily misplaces trust in people, such as the treacherous Thane of Cawdor: 'He was a gentleman on whom I built an absolute trust'. This could signal to the audience Duncan's misplaced trust in Macbeth even before Macbeth's meeting with the witches • Macbeth changes his mind when deciding whether to kill Duncan, showing that he does feel some sense of loyalty to the King. Despite Macbeth being rewarded by Duncan, it is insufficient to stifle his ambitions • Lady Macbeth quashes Macbeth's doubts and she convinces Macbeth to carry out the murder of Duncan: 'But screw your courage to the sticking-place' • suspecting Macbeth murdered his father, Duncan, Malcolm raises an army to put an end to Macbeth's tyrannical rule of Scotland and to avenge his father's death, with the support of Macduff who ultimately kills Macbeth. **(AO2)** • Language: Macbeth uses declaratives to show how he does have some doubt about killing Duncan: 'We will proceed no further in this business' • Language/Form: in Macbeth's soliloquy, when he questions whether to kill Duncan, he acknowledges Duncan's 'virtues' and praises how good a king Duncan is: 'hath been so clear in his great office' • Language/Structure: the wave of power that Macbeth rides after killing Duncan leads to a change in his response to fear, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed' • Structure: contrast is made between Duncan who shows his respect and appreciation for Macbeth, 'O Valiant cousin! Worthy gentleman!', and Macbeth who appears to be a loyal kinsman but is considering killing Duncan • Structure: when Macbeth murders Duncan, it marks the start of Macbeth's downfall. **(AO4)** • Macbeth was written for James I. It is in part a cautionary tale to warn potential assassins of the terrible fate that would await them for the crime of regicide • the Jacobean audience thought that a king or queen ruled because of the Divine Right of Kings: Jacobeans believed that God chose the king or queen and therefore would realise that Macbeth has no entitlement to be king

	• at the time the play was written, women were believed to be subservient to men. The audience would therefore be surprised that it is Lady Macbeth who convinces Macbeth to murder his king, Duncan.

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

Question Number	Indicative content
14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of guilt emerges early in the play, when Macbeth first becomes Thane of Cawdor: 'that suggestion / Whose horrid image doth unfix my hair' • although Macbeth appears to show guilt, it is not sufficient to prevent him from killing Duncan nor does it stop him from killing again subsequently • Macbeth's visualisation of Banquo's ghost is an embodiment of his guilt • sleeplessness is used throughout the play to show characters' guilt. Lady Macbeth reveals her guilt when she sleep walks. Even when Macbeth does manage to sleep, he has 'terrible dreams' • Lady Macbeth's guilt is clear through her continual attempts to wash her hands to remove all trace of the murder: 'will these hands ne'er be clean?' • Lady Macbeth's doctor is able to see the heavy burden of guilt carried by her: 'The heart is sorely charged' • Macduff feels guilty when Duncan is killed. When his wife and children are killed, he feels so much guilt for not protecting them he vows revenge on Macbeth. **(AO2)** • Language/Structure: immediately after the murder of Duncan, Lady Macbeth shows no guilt. She uses the adjective 'little' to show how easily she believes the blood, representing their guilt, can be washed away: 'a little water clears us of this deed' • Form: in Macbeth's soliloquy when he visualises the dagger, he is consumed by guilt. His mind is confused and he has no idea of what is real or imagined • Structure: later in the play, Lady Macbeth's mental breakdown, because of her guilt, is shown by her erratic behaviour and the repeated use of short sentences: '- Hell is murky. -Fie, my lord, fie!' • Structure: it is Macduff's guilt, after the murder of his family, which ultimately contributes to Macbeth's downfall • Structure: at the end of the play, Macbeth finally accepts his guilt by admitting to Macduff that his 'soul is too much charged / With blood of thine already'. **(AO4)** • sleeplessness in the play would have been perceived by the original audience as a sign of guilt • at the time the play was written, people believed in the Divine Rights of Kings. Macbeth's downfall as a result of his guilt would be seen as God's punishment for his actions • many people in the Jacobean audience believed in witchcraft. Witches were perceived as being able to control humans therefore the audience would have believed that the witches and apparitions were causing Macbeth's debilitating guilt.

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.

13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of trust is prevalent throughout the play, often proven to be misplaced. When Duncan is murdered, much suspicion is placed on his guards: 'No man's life was to be trusted with them' • Macbeth places trust in what the apparitions say: 'Thou hast harped my fear aright'. His confidence grows as a result: 'Then live, Macduff. What need I fear of thee?' This contrasts with Banquo's suspicions of them • Duncan had believed the previous Thane of Cawdor was 'a gentleman on whom' he had 'built an absolute trust'. After Cawdor's execution for treachery, it is ironic that Duncan rewards the 'worthy' Macbeth with the title of Thane of Cawdor • Lady Macbeth shows little trust in her husband. She belittles and manipulates him in an attempt to ensure he follows through with sinful acts, including the murder of Duncan • Macduff does not trust Macbeth. He suspects Macbeth of wrongdoing soon after the death of Duncan. He refuses to bow before Macbeth and will not attend his coronation: 'No, cousin, I'll to Fife' • Malcolm and Donalbain do not trust anyone after Duncan's murder: 'There's daggers in men's smiles'. They flee to England and Ireland. Later, Malcolm checks thoroughly whether he can trust Macduff's loyalty to Scotland by professing to be full of vices • when Macbeth starts to see the branches of the trees moving closer to Dunsinane, it marks a moment of realisation that he could well be defeated. Despite this, Macbeth continues to trust the prophecies, believing that 'none of woman born / Shall harm Macbeth'. **(AO2)** • Language: Lady Macbeth does not fully trust Macbeth. Her use of metaphorical language shows she sees a core weakness in him: 'Yet do I fear thy nature. / It is too full o' the milk of human kindness'. She does not trust Macbeth to kill Duncan • Language: Banquo questions the motives of the witches, reminding the audience of their link to the devil: 'What, can the devil speak true?' • Language/Form: the witches' cautionary chant at the beginning of the play warns that nothing is as it appears to be, foreshadowing how trust can be easily misplaced in the play: 'Fair is foul, and foul is fair' • Language/Structure: when Duncan arrives at Macbeth's castle, he shows a misguided trust in Macbeth and his good character: 'This castle hath a pleasant seat'. This 'pleasant seat', after all, is the setting of his gruesome murder

	• Structure: Macduff's trust in his instincts about Macbeth ultimately leads to the restoration of the Chain of Being. Malcolm is the rightful heir to the throne. **(AO4)** • King James I was highly interested in the idea of witchcraft and even wrote a book about it. Witches were perceived as evil beings, able to manipulate and control men and women • many of Shakespeare's plays featured kings and queens having their positions usurped by traitors who should not be trusted • Shakespeare is believed to have written the play to please James I as it was a warning to potential traitors, reminding the audience of the Divine Right of Kings.

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

Question number	Indicative content

14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Macbeth changes as the play progresses. Initially, he is presented as a respected Thane who shows much loyalty to Duncan, as the defeat of the treacherous Thane of Cawdor is largely because of the leadership of Macbeth and Banquo. Macbeth's descent into tyranny contrasts directly with his initial portrayal • at first, Macbeth appears open and honest with his wife, Lady Macbeth. In his letter to her, he tells her about his meeting with the 'weird sisters' • Macbeth initially fears the witches' intentions as they appear to know his 'deep desires'. However, the prophecies serve to increase his confidence and provide him with a false sense of security, which he acts upon • early in the play, Macbeth appears loyal to King Duncan who refers to him as: 'O valiant cousin'. When Malcolm is given the title Prince of Cumberland, despite having to be rescued by the sergeant, Macbeth's disappointment and ambition motivate him to change. He is emboldened by the prophecies and spurred on by Lady Macbeth to murder Duncan • after killing Duncan, Macbeth changes his response to fear. It appears to empower him, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed' • Macbeth's disturbed mind becomes increasingly apparent. He visualises the dagger and sees Banquo's ghost • Lady Macbeth's death also marks a change in Macbeth. He suggests that he is weakened by it: 'She should have died hereafter; / There would have been a time for such a word'. **(AO2)** • Language: Macbeth is initially described as a courageous soldier: 'brave Macbeth'. There is a marked contrast in Macbeth's character when he subsequently sees Banquo's ghost, showing his inability to cope with guilt: 'Thou canst not say I did it. Never shake / Thy gory locks at me' • Language: even after the murder of Duncan, the imagery of fear in Macbeth's speech shows how he is shaken by the very thought of murder: 'My thought, whose murder yet is but fantastical, / Shakes so my single state of man that function…' • Form: Macbeth's soliloquy when he sees the dagger marks the start of the decline of his mental state • Form: Macbeth's hubris becomes his dominant trait. His tragic fall is a result of his boldness and his later belief in his personal invincibility, having seen the witches again

	• Structure: the suicide of Lady Macbeth spurs Macbeth into further tyranny. **(AO4)** • at the time the play was written, there was a strong belief in the Divine Right of Kings. Macbeth's transformation into an evil tyrant, killing the King, would probably have shocked the audience of the time • a contemporary audience was likely to have recognised the role of the witches in Macbeth's changing character. The supernatural was considered evil and linked with the devil • written for James I, the play serves as a cautionary tale to warn potential assassins of the dire consequences that would befall them if they were to dare to follow a path like Macbeth's.

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

Question number	Indicative content

Question Number	Indicative content
13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • masculinity is shown to be a powerful trait in the play, used in the pursuit of both good and evil • at the start of the play, Macbeth is presented as a fearsome soldier. King Duncan praises him as 'valiant cousin' and 'worthy gentleman'. Having gruesomely slaughtered Macdonwald, Macbeth is rewarded with the title of Thane of Cawdor • Macbeth has always been a courageous soldier but Lady Macbeth ridicules him for cowering like an infant, questioning his masculinity: 'My hands are of your colour – but I shame / To wear a heart so white!' Lady Macbeth chastises Macbeth for behaving in such a weak manner. Macbeth is resolute: 'I dare do all that may become a man –' • Lady Macbeth perceives her femininity as a weakness, hindering her ability to contribute to the plot against King Duncan: 'Come, you spirits / That tend on mortal thoughts, unsex me here! –', wishing she were a man • Macbeth appears shaken by the visitation of Banquo's ghost during the banquet. Lady Macbeth openly scorns Macbeth in front of the guests for his outburst, belittling him for acting like a woman: 'O! – these flaws and starts / (Impostors to true fear) would well become / A woman's story at a winter's fire, / Authorised by her grandam. Shame itself!' • unlike Macbeth, Ross preserves the traditional view of masculinity by refusing to cry in front of a woman: 'I am so much a fool, should I stay longer, / It would be my disgrace and your discomfort' • Lady Macduff feels abandoned and betrayed by her husband who seems to have failed in his duty as a father: 'Wisdom! – to leave his wife, to leave his babes, / His mansion and his titles, in a place / From whence himself does fly?' She condemns him for his unnatural fear, 'All is the fear, and nothing is the love', saying even the wren will fight the owl to defend her young. **(AO2)** • Language: the metaphor, 'Bellona's bridegroom', is used to portray Macbeth as a masculine, brave warrior, likening him to Mars, god of war • Language: Lady Macbeth belittles Macbeth's masculinity in order to manipulate him: 'When you durst do it, then you were a man! / And, to be more than what you were, you would / Be so much more the man' • Language/Structure: early on in the play, the significance and importance placed on masculine traits are implicit in the simile indicating the retaliation the First Witch intends to inflict on the sailor and make him impotent: 'I'll drain him dry as hay!' • Form/Structure: the character of Macbeth is presented as a brave soldier at the start of the play and he is seen to use his masculine traits for good. By the end of the play, he dies in disgrace. **(AO4)** • the audience at the time the play was written would likely have been shocked by the actions of Lady Macbeth in wanting to give up her femininity, particularly followed by the suggestion she might have dashed out the brains of her child. This opposes the common Jacobean idea that women were nurturers and givers of life • common beliefs at that time regarded men more highly the more violent and successful in battle they were. To die in battle, fighting for your country, was seen as a heroic and honourable way to die • courage was considered by some a vital quality of masculinity in Jacobean England, as exemplified by Lady Macbeth's belittling of Macbeth because of his lack of courage.

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

Question Number	Indicative content
14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are likely to discuss the presentation of characters such as Duncan, Lady Macbeth, the witches and Banquo as characters who influence Macbeth in the play • at the start of the play, Macbeth appears to be influenced to fight out of loyalty to King Duncan: 'our duties are to your throne'. His disappointment when Duncan names Malcolm Prince of Cumberland influences him to plot against Duncan • Macbeth is later shown to be influenced by the witches. Macbeth is boosted by the prophecies, particularly when he becomes Thane of Cawdor, as prophesied, which serves to increase his trust in the witches • Lady Macbeth is presented as a powerfully influential figure for Macbeth. She is motivated by her ambition, manipulating Macbeth into murdering King Duncan. Her intent wins him over: 'When you durst do it, then you were a man' • Banquo is shown to be influential. Fear of his honesty, as well as the prophecy that he will be the father of kings, influence Macbeth to arrange the murder of Banquo and Fleance. The appearance of Banquo's ghost triggers Macbeth to express his internal guilt for the first time • as the play draws to a close, Macbeth continues to rely on the witches' prophecies. Believing himself invulnerable, he warns Macduff: 'I bear a charmèd life, which must not yield, / To one of woman born'. **(AO2)** • Language: following Macbeth's murdering Duncan, Lady Macbeth is presented as giving calm, logical advice to him: 'These deeds must not be thought / After these ways: so, it will make us mad' • Language: the declaratives in the witches' speech suggest a certainty of outcome: 'All hail, Macbeth – that shalt be King hereafter!' This authoritative tone helps to build Macbeth's trust in the prophecies • Language/Structure: initially, Macbeth shows a resistance to Lady Macbeth's determination to pursue the plan to kill King Duncan: 'We will proceed no further in this business' • Form: the letter Macbeth sends to Lady Macbeth having met the witches prompts Lady Macbeth to reveal her fears of Macbeth's sense of honour. In her soliloquy, she sets out her desire to influence Macbeth to fulfil the deadly plan: 'Yet do I fear thy nature' • Structure: there is a contrast in the presentation of Macbeth, who decides to act on the influence of the witches' prophecy, and Banquo, who does not give in to his ambition despite what the witches say. **(AO4)** • James I, the king at the time the play was written, believed in the destructive influence of witches, mirroring the role of the witches in the play • when the play was first staged, the audience are likely to have believed that the devil actively influenced people • in Shakespeare's day, it was a patriarchal society where women were expected to be subordinate to men. Lady Macbeth's manipulative actions would probably have been shocking for the audience.

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

Question Number	Indicative content
13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to choose any one character they admire in *Macbeth*. Candidates are likely to opt for one of Duncan, Banquo, Macduff or Malcolm but any choice can be rewarded based on the argument presented • Duncan is the rightful King of Scotland and is portrayed as a morally good ruler. Macbeth wholeheartedly pledges his full loyalty to the king towards the beginning of the play, suggestive of Duncan's admirable nature: 'Your highness' part / Is to receive our duties; and our duties / Are to your throne' • Banquo and Macbeth both receive prophecies from the witches. However, Banquo, despite his initial intrigue and even conflicted thoughts over what he has been told, ultimately responds very differently from Macbeth, acting honourably and admirably rather than in pursuit of his own interests. In contrast, Macbeth is driven by his ambition founded on his steadfast belief in the prophecies • Macduff suspects Macbeth of wrongdoing soon after the death of Duncan. He is resolute in his belief as he refuses to bow before the tyrant Macbeth and does not attend Macbeth's coronation: 'No, cousin, I'll to Fife'. He later flees Scotland to help Malcolm, the rightful heir to Duncan's throne, to establish an army in order to defeat Macbeth. Macduff shows his judicious and compassionate nature when he learns of his wife's murder. Malcolm tells Macduff to 'Dispute it like a man', to which Macduff replies: 'I shall do so / But I must also feel it as a man'. Macduff ultimately kills Macbeth, driven by his desire for vengeance for the murder of his wife and children, and by his loyalty to Scotland • Malcolm is the elder of Duncan's two sons and heir to his throne. Although he escapes the country with his brother, Donaldbain, after his father's murder, he later proves himself as a worthy leader and king. Malcolm tests Macduff's loyalty by pretending to be even more evil than Macbeth, ultimately revealing his true admirable nature in the love he holds for Scotland and Malcolm organises troops to fight against Macbeth's tyrannical rule. At the end of the play, Malcolm clearly establishes his position as a king to serve good, founded on his divine right to the role, 'by the grace of Grace', in direct contrast to the rule of Macbeth. **(AO2)** • Language: Macbeth vividly describes the state of the dead King Duncan's body by reference to precious metals: 'His silver skin laced with his golden blood'. Even after his murderous act, Macbeth's lexical choice serves to embellish the nobility of Duncan's character • Language: Malcolm admirably persuades Macduff to help him rid Scotland of Macbeth's disease through metaphorical language: 'Let's make us medicines of our great revenge' • Language: Macduff's grief when he learns of the deaths of his family presents him as an admirable and loyal man. He, perhaps uncharacteristically for a man at the time the play was written, overtly expresses his emotion when he uses the metaphor 'pretty chickens' to mourn the loss of his children but, perhaps more in line with the traditional view of the masculine head of the family, seeks vengeance against Macbeth for the murder of his wife and children • Form: the nature of a tragedy requires the balancing of good and evil. It can be argued that Macbeth himself is a good man to begin with but his fatal flaw leads to his fall from grace • Structure: the five-act structure of the play follows the typical pattern for a tragedy, ending with the dénouement when good conquers evil, when Macduff slays Macbeth.

	(AO4) • Shakespeare's tragedies often explored the fight between good and evil. King Lear and Hamlet both explore this tension through different characters • traditionally, men were typically seen as the head and protector of the family, so Macduff's actions in fleeing Scotland and leaving his wife and children behind to fend for themselves are likely to have met with the audience's disapproval. However, they are likely to have found some solace in Macduff's heroic slaying of Macbeth in revenge for his family's murder • belief in the Divine Right of Kings maintained the view that only God could appoint a king. Hence, in Macbeth, written for King James I, the divinely appointed kings, Duncan and Malcolm, prevail over the usurper, Macbeth.

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

Question Number	Indicative content
14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the play depicts many violent acts, even beginning with a battle. The play depicts the brutal murders of King Duncan, Banquo and Macduff's wife and children, and ends with the suicide of Lady Macbeth and the gruesome beheading of Macbeth • early in the play the Captain describes the courage of Macbeth and Banquo facing death in battle against the Norwegians. He praises the valiant Macbeth whose sword 'smoked with bloody execution' and graphically depicts Macbeth as a ferocious warrior against Macdonwald: 'Till he unseam'd him from the nave to th' chops, / And fix'd his head upon our battlements' • the witches show their violent intent before the first meeting with Macbeth. They meet on the heath and discuss the savage punishment they will inflict on the sailor as revenge on his wife who refused to give one of them chestnuts: 'drain him dry as hay' • the gruesome murder of Duncan is a turning point in the play as it marks a disruption in the natural order. Macbeth has to be persuaded to carry out the murder by the manipulative Lady Macbeth as it is his duty to serve and protect the king • violence is shown to have deep-rooted effects on the perpetrators: Macbeth sees Banquo's ghost; Lady Macbeth sleepwalks and, ultimately, kills herself • Donaldbain recognises how violence is infectious; those who witness or are subject to it are likely to succumb to or be corrupted by it: 'the near in blood, the nearer bloody' • the deaths of the Macduff family show the escalating power and fear of Macbeth as he tries to eliminate his enemies. Their deaths are reported to Macduff in stark terms: 'Your castle is surprised – your wife and babes / Savagely slaughtered' • the death of Macbeth by Macduff's sword forms the play's dramatic climax. Macbeth's belief that he is invulnerable makes his demise more poignant. **(AO2)** • Language: hyperbolic language intensifies the barbarity of the violent acts in the play: 'The multitudinous seas incarnadine making the green one red' • Language: Lady Macbeth uses vivid, violent imagery to describe how she would smash the skull of her own baby rather than break a promise as Macbeth has done: 'I would, while it was smiling in my face, / Have plucked my nipple from his boneless gums / And dashed the brains out' • Language/Form/Structure: as in Greek Tragedy, the murder of Duncan takes place off-stage, which frames it as one too gruesome to be staged. The dialogue between Macbeth and Lady Macbeth alludes to the brutality of the murder: 'gash'd stabs look'd like a breach in nature'. The fact that the action is off-stage also helps the audience to focus on the psychological impact of the murder on both Macbeth and Lady Macbeth • Form: much of the violence in the play is rooted in the belief that there is a strong correlation between violence, power and masculinity. Lady Macbeth seeks to be 'unsexed' in her violent pursuit: 'Come you spirits that tend on mortal thoughts, unsex me here, and fill me from the crown to the toe top-full of direst cruelty' • Structure: Macbeth's murderous tyranny is only brought to an end by his own bloody defeat in battle at the hands of Macduff.

	(AO4) • Macduff's violent pursuit of revenge against Macbeth for killing his family would be likely to have been expected by the audience; the head of the house was expected to defend and protect his family at all costs • one of the main reasons that Shakespeare wrote *Macbeth* was to demonstrate the awful consequences of murdering a king, as there was a strong belief in the Divine Right of Kings when the play was written. This was part of the play's appeal to King James I • it was the violent death of his mother, Mary Queen of Scots, which is thought to have sparked the interest of King James I in witchcraft. When James I was sailing back from Denmark with his new wife, they encountered a ferocious storm at sea and nearly drowned. The King blamed the violent intent of evil witches for the ordeal.

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.

Number	
13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • 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.

	(AO4) • when the play was written, there was a strong belief in the Great Chain of Being, which was based on the idea that God had set an order for nature and humankind. 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.

Question	**Indicative content**

Number	
14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • 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.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
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Level 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.
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Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the Witches are important in *Macbeth*. They appear in the opening scene of the play in '*Thunder and lightning*' as they meet on the heath and pledge to meet again: 'When shall we three meet again?' • in the opening scenes, the audience sees the Witches hatching a plan to meet Macbeth. Their plotting makes it clear that they are targeting Macbeth, even though he and Banquo are together and in a similar situation • the Witches may be considered to be blameworthy for Duncan's murder, as they provide Macbeth with the idea that he would become king. The audience notes the effect of the Witches' prophecies on Macbeth, inspiring his obsession with becoming king, in contrast to Banquo's more temperate response. On meeting the Witches for the first time, Macbeth is intrigued by both their appearance and the nature of their prophecies: 'What are these, / So wither'd and so wild in their attire'. Macbeth is instantly affected by the Witches and Banquo comments that he 'seems rapt withal' • Macbeth's belief in the truth of the supernatural prophecies is bolstered when he is given the title Thane of Cawdor after the previous incumbent's execution for treason. Their prophecies appear to be supported by Duncan's fulsome praise, 'More is thy due than more than all can pay', before Macbeth's hopes are dashed by Duncan's naming Malcolm Prince of Cumberland and heir to the throne • prior to his murder of Duncan, Macbeth sees a dagger that leads him to commit the killing: 'Is this a dagger which I see before me, / The handle toward my hand?' It is left unclear whether this is in Macbeth's mind or an illusion generated by the Witches • fear, following the escape of Fleance from Macbeth's murderers, sends Macbeth to the Witches once again for further information and reassurance: 'Even till destruction sicken! – answer me / To what I ask you'. They prepare a spell to show him new visions of the future, acknowledging that Macbeth has embraced evil in the murderous deeds he has already committed: 'By the pricking of my thumbs, / Something wicked this way comes' • despite having witnessed what happened with the Birnam Wood prophecy, at the end of the play, Macbeth's complete faith in the Witches' prophecies leads him to face up to Macduff in the belief that he is invincible and cannot be slain by him. Macbeth warns Macduff: 'I bear a charmèd life which must not yield, / To one of woman born'. The double meaning of the prophecy is revealed when Macduff states that he was 'from his mother's womb / Untimely ripped'.

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

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
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Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

14
Macbeth

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:

(AO1)

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

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

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

Question number	Indicative content

13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to choose any character they feel changes most in the play, including: Macbeth, Lady Macbeth, Malcolm and Macduff • Macbeth changes as the play progresses. Initially, he is presented as a respected Thane who shows much loyalty to Duncan, as the defeat of the treacherous Thane of Cawdor is largely because of his leadership. Macbeth's descent into tyranny contrasts directly with his initial portrayal • when Malcolm is given the title Prince of Cumberland, despite having to be rescued from the battle by the sergeant, Macbeth's disappointment and ambition motivate him to change. He is emboldened by the prophecies and spurred on by Lady Macbeth to murder Duncan • after killing Duncan, Macbeth changes his response to fear. It appears to empower him, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed' • it is Lady Macbeth who persuades Macbeth to change his mind when he decides to proceed no further with the plan to murder Duncan. Her intent wins him over: 'When you durst do it, then you were a man'. However, cracks emerge in Lady Macbeth's determined nature when she is unable to kill Duncan herself because he resembles her father as he slept. This is a sign that she is changing as a character • the sleepwalking scene later in the play presents Lady Macbeth broken by madness. There is evidence that she has been driven to this by her conscience, suggesting that she has changed, perhaps as a result of hearing of the slaughter of the Macduffs: 'The Thane of Fife had a wife: where is she now?' • at the start of the play, Banquo is a humble Thane and a loyal friend to Macbeth. However, Macbeth murders Banquo in fear of the Witches' prophecies. He later appears as a ghost with 'gory locks', which terrifies Macbeth • Malcolm changes from the youth who has to be rescued from battle to one who, while not a warrior himself, leads the fight against tyranny in Scotland and is respected by the English king and nobles. He shows maturity in his testing of Macduff, winning him over to his cause • Macduff is shown to be a loyal subject to Duncan and to Scotland. He is devastated when he finds Duncan's body. Suspecting Macbeth, Macduff puts all his efforts into raising an army to topple Macbeth's tyrannical rule, neglecting his family in the meantime. When Lady Macduff's son asks 'Was my father a traitor, mother', she replies 'Ay, that he was'. Macbeth murders Macduff's wife and children, which spurs Macduff to take his bloody revenge against Macbeth.

	(AO2) • Language/Form: Macduff's determination to kill Macbeth is spurred on by the brutal murder of his family. He addresses Macbeth directly in his speech and his use of personal pronouns shows that he is personally determined to get revenge against Macbeth: 'Tyrant, show thy face! / If thou beest slain, and with no stroke of mine, / My wife and children's ghosts will haunt me still' • Language/Structure: Macbeth is initially described as a courageous soldier: 'brave Macbeth'. There is a marked contrast in Macbeth's character when he subsequently sees Banquo's ghost, showing his inability to cope with guilt: 'Thou canst not say I did it. Never shake / Thy gory locks at me' • Form: Macbeth's hubris becomes his dominant trait. His tragic fall is a result of his boldness and his later belief in his personal invincibility, having seen the Witches again • Structure: the structure reflects the idea that Lady Macbeth's evil is strongest at the play's opening, but gradually diminishes as Macbeth's evil intent increases • Structure: the suicide of Lady Macbeth spurs Macbeth into further tyranny. **(AO4)** • at the time the play was written, there was a strong belief in the Divine Right of Kings. Macbeth's transformation into an evil tyrant, killing the King, would probably meet with the audience's disapproval • a contemporary audience was likely to have recognised the role of the Witches in Macbeth's changing character. Some Shakespearean critics have postulated that Lady Macbeth is one of the Witches • the supernatural was often considered evil and linked to the devil. Jacobeans believed that the devil actively influenced people.

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

Question number	Indicative content

14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of power is an important one in the play. Many of the characters' actions show their power or otherwise demonstrate how they are motivated by their desire for power • at the start, power is in the hands of Duncan, the rightful king of Scotland. Duncan knows his own mind and announces his son, Malcolm, as his heir: 'We will establish our estate upon / Our eldest, Malcolm' • Macbeth's ambition for power is fed by the Witches' prophecies. Even though he is rewarded by Duncan, this is not enough for him. However, it could be argued that the real power behind Macbeth is Lady Macbeth, who recognises Macbeth's core weakness: 'Yet do I fear thy nature. / It is too full o' the milk of human kindness' • Macbeth creates a powerful hold on Scotland, based on fear. He is described as a 'tyrant' and feared by his subjects and thanes • Lady Macbeth's resolute mind gives her power to act whereas Macbeth acts as a result of seeing the Witches. However, Lady Macbeth also seeks power from evil spirits when she calls for them to rid her of her feminine side. She believes she is only able to encourage Macbeth to murder King Duncan if her weakness as a woman is removed • the power manifest in Lady Macbeth diminishes as her guilt for her actions grows. She begins to show a loss of control and becomes more and more unsettled, 'will these hands ne'er be clean?', which ultimately leads to her death • Macduff shows power. He defies Macbeth by refusing to attend his coronation at Scone. The Witches convey his power to Macbeth in the warning: 'Beware Macduff!' His power is fuelled by his desire for revenge after Macbeth has his family slain, resulting in Macduff's defeat of Macbeth in the dramatic, violent hand-to-hand conflict • in contrast, Malcolm, at first, has no power. He has to flee Scotland after his father's death, but his strategic approach, opposing Macbeth by gathering the support of the English, gives him power in the long run. This, and his ability to win over Macduff to his cause, shows that he is a powerful diplomat and leader. **(AO2)** • Language: Lady Macbeth may be considered the power behind Macbeth. She uses a first-person plural voice, asserting their invincibility even in her madness: 'What need we fear who knows it, when none can call our power to account?'

	• Language/Structure: Macduff's power and single-mindedness reflect his position opposing Macbeth. When Macduff duels with Macbeth, he declares: 'my voice is in my sword'. Macduff's metaphor shows his lack of interest in words, he is determined to achieve his revenge through actions • Form: Lady Macbeth's soliloquy before she commits suicide demonstrates she no longer has any power, as her guilt has spiralled out of control • Structure: the wave of power that Macbeth rides after killing Duncan leads to further tyranny • Structure: when Macbeth learns of Lady Macbeth's death, there are indications that his own power is diminished without her by his side: 'She should have died hereafter; / There would have been a time for such a word'. **(AO4)** • Macbeth was written for James I in 1606. It is, in part, a cautionary tale to warn potential assassins or usurpers of the awful fate that would await them if they dared to seize power from the rightful ruler • a Jacobean audience would have likely recognised Malcolm's power coming directly from God because of the Divine Right of Kings • Lady Macbeth believed she had to conjure evil spirits to strip her of her femininity to attain the ruthlessness she needed, which was perceived as a masculine trait.

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

Question number	Indicative content

13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • courage is a prevalent theme throughout the play. Whilst some characters use their courage for evil deeds, other characters apply their courage for the greater good • at the beginning of the play, Macbeth's brave deeds in battle fighting the Norwegians are reported: 'brave Macbeth – well he deserves that name'. Duncan rewards Macbeth with the title, Thane of Cawdor, in recognition of his courage • Lady Macbeth accuses Macbeth of cowardice when he pledges to go no further in the plan to kill Duncan. She suggests he will 'live a coward?' Indeed, Lady Macbeth proclaims her fear that Macbeth is too good-natured at a time when he needs to be evil: 'Yet do I fear thy nature. / It is too full o' the milk of human kindness' • Macbeth's courage deserts him when he is faced with the ghost of Banquo during the banquet scene. However, he claims that it is because he is new to deeds of murder but he will get used to it: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed' • it could be argued that, at least initially, Lady Macbeth shows more courage than her husband. She tells Macbeth that she would have 'plucked' her 'nipple from [her child's] boneless gums / And dashed the brains out, had I so sworn as you' • Lady Macduff feels betrayed by her husband's perceived lack of courage and she refers to him as a 'traitor' for deserting them. She tells her son: 'Wisdom! To leave his wife, to leave his babes, / His mansion and his titles in a place / From whence himself does fly … All is the fear, and nothing is the love'. The murder of Macduff's family gives him the courage to seek his deadly revenge • Macbeth shows courage towards the end of the play when facing the vast forces of the English army. He is resigned to their attack but says he will fight and die like a soldier: 'At least we'll die with harness on our back' • Young Siward shows courage when he confronts Macbeth in battle. Although he is slain, his loyalty and sacrifice are praised: 'Your son, my lord, has paid a soldier's debt' • Macbeth shows a final act of courage when he continues to fight Macduff, knowing that he must lose, as Macduff is not 'of woman born' • it is Macduff who finally slays Macbeth. His courage is clear when he pronounces: 'my voice is in my sword'. **(AO2)** • Language: Macbeth's and Banquo's courage is compared to that of predatory animals: 'as sparrows, eagles, or the hare, the lion' • Language: Macbeth is compared to 'Bellona's bridegroom', the metaphor likening him to Mars, god of war

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

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

Question number	**Indicative content**

14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • initially, Lady Macbeth is presented as a character affected very little by her conscience. However, as the play progresses, there are signs it increasingly affects her until she ultimately loses her mind: 'The Thane of Fife had a wife: where is she now? – What, will these hands ne'er be clean?' • the audience first encounters Lady Macbeth waiting for her husband's return from battle and reading a letter from him. Her soliloquy following this demonstrates her murderous intent, and lack of conscience, as she fears his humanity: 'Yet do I fear thy nature. / It is too full o' the milk of human kindness' • Macbeth is wracked with guilt and he decides to proceed no further with the plan to murder Duncan. It is Lady Macbeth who persuades him to change his mind. She uses accusation and her powers of persuasion to make him reconsider, clearly not affected at all by her conscience: 'When you durst do it, then you were a man' • nevertheless, there are early signs that Lady Macbeth is affected by her conscience. As the plan to murder Duncan progresses, her determination wavers as she is unable to kill Duncan herself because he resembles her father as he slept • immediately after the murder of Duncan, Lady Macbeth shows no guilt. She uses the adjective 'little' to show how easily she believes the blood, representing their guilt, can be washed away: 'a little water clears us of this deed' • Lady Macbeth tries to cover up for her husband following his outburst at the banquet after they have become king and queen. He sees, or thinks he sees, the ghost of Banquo but Lady Macbeth passes this off as a condition he has had since his 'youth'. She shows her ability to use initiative and keep calm in this scene, remaining seemingly unaffected by the murderous acts • the sleepwalking scene later in the play presents Lady Macbeth broken by madness: 'Here's the smell of blood still; all the perfumes of Arabia will not sweeten this little hand'. There is evidence that she has been driven to this by her conscience, suggesting that she has changed, perhaps as a result of hearing of the slaughter of the Macduffs • ultimately, Lady Macbeth kills herself, unable to cope with the guilt, clearly affected by her conscience. **(AO2)** • Language: Lady Macbeth uses an extreme image to compare her evil strength to Macbeth's weakness. Lady Macbeth has had a child but she uses shocking language when she admits that she would kill her own child to achieve her aims: 'dashed the brains out'

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

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

Question number	Indicative content

13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, either wholly or in part, with the view that the ending of the play is successful • towards the end of the play, there is some doubt introduced over the play's outcome. This could be seen as a way of making the ending of the play intriguing, as the audience is curious to see how it will end. When young Siward heroically confronts Macbeth, he is killed mercilessly. Macbeth's confidence is clear: 'What's he / That was not born of woman? Such a one / Am I to fear, or none'. Macbeth believes that he is invincible and that he can control the outcome of the battle • the end of the play could be deemed dramatic and exciting. Macduff confronts Macbeth, calling him a 'hell-hound' and a monster for all the evil deeds that he has committed. Even in the final bloody battle, Macbeth appears resolute as he tells Macduff: 'I will not yield', 'Before my body, / I throw my warlike shield', even though Macbeth finds out that he is doomed to lose as Macduff is not 'of woman born' • at the end of the play, the human side of Macbeth emerges, as he finally accepts his guilt. He admits to Macduff that his 'soul is charged with blood'. Throughout the play, Macbeth becomes increasingly detached from his conscience, and therefore, for Macbeth to show signs of guilt at the end, could, again, offer some form of closure for the audience • Macduff takes Macbeth's severed head to Malcolm, providing proof that Macbeth has finally been overthrown: 'Hail, king, for so thou art. Behold where stands / Th'usurper's cursed head' • Malcolm is shown to be honourable, such as when he tests Macduff's loyalty to Scotland. At the end of the play, Malcolm promises to reward all those who fought for him: 'My thanes and kinsmen, / Henceforth be earls, the first that ever Scotland / In such an honour nam'd'. The audience could therefore feel a sense of relief that those worthy of an honour are to be recognised finally • it could be argued that the end of the play is not successful, as there are questions left unanswered, such as Fleance's fate and how Banquo's line of descendants become kings • ultimately, the ending of the play could be considered successful, as it teaches the lesson that good will always overcome evil. Macduff declares 'The time is free'. The audience could feel relief that Macbeth's bloody rule has finally been brought to an end. **(AO2)** • Language: even Siward recognises the greater good his son's death has eventually brought upon Scotland: 'They say he parted well and paid his score, / And so God be with him'. However, Siward sees 'comfort' in the death of Macbeth despite the death of his son

	• Language: Macduff calls Macbeth 'coward', 'monster', 'tyrant', providing drama at the end of the play • Language/Structure: Malcolm's gardening metaphor at the end of the play appears to mirror Duncan's words, in which he praised the valiant soldiers upon their return from battle, signalling that a new age has begun: 'What's more to do, / Which would be planted newly with the time, – / As calling home our exil'd friends abroad' • Form: the stage directions depict an abrupt end for Macbeth: 'Macbeth *slain*' • Structure: at the end of the play, with the death of Macbeth, rightful power is restored. **(AO4)** • it was a common belief in Jacobean England that death was a matter of fate and that when it was a person's time to die, that was it. For the Jacobean audience, the final battle scene would seem to be an appropriate time for Macbeth to die so it might not, therefore, have been a surprise • the fate of Fleance is left unknown. It is believed that Shakespeare did this to please James I, who was thought to be in the direct line of descent from the real Banquo • the end of the play reflects the social expectations at the time Shakespeare was writing that good will always overcome evil.

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

Question number	Indicative content

14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Banquo is presented as a morally good character in the play: 'noble Banquo', 'worthy Banquo', 'royalty of nature'. He is a close friend to Macbeth and fights as bravely as him against the Norwegians as a faithful general under King Duncan • Banquo is with Macbeth when they first encounter the Witches. He describes the Witches as looking 'not like th' inhabitants o' the earth'. Banquo is direct in his questioning of the intention of the Witches, suggesting that they are evil, showing his nobility and morally good nature: 'What, can the devil speak true?' • indeed, Banquo works to distance himself from the Witches, as he questions: 'have we eaten on the insane root?' He is aware that their prophecies are likely to be a trap: 'The instruments of darkness tell us truths; / Win us with honest trifles, to betray's / In deepest consequence' • Banquo appreciates beauty and speaks of the pleasant atmosphere at Macbeth's castle: 'This guest of summer, / The temple-haunting martlet, does approve, / By his loved mansionry' • Banquo is entrusted by the king to give his gift of a diamond to Macbeth for his wife: 'This diamond he greets your wife withal'. Duncan's reliance on Banquo exemplifies how he deems Banquo to be morally good • Banquo suspects that Macbeth has murdered Duncan: 'I fear, / Thou playedst most foully for't'. Macbeth hires men to murder both Fleance and Banquo but Fleance escapes. Banquo realises he has been betrayed: 'O, treachery! / Fly, good Fleance' • Banquo represents a condemnation of Macbeth as he chooses not to act on his prophecies while Macbeth submits to his. Banquo warns 'oftentimes, to win us to our harm, / The instruments of darkness tell us truths' • after Banquo is killed at Macbeth's command, his ghost, or Macbeth's belief in it, haunts Macbeth: 'never shake / Thy gory locks at me!' Even in death, Banquo seeks to defend the rightful king • for Macbeth, Banquo serves as a constant reminder of how he should have acted in response to the Witches: 'Our fears in Banquo / Stick deep, and in his royalty of nature / Reigns that which would be feared'. **(AO2)** • Language: animal imagery is used to describe Banquo's and Macbeth's courage. When Duncan asks if they were dismayed by the Norwegian attack, the Captain replies ironically: 'as sparrows, eagles, or the hare, the lion' • Language: the Witches predict Banquo to be 'lesser than Macbeth and greater'. This could suggest that Banquo will have a lesser status than Macbeth, but that he will be morally superior. Alternatively, it could refer to Banquo's status as being greater because he is the father of kings

	• Language: Banquo's language shows his loyalty and commitment to Duncan: 'my allegiance clear' • Form/Structure: Banquo acts as a foil to Macbeth as his attitudes to the Witches' prophecies are contrasted with those of Macbeth. Banquo remains composed and declares: 'neither beg nor fear your favours nor your hate'. In contrast, Macbeth commands the Witches to 'stay, you imperfect speakers' • Structure: the appearance of the ghost of Banquo with his 'gory locks' at Macbeth's banquet is a dramatic turning point in the play's direction as Macbeth realises he is not safe, even from the dead. **(AO4)** • Banquo's role in the original Holinshed source for *Macbeth* was as Macbeth's co-conspirator • the context of Banquo's moral strength was rooted in his Christian distrust of the Witches • *Macbeth* was written for James I and the presentation of Banquo as father to a line of kings could be seen as an acknowledgement to him.

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

Question number	Indicative content

13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the battle between good and evil is prominent throughout the play. Macbeth murders King Duncan and takes the throne for himself but, by the end of the play, the Scottish throne is restored to its rightful king • as the play opens, Macbeth is presented as a loyal general to King Duncan, fighting for king and country against the Norwegian army, even when the odds are against him. The Captain reports his courage and that of Banquo: 'For brave Macbeth (well he deserves that name)'. Duncan rewards Macbeth's valiant actions with a new title, Thane of Cawdor, and promises more • the Witches' prophecies to Macbeth are an important catalyst to his evil actions: 'Hail to thee, Thane of Glamis!' / 'Hail to thee, Thane of Cawdor!' / 'Hail to thee that shalt be King hereafter!' The audience notes the effect of the Witches' prophecies on Macbeth, increasing his obsession with becoming king • in contrast to Macbeth, Banquo has a more noble response to the Witches. He is aware that their prophecies are likely to be a trap: 'The instruments of darkness tell us truths; / Win us with honest trifles, to betray's / In deepest consequence' • as a result of the Witches' prophecies, Macbeth believes that he will become king, but Duncan announces: 'Our eldest, Malcolm, whom we name hereafter / The Prince of Cumberland'. Macbeth realises that he will not fulfil his ambitions without recourse to evil • nevertheless, there are signs that Macbeth battles with good versus evil in his soliloquy following Duncan's arrival at his castle. Macbeth considers that he is Duncan's 'host' and 'kinsman' and notes that Duncan's virtues 'Will plead like angels, trumpet-tongued' against the deed. He decides to proceed no further with the plan to murder Duncan • however, Lady Macbeth persuades him to change his mind and her evil intent wins him over: 'When you durst do it, then you were a man'. Evil then prevails when Macbeth murders Duncan • Shakespeare uses pathetic fallacy when Ross comments on the unnatural event, which shows the effect of evil on Scotland, 'By the clock 'tis day, / And yet dark night strangles the travelling lamp' • Malcolm, the rightful heir to the throne, runs away after his father's murder. Later in the play, Malcolm raises an army to put an end to Macbeth's tyrannical rule of Scotland and to avenge his father's death • following the murder of his wife and children, Macduff joins Malcolm's fight for the return of the natural order. Macduff is, at least in part, motivated by his quest to take revenge on Macbeth: 'My wife and children's ghosts will haunt me still'. He turns his 'deadly grief' to 'great revenge'

	• however, Macduff grieves over the state of his beloved country under the tyrant Macbeth: 'Bleed, bleed, poor country'. Malcolm's testing of Macduff shows Macduff's true allegiance to the good of Scotland. He wishes Scotland to be ruled by a king who will maintain peace and order • the ending of the play teaches the lesson that good will always overcome evil. Macduff's righteous vengeance contrasts with Macbeth's tyranny when he says: 'my voice is in my sword'. Macduff slays Macbeth and the stage directions depict an abrupt end for Macbeth: 'Macbeth *slain*'. Macduff declares: 'The time is free' • as a sign of good being restored, Malcolm promises to reward all those who fought for him: 'My thanes and kinsmen, / Henceforth be earls, the first that ever Scotland / In such an honour nam'd'. Malcolm takes the throne with Macduff's full support: 'I see thee compassed with thy kingdom's pearl'. With the death of Macbeth, rightful power is restored. **(AO2)** • Language: Malcolm persuades Macduff to help him cure Scotland of Macbeth's disease. He uses a metaphor: 'Let's make us medicines of our great revenge' • Language/Structure: when Macbeth and Banquo return from battle against the Norwegian army, Duncan uses a gardening metaphor to praise the valiant soldiers: 'I have begun to plant thee, and will labour / To make thee full of growing'. Malcolm's gardening metaphor at the end of the play appears to mirror Duncan's earlier words, signalling that a new age has begun: 'What's more to do, / Which would be planted newly with the time, – / As calling home our exil'd friends abroad' • Form: as a tragic play, there is a counterbalance of good weighing against evil. It can be argued that Macbeth himself is a good man to begin with, but he falls from grace • Structure: there is a battle of good and evil throughout the play with acts of good people such as Duncan and Macduff juxtaposed against the evil perpetrated by the Witches, Macbeth and his wife • Structure: the five-act structure of the play follows the typical pattern for a tragedy, ending with the denouement when good conquers evil. **(AO4)** • the Divine Right of Kings meant that God appointed Kings and any disruption to this Chain of Being by evil forces was believed to affect the weather and nature. Hence Scotland suffers as a result of evil • belief in the polar opposites of good and evil was popular at the time Shakespeare was writing and the social expectations were that, generally, good would overcome evil • Shakespeare's tragedies often explored the fight between good and evil. *King Lear* and *Hamlet* both explore this tension through different characters.

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

Question number	Indicative content

14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Macbeth is initially presented as a brave soldier, loyal to King Duncan. As the play progresses, Macbeth's character changes as a result of his increasing ambition, supernatural intervention and the manipulation of his wife, Lady Macbeth • as the play opens, Macbeth is presented as a courageous soldier. The sergeant reports of Macbeth's brave deeds in battle, fighting the Norwegians: 'brave Macbeth – well he deserves that name' • after meeting the Witches for the first time, Macbeth is intrigued by both their appearance and the nature of their prophecies: 'What are these, / So wither'd and so wild in their attire'. Macbeth is instantly affected by the Witches and Banquo comments that he 'seems rapt withal'. The fulfilment of the Witches' Thane of Cawdor prophecy and the disappointment of his hopes raised by Duncan's promises cause Macbeth to consider murder • when deciding whether to murder King Duncan, Macbeth is indecisive. He states 'We will proceed no further in this business'. However, Macbeth is shown to be impressionable when Lady Macbeth persuades him to change his mind and her intent wins him over: 'When you durst do it, then you were a man' • following Duncan's murder, Macbeth's fear appears to empower him, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed' • it is Macbeth's fear and jealousy of Banquo, in the knowledge that Banquo's sons will be kings while Macbeth has no family, that leads him to have Banquo killed. He complains: 'For Banquo's issue have I filed my mind' • after Banquo's murder, Macbeth is troubled by Banquo's ghost, perhaps a manifestation of his conscience. Macbeth is not in control of his own emotions: 'Avaunt, and quit my sight! Let the earth hide thee!' • when Macbeth is told of Lady Macbeth's death, he is pessimistic about life and appears defeated: 'Life's but a walking shadow, a poor player / That struts and frets his hour upon the stage, / And then is heard no more'. Macbeth's resolve continues to fail when the Messenger informs him that Birnam wood appears to be moving towards Dunsinane and he begins to doubt the Witches' prophecies: 'I pull in resolution and begin / To doubt th' equivocation of the fiend / That lies like truth' • towards the end of the play, when Macbeth faces Macduff in combat, Macbeth regains some of his bravery: 'I'll fight till from my bones my flesh be hack'd. / Give me my armour'. He has clearly hardened, as he expresses his lack of fear: 'I had almost forgot the taste of fear'.

	(AO2) • Language: Macbeth's soliloquy following Duncan's arrival at his castle reflects his conscience working. He considers that he is Duncan's 'host' and 'kinsman' and notes in a simile that Duncan's virtues 'Will plead like angels, trumpet-tongued' against the deed • Language: Macbeth is compared to 'Bellona's bridegroom', the metaphor likening him to Mars, god of war • Language/Structure: Macbeth is initially described as a courageous and undaunted soldier: 'brave Macbeth'. There is a marked contrast in Macbeth's character when he subsequently sees Banquo's ghost, showing his inability to cope with guilt: 'Thou canst not say I did it. Never shake / Thy gory locks at me' • Form: in Macbeth's soliloquy when he visualises the dagger, he is consumed by guilt. His mind is confused and he has no idea of what is real or imagined • Form: Macbeth's hubris becomes his dominant trait. His tragic fall is a result of his boldness and his later belief in his personal invincibility, having demanded more from the Witches • Structure: Macbeth's madness increases as the play progresses and he becomes more paranoid. **(AO4)** • in Shakespeare's time, being a soldier, host or kinsman meant you owed a bond of allegiance and protection to the King you served • the theory of The Great Chain of Being was that it was a sin for people to aspire to, or to try to alter, their place in society. Macbeth's actions are especially heinous because they also flout The Divine Right of Kings and bring about his tragic downfall • at the time the play is set, women were expected to be subservient to men. The audience would possibly therefore be surprised that it is Lady Macbeth who convinces Macbeth to murder his king, Duncan.

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

Question number	Indicative content

13
Macbeth

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:

(AO1)

- the supernatural is shown to be significant in the play. It exposes characters' evil nature, influences wicked deeds and contributes to the powerful atmosphere of the play. The Witches appear in the opening scene, in 'Thunder and lightning', as they meet on the heath and pledge to meet again
- upon meeting the Witches for the first time, Macbeth is intrigued by both their appearance and the nature of their prophecies: 'What are these, / So wither'd and so wild in their attire?' Macbeth is instantly affected by the Witches and Banquo comments that he 'seems rapt withal' while Banquo himself is not so impressed
- the Witches are significant in the play as they could be considered responsible for Duncan's murder, providing Macbeth with the idea that he will become king. They influence his murderous actions: 'Hail to thee, Thane of Glamis!' / 'Hail to thee, Thane of Cawdor!' / 'Hail to thee that shalt be King hereafter!'
- Macbeth's belief in the truth of supernatural prophecies is bolstered when he is given the title Thane of Cawdor after the previous incumbent's execution for treason. He is empowered by the prophecies spoken by the Witches
- Lady Macbeth's ambition to become merciless relies on supernatural support. She invites supernatural evil to come to her: 'Come, you spirits / That tend on mortal thoughts, unsex me here!'
- prior to his murder of Duncan, Macbeth sees a dagger that leads him to commit the killing: 'Is this a dagger which I see before me, / The handle toward my hand?' It is left unclear whether this is an illusion created by Macbeth's imagination or if it has been conjured up by the Witches
- after the natural order is broken by Macbeth in his killing of Duncan, Scotland suffers supernatural manifestations in nature, evidenced by the use of pathetic fallacy: 'By the clock 'tis day, / And yet dark night strangles the travelling lamp'; 'A falcon, towering in her pride of place, / Was by a mousing owl hawked at, and killed'
- the supernatural is significant because it makes Macbeth consider himself invulnerable. At Macbeth's next meeting with the Witches, the prophecies of the apparitions give him ambiguous messages that he interprets to his own advantage, using the information, 'Beware Macduff', to prompt the murders of Macduff's whole family. They trick him with the reference to Birnam Wood and 'none of woman born'
- despite having witnessed what happened with the Birnam Wood prophecy, at the end of the play, Macbeth's complete faith in the Witches' prophecies is significant because it leads him to face up to Macduff in the belief that he is invincible and cannot be slain by him. Macbeth warns Macduff: 'I bear a charmèd life which must not yield, / To one of woman born'. The double meaning of the prophecy is revealed when Macduff states that he was 'from his mother's womb / Untimely ripped'.

	(AO2) • Language: the Witches' paradox, 'Fair is foul, and foul is fair', provides a warning that not everything is as it seems • Language/Form: the first time the Witches take the initiative to meet Macbeth, they chant, reflecting their choric nature and their use of black magic: 'Where the place?', 'Upon the heath', 'There to meet with Macbeth' • Language/Structure: after the killing of Duncan, Macbeth and Lady Macbeth are damned and the castle has become hell. The Porter announces that he will 'devil-porter it no further' • Form/Structure: the supernatural forms an integral part of the tragedy. It is a catalyst for action and offers insights into characters • Structure: Macbeth's madness increases as the play progresses and he becomes more paranoid. He is driven to the Witches once more: 'I'll to the weird sisters', leading him to the final battle against Malcolm. **(AO4)** • James I was very interested in the supernatural and wrote a book about witchcraft entitled *Daemonologie*. It is thought that Shakespeare included many of the supernatural details in the play to appeal to James' interest • Elizabethans and Jacobeans believed in the influence of the devil in human affairs, while God was the force for good. Witches were thought to do the devil's work • the original Holinshed source used by Shakespeare to write *Macbeth* refers to nymphs or fairies rather than witches as the magical beings involved in events.

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

Question number	Indicative content

14
Macbeth

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:

(AO1)

- Duncan is the rightful king of Scotland when the play opens and his army has just defeated an invasion by the King of Norway. Duncan is presented as a respected and noble figure. Malcolm is the elder of Duncan's two sons. Following his father's death, he is presented as weak when he flees Scotland. However, he returns as a strong leader and takes the throne at the end of the play, restoring order
- Duncan is presented as regal and generous at the beginning of the play, praising the efforts of his generals in battle and giving Macbeth a new title in return for his loyalty. Duncan's fulsome praise and promises of more, in conjunction with the witches' prophecies, leads Macbeth to have greater expectations
- in contrast, Malcolm is initially presented as weak, having to be rescued from the battle against the Norwegian army by the sergeant. Nevertheless, Duncan announces his son as his heir: 'We will establish our estate upon / Our eldest, Malcolm'. Macbeth's disappointment at Malcolm's being given the title Prince of Cumberland makes him determined to kill Duncan and become king himself
- Duncan shows that he easily misplaces trust in people, such as the treacherous Thane of Cawdor: 'He was a gentleman on whom I built an absolute trust'. This misplaced trust also proves to be true with Macbeth
- following their father's death, Malcolm and his brother, Donalbain, are suspected of his murder. At this stage in the play, they are presented as cowards. Malcolm flees to England and Donalbain to Ireland, unable to trust anyone: 'There's daggers in men's smiles'
- suspecting that Macbeth murdered his father, Malcolm raises an army to put an end to Macbeth's tyrannical rule of Scotland and to avenge his father's death. Malcolm's strategic approach of gathering the support of the English gives him power in the long run. This, and his ability to win over Macduff to his cause, presents him as a powerful diplomat and worthy leader
- Malcolm's ambition to restore order to Scotland is evident when he, arguably, harnesses the grief of Macduff, at the slaughter of his whole family, to take revenge on Macbeth and oust him from power. Malcolm checks thoroughly whether he can trust Macduff's loyalty to Scotland by professing to be full of 'vices': 'When I shall tread upon the tyrant's head, / Or wear it on my sword, yet my poor country / Shall have more vices than it had before'
- later in the play, following Macbeth's death at the hands of Macduff, rightful power is restored. Malcolm takes the throne with Macduff's full support: 'I see thee compassed with thy kingdom's pearl'

	• Malcolm is presented as a king who finally restores order in Scotland. He promises to reward all those who fought for him, in a similar way to his father after the battle against the Norwegian army at the start of the play: 'My thanes and kinsmen, / Henceforth be earls, the first that ever Scotland / In such an honour nam'd' • at the end of the play, Malcolm clearly establishes his position as a king to serve good, founded on his divine right to the role, in direct contrast to the rule of Macbeth: 'by the grace of Grace'. **(AO2)** • Language: having killed Duncan, Macbeth uses a metaphor to describe his lifeless body: 'His silver skin laced with his golden blood', indicative of his divinity • Language: Malcolm is presented as an influential leader when he persuades Macduff, by using metaphorical language, to help him rid Scotland of Macbeth's disease: 'Let's make us medicines of our great revenge'. Malcolm recognises the desperate need to find a cure for Macbeth's tyrannical rule • Language/Structure: when Macbeth and Banquo return from battle against the Norwegian army, Duncan uses a gardening metaphor to praise the valiant soldiers: 'I have begun to plant thee, and will labour / To make thee full of growing'. Malcolm's gardening metaphor at the end of the play appears to mirror Duncan's earlier words, signalling that a new age has begun: 'What's more to do, / Which would be planted newly with the time, – / As calling home our exil'd friends abroad' • Language/Structure: in the final scene of the play, Malcolm clearly assumes his role as the rightful king. He adopts the formal language of kingship, using the royal 'we' rather than 'I': 'We will perform in measure, time and place' • Structure: Macduff's grief at the deaths of his family is used by Malcolm as a means of driving his hatred and need for vengeance against Macbeth. **(AO4)** • a Jacobean audience would be likely to have recognised Duncan's and Malcolm's power as coming from God because of the Divine Right of Kings • the character of Malcolm is believed to be based on the historical king, Malcolm III of Scotland • the end of the play, with Malcolm taking the throne, reflects the social expectations at the time Shakespeare was writing that good will always overcome evil.

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

Question number	Indicative content

13
Macbeth

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:

(AO1)

- contrasts of good and evil and light and dark are used throughout the play
- the play opens on an inhospitable Scottish heath. The Witches speak of the conditions, 'Fair is foul and foul is fair! – / Hover through the fog and filthy air', which indicates that the conventional interpretation of the significance of light and darkness is being subverted and confused. This eerie atmosphere also sets the tone for the rest of the play
- upon meeting the Witches, Banquo uses the imagery of darkness to warn Macbeth: 'often times, to win us to our harm, / The instruments of darkness tell us truths'. In contrast to Macbeth, Banquo has a more noble response to the Witches, and he advises Macbeth that evil creatures, 'instruments of darkness', can manipulate the truth in order to cause harm
- imagery of light is used when King Duncan names his son, Malcolm, as his heir and commends Macbeth for his bravery in battle against the Norwegian army: 'signs of nobleness, like stars, shall shine / On all deservers'. Duncan wishes to reward those who have shown good qualities
- when Macbeth first contemplates killing Duncan, he says 'Stars, hide your fires / Let not light see my black and deep desires'. Macbeth cannot bear to see the evil deed he is about to carry out and he wants to avoid judgement in the cloak of darkness
- aware that her husband is 'too full o' the milk of human-kindness', Lady Macbeth calls on forces of darkness to help her be wicked: 'Come, thick night, / And pall thee in the dunnest smoke of hell'. She wants the power of evil, in the form of the night, to cover her actions
- as they proceed with the plan to kill Duncan, Lady Macbeth promises her husband that there will be no sun for Duncan in the morning as a result of 'This night's great business'
- darkness clouds the court and the country following Duncan's murder, signalling how evil has overpowered good. Shakespeare uses pathetic fallacy when Ross comments on the unnatural event, which shows the effect of evil on Scotland, 'By the clock 'tis day, / And yet dark night strangles the travelling lamp'
- when arranging the murders of Banquo and Fleance, Macbeth tells the murderers 'Fleance his son, that keeps him company … must embrace the fate / Of that dark hour'. The men will be ambushed in darkness and they will meet the final darkness of death (although Fleance escapes)
- as the play progresses, Lady Macbeth becomes overcome with guilt and remorse as a result of her evil deeds and she is afraid of darkness. The Gentlewoman speaks of how Lady Macbeth always wants light by her side: 'She has light by her continually'.

	(AO2) • Language: Macbeth uses a metaphor to describe Duncan's lifeless body: 'His silver skin laced with his golden blood', indicative of his divinity • Language: after Duncan's murder there is darkness even in the middle of the day, presented through violent imagery: 'dark night strangles the travelling lamp' • Language/Structure: as they meet in the darkness of the courtyard, there is dramatic irony when Macbeth identifies himself to Banquo as 'A friend' • Language/Structure: Shakespeare uses pathetic fallacy in his opening setting of a thunderstorm on a heath to present the three Witches and their plotting: 'Thunder and lightning. *Enter three Witches*'. The stormy weather associated with the appearance of the Witches serves as a warning of the trouble they will cause • Form: as a tragic play, there is a counterbalance of good, represented by light, weighing against evil, represented by darkness. **(AO4)** • at the time the play was written, the sun symbolised the King and sunset represented the King's death or overthrow. In the Witches' prophecy, 'That will be ere the set of sun' foreshadows the death of King Duncan • belief in the polar opposites of good and evil was popular at the time Shakespeare was writing, and the social expectations were that, generally, good would overcome evil • many Jacobeans believed that disruption to the Divine Right of Kings resulted in disruption to the weather and natural environment.

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

Question number	Indicative content

14
Macbeth

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:

(AO1)

- the relationship between Lady Macbeth and Macbeth changes. At the start of the play, they are presented as a close and united couple but, as the play progresses, evil consumes them and tears them apart
- in the early stages of the play, Macbeth's letter to Lady Macbeth demonstrates that he does not keep any secrets from his wife, telling her about everything that has happened during his absence and his meeting with the 'weird sisters'. He refers to his wife as 'my dearest partner in greatness'
- however, it soon becomes apparent that Lady Macbeth is the dominant and more ambitious partner in the relationship. As soon as she learns of Duncan's intentions to stay at their castle, she describes the visit as 'fatal', showing how she makes decisions instinctively
- Lady Macbeth clearly knows her husband well, fearing that he is 'too full o' the milk of human kindness' to fulfil the Witches' prophecy. Indeed, when Macbeth decides that he will not proceed with the plan to kill Duncan, she uses accusation and her powers of persuasion to make him reconsider: 'When you durst do it, then you were a man'
- it is clearly Lady Macbeth who is in control at this stage, and Macbeth relies on her for the specific details of the plan to murder Duncan. He asks her 'If we should fail?' Clearly in admiration of his wife's strength, he tells her that she should 'Bring forth men children only'
- they are both hypocritical when they welcome the king, greeting him warmly yet knowing they are planning to murder him. However, it is Macbeth who has to carry out the deed. Lady Macbeth reflects 'Had he not resembled / My father as he slept, I had done 't', showing the first sign of weakness in her character
- nevertheless, after the murder, Macbeth is wracked with guilt: 'afraid to think what I have done'. Despite the earlier lapse in Lady Macbeth's resolve, her husband relies on her to return the daggers and to be the pillar of strength in their relationship
- following the murder of Duncan, Macbeth starts to act independently of his wife. He is aware of the guilt she feels for Duncan's murder and does not share his intention to kill Banquo with her, telling her 'Be innocent of the knowledge, dearest chuck'. However, even at this stage, Lady Macbeth tries to cover up for her husband during his outburst at the banquet, after they have become king and queen. He sees, or thinks he sees, the ghost of Banquo, but Lady Macbeth passes this off as a condition he has had since his youth
- their relationship is seen to disintegrate further following the banquet scene and they become increasingly isolated from each other. Macbeth changes his response to fear and it appears to empower him, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed

	• the sleepwalking scene later in the play presents Lady Macbeth broken by madness: 'What's done / cannot be undone'. Clearly guilt-stricken, she takes her own life off stage • when Macbeth learns of the death of his wife, his response is ambivalent: 'She should have died hereafter', which is seen in contrast to the close relationship they have at the start of the play. **(AO2)** • Language: early on, Lady Macbeth knows that she can influence her husband; she is manipulative: 'I may pour my spirits in thine ear'. She uses a metaphor to influence her husband's behaviour: 'look like th' innocent flower, / But be the serpent under't' • Language: the use of stichomythia, blunt exchanges, heightens the couple's closeness and nervous energy after Duncan's murder: 'When?', 'Now', 'As I descended?', 'Ay' • Language: Lady Macbeth uses an extreme image to compare her evil strength to Macbeth's weakness. She remarks that she would kill her own baby: '... plucked my nipple from his boneless gums, / And dashed the brains out! – had I so sworn' • Form: the stage directions show Lady Macbeth being '*carried out*' following the announcement of the murder of the grooms. This could be evidence of Lady Macbeth's manipulation of the situation, wanting to distract attention from her and her husband. Alternatively, it could be an indication of the power change in their relationship, with Lady Macbeth unable to bear the pressure of the evil deeds • Form/Structure: Lady Macbeth's lines begin in blank verse and iambic pentameter, but as the play progresses and she loses her mind, her lines are written in prose; the short sentences, repetition and exclamations illustrate her disturbed frame of mind: 'Out damned spot! Out, I say!' **(AO4)** • at the time the play is set, women were normally subservient to men; Lady Macbeth tends to break conventional stereotypes • at the time Shakespeare wrote *Macbeth*, ambition was generally seen as a negative trait. In Shakespeare's *Julius Caesar*, Brutus declares that 'ambition's debt is paid' as the assassins stand around Caesar's slain body. The assumption is that a heavy price must be paid for ambitious behaviour, like that of Macbeth and Lady Macbeth • written for James I, the play serves as a cautionary tale to warn potential assassins of the dire consequences that would befall them if they were to dare to follow a path like that of Macbeth and Lady Macbeth.

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

Question number	Indicative content

13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • inner conflict is a prominent theme throughout the play. Although Macbeth is ambitious and has a desire for power, he is shown to struggle with his conscience and he suffers from his feelings of guilt. As the play progresses, Lady Macbeth also becomes consumed with guilt and her inner turmoil manifests itself outwardly • after meeting the Witches the first time, Macbeth is excited by their prophecies but pledges: 'If chance will have me king, why chance may crown me / Without my stir'. After considering his situation as Duncan's subject, kinsman and host, Macbeth's conscience leads him to step back from the plan of murder: 'We will proceed no further in this business' • it is Lady Macbeth who persuades him to change his mind. Aware of Macbeth's inner conflict, Lady Macbeth convinces Macbeth to carry out the plan by accusing him of not being a man if he does not go through with it • Banquo also shows inner conflict upon meeting the Witches, talking of 'cursed thoughts', but, unlike Macbeth, he is able to resist and he is determined to keep his 'allegiance clear' • when thinking about his plan to kill Duncan, Macbeth hallucinates when he sees a dagger that appears to be leading him to the King's chamber: 'Is this a dagger which I see before me, / The handle toward my hand?' This could be seen as a symbol of Macbeth's inner conflict • following his murder of Duncan, Macbeth's inner conflict over what he has done causes him problems. He believes that he will be unable to sleep or say 'Amen' • however, as the play progresses, Macbeth's mind becomes more settled and he decides that he cannot go back through the river of blood • although Lady Macbeth is initially presented as a strong-willed and ambitious character, there are early signs of her inner conflict when her determination wavers as she is unable to kill Duncan herself because he resembles her father as he slept • immediately after the murder of Duncan, Lady Macbeth shows no guilt. She believes the blood, representing their guilt, can easily be washed away: 'a little water clears us of this deed' • Lady Macbeth tries to cover up for her husband following his outburst at the banquet after they have become king and queen. He sees, or thinks he sees, the ghost of Banquo, possibly as a result of his inner conflict, but Lady Macbeth attempts to pass it off as a condition he has had since his 'youth'. She shows her ability to use initiative and keep calm in this scene, remaining seemingly unaffected by the murderous acts

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

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

Question number	Indicative content

14
Macbeth

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:

(AO1)

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

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

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

Question number	Indicative content

13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Macbeth is presented as a character affected by his conscience, particularly at the start of the play. However, the strength of his conscience is set against his ambition, supernatural intervention and his wife's persuasion • after meeting the Witches for the first time, Macbeth is intrigued by both their appearance and the nature of their prophecies: 'What are these, / So wither'd and so wild in their attire'. Macbeth is so instantly affected by the Witches and Banquo comments that he 'seems rapt withal'. The fulfilment of the Witches' Thane of Cawdor prophecy followed by the disappointment of his hopes raised by Duncan's promises cause Macbeth to consider murder • after considering his situation as Duncan's subject, kinsman and as his host, Macbeth's conscience leads him to step back from the plan of murder: 'We will proceed no further in this business'. However, Lady Macbeth overrides Macbeth's conscience by accusing him of not being a man if he will not carry out the murders • following his murder of Duncan, Macbeth's conscience causes him problems as he is unable to sleep or to say 'Amen'. However, his fear appears to empower him, driving him to further tyranny: 'My strange and self-abuse / Is the initiate fear, that wants hard use. / We are yet but young in deed' • after Banquo's murder, Macbeth is confronted by Banquo's ghost. Macbeth is not in control of his own emotions, troubled by his conscience: 'Avaunt, and quit my sight! Let the earth hide thee!' • as the play progresses, Macbeth becomes less troubled by his conscience whereas Lady Macbeth becomes more troubled by hers. Macbeth decides that he cannot go back through the river of blood caused by his actions while Lady Macbeth goes mad from guilt • Macbeth puts his conscience aside after meeting the Witches the second time: 'the firstlings of my heart shall be the firstlings of my hand' • towards the end of the play, when Macbeth faces Macduff in combat, his conscience makes him hesitate: 'my soul is already charged / With blood of thine already'. **(AO2)** • Language: Lady Macbeth quashes Macbeth's conscience with strong accusations of cowardice: 'Art thou afeard / To be the same in thine own act and valour, / As thou art in desire?' • Language: after the murder of Duncan, Macbeth personifies sleep, referring to himself in the third person: 'Macbeth hath murdered sleep' • Language/Form: Macbeth's soliloquy following Duncan's arrival at his castle reflects his conscience working. He considers that he is Duncan's 'host' and 'kinsman' and notes in a simile that Duncan's virtues 'Will plead like angels, trumpet-tongued' against the deed

	• Language/Structure: it is possible that, when Macbeth sees the ghost of Banquo at his banquet, it is his conscience prompting his vision • Form/Structure: in the early part of the play, Macbeth's conscience is dramatised through his soliloquies that reveal his inner thoughts. **(AO4)** • being able to pray was important in Elizabethan and Jacobean society. It was believed that a person who had not made peace with God before death would not go to heaven • in Shakespeare's time, as a soldier, host or kinsman you owed a bond of allegiance and protection • the patriarchal society would have baulked at Lady Macbeth's attack on Macbeth's conscience and his manhood.

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

Question number	Indicative content

14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • acts of cruelty, such as the murder of the Macduff family, are central to the events in the play. Ultimately, by the end, order is restored when Malcolm takes the throne, bringing an end to Macbeth's cruel, tyrannical rule • the Witches show their cruel intent before the first meeting with Macbeth. They meet on the heath and discuss the savage punishment they will inflict on the sailor as revenge on his wife who refused to give one of them chestnuts: 'drain him dry as hay'. The Witches' prophecies also give Macbeth a reason to go on to commit cruel acts, including planting the seed in Macbeth's mind to murder Duncan • having learned of the Witches' prophecies, Lady Macbeth wishes to be evil: 'fill me, from the crown to the toe topfull / Of direst cruelty'. She says that she would smash the skull of her own baby rather than break a promise as Macbeth has done in not going through with the plan to kill Duncan • Lady Macbeth then cruelly questions Macbeth's masculinity in order to convince him to go through with their plan: 'When you durst do it, then you were a man' • the gruesome murder of Duncan is a turning point in the play as it marks a disruption in the natural order. As a result of Macbeth's cruel act, Scotland suffers supernatural manifestations in nature: 'By the clock 'tis day, / And yet dark night strangles the travelling lamp' • following the death of Duncan, Macbeth plans the cruel murders of Banquo and his son, Fleance. He tells his wife that he has planned a 'deed of dreadful note' • Macduff makes the ultimate sacrifice, leaving his family, in order to fulfil his patriotic duty to protect the country. Their deaths are reported to Macduff in stark terms: 'Your castle is surprised – your wife and babes / Savagely slaughtered'. Macduff is unequivocally devastated by this cruel act: 'My wife and children's ghosts will haunt me still' • as the play progresses, Lady Macbeth becomes more and more unsettled as a result of committing cruel deeds: 'will these hands ne'er be clean?' Her power diminishes as she becomes riddled with guilt, which ultimately leads to her death • the ending of the play teaches the lesson that good will always overcome evil. Macduff's righteous vengeance contrasts with Macbeth's cruel tyranny when he says: 'my voice is in my sword'. Macduff slays Macbeth and the stage directions depict an abrupt end for Macbeth: 'Macbeth *slain*'. Macduff declares: 'The time is free'. **(AO2)** • Language: Malcolm persuades Macduff to help him cure Scotland of Macbeth's disease. He uses a metaphor: 'Let's make us medicines of our great revenge'

	• Language/Form: when Ross is told that an owl has attacked and killed a falcon, this mirrors the unnatural act of Macbeth's killing of King Duncan through the use of pathetic fallacy: 'A falcon tow'ring in her pride of place / Was by a mousing owl hawked at and killed'. A falcon is typically regarded as a royal bird • Language/Form/Structure: as in Greek tragedy, the murder of Duncan takes place off-stage, which frames it as one too gruesome to be staged. The dialogue between Macbeth and Lady Macbeth alludes to the brutality of the murder: 'gash'd stabs look'd like a breach in nature' • Form/Structure: in his soliloquy, Macbeth's thoughts are full of evil images and he believes the sound of the bell is an ominous warning for the King: 'it is a knell / That summons thee to heaven or to hell' • Structure: Macduff's grief at the cruel deaths of his family is used by Malcolm as a means of driving his hatred and need for vengeance against Macbeth. **(AO4)** • Macduff's violent pursuit of revenge against Macbeth for killing his family would probably be expected by the audience; the head of the house was expected to defend and protect his family at all costs • it is possible that one of the main reasons that Shakespeare wrote *Macbeth* was to demonstrate the awful consequences of murdering a king, as there was a strong belief in the Divine Right of Kings when the play was written. This was part of the play's appeal to King James I • also, King James was very interested in the supernatural and wrote a book about witchcraft entitled *Daemonologie*. It is thought that Shakespeare included many of the supernatural details in the play to appeal to his interest.

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

Question number	Indicative content

13 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the Witches' prophecies are significant in the play. They expose characters' evil natures and influence wicked deeds • upon meeting the Witches for the first time, Macbeth is intrigued by both their appearance and the nature of their prophecies. He is instantly affected and Banquo comments that he 'seems rapt withal' • in contrast, Banquo does not trust the Witches and is sceptical of their prophecies. Indeed, Banquo works to distance himself from the Witches, as he questions 'have we eaten on the insane root?' • the Witches tell Banquo that he is 'the root and father / Of many kings'. Banquo is tempted by this prophecy, talking of 'cursed thoughts', but, unlike Macbeth, he is able to resist • the prophecies are significant as they provide Macbeth with the idea that he will become king. They influence his murderous actions: 'Hail to thee, Thane of Glamis!' / 'Hail to thee, Thane of Cawdor!' / 'Hail to thee that shalt be King hereafter!' • however, after meeting the Witches the first time, although Macbeth is excited by their prophecies, he pledges: 'If chance will have me king, why chance may crown me / Without my stir'. After considering his situation as Duncan's subject, kinsman and host, Macbeth's conscience at first leads him to step back from the plan of murder: 'We will proceed no further in this business' • in contrast, Banquo understands that simply because the Witches told a truth does not mean that they are not evil. He is aware that their prophecies are likely to be a trap: 'The instruments of darkness tell us truths; / Win us with honest trifles, to betray's / In deepest consequence' • following Duncan's murder, Banquo suspects Macbeth when, in becoming King, Macbeth has achieved all that he was promised by the Witches: 'I fear, / Thou playedst most foully for't' • unlike Macbeth, Banquo does not act on his prophecy. However, he expresses his hope that it will come true naturally: 'Why, by the verities on thee made good, / May they not be my oracles as well, / And set me up in hope?' Nevertheless, he suppresses any temptation: 'But hush, no more' • following his ultimate betrayal of Duncan, minded by the Witches' prophecy that Banquo's children will be future kings, Macbeth plans the murder of Banquo and his children. Although Fleance escapes the assassination attempt on his life, Banquo is murdered • subsequently, Banquo's ghost, or Macbeth's belief in it, haunts Macbeth: 'never shake / Thy gory locks at me!' Even in death, Banquo is significant as he seeks to defend the rightful king. For Macbeth, Banquo serves as a constant reminder of how he should have acted in response to the Witches: 'Our fears in Banquo / Stick deep, and in his royalty of nature / Reigns that which would be feared'

	• later, when Macbeth visits the Witches once more, the prophecies of the apparitions give him ambiguous messages that he interprets to his own advantage, using the information, 'Beware Macduff', to prompt the murders of Macduff's whole family. They trick him with the reference to Birnam Wood and 'none of woman born' • despite having witnessed what happened with the Birnam Wood prophecy, at the end of the play, Macbeth's complete faith in the Witches' prophecies is significant because it leads him to face up to Macduff in the belief that he is invincible and cannot be slain by him. Macbeth warns Macduff: 'I bear a charmèd life which must not yield, / To one of woman born'. The ambiguous promise of the prophecy is revealed when Macduff states that he was 'from his mother's womb / Untimely ripped'. **(AO2)** • Language: there is dramatic irony in the Witches' prophecies. For example, they call Macbeth 'Thane of Cawdor', which is a title he has already been given by this stage of the play, although he is not yet aware of it • Language: Banquo does not trust the Witches and he questions their intentions, suggesting that they are evil: 'What! Can the devil speak true?' • Language/Form: the first time the Witches take the initiative to meet Macbeth, they chant, reflecting their choric nature and their use of black magic: 'Where the place?', 'Upon the heath', 'There to meet with Macbeth' • Form/Structure: Banquo acts as a foil to Macbeth as his attitude to the Witches' prophecies are contrasted with those of Macbeth. Banquo remains composed and declares: 'neither beg nor fear your favours nor your hate'. In contrast, Macbeth commands the Witches 'stay, you imperfect speakers' • Form/Structure: the prophecies, and the use of the supernatural, form an integral part of the tragedy. They serve as a catalyst for action and offer insights into characters. **(AO4)** • James I was very interested in the supernatural and wrote a book about witchcraft entitled *Daemonologie*. It is thought that Shakespeare included many of the supernatural details in the play to appeal to James' interest • the fate of Fleance is left unknown. It is believed that Shakespeare did this to please James I, who was thought to be in the direct line of descent from the real Banquo • Elizabethans and Jacobeans believed in the influence of the devil in human affairs, while God was the force for good. Witches were thought to do the devil's work • the original Holinshed source used by Shakespeare to write *Macbeth* refers to nymphs or fairies, rather than witches, as the magical beings involved in events.

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

Question number	Indicative content

14 ***Macbeth***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to choose any one character they respect in *Macbeth*. Candidates are likely to opt for one of Duncan, Banquo, Macduff or Malcolm, but any choice is valid. Responses should be assessed based on the argument presented • Duncan is the rightful King of Scotland and is portrayed as a morally good ruler. Macbeth wholeheartedly pledges his full loyalty to the king towards the beginning of the play, suggestive of how Duncan is a character worthy of respect: 'Your highness' part / Is to receive our duties; and our duties / Are to your throne' • Banquo could be deemed worthy of respect because of his response to the Witches. Despite his initial intrigue and even conflicted thoughts over what he has been told by the Witches, he ultimately responds very differently from Macbeth, acting honourably rather than in pursuit of his own interests. In contrast, Macbeth is driven by his ambition founded on his steadfast belief in the prophecies • Macduff could be considered a character worthy of respect because of his immediate suspicions of Macbeth's wrongdoing soon after the death of Duncan. He is resolute in his belief as he refuses to bow before the tyrant Macbeth and does not attend Macbeth's coronation: 'No, cousin, I'll to Fife'. He later flees Scotland to help Malcolm, the rightful heir to Duncan's throne, to establish an army in order to defeat Macbeth, though he only pledges his support when he is certain Malcolm will be good for Scotland • Macduff shows his judicious and compassionate nature when he learns of his family's murder. Malcolm tells Macduff to 'Dispute it like a man', to which Macduff replies: 'I shall do so / But I must also feel it as a man'. Macduff ultimately kills Macbeth, driven by his desire for vengeance for the murder of his wife and children, as well as his loyalty to Scotland • Malcolm is the elder of Duncan's two sons and heir to his throne. Although he had to be rescued from the battle with the Norwegians and flees the country with his brother, Donaldbain, after his father's murder, he later proves himself as a leader and king, and could therefore be considered worthy of respect • Malcolm tests Macduff's loyalty to Scotland by pretending to be even more evil than Macbeth, ultimately revealing his true admirable nature in the love he holds for Scotland. Malcolm manages to organise troops to fight against Macbeth's tyrannical rule. At the end of the play, Malcolm clearly establishes his position as a king to serve good, founded on his divine right to the role, 'by the grace of Grace', in direct contrast to the rule of Macbeth.

	(AO2) • Language: Macbeth vividly describes the state of the dead King Duncan's body by reference to precious metals: 'His silver skin laced with his golden blood'. Even after his murderous act, Macbeth's lexical choice serves to embellish the nobility of Duncan's character • Language: the way Malcolm persuades Macduff to help him rid Scotland of Macbeth's disease, through metaphorical language, could be deemed worthy of respect: 'Let's make us medicines of our great revenge' • Language: when Macduff learns of the deaths of his family, the way in which he responds can be respected. He, perhaps uncharacteristically for a man at the time the play was written, overtly expresses his emotion when he uses the metaphor 'pretty chickens' to mourn the loss of his children; however, perhaps more in line with the traditional view of the masculine head of the family, he seeks vengeance against Macbeth for the murder of his wife and children • Form: the nature of a tragedy requires the balancing of good and evil. It can be argued that Macbeth himself is a good man to begin with, respected for valiantly fighting against the Norwegian army, but his fatal flaw leads to his fall from grace • Structure: the five-act structure of the play follows the typical pattern for a tragedy, ending with the dénouement when good conquers evil, when Macduff slays Macbeth. **(AO4)** • Shakespeare's tragedies often explored the fight between good and evil. *King Lear* and *Hamlet* both explore this tension through different characters • traditionally, men were typically seen as the head and protector of the family, so Macduff's actions in fleeing Scotland and leaving his wife and children behind to fend for themselves are likely to have met with the audience's disapproval. However, they are likely to have found some solace in Macduff's heroic slaying of Macbeth in revenge for his family's murder • belief in the Divine Right of Kings maintained the view that only God could appoint a king. Hence, in *Macbeth*, written for King James I, the usurper, Macbeth is defeated by the divinely appointed king, Malcolm.

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

Question number	Indicative content

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)** • Fitzwilliam Darcy is a rich and powerful man from a well-to-do family. He is well-respected but comes across as distant and arrogant to others. He changes as the novel progresses • Darcy is aloof and dismissive at the start of the novel, sometimes offending people but not necessarily meaning to do so • at the Meryton assembly, the guests initially view Darcy favourably: 'he was looked at with great admiration for about half the evening'. But Elizabeth and indeed the rest of the village come to dislike him as he appears standoffish and disdainful • Darcy is, to an extent, misunderstood even though he is instrumental in separating Bingley from Jane. Elizabeth is led to believe that he wronged Wickham but this turns out to be untrue. The change in Darcy partly comes about as Elizabeth's perception of him changes • Darcy's pride is dented when, after his first proposal to Elizabeth, he is rejected by her • Darcy becomes a hero when he saves Lydia from shame and dishonour after her elopement with Wickham. He does not speak of this himself. Elizabeth learns of his help from the Gardiners • by the end of the novel, Elizabeth has accepted Darcy's proposal and his noble nature has been revealed. **(AO2)** • Language: Darcy's coldness towards Elizabeth at the Meryton assembly is cutting and insulting. He is rude and dismissive about her: 'She is tolerable; but not handsome enough to tempt *me*' • Language: Darcy's first proposal to Elizabeth is awkward and unsuccessful but heartfelt: 'In vain have I struggled. It will not do' • Language: Mrs Reynolds, the housekeeper at Pemberley, extols Darcy's virtues: 'I have never had a cross word from him in my life' • Language/Structure: the happy ending of the novel is reflected in the final paragraph describing Darcy's warmth towards the Gardiners: 'Darcy, as well as Elizabeth, really loved them' • Form/Structure: Darcy's change is a significant part of the novel's development and is reflected in the 'Pride' element of the title, *Pride and Prejudice.* **(AO4)** • as a member of the land-owning gentry, Darcy enjoyed considerable power. Members of this social group would have been likely to look down on those who earned their money through trade • Mr Darcy defends and preserves Lydia's honour when he ensures that Wickham marries her after their elopement. To be in Lydia's position and unmarried would bring shame on the whole Bennet family • in Austen's time certain qualities were expected of a gentleman. These included manners and social etiquette.

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

Question Number	Indicative content
18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are many friendships in the novel including those between Elizabeth and Jane; Darcy and Bingley; Elizabeth and Charlotte and that of the Gardiners with the Bennet family • Jane and Elizabeth share a close friendship as well as being sisters. It is to Elizabeth that Jane turns when she is upset about Mr Bingley's departure from the area • Elizabeth is close friends with Charlotte Lucas but cannot understand why she settles for marriage to the irritating Mr Collins. Charlotte points out: • 'Happiness in marriage is entirely a matter of chance' • Darcy and Bingley are good friends. Darcy looks out for Bingley, which threatens Bingley's relationship with Jane when Darcy takes him to London to get away from her • the Gardiners are very good friends to the Bennets, offering level-headed support at critical times. They care for Jane and Elizabeth and welcome Jane to their home when she arrives in London to see Bingley • Elizabeth's relationship with Darcy becomes one of friendship over time and when he intervenes in Lydia's elopement, her trust in him is complete. She admits that: 'There are few people whom I really love, and still fewer of whom I think well'. **(AO2)** • Language: Elizabeth's friendship with Jane means that she is able to speak her mind over many different matters. On Bingley, Elizabeth says to her: 'You have liked many a stupider person' • Language/Structure: after Charlotte marries Mr Collins, Elizabeth feels duty-bound to accept her invitation to visit even though she would prefer not to: 'Elizabeth could not refuse, though she foresaw little pleasure in the visit'. This visit leads her to become reacquainted with Darcy • Language/Structure: Bingley's friendship with Darcy enables Darcy to persuade him to move away from Jane. This has an impact on the narrative. He 'congratulated himself on having lately saved a friend from the inconveniences of a most imprudent marriage' • Language/Structure: Bingley and Darcy can be considered foils for one another: 'Bingley was endeared to Darcy by the easiness, openness, ductility of his temper, though no disposition could offer a greater contrast to his own'. **(AO4)** • close friendships are important in the novel but manners and etiquette at the time of its writing meant that sharing feelings was unusual and relied on conversation rather than shows of emotion • social class tended to determine friendships in Austen's time. For example, Darcy and Bingley as wealthy young men would be natural friends, as would Charlotte and Elizabeth as social equals • Darcy and Elizabeth are friends as well as husband and wife. This would not have been a priority for a marriage match in Regency England.

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

Question Number	Indicative content
17 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • George Wickham is, at first sight, a perfect gentleman but as the novel's events unfold, his relationships shed light on his true nature • Elizabeth first meets Wickham at the Phillipses' party; she is attracted to him, finding him both charming and good-looking. He confides in her that he has had to join the militia rather than the church because of his lack of money • Wickham convinces Elizabeth that he has been poorly treated by Darcy, telling her the lie that Darcy had tricked him out of his inheritance. This colours Elizabeth's view of Darcy • when Elizabeth realises her mistake in trusting Wickham, partly after the Miss King episode, she understands that her attitude towards Darcy has been misplaced and unfair • Wickham's and Lydia's relationship results in the disastrous outcome of the two running away together, bringing shame on the whole Bennet family • after their marriage, Wickham and Lydia visit Longbourn before leaving for his new posting. Elizabeth observes the shallow relationship that they share: 'Wickham smiled indulgently and said pretty things to her. I, disgusted with them both, was persuaded they deserved each other'. **(AO2)** • Language: Wickham is persuasive in his speech and wins Elizabeth to his side, making derogatory remarks about Lady Catherine. He describes her as 'dictatorial and insolent' • Language: Mrs Bennet sets aside Wickham's faults as she is simply delighted that Lydia is married: 'Mr Wickham! How well it sounds!' • Language/Structure: when Elizabeth learns of Wickham's deceit, she realises that she was tricked and manipulated by him. She admits he had 'all the appearance of goodness' • Language/Structure: Wickham is presented by Austen as a typical villain. His outward charm belies a deceitful and manipulative womaniser. As Darcy says: 'Mr Wickham's chief object was unquestionably my sister's fortune' • Structure: Wickham acts as the catalyst for the novel's climax when he runs away with Lydia: 'My younger sister has left all her friends – has eloped; has thrown herself into the power of – of Mr Wickham'. **(AO4)**

	• the militia offered a degree of social mobility for young men who lacked independent means. Their status as officers made them more eligible for a good marriage • at the time Austen was writing, elopement was a very serious issue. Its effect on a girl's reputation was devastating and both the Marriage Law of 1753 and Hardwicke Act consisted of strict rules. Obeying these was expensive, hence elopement was a way of avoiding costs. It was ruinous to a girl's reputation. To live together outside marriage, as Wickham and Lydia did, was even more scandalous • entering the ministry was regarded as a stable and respected prospect.

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.
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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • it can be argued that love is not necessarily an important part of marriage, but equally that love is required for a happy union • Darcy and Elizabeth are presented as a genuine love match by the end of the novel. The fact that they have had to build their relationship from a position of hostility arguably makes their relationship stronger • readers can easily see the love between Jane and Bingley and there is a strong sense that they will enjoy a happy marriage together as they have such gentle dispositions • Mr and Mrs Bennet are not a good match and there is doubt cast over the love in their marriage. Mr Bennet spends a good deal of time away from his wife in the library and admits that he was 'captivated by youth and beauty' • the marriage of Charlotte Lucas and Mr Collins is without love. Charlotte accepts this: 'Happiness in marriage is entirely a matter of chance'. She is not romantic and takes a practical approach to marriage. Mr Collins only seeks a wife because Lady Catherine decrees it. Charlotte is not his first choice but follows his frustrated interest in Jane and Elizabeth • the marriage of Lydia and Wickham is loveless as he only goes through with it when bribed by Darcy to do so. Lydia herself is too young and naïve to understand the nature of love. **(AO2)** • Language: Darcy's first confession of his love for Elizabeth is awkward in delivery, but heartfelt: 'You must allow me to tell you how ardently I admire and love you' • Language: Mr Bennet's words, 'Next to being married, a girl likes to be crossed a little in love now and then', are a sarcastic reference to the drama enjoyed by some women in their relationships with men • Language/Structure: the central premise and 'hook' of Austen's narrative is its gently ironic opening: 'It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife' • Structure: Mr Collins's lengthy proposal of marriage to Elizabeth is, like his letters, verbose and focused on practicality and propriety • Structure: the story's resolution suggests that marriage is better if loving, but that it is not a compulsory element in this union. **(AO4)** • in Austen's time, marriage was a social necessity for women. Love was not considered a requirement for a good marriage • although engaged for one night, Jane Austen never married, even though love and marriage were key themes in her novels • although Mr Bennet realises that he is not well-suited to his wife, divorce was very rare and confined to the upper classes in those times and would have been a big scandal for a family.

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.

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)

- Charlotte Lucas is Elizabeth Bennet's best friend. She is the eldest daughter of Sir William and Lady Lucas. At 27 she is six years older than her friend. She is a bright, practical person who understands the importance of social and financial status
- Charlotte is honest and comments upon meeting Mr Darcy for the first time: 'If I may so express it, he has a right to be proud'
- Charlotte's approach to marriage is pragmatic. She knows that, at her relatively advanced age for an unmarried woman, she is running out of time to find a husband
- Charlotte wants to leave her parents' house and cease being a burden to them. She marries Mr Collins 'solely from the pure and disinterested desire of an establishment'. She has neither independent wealth nor good looks, hence her acceptance of the obsequious Mr Collins
- Charlotte does try to find happiness in her marriage to Mr Collins by focusing on her household and daily routine. Elizabeth respects her for this
- she cleverly places her sitting room at the back of the house in order to avoid spending time with Mr Collins. She chooses not to hear when he makes embarrassing remarks in public. Her marriage presents a contrast to the romantic relationship of Elizabeth and Darcy
- when the engagement of Elizabeth and Darcy is announced, Charlotte visits them with Mr Collins, partly to escape Lady Catherine's temper but also to spend time with her friend.

(AO2)

- Language: Charlotte speaks her mind with a refreshing, straightforward directness: 'happiness in marriage is entirely a matter of chance'
- Language: Charlotte's philosophy of marriage enables her to tolerate Mr Collins. There is humour in her view: 'it is better to know as little as possible of the defects of the person with whom you are to pass your life'
- Language/Structure: Charlotte tells Elizabeth of her betrothal face-to-face as she knows her friend will disapprove. Her patient resolve eventually convinces Elizabeth: 'when you have had time to think it over, I hope you will be satisfied with what I have done. I am not romantic you know'
- Form/Structure: Charlotte's marriage presents a contrast to the relationship of Elizabeth and Darcy
- Structure: the character of Charlotte acts as a contrast to Elizabeth who sets great store by marrying for love and respect.

(AO4)

- although the novel stresses the importance of love and compatibility, Austen never condemns Charlotte's marriage of convenience
- as a clergyman with the patronage of Lady Catherine, Mr Collins represents a good match that secures Charlotte's future
- Charlotte and Mr Collins live at Hunsford Parsonage near Rosings but will inherit

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.
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Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

18
Pride and Prejudice

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:

(AO1)

- wealth, or lack of it, is an important aspect of the novel. Along with family heritage it discriminates between characters from different social backgrounds
- the five Bennet daughters must make good matches to ensure their security in the future. Mrs Bennet's efforts to find husbands for her daughters are humorous but also reflect a serious concern
- Mr Darcy is a very eligible bachelor as his wealth makes him an attractive match. He has an income of £10,000 a year
- Mr Darcy's wealth and position have been handed down through generations, while Mr Bingley's is inherited from his father's business. Sir William Lucas is looked down upon as he himself used to trade in Meryton. His wealth is described as a 'tolerable fortune'
- Mr Collins is in a strong position. As a clergyman with Lady Catherine's patronage, he has a house and a comfortable living, and he is also set to inherit Longbourn
- Wickham's debts reflect his poor character. He appears dashing and successful at first, but, when his gambling debts are revealed, his reputation in Meryton is badly damaged.

(AO2)

- Language: Mr Darcy's wealth is presented with humour in Austen's description. After listing his handsome features, she goes on to mention the report 'which was in general circulation within five minutes after his entrance, of his having ten thousand a year'
- Language: Austen uses an ironic metaphor to describe how Sir William Lucas wishes to distance himself from how he made his money: 'unshackled by business'
- Language/Structure: wealth is both a hindrance and a help to Elizabeth's relationship with Darcy. Elizabeth says sarcastically: 'And pray what is the usual price of an earl's younger son?'
- Structure: the plot hinges on the need for the Bennet daughters to find good husbands as entailment means that, when Mr Bennet dies, the house will legally belong to Mr Collins and the Bennet family will be homeless.

(AO4)

- in Regency England financial security for the majority of women relied on men, whether it be a father or a husband. This security could come as a matter of birth or marriage. Wealthy widows were the exception with Lady Catherine holding a good deal of power
- the source of a person's wealth was important with the difference between old and new money made clear
- younger sons in a family had much less financial security than older sons. Elizabeth points out that, unless 'the elder brother is very sickly', the amount a younger brother could be worth was not very significant.

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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
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Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

17 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lady Catherine de Bourgh has the highest social standing in the novel. She is the daughter of an earl and is the widow of Sir Lewis de Bourgh • Lady Catherine is Darcy's aunt and patron to Mr Collins; she owns the Rosings estate and is a very rich woman • she is insensitive and rude, controlling those around her as much as possible. When others do not obey her wishes, she seeks to intimidate them, trying to get Elizabeth to turn down Darcy's proposal • in her consciousness of class differences, Lady Catherine tries to prevent Darcy from marrying Elizabeth but unwittingly gives him the confidence to propose a second time. She presents a contrast to Darcy in the way the upper classes behave. He proves himself worthy through his actions in the novel and learns humility from Elizabeth's initial rejection of him, unlike his aunt who remains proud throughout • Lady Catherine's intention is for Darcy to marry her daughter, Anne de Bourgh, who is frail and sickly. She uses her belief that Anne is 'promised' to Darcy to try to warn Elizabeth off. 'Mr Darcy is engaged to *my daughter*. Now what have you to say?' Lady Catherine's overbearing nature has made her daughter weak and timid. Anne clearly leads a pampered and sheltered existence, never speaking directly in the novel. **(AO2)** • Language: Lady Catherine is described as 'a tall, large woman with strongly-marked features, which might once have been handsome' • Language: Lady Catherine speaks with a pompous and autocratic tone: 'This match, to which you have the presumption to aspire, can never take place' • Language/Structure: Charlotte perhaps speaks ironically when she says: 'Lady Catherine is a very respectable, sensible woman indeed' • Language/Structure: Lady Catherine can be considered a caricature used to expose the worst attitudes and prejudices of the upper classes • Structure: Lady Catherine's character contrasts with that of Mr Collins who treats her with obsequious deference. Her relationship with Mr Collins and his treatment of her provide humour in the novel • Form/Structure: Lady Catherine is also instrumental in the plot as she presents an obstacle between Darcy and Elizabeth. **(AO4)** • Jane Austen is considered a nineteenth-century moralist and humorist. Her humour is part of her exploration of human nature and reflects on human foolishness as an amusing aspect of life • class was a very significant factor in Austen's England and much of her humour surrounds the differing social classes of key characters • Austen arguably uses Lady Catherine as a stereotype of all that is wrong with the upper classes at the time she was writing.

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

Question Number	Indicative content
18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • manners are crucial to the novel's themes and action. Characters in the novel pass judgement on one another based on their actions and social status. Young ladies were expected to be quiet, unassuming and demure • when Elizabeth walks three miles across country to visit her sister, Jane, at Netherfield, she arrives with 'dirty stockings'. Miss Bingley uses this perceived lack of manners on Elizabeth's part to judge her: 'her manners were pronounced to be very bad indeed'. She is considered to display 'a most country town indifference to decorum' • Austen demonstrates that good manners do not necessarily reflect a virtuous character. Mr Wickham has good manners but proves to be dissembling and disingenuous: 'Mr Wickham is blessed with such happy manners as may ensure his *making* friends – whether he may be equally capable of *retaining* them is less certain' • Lydia's boisterous behaviour is frowned upon in polite society • Mr Darcy is initially judged to be rude and off-hand by Elizabeth and others, conducting himself in an ill-mannered and haughty way • through his relationship with Elizabeth, including the humbling experience of having his proposal turned down, Darcy's better-mannered side comes to the fore. **(AO2)** • Language: Darcy is described as lacking manners: '… proud, to be above his company, and above being pleased' • Language: Elizabeth's directness with her father would have been unusual for a daughter to her father: 'the very great disadvantage to us all, which must arrive from the public notice of Lydia's unguarded and imprudent manner' • Language/Structure: it is ironic that the worst manners in the novel are displayed by Lady Catherine de Bourgh who, as the most well-bred of the characters, should be the most polite • Language/Structure: Lady Catherine's upper class attitudes lead to outrageous rudeness: 'I take no leave of you, Miss Bennet. I send no compliments to your mother' • Form/Structure: manners are important to Austen's characterisation and plot development. **(AO4)** • manners were very important in Austen's time and the rules were very strict. People were expected to maintain appearances and standards no matter what their difficulties or personal circumstances • patriarchal society in Austen's time meant that good manners were very important for women in particular to learn • successful courtship relied on manners at the time Austen was writing.

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

Question Number	Indicative content
17 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Lydia is youngest of the five Bennet daughters; she is fifteen when the novel begins and is presented as the most similar to her mother, Mrs Bennet, in that she is silly, impulsive and frivolous • Lydia has no thought for decorum and enjoys flirting with officers in the town. The fact that Mrs Bennet lets her come out into society at such an early age reflects casual parenting • she manages to persuade her parents to let her go to Brighton with Colonel Forster and his wife. This proves to be a foolish decision • Elizabeth recognises the dangers in allowing Lydia free rein: 'If you, my dear father, will not take the trouble of checking her exuberant spirits … she will soon be beyond the reach of amendment' • Lydia is materialistic, borrowing money to spend on frippery, even things she does not like: 'Look here, I have bought this bonnet. I do not think it is very pretty; but I thought I might as well buy it as not' • when Lydia runs away, she comes close to bringing complete shame on her family • Lydia is unmoved about all the fuss she has caused upon her return to Longbourn. She breezes back to her family with 'easy assurance'. **(AO2)** • Language: Lydia is described as 'unabashed, wild, noisy and fearless' • Language: Mrs Bennet praises Lydia's good humour in comparison to her sisters: 'Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia' • Language/Structure: Lydia's letters are a structural device used by Austen to inform the reader of her thoughts after leaving with Wickham. Her tone is brimming with excitement and considering it all amusing: 'What a good joke it will be!' • Structure: Lydia is at the centre of the most significant drama in *Pride and Prejudice* when she runs away with Mr Wickham. She is rescued by her uncle and Mr Darcy, who bribes Wickham to marry her • Structure: Lydia's marriage to Mr Wickham represents a relationship built on shallow physical attraction and short-term gratification. **(AO4)** • the law of entailment meant that women such as Lydia and her sisters had to find an eligible husband in order to be secure in life. Mr Wickham, as a member of the militia, and an officer, gained some status which made him more eligible for a good marriage • at the time Austen was writing, elopement was a very serious issue. Its effect on a girl's reputation was devastating and both the Marriage Law of 1753 and Hardwicke Act consisted of strict rules. Obeying these was expensive, hence elopement was a way of avoiding costs. To live together outside marriage, as Wickham and Lydia did, was even more scandalous • Austen's Regency England was socially divided and class divisions were established in family connections.

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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 context in which they were written. (10 marks)
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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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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)** • Jane, the oldest of the Bennet sisters, acts as a counterweight to Elizabeth's tendency to judge others too harshly. She is an optimist who likes to see the best in people, as Elizabeth recognises; Jane 'never sees a fault in any one'. She is considered the most conventionally attractive, is pleasant and enjoys an affectionate relationship with Elizabeth. The two are close in age and confide in each other • Jane falls for the charming and very eligible Mr Bingley: 'He is just what a young man ought to be'. She dances with him twice at the Meryton assembly but Mr Darcy remarks that she smiles too much • Jane asks for the carriage for her first trip to Netherfield but is made to go on horseback by Mrs Bennet, who hopes that inclement weather will force her to stay there. Jane has to stay several nights at Netherfield when she catches a chill • Jane is upset when Mr Bingley's interest in her appears to cool upon his return to London. She visits the Gardiners for three months and hopes to see Mr Bingley, but her false friend, Caroline Bingley, conceals from him Jane's presence in London. She acknowledges her own vulnerability: 'If the same circumstances were to happen again, I am sure I should be deceived again' • later it emerges that Mr Bingley had mistaken Jane's open and cheerful nature for lack of interest. Their engagement is confirmed and Jane's forgiving nature leads her to receive Miss Bingley warmly once again • once the initial misunderstanding has been resolved, Jane's union with Mr Bingley is calm and uneventful, lacking the depth and emotional range of Elizabeth's and Darcy's relationship. Her feelings are predictable and she is consistently well-meaning. She and Bingley are compatible and it is suggested that a happy marriage lies ahead of them. **(AO2)** • Language: Mr Bingley describes Jane in flattering and superlative terms: 'the most beautiful creature' • Language/Structure: Mr Bingley's family does not want Jane to join their family as they consider her lower in status. This forms one of the main narrative tensions of the novel. Mrs Hurst says: 'I wish with all my heart she were well settled', implying she is not one of them • Language: at times Jane's positivity is misdirected, for example she places too much faith in Caroline Bingley, later admitting: 'I confess myself to have been entirely deceived in Miss Bingley's regard for me' • Language/Form/Structure: Jane's reunion with Mr Bingley at Netherfield forms part of the novel's happy ending: 'I am certainly the most fortunate creature that ever existed!' **(AO4)** • in Austen's England, some young women had some freedom to choose their husbands, but most were limited in their choice by practical considerations of security and money • the social etiquette of the early 1800s was different from today's society and Jane would have needed the excuse of illness to stay at Netherfield • as the eldest daughter, it would have been expected that Jane married first.

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

Question Number	Indicative content
18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mrs Bennet is desperately ambitious to see her five daughters married off and the arrival of the wealthy and unmarried Mr Bingley in the local area is a matter of great interest • Jane's journey to Netherfield in inclement weather leads to her illness which allows her to spend more time with Charles Bingley, part of Mrs Bennet's ambitious plan to marry one of her daughters off to him • Mr Collins, the clergyman who is in receipt of Lady Catherine's patronage, is pompous and ambitious to please Lady Catherine in his pursuit of the Bennet daughters. He is set to inherit Mr Bennet's property which can only be passed down to a male heir. Having discovered that Jane is not available, he proposes to Elizabeth who turns him down. He quickly becomes engaged to Charlotte Lucas who marries him for her future security • Miss Bingley holds ambitions to win Mr Darcy as a husband and is unimpressed when Darcy shows interest in Elizabeth. Jane's ambitions for happiness are effectively crushed as the Bingley family closes ranks on her • Wickham's ambition reflects his dishonour as he lies about Darcy and courts a number of wealthy young women to further his own ends. He elopes with Lydia but only agrees to marry her in exchange for an annual income • even Elizabeth shows signs of some ambition in her words and actions. She apparently hates materialism and social climbing but is openly impressed on seeing Pemberley for the first time. She describes it as a 'large, handsome, stone building'. She uses the word 'handsome' frequently to describe the rooms and imagines herself as the mistress there, which suggests an undercurrent of ambition. **(AO2)** • Language/Structure: the ironic opening lines from the novel introduce the theme of ambition: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife' • Language/Structure: when Jane asks Elizabeth when she was first aware that she loved Darcy, Elizabeth replies 'I believe I must date it from my first seeing his beautiful grounds at Pemberley'. Although perhaps said with a degree of sarcasm, there may be some truth in it • Structure: Elizabeth's ambition to marry for love is in contrast to Mr Collins's ambition to marry to fulfil the expectations of Lady Catherine • Structure/Form: a narrative thread of the novel is concerned with the thwarted ambitions of Jane Bennet as she tries to see Mr Bingley in London. **(AO4)** • in the early nineteenth century, many women were preoccupied with making a good marriage • middle-class men held ambitions to enter the military or the clergy if they did not have independent means. These were acceptable professions for men who were younger sons • social ambition in pursuit of financial security was important at the time Austen was writing.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
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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 play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mr and Mrs Bennet's characters and their relationship are established in the opening chapter of the novel through the narrative and dialogue • they are a middle-class couple living at Longbourn. Mr Bennet is amusing and self-possessed but he was misled by youth and beauty into marrying a silly woman. As a result he withdraws from much of family life, though he shows affection for Jane and, especially, Elizabeth • as Longbourn is entailed, it is a priority that the five Bennet daughters marry well. Mrs Bennet is obsessed by status but indulges the unsuitable behaviour of her younger daughters. Mr Bennet's detachment from domestic matters leads to disaster when Lydia runs away with Wickham. Mr Bennet can be viewed as a lax father whose failure to curb Lydia almost ends with the humiliation of the entire Bennet family • Mr Bennet is largely ineffective when Lydia runs away and it is left to Mr Darcy and Mr Gardiner to locate her and deal with the situation. Mr Bennet prefers to withdraw from the world rather than to confront it • Mrs Bennet is a source of entertainment in the novel with her foolish remarks and obsession of seeing her daughters married well as soon as possible. **(AO2)** • Language: Mr Bennet is a likeable character who is closest to Elizabeth as they are alike in character and wit. He comments to Jane that Bingley is 'a pleasant fellow and would jilt you creditably' • Language/Form/Structure: humour in the novel is provided by Austen's presentation of the Bennets whose conversation ripples with irony and satire: 'Design! Nonsense; how can you talk so? But it is very likely he may fall in love with one of them, and therefore you must visit him as soon as he comes' • Language/Structure: it is ironic that Mrs Bennet's insensitivity in social situations proves an obstacle to her daughters' matches as she frequently embarrasses both Jane and Elizabeth • Form/Structure: the novel opens with one of the most famous lines in literature: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife'; it is a mantra that Mrs Bennet takes to the extremes • Structure: despite Mrs Bennet's hopes, she succeeds in alienating the two most eligible bachelors in the area, Darcy directly and Mr Bingley through his sisters, who were 'eager to escape Mrs Bennet's civilities', and Darcy. **(AO4)** • in Regency England, a good match in marriage was extremely important, especially for young women of the middle and upper classes • the society of Regency England was strictly ranked and class divisions were rooted in family connections and wealth, inherited wealth being superior to that based on commerce • it was considered very serious for a young woman to behave in an unseemly way or run away and this would reflect on the family.

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
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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 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)** • most characters are concerned about their reputation, which is linked to social standing and class • Mrs Bennet thinks her reputation is good and is unaware when she embarrasses herself in front of Mr Darcy and the Bingleys. When she fusses about Lydia's wedding dress she misses the point that Lydia's behaviour has nearly ruined her and her family's reputation, as well as her sisters' chances of marriage • when Elizabeth arrives at Netherfield covered in mud from her walk, this is shocking to Miss Bingley and her sister who place more importance on appearances than true feelings. But Elizabeth is more concerned with visiting her sister when she discovers she is ill • Lydia's actions compromise the reputation of her whole family and Austen does not underestimate the gravity of this situation. Lydia seems blissfully unaware of the effect that her relationship with Wickham will have on her own reputation or that of her family. The enormity of the shame that would have been heaped on the Bennet family, had Darcy not made Wickham marry Lydia, emphasises Darcy's generosity • Darcy is conscious of his reputation and this can manifest itself in his characteristic demeanour of personal reserve. While the people of Meryton society consider Darcy to be proud, Elizabeth's views are altered when Mrs Reynolds, Darcy's housekeeper, extols his virtues: 'He is the best landlord and the best master… that ever lived' • Mr Collins considers his link to Lady Catherine an amplification of his reputation. Mr Collins has a very good opinion of himself; however, he is described as 'a mixture of pride and obsequiousness, self-importance and humility'. **(AO2)** • Language/Form/Structure: Mr Collins speaks for a large section of society when his letter to Mr Bennet refers to Lydia's shameful behaviour: 'The death of your daughter would have been a blessing in comparison of this' • Language/Structure: Elizabeth contrasts with her mother as she is less concerned about reputation than most young women. Despite the formidable reputations of Lady Catherine and Darcy, she remains proud, asserting: 'I am a gentleman's daughter' • Structure: Mrs Bennet's economic situation and concern about the futures of her daughters affect her attitude to reputation and create a great deal of the comedy in the novel • Structure: Wickham uses his natural attributes of physical appearance and charm to enhance and promote his reputation. He is a contrast to Darcy who will not reveal Wickham's real nature to Elizabeth because he is too much of a gentleman or is concerned about protecting his sister's and family's reputation. Mr Wickham's pursuit of heiresses and the debts that he accrues damage his reputation. **(AO4)** • in Austen's time there were many conventions associated with reputation. Specifically, a woman's reputation was of great importance and there were rigid conventions to be adhered to • in Regency England, ladies were expected to be demure, poised and submissive while a gentleman was supposed to be strong, well-mannered and reserved • Austen had to publish anonymously to protect her own reputation.

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
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Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
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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 play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mr Bingley is a wealthy and eligible bachelor and is therefore presented as a man of interest to all local families on his arrival. He is considered the rightful property of one or other of their daughters • Mr Bingley is Mr Darcy's best friend. He is amiable and good-natured like Jane Bennet and is pleasant throughout the novel. After meeting Mr Bingley early in the novel, Jane confides to Lizzie that he is her ideal man • Mr Bingley's large fortune is a draw to Mrs Bennet. She sends Jane to visit him on horseback in the hope that she will have the need to stay over at Netherfield. She predicts correctly, as Jane does indeed catch a chill 'all in pursuit of Mr Bingley' • Mr Bingley is so good-natured that his family and friends easily sway him. Although he loves Jane, Caroline Bingley and Mr Darcy succeed in persuading him that he should leave Netherfield and remove himself from his association with Jane. Caroline Bingley and Mr Darcy continue to keep the two apart when Jane visits London • Jane considers Mr Bingley to be 'just what a young man ought to be'. Although he loves her, Mr Bingley is easily persuaded that Jane is not for him, and complies with the idea of moving away; he only tries again with the relationship because Darcy suggests it • when Mr Bingley and Jane finally marry, it is a happy moment in the novel. **(AO2)** • Language: Bingley loves Jane, using a superlative to describe her as 'the most beautiful creature' he ever saw • Language: Mr Bennet wittily observes Jane's and Bingley's characters, noting they are very similar in personality, commenting: 'You are each of you so complying, that nothing will ever be resolved on; so easy that every servant will cheat you; and so generous, that you will always exceed your income' • Language/Structure: Bingley's good humour provides a contrast to his friend, Mr Darcy, who is known for his brooding nature. He is amusing in his teasing of Mr Darcy: 'I assure you that if Darcy were not such a great tall fellow, in comparison with myself, I should not pay him half so much deference' • Structure: Mr Bingley acts as a foil to Mr Darcy as the novel's events unfold. He appears to be two-dimensional as a character with few personal aspects developed by Austen. **(AO4)** • a young man like Mr Bingley with a healthy income would have been considered very eligible in Regency England • love was considered a less important factor in a good match than social and economic considerations • marriage was considered an important goal for all young women at the time Austen was writing.

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.
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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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)** • pride, one of the words in the title, is important as it runs through the novel's themes and characters. As even Mary Bennet says: 'Pride…is a very common failing I believe…I am convinced that it is very common indeed; that human nature is very prone to it' • Darcy dents Elizabeth's pride at the ball, which has the effect of turning her against him as she protects her own family interests. Pride is closely aligned with prejudice and Darcy sees this in her tendency 'wilfully to misunderstand' everybody • Elizabeth's pride prevents her from seeing Darcy's qualities and true nature, as well as affecting her judgement as she initially admires the caddish Mr Wickham. Ultimately, after learning of Mr Wickham's actions, she realises the error in her view and recognises the role pride has played: 'I, who have prided myself on my discernment!' • Mr Darcy's pride stems from his high social status and this makes him aloof and unapproachable. He looks down on the Bennets and his naturally reserved nature makes him appear even more distant • Mr Collins is proud of his position under the patronage of Lady Catherine and boasts of their relationship whenever the opportunity arises. His pride is restricted, however, as in the company of his social superiors he becomes humble • Lady Catherine is a woman who exhibits great pride. She mocks Elizabeth's social status, 'No governess! How was that possible?', and her accomplishments, suggesting she might practise on Mrs Jenkinson's pianoforte: 'She would be in nobody's way, you know, in that part of the house'. Lady Catherine does everything in her power to forbid Elizabeth's and Darcy's marriage. **(AO2)** • Language/Form: Lady Catherine is presented by Austen as a caricature of tight-laced pride. She simply cannot understand why Darcy would choose Elizabeth over her own daughter, Anne. She asks Darcy: 'Heaven and earth! – of what are you thinking?' • Language/Structure: Austen presents pride as an ugly characteristic: Darcy's 'manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud; to be above his company' • Form/Structure: Mrs Bennet's pride leads her to the foolish obsession with marrying off her daughters at all costs. The approach she takes to this end has the effect of alienating the very people she seeks to attract as potential suitors for her daughters • Structure: the novel's title, *Pride and Prejudice*, encompasses the theme of pride that is shown throughout the novel. **(AO4)** • making a good match in marriage was a source of pride for women at the time Austen was writing • women in Regency England arguably had a little more freedom to choose their husbands than women in the early 18th century • men found pride in their breeding, wealth or careers suitable for the upper classes, such as the militia and the church.

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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)** • candidates are likely to agree with the statement that Elizabeth and Jane are very different characters, despite Jane's and Elizabeth's relationship being presented as the closest of all five Bennet sisters. Candidates may also consider some of the similarities the two characters share • Jane is the eldest Bennet sister. She is less quick-witted than her younger sister, Elizabeth, but Elizabeth feels able to confide in Jane more than anyone else. Unlike Elizabeth, Jane likes to think the best of everyone, even Wickham, for as long as she can • Elizabeth is witty and a brilliant conversationalist. She is able to hold her own in social situations and often stands up for Jane in such circumstances when Jane is too good natured to assert herself. It is Jane's reluctance to show her feelings for Bingley that leads to Darcy telling his good friend, Bingley, that he should not marry the eldest Bennet sister • both Elizabeth and Jane are rejected by potential suitors. Darcy at first dismisses Elizabeth as someone not sufficiently 'attractive enough' for him, whereas Jane is abandoned by Bingley when he is persuaded that she does not truly love him • Jane falls in love with Bingley at first sight and she does not appear to need to get to know his true character before she decides that she would like to marry him. In contrast, Elizabeth only starts to fall in love with Darcy at Pemberley, as a result of spending time getting to know his true character. **(AO2)** • Language: Elizabeth's rejection of Darcy's first proposal leaves him shocked, as it goes against the expectation that any woman would accept a proposal from such an eligible man. This is exemplified by the description of Darcy's reaction in the situation as one of 'mingled incredulity and mortification' • Language: Jane is forgiving and refuses to see fault in anyone. Bingley uses the sequential adjective 'first' to emphasise his sorrow at treating such a sweet-tempered Jane improperly: 'First I must tell you I've been the most unmitigated and comprehensive ass' • Form: when Jane learns of Lydia's elopement with Wickham, it is Elizabeth who Jane writes to for guidance in the situation. Elizabeth is more independent whilst Jane often turns to others to seek solace • Structure: towards the end of the novel, Elizabeth exemplifies the contrast between her and Jane's attitude to marriage. When Jane expresses her wish for Elizabeth to find a future husband similar to hers, Elizabeth retorts: '"Till I have your disposition and your goodness, I never can have your happiness"' • Structure: it is ironic that soon after Elizabeth declares that she would not be happy even if she were to receive forty husbands like Jane's future husband, she becomes engaged to Darcy. **(AO4)** • Austen's Regency England was socially divided and class divisions were established in family connections. Mrs Bennet spends the duration of the novel trying to secure the marriage of Jane and Bingley. It is therefore ironic that Elizabeth ends up marrying the

	wealthier Darcy without that idea having entered Mrs Bennet's mind • Elizabeth is the romantic heroine of the novel in her relationship with Darcy. She rises above the role that society would dictate for her at the time and is determined to marry for love rather than convenience • at the time Austen wrote the novel, society expected women to accept the proposals of prosperous men without question. Elizabeth's rejection of Mr Collins' offer of marriage and Darcy's original proposal would have shocked the reader at the time.

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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the title of the novel is significant because it links directly to the two central characters, Elizabeth Bennet and Mr Darcy. Both Elizabeth and Darcy show their pride, as well as prejudice, in the novel • at the ball, Darcy describes Elizabeth as 'tolerable; but not handsome enough to tempt me'. Elizabeth's prejudice is formed on the basis of her own pride being injured • Darcy's pride prevents him from professing his love for Elizabeth earlier in the novel • Elizabeth represents prejudice and develops a dislike for Darcy immediately, based on Darcy's haughty manners and then what she hears about him from Wickham • it is Elizabeth's refusal of Darcy's proposal, 'had you behaved in a more gentlemanlike manner', that starts a process of introspection in Darcy • Elizabeth acknowledges the subsequent change in Darcy and her feelings for him: 'indeed he has no improper pride. He is perfectly amiable'. **(AO2)** • Language/Structure: Elizabeth repeats the verb 'walked' to show the extent of Darcy's pride and his unwillingness to interact with guests: 'He walked here and he walked there, fancying himself so very great' • Language/Structure: Elizabeth uses the adverb 'despicably' to display the disappointment she holds for herself in basing her views of Darcy on her misguided first impressions: 'how despicably have I acted' • Language/Structure: the placing of the subordinate clause at the end of the sentence signifies how Elizabeth's prejudice builds as a direct result of Darcy's pride: 'And I could easily forgive his pride, if he had not mortified mine' • Form: Darcy's letter to Elizabeth in the novel marks the beginning of Elizabeth's understanding of Darcy's true character • Structure: Lady Catherine's visit to Elizabeth at Longbourn prompts Elizabeth to understand fully the magnitude of Darcy's love for her. She is able to see beyond Darcy's apparent pride. **(AO4)** • *Pride and Prejudice* was written in 1797 under the title *First Impressions* but Austen thought that the original title did not truly reflect the central characters of Elizabeth and Darcy • pressure from family was particularly focused on the expectation that women should make a good match. Love was not a factor. Elizabeth's attitude to marriage contradicts this view • women like Elizabeth were expected to show pride in their actions and in their appearance. At the time the novel was written, the reader would have been shocked by Elizabeth walking to Netherfield and arriving in a muddy skirt, putting affection for her sister before appearances.

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

Question Number	Indicative content
17 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mr Bennet's relationship with his family is presented through his position as master of the household. Mr Bennet lives with Mrs Bennet and his five daughters at Longbourn • Mr Bennet's characteristics contrast directly with those of Mrs Bennet. He is described as 'a mixture of quick parts, sarcastic humour' whilst she is described as 'a woman of mean understanding' • both Mr and Mrs Bennet show high regard for making good marriages for their daughters. Mr Bennet is perceived to value the love marriage can bring, in direct contrast with Mrs Bennet who deems marriage important only for status • at times, Mr Bennet acts in an unkind manner towards his daughters. When Mary finishes singing her second song at Netherfield, she is 'disconcerted' by her father's comments. Mr Bennet says: "'That will do extremely well, child. You have delighted us long enough. Let the other young ladies have time to exhibit'" • Mr Bennet is closest to Elizabeth as they are alike in intellect and wit. He supports her in her refusal of Mr Collins. He also has a fairly close relationship with Jane compared to the younger sisters • when Mr Bennet realises the possible impact on Jane's health of sending her to Netherfield, he does nothing to prevent Jane from leaving. He is shown to be callous • Mr Bennet prefers to withdraw from the world, rather than confront it. He will not intervene to curb Lydia's behaviour even when Elizabeth chastises him about the trip to Brighton. When Lydia elopes with Wickham, it is primarily down to Darcy and Mr Gardiner to find her • towards the end of the novel, Mr Bennet acknowledges how he should have better provided for his daughters. He talks of how he 'often wished that, instead of spending his whole income, he had laid by an annual sum, for the better provision of his children'. **(AO2)** • Language: Mr Bennet is described as 'so odd a mixture of quick parts, sarcastic humour, reserve, and caprice'. As a result, only Elizabeth is truly able to understand him • Language: Mr Bennet uses a damning superlative to belittle his three youngest daughters: 'the three silliest girls' • Language: Mr Bennet's home, Longbourn, is entailed to his cousin, Mr Collins. Mr Bennet uses the term 'gentleman' which shows how he still respects Mr Collins, even though Mr Bennet is not close to him: 'a gentleman and a stranger' • Form: the use of the letters from London reveals more of Mr Bennet's thoughts and feelings, which would otherwise be hidden from the reader • Structure: the contrast between Mr Bennet and Mr Gardiner highlights Mr Bennet's weaknesses as a father. Contrasts are also made between Mr Bennet's relationships with Jane and Elizabeth compared to his three youngest. **(AO4)** • although Mr Bennet realises that he is not well-suited to his wife, divorce was very rare and was confined to the upper classes at the time Austen was writing. Divorce would have been a big scandal for a family • it would be expected that consent for marriage would be sought from a girl's father, showing the significance of Mr Bennet's role as a father

	• Mr Bennet's close relationship with Elizabeth could have been perceived as unusual, as, when Austen wrote the novel, there was typically more distance between a father and daughter.

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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)** • different settings are significant in the novel because they serve to exemplify the pride and prejudice of different characters • the Longbourn estate is home to the Bennet family. Mr Bennet is not a man of great fortune. The setting is typical of an inferior country gentry family. The Longbourn estate is entailed on Mr Collins • as Elizabeth returns to Longbourn after each of her journeys, this setting is used as a way of connecting characters together, typically in relation to marriage. Bingley and Darcy both visit Longbourn in pursuit of Jane and Elizabeth • Mrs Bennet purely sees Netherfield as a way for her daughter to marry a wealthy man. She encourages Jane to go to Netherfield despite the inclement weather conditions, which subsequently results in Jane becoming ill. This serves to support Mrs Bennet's pursuit of Mr Bingley • when Elizabeth visits Rosings, she is not overawed by the opulence of the setting. It is at Rosings that, for the first time, Elizabeth starts to understand some of the reasons for Darcy's unsociability • Elizabeth visits Pemberley when her feelings towards Darcy are beginning to develop. She is enchanted by the picturesque countryside and Pemberley's beauty, charm and 'symmetry'. This mirrors how Elizabeth will also be charmed by its owner, Darcy • the fact that Mrs Bennet's sister lives in Meryton emphasises the lower connections of the Bennet family. The regiment, which has such an effect on the lives of Elizabeth and Lydia in particular, is billeted in Meryton. **(AO2)** • Language: Pemberley is described with the triplet: 'large, handsome, stone building' showing the grandeur of the house • Form: Mr Collins serves as the connection between Longbourn and Rosings. Mr Collins is therefore pivotal in the development of the plot of the novel • Structure: when Darcy sees Elizabeth in the setting of Rosings, it allows his affection for her to grow. He watches Elizabeth from a distance • Structure: Pemberley is crucial in the narrative structure, as it is the first time Darcy is seen in his own personal surroundings • Structure: Longbourn serves as the link between different social classes. Lady Catherine visits Longbourn in order to prevent her nephew from marrying Elizabeth. **(AO4)** • Pemberley is representative of the wealth and status enjoyed by the landed gentry of the time; social status and hierarchy were very important • the setting of Pemberley is far removed from the events taking place in the world during the time, such as the Napoleonic wars, social unrest and the effects of the Industrial Revolution

	• the novel follows the romantic tradition; the natural beauties of nature and settings are seldom detailed in Austen's work, but the idyllic setting of Pemberley is provided through Elizabeth's observations.

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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)** • Austen presents Mr Collins' relationships with other characters in the novel, including Mr Bennet, Elizabeth, Charlotte Lucas and Lady Catherine de Bourgh • as Mr Bennet's nearest male relation, Mr Collins will inherit Longbourn after Mr Bennet's death. In response to Mr Collins' introductory letter, both Elizabeth and Mr Bennet acknowledge how Mr Collins' manner and inherent stupidity are rooted in his adherence to societal formalities. Mr Bennet and Elizabeth consider Mr Collins to be full of his own self-importance. Elizabeth immediately recognises how "'There is something very pompous in his stile'" • Elizabeth's and Mr Collins' first meeting confirms her judgement of him as a foolish man. She has no hesitation rejecting his proposal of marriage. Mr Collins is driven by his desire to please his patroness, Lady Catherine de Bourgh, and to fulfil his perceived duty to the Bennet family • following this, Mr Collins begins a relationship with Charlotte Lucas. Charlotte is open with Elizabeth about how she feels about Mr Collins: 'not romantic, you know. I never was. I ask only a comfortable home'. Charlotte is described as having accepted Mr Collins' proposal 'solely from the pure and disinterested desire of an establishment' • after their marriage, Charlotte's arrangements in her new home reduce contact with Mr Collins by encouraging him to walk a lot for his health and she chooses a back room to spend time in because he likes to be at the front to check when Lady Catherine might be passing • Mr Collins treats Lady Catherine de Bourgh with much reverence. His prosperity is a result of the living of the Hunsford parish and Mr Collins admits his fawning is "'the kind of little things which please her ladyship, and…the sort of attention which I conceive myself peculiarly bound to pay'". **(AO2)** • Language: Mr Collins is described as 'neither sensible nor agreeable; his society was irksome'. Charlotte disregards Mr Collins' disagreeable traits in order to secure marriage • Language: the affected language of Mr Collins shows how he tries to impress in an attempt to form relationships, such as with Lady Catherine de Bourgh • Form: the reader's first impression of Mr Collins is formed in response to the letter he sends to Mr Bennet. His behaviour when he subsequently arrives at Longbourn confirms both Elizabeth's and Mr Bennet's initial observations of him • Structure: Mr Collins' proposal to Charlotte follows his offer of marriage to both Jane and Elizabeth, suggesting he cares little beyond finding a woman to be his wife • Structure: Mr Collins is presented as the foil to Mr Darcy. Whilst Mr Collins acts with impropriety and exaggerated humility, Mr Darcy is presented with gravity and propriety.

	(AO4) • compared to other works of the time, Austen's novels do not typically reflect the Romantic movement, as is evident by the presentation of many of the relationships between characters, including that of Mr Collins and Charlotte Lucas • when the novel was written, fathers' fortunes were mostly inherited by the eldest son or male heir. Mr Collins' situation would therefore not have been unusual • Austen's presentation of Mr Collins explores the role of the church in society.

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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)** • women's attitudes to marriage in the novel vary from the romantic to the practical • the ironic statement, 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife', reflects the views of Mrs Bennet and others of her social status • women were generally expected to show pride in their appearance and were judged on this by potential suitors. Mr Bennet, speaking of his wife, admits he was 'captivated by youth and beauty'. At the ball, Mr Darcy describes Elizabeth as 'tolerable; but not handsome enough to tempt me', but later comments on her 'fine eyes' • Charlotte Lucas, a spinster at 27 years, highlights the need to find a husband and her own home: 'Happiness in marriage is entirely a matter of chance'. She is not romantic and takes a practical approach to marriage. She astutely says: 'in nine cases out of ten a woman had better show more affection than she feels' • Elizabeth has an atypical view of marriage. She believes that marriage should be based on love and mutual respect. She refuses to 'give up her self-respect by marrying the foolish Mr Collins'. By contrast, Mr Darcy and Elizabeth are presented as a genuine love match • Lydia has a romantic and naïve attitude towards elopement and marriage. She is infatuated with Mr Wickham, but he only marries her when bribed by Mr Darcy to do so • Jane's attitude towards marriage is ultimately romantic. Her good nature ensures that she will find happiness with Mr Bingley and there is a strong sense that they will enjoy a loving marriage as they both have such gentle dispositions. **(AO2)** • Language: Elizabeth's attitude to Lydia's elopement with Mr Wickham is one of distress. She fears Lydia 'is lost forever' and is concerned about society's view of Lydia if she lives with Mr Wickham out of wedlock. Elizabeth condemns Lydia's behaviour, calling it 'infamy' • Language: Lady Catherine tells Elizabeth that, if she marries Mr Darcy, she will be 'polluting' the 'shades of Pemberley'. The metaphorical language shows her absolute disapproval of Elizabeth as a wife for Mr Darcy • Language: Mr Darcy's reaction to Elizabeth's rejection of his proposal shows his shock: 'mingled incredulity and mortification'. Elizabeth's refusal to accept Mr Collins' and then Mr Darcy's first proposal does not reflect the typical attitude that a woman would accept an offer of marriage from a prosperous man • Form: the character of Mrs Bennet reflects a typical mother of her standing at the time, determined to find husbands for her five daughters • Structure: the opening sentence of the novel re-iterates the contemporary view that marriage to a man of a respectable rank was the only way a woman could secure her future.

	(AO4) • although engaged for one night, Austen never married, even though love and marriage were key themes in her novels • Elizabeth's refusal to accept marriage proposals from Mr Collins and Mr Darcy would have shocked most contemporary readers. Women were expected to accept the proposals of prosperous men without hesitation • at the time the novel was written, women and their property became the legal possession of their husbands upon marriage.

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17 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Elizabeth Bennet is presented as a headstrong character who, despite showing both pride and prejudice in the novel, finally accepts Mr Darcy's offer of marriage. Much of the narrative focuses on how Elizabeth develops • at the start of the novel, Elizabeth is described as being of 'a lively, playful disposition, which delighted in anything ridiculous' • Elizabeth rejects the proposal of Mr Collins, telling him: 'you could not make me happy'. Elizabeth does not conform to the expectation that women would accept such a proposal from a man who is financially secure. In contrast, Charlotte conforms to such an expectation and agrees to marry Mr Collins without hesitation • after meeting Mr Darcy for the first time, Elizabeth forms a fixed view of him as very arrogant. In contrast, Elizabeth instinctively likes Mr Wickham and she trusts his account of Mr Darcy's interference in his father's will • Elizabeth's visit to Pemberley helps her to see Mr Darcy in a different light. Mr Darcy's housekeeper, Mrs Reynolds, speaks highly of him: 'If I was to go through the world, I could not meet with a better' • Mr Darcy's letter after Elizabeth's first refusal of his proposal is pivotal in her developing understanding: 'Till this moment I never knew myself' • when Jane questions her sister about when she first had feelings for Mr Darcy, Elizabeth replies: 'It has been coming on so gradually, that I hardly know when it began'. Elizabeth has not even recognised the change in herself • at the end of the novel, Elizabeth shows more restraint than her earlier 'playful disposition', stopping herself from teasing Mr Darcy about Mr Bingley: 'she remembered that he had yet to learn to be laughed at, and it was rather too early to begin'. **(AO2)** • Language: Elizabeth was not impressed by Mr Darcy to start with as she hears him say that she is 'tolerable, but not handsome enough to tempt me' • Language/Structure: when Elizabeth visits Pemberley, it is clear her feelings for Mr Darcy have changed completely. The list shows her new view of Mr Darcy: 'She respected, she esteemed, she was grateful to him, she felt a real interest in his welfare' • Form: Austen often uses Elizabeth as a centre of consciousness in the novel, from which the reader views the events. This helps to show the development in Elizabeth's thoughts and feelings • Form: Mr Darcy's letter to Elizabeth marks a moment of self-realisation for her; she recognises how she has been 'blind, prejudiced, absurd' • Structure: by the end of the novel, Elizabeth is able to recognise her own pride, as well as the prejudice she has shown towards others, particularly Mr Darcy. **(AO4)** • the laws of entailment at the time the novel was written meant that the estate of the father often went to the nearest male heir. Elizabeth's change of view on Mr Darcy ultimately provides her with financial security • typically, love was considered a less important factor in a good match than social and economic considerations. Elizabeth's views could be considered atypical of the time • when Austen wrote the novel, letters were often used as a way of revealing characters' inner thoughts and feelings.

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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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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)** • candidates are able to agree or disagree, wholly or in part, with the statement that Mr Darcy and Mr Bingley are presented as being very different in the novel. Mr Darcy is from an old upper-class family with an extensive country estate whereas Mr Bingley's family has only recently become landed gentry. Mr Darcy is intelligent and direct and has a tendency to judge too hastily and harshly. His position in society makes him proud and too conscious of his status. Mr Bingley is Mr Darcy's best friend and can be said to act as a foil to him. Mr Bingley is a very eligible bachelor. He is amiable and good-natured, like Jane Bennet, and is seen as a fairly two-dimensional character who remains pleasant throughout the novel • Mr Bingley's good humour provides a contrast to his friend, Mr Darcy, who is known for his brooding nature. He is amusing in his teasing of Mr Darcy: 'I assure you that if Darcy were not such a great tall fellow, in comparison with myself, I should not pay him half so much deference' • Mr Darcy is initially snobbish in the novel whereas Mr Bingley is more open. Mr Bingley does not show prejudice against Jane Bennet, as he describes her as 'the most beautiful creature' he has ever seen. In contrast, Mr Darcy does not initially value Elizabeth Bennet as she is less wealthy and less-established than him. As much of the novel is presented through Elizabeth's eyes, Mr Darcy's virtues are gradually revealed, bringing his character closer to that of Mr Bingley • Mr Bingley is so good-natured that he is easily swayed by his family and friends. Although he loves Jane, Caroline Bingley and Mr Darcy succeed in persuading him that he should leave Netherfield and remove himself from his association with her. Mr Darcy appears to dismiss the feelings of his friend, narrow-mindedly focusing on maintaining appearances, regardless of the reality of emotions felt by Mr Bingley. Eventually, Mr Bingley returns to Netherfield after being gone for almost a year. Since he has learned the truth from Mr Darcy about how Jane felt, he hopes that she might still feel the same • in contrast to Mr Bingley's persuadable nature, once Mr Darcy realises he is in love with Elizabeth not even Lady Catherine de Bourgh can sway him. **(AO2)** • Language: when Mr Bingley is first introduced in the novel, he is described as 'truly amiable' whereas Mr Darcy is judged to have a 'disagreeable countenance' • Language/Structure: Mr Bingley acts as a foil to Mr Darcy. Whilst Mr Darcy is shown to be reserved and prejudiced, Mr Bingley is at ease with showing his emotions. At the ball, Mr Bingley proclaims that he has 'never seen so many pretty girls'. In contrast, Mr Darcy curtly dismisses Mr Bingley's generosity of spirit and says of Elizabeth: 'She is tolerable, but not handsome enough to tempt me... You had better return to your partner and enjoy her smiles, for you are wasting your time with me' • Form: the use of letters in the novel helps to reveal Mr Darcy's true character. In contrast, Mr Bingley is much more direct and open with his feelings • Structure: Mr Bingley and Jane are only brought together as a result of Mr Darcy's union with Elizabeth. Mr Darcy's proud and intolerant character appears to overpower the compliant disposition of Mr Bingley, despite Mr Bingley's clear affection for Jane.

	(AO4) • large country estates, of the kind Mr Darcy owns, and that Mr Bingley desires to purchase, served as a symbol of the wealth and power of the landed gentry at the time the novel was written • the Regency era and the Industrial Revolution gave people the opportunity to become wealthy through manufacturing and trade, just as Mr Bingley's family did • *Pride and Prejudice* represents the changes that were taking place in society at the time the novel was written, as exemplified by the friendship between Mr Darcy and Mr Bingley and their changing attitudes towards society and social circles.

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

Question	**Indicative content**

Number	
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)** • humour is used in the novel to convey the distinction between appearance and reality; often characters who appear refined and cultured turn out to be preposterous and boorish. The title of the novel, *Pride and Prejudice*, is an example of how the truth can be found beyond the surface meaning. Some characters in the novel are deliberately witty or amusing, whilst others are the objects of other characters', or the readers', humour • Mrs Bennet is humorous in her exaggerated behaviour as she desperately seeks husbands for her five daughters. She is foolish and outspoken, providing a figure of fun in the novel, and she is mocked by her own husband: 'You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least'. Yet, Mrs Bennet appears oblivious to her husband's sarcasm. Mr Bennet himself is a humorous character, described as a 'mixture of quick parts, sarcastic humour, reserve, and caprice' • Elizabeth's witty remarks and engaging disposition lead her to be amusing to the reader as well as to Mr Darcy. Her sharpness is accompanied by honesty and loyalty, making her a likeable character • Mr Collins' pompous pronouncements and his inflated view of himself add humour, especially his obsequious worship of his patron, Lady Catherine de Bourgh. Mr Collins takes himself seriously but unconsciously makes others laugh at his words and deeds • the wealthy and controlling Lady Catherine is humorous in her attempts, first, to patronise Elizabeth at Rosings and, later, to use her power to prevent Mr Darcy and Elizabeth marrying. However, she is foiled in her pursuit of this, and her intervention turns out to be the catalytic agent in their union • Lydia's flippant and foolish behaviour, while superficially amusing, is simultaneously reckless and dangerous. After she has eloped with Mr Wickham, it is insisted that she must marry him in order to maintain appearances. **(AO2)** • Language: when Jane asks Elizabeth how long she has loved Mr Darcy, Elizabeth's response is amusing in its clarity and satire: 'I believe I must date it from my first seeing his beautiful grounds at Pemberley' • Language/Form: Austen uses irony to negate the necessity for her to provide specific commentaries on characters in the novel. The reader is left to interpret the irony in her writing and to make the criticism of characters for themselves • Language/Form/Structure: Mr Collins can be considered a caricature in the exaggerated way Austen presents him, particularly through his letters. His pomposity is extreme: his reasons for wanting to marry include 'the particular advice and recommendation of the very noble lady whom I have the honour of calling patroness' • Language/Structure: the irony used in Austen's opening lines establishes its satirical tone and focuses on the central motif of marrying well: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife' • Structure: Mrs Bennet presents a contrast to upper-class female characters who look down on others, such as Lady Catherine de Bourgh and Miss Bingley.

	(AO4) • Jane Austen is considered a moralist and humorist of the Regency period. Her humour is part of her exploration of human nature and reflects on human foolishness as an amusing aspect of life • much of Austen's humour concerns courtship and marriage and this theme is handled with subtle irony to explore the conventions of her time • class was a very significant factor in Austen's England and, as seen in the novel, her humour encompasses the differing social classes of key characters.

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

Question Number	Indicative content
17 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • 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.

	(AO4) • increasingly in the latter stages of the eighteenth century, families came to see having 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.

Question	**Indicative content**

Number	
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.

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.

17 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • prejudice is one of the main themes in *Pride and Prejudice*, as the title suggests. In the novel, prejudice is often formed on a character's reputation, their class or social standing, or their misunderstood actions • the main obstacle between Mr Darcy and Elizabeth Bennet forming a relationship earlier is one of prejudice. Mr Darcy's 'cutting' remarks humiliate Elizabeth and his prejudice against Elizabeth is largely because of her social standing • Mr Darcy clearly shows his prejudice at the ball, founded on his social standing and good looks: 'There is not another woman in the room, whom it would not be a punishment for me to stand up with' • at the evening spent at Mrs Phillips' house, Elizabeth accepts Mr Wickham's account of Mr Darcy; despite having only just met Mr Wickham, she does not question the negative presentation of him. She is prejudiced against Mr Darcy because he has snubbed her. Equally, Elizabeth shows prejudice in favour of Mr Wickham, based on his good looks and charm, which, perhaps uncharacteristically for her, clouds her judgement in understanding what sort of person Mr Wickham truly is • both Miss Bingley and Mrs Hurst show prejudice against Elizabeth when she arrives at Netherfield after having walked through mud to get there. They are also prejudiced against Jane. Mrs Hurst says of Jane: 'I wish with all my heart she were settled. But with such a father and mother, and such low connections, I am afraid there is no chance of it' • Mr Collins is a clergyman and he holds his patron, Lady Catherine de Bourgh, in high regard, showing positive prejudice towards her. He is full of servile praise of Lady Catherine and her home and he is unable to form a clear judgement of her • it is Mr Darcy's prejudice against the Bennet family, and Mrs Bennet's remarks on possible engagement, that lead to his taking Mr Bingley back to London away from Jane's company. He later openly admits to Elizabeth: 'I have done everything in my power to separate my friend from your sister' • Lady Catherine de Bourgh shows prejudice against Elizabeth at Rosings and, later, when she visits Longbourn in an attempt to persuade Elizabeth not to marry Mr Darcy • Mr Darcy's initial prejudice against Elizabeth clouds his ability to see her for the strong, intelligent woman that she is. Once he is able to disregard their social differences, he allows himself to fall in love with her: 'Darcy had at first scarcely allowed her to be pretty… and in spite of his asserting that her manners were not those of the fashionable world, he was caught by their easy playfulness'.

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

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

Question number	Indicative content

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

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

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
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Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19–24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

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)** • the relationship between Lydia Bennet and Mr George Wickham is presented as one built on shallow physical attraction and short-term gratification. Their elopement is one of the most significant dramas in the novel • Lydia is fifteen years old when the novel begins. She is the youngest of the Bennet daughters and is described as: 'untamed, unabashed, wild, noisy and fearless'. Elizabeth herself describes Lydia as 'a nasty little freckled thing' • Lydia's flirtatious behaviour with the officers could be said to originate from the fact that she is allowed into society at an earlier age than was usual. Lady Catherine de Bourgh criticises the Bennets for letting the 'younger ones out before the elder are married'. Lydia attends balls without really understanding the risks that could be presented by rakish young men. It is through this that she is exposed to the caddish charms of Mr Wickham • Lydia is a victim of the same deceptions that Mr Wickham tried on Georgiana Darcy. He uses his charm on both Elizabeth and Lydia to be accepted by them in friendship. He has no moral scruples and lies about Mr Darcy to Elizabeth to gain her sympathy. He is driven by money and runs up debts without conscience • like Mr Wickham, Lydia is shallow and over-impressed by frippery and nonsense. She is described as having 'high animal spirits, and a sort of natural self-consequence'. She enjoys shopping and buying nice things: 'Look here, I have bought this bonnet. I do not think it is very pretty; but I thought I might as well buy it as not' • when Lydia is allowed to go to stay with Colonel Forster and his wife in Brighton after the regiment moves there, there is no one to restrain her behaviour and she has no ingrained principles of her own to stop her agreeing to live with Mr Wickham outside marriage • Lydia is drawn to Mr Wickham by physical attraction alone: 'he had all the best part of beauty, a fine countenance, a good figure and very pleasing address' • when Lydia runs away with Mr Wickham, it is Mr Darcy who saves her reputation by paying off Mr Wickham's debts as part of the agreement that he makes an honest woman of Lydia by marrying her. Lydia remains oblivious to the complete shame she has almost brought to her family and she visits Longbourn with 'easy assurance'

	• Mrs Bennet is perhaps unsurprisingly thrilled when Lydia marries Mr Wickham as this has been her goal since the beginning: to have all her daughters married off: 'Well! I am so happy! In a short time I shall have a daughter married'. She sees this as a good match for Lydia and is quick to forget the manner in which her daughter ended up in a hastily-arranged marriage to a man who has exploited her innocence. **(AO2)** • Language: Mrs Bennet sets aside Mr Wickham's faults as she is simply delighted that Lydia is married. Her excited tone is evident in her exclamations: 'Mrs Wickham! How well it sounds!' • Language/Structure: Lydia's letters are a structural device used by Austen to inform the reader of her thoughts after leaving with Mr Wickham. Her tone is brimming with excitement and considers it all amusing: 'What a good joke it will be!' • Form: Mr Wickham is presented by Austen as a typical villain. His outward charm belies a deceitful and manipulative womaniser. As Mr Darcy says, 'Mr Wickham's chief object was unquestionably my sister's fortune' • Structure: Mr Wickham acts as the catalyst for the novel's climax when he runs away with Lydia. Elizabeth confides in Mr Darcy: 'My younger sister has left all her friends – has eloped; has thrown herself into the power of – of Mr Wickham'. **(AO4)** • the law of entailment meant that most women, such as Lydia and her sisters, had to find an eligible husband in order to be secure in life. Mr Wickham, as a member of the militia, and an officer, gained some status which made him more eligible • at the time Austen was writing, elopement was a very serious issue and its effect on a girl's reputation was devastating. Both the Marriage Law of 1753 and the Hardwicke Act consisted of strict rules about marriage. Obeying these was expensive, hence elopement was a way of avoiding costs. To live together outside marriage, as Mr Wickham and Lydia did, was even more scandalous • as well as a military career, entering the ministry was generally regarded as a stable and respectable prospect for gentlemen without other means.

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

Question number	Indicative content

18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • hope is shown to be an underlying theme throughout the novel, clear from the opening lines • Mrs Bennet is ambitious to see her five daughters married off and the arrival of the wealthy Mr Bingley excites great hope in her. As part of Mrs Bennet's hopeful plan, she ensures that Jane rides to Netherfield in poor weather. Jane's resultant chill allows her to spend more time with Mr Bingley. Mrs Bennet places more importance on the long-term hope of marriage than on any possible short-term suffering • Miss Bingley has pinned her hopes on marrying Mr Darcy. She wishes that her brother will marry Miss Darcy, which would bring them closer and facilitate further union between the families. She is presented as unimpressed when Mr Darcy shows interest in Elizabeth • Mr Wickham's hopes reflect his caddish personality as he lies about Mr Darcy and courts a number of wealthy young women, including Miss King, to further his own ends. He runs away with Lydia and only agrees to marry her in exchange for an annual income. The Bennets, at first, believe this has been paid by Mr Gardiner; it later turns out to have been provided by Mr Darcy who feels guilt for not having revealed Mr Wickham's character and still hopes to help Elizabeth • after his initial rejection by Elizabeth, Mr Darcy's hopes are rekindled when she refuses to promise Lady Catherine that she will never become engaged to him: 'It taught me to hope … as I had scarcely allowed myself to hope before' • Charlotte wants to leave her parents' house and cease being a burden to them. She marries Mr Collins 'solely from the pure and disinterested desire of an establishment' and has no hopes for anything more • Lady Catherine's hope, and indeed intention, is for Mr Darcy to marry her daughter, Anne de Bourgh, who is frail and sickly. She uses her belief that Anne is 'promised' to Mr Darcy to try to warn Elizabeth off. 'Mr Darcy is engaged to my daughter. Now what have you to say?' Lady Catherine's overbearing nature has made her daughter weak and timid. **(AO2)** • Language: when Mrs Bennet learns of Elizabeth's impending marriage to Mr Darcy, her verbose, exclamatory manner exemplifies how her hope centres on her securing a husband for each of her five daughters: 'Three daughters married! Ten thousand a year! Oh, Lord!'

	• Language: Elizabeth is openly impressed on seeing Pemberley for the first time. She describes it as a 'large, handsome, stone building'. She uses the word 'handsome' frequently to describe the rooms and imagines herself as the mistress there, which is a hint of her hope for the future • Language/Structure: hope for the future frames the ironic opening of the novel: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife' • Form: in his letter to Elizabeth, Mr Darcy indicates his hope for her to understand what truly happened between him and Mr Wickham and he explains his reasons for separating Mr Bingley from Jane: 'I shall hope to be in future secured, when the following account of my actions and their motives has been read'. As a result of his letter, Elizabeth begins to see Mr Darcy in a new light, which signals hope for their future relationship • Structure: Elizabeth's attitude to marriage could be seen to be in direct contrast to Charlotte's. Elizabeth hopes to marry a man she loves and respects whereas Charlotte only hopes for security and a comfortable position for her future. **(AO4)** • the opening of the novel highlights the commonly perceived preoccupation of many women in early nineteenth-century English society with making a good marriage • middle-class men often held ambitions to enter the military or the clergy if they did not have independent means. These were acceptable professions for men who were younger sons • social ambition in pursuit of financial security was often perceived as important at the time Austen was writing.

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

Question number	Indicative content

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

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

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

Question number	Indicative content

18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • appearance and reality can be seen as an important theme throughout the novel and, indeed, first impressions of characters do not always reflect their true personalities. There are many examples of how the reality of a character's true nature can be hidden by his or her appearance • Mrs Bennet is a character who is very preoccupied with appearances. Wishing only to secure husbands for her five daughters, she tries to put on social graces but is unaware that, in fact, she has none. Her attempts to adopt the appearance of a woman of importance and social popularity lead to her alienating the very people she is trying to attract: Mr Darcy and, by association, Mr Bingley • during discussions of the first Meryton Assembly, it is evident that some guests are offended by Mr Darcy, who succeeds in insulting Elizabeth and conveys an image of standoffish arrogance. She deems him: 'the proudest, most disagreeable man in the world'. Mr Darcy claims to be shy, but his apparent outward pride hides his inner goodness and first impressions are not a solid indication of his personality • when Jane Bennet becomes ill while visiting Mr Bingley at Netherfield, Elizabeth Bennet visits her. Elizabeth again forms a judgement of Mr Darcy based on his appearance, believing that 'she drew his notice because there was something about her more wrong and reprehensible, according to his ideas of right' • Mr Darcy's initial judgement of Elizabeth is that she is 'not handsome enough' to tempt him. However, after he gets to know Elizabeth's true nature, he concludes that she has 'a mixture of sweetness and archness in her manner' that he 'had never been so bewitched by any woman as he was by her' • Elizabeth initially considers Mr Wickham to be good and honest. She is taken in by his appearance of respectability and pleasantness, choosing instead to believe that Mr Darcy is the wrongdoer • when it is later revealed that Mr Wickham tried to ruin Mr Darcy's sister, Georgiana, by attempting elopement, Elizabeth is shocked by his villainy and fake personality • again, Mr Wickham's appearance deceives others when he courts Lydia and then elopes with her. Upon discovery of the couple's disappearance, Mr Darcy blames himself for not exposing Mr Wickham's treacherous nature. Elizabeth blames herself for not seeing through his façade of respectability. Appearances can be seen to hide the true nature of characters, and even the most astute characters, such as Elizabeth, are taken in • having read Mr Darcy's letter, and after meeting him at Pemberley, Elizabeth is able to look beyond his appearance and understand his true nature. She accepts his second marriage proposal

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

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

Question number	Indicative content

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)** • throughout the novel, there are a number of examples of loveless marriages. However, there are also examples of marriages based on love • Lady Catherine De Bourgh recommends that Mr Collins seek a bride. Within a week, he plans to propose to Elizabeth Bennet, to the delight of Mrs Bennet who hopes the marriage will secure their future. After Elizabeth's refusal, Mr Collins seamlessly turns his attention to Charlotte Lucas • Mr Collins' lengthy proposal of marriage to Elizabeth does not mention love. It is, like his letters, verbose and focused on practicality and propriety. Regardless of her mother's wishes, Elizabeth does not want to marry simply to secure her future • the marriage of Charlotte and Mr Collins is without love. Charlotte fully accepts this and her approach to marriage is pragmatic. Charlotte wants to leave her parents' house and cease being a burden to them, and also to her brothers after the death of her parents, if she does not marry. She marries Mr Collins 'solely from the pure and disinterested desire of an establishment'. She has neither independent wealth nor good looks: hence her acceptance of the obsequious Mr Collins • the marriage of Lydia Bennet and Mr Wickham is based on infatuation, rather than real love, as he only goes through with it when bribed to do so by Mr Darcy. Lydia herself is too young and naïve to understand the nature of love. It is unlikely any happiness in their marriage will endure • it appears Mr and Mrs Bennet's marriage may have begun with some love; Mr Bennet admits that he was 'captivated by youth and beauty'. However, they are not a good match and, by this stage of their marriage, there is some doubt cast over their love. Mr Bennet spends a good deal of time away from his wife in his library • in contrast, the Gardiners are happily married with four children. Their marriage is based on long-lasting affection • the love between Jane Bennet and Mr Bingley is also easily seen, and there is a strong sense that they will enjoy a happy marriage together as they have such gentle dispositions. Indeed, 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 to avoid Mrs Bennet's overbearing nature • furthermore, Mr Darcy and Elizabeth are presented as a genuine love match by the end of the novel. The fact that they have had to build their relationship from a position of hostility arguably makes their relationship stronger. **(AO2)** • Language: Charlotte's philosophy of marriage enables her to tolerate Mr Collins. There is humour in her view: 'it is better to know as little as possible of the defects of the person with whom you are to pass your life'

	• Form/Structure: the central premise and 'hook' of Austen's narrative is its gently ironic opening: 'It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife' • Form/Structure: Charlotte's marriage to Mr Collins presents a contrast to the relationship of Elizabeth and Mr Darcy • Structure: the story's resolution suggests that marriage is better if loving, but that it is not a necessary element in this union. **(AO4)** • marriage was often seen more as a duty rather than for love: Mr Collins does not love Elizabeth or Charlotte but intends to gain a wife as his 'duty'. Elizabeth's and Charlotte's views of love and marriage are reflected in the novel: Charlotte is happy to marry Mr Collins for future stability • in Austen's time, marriage was a social necessity for women without independent wealth. By some, love was not considered a requirement for a good marriage • although the novel stresses the importance of love and compatibility, Austen never condemns Charlotte's marriage of convenience • despite the apparent loveless marriages in *Pride and Prejudice*, in Austen's final novel, *Persuasion*, there are three examples of successful marriages: the Musgroves, the Crofts and the Harvilles.

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

Question number	Indicative content

18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mr Darcy is presented as a powerful man from an upper-class, wealthy family with an extensive country estate. He is well-respected but comes across as distant and arrogant to others • at the Meryton assembly, the guests initially view Mr Darcy favourably: 'he was looked at with great admiration for about half the evening'. But Elizabeth Bennet and indeed the rest of the village come to dislike him as he appears standoffish and disdainful. He is judged to have a 'disagreeable countenance' • he is intelligent and direct, and has a tendency to judge too hastily and harshly. His position in society makes him proud and too conscious of his standing. Mr Darcy does not initially value Elizabeth as she is less wealthy and less-established than him, and his opinion of her is also coloured by the behaviour of her family, especially her mother • Mr Darcy is a good friend to Mr Bingley. He understands Mr Bingley's faults, such as his trusting nature. He intervenes in the budding relationship between Mr Bingley and Jane Bennet knowing that Mr Bingley would not have even contemplated that Jane could be pursuing him for his fortune. Mr Darcy 'congratulated himself on having lately saved a friend from the inconveniences of a most imprudent marriage' • Mr Darcy's first proposal to Elizabeth is awkward and unsuccessful. However, it is heartfelt, which helps the reader begin to see Mr Darcy in a different light: 'In vain have I struggled. It will not do' • Mr Darcy is seen as a hero when he saves Lydia from shame and dishonour after her elopement with Mr Wickham. He does not speak of this himself. Elizabeth learns of his help from the Gardiners • Elizabeth's visit to Pemberley helps her to see Mr Darcy from a different perspective. Mrs Reynolds, the housekeeper at Pemberley, extols Mr Darcy's virtues: 'I have never had a cross word from him in my life' • by the end of the novel, Elizabeth has accepted Mr Darcy's proposal and his noble nature has been revealed. **(AO2)** • Language: Mr Darcy's coldness towards Elizabeth at the Meryton assembly is cutting and insulting. He is rude and dismissive of her: 'She is tolerable; but not handsome enough to tempt me' • Form: the use of letters in the novel helps to reveal Mr Darcy's true character • Form: as much of the novel is presented through Elizabeth's eyes, Mr Darcy's virtues are gradually revealed • Structure: Mr Bingley and Mr Darcy can be considered foils for one another: 'Bingley was endeared to Darcy by the easiness, openness, ductility of his temper, though no disposition could offer a greater contrast to his own'.

	(AO4) • as a member of the land-owning gentry, Mr Darcy enjoyed considerable power. Members of this social group would have been likely to look down on those who earned their money through trade. However, Mr Bingley was accepted because his family's money was acquired by a previous generation, even though it was gained through trade • large country estates, of the kind Mr Darcy owns, served as a symbol of the wealth and power of the landed gentry at the time the novel was written • in Austen's time, certain qualities were expected of a gentleman. These included manners and social etiquette.

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

Question number	Indicative content

17 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, wholly or in part, with Elizabeth Bennet's view that Charlotte Lucas should not have married Mr Collins for convenience • Charlotte is 27 years old and a friend of Elizabeth. It can be argued that Charlotte's approach to marriage is pragmatic and sensible as 27 was a relatively advanced age for a woman to be unmarried at the time Austen was writing. Charlotte marries Mr Collins 'solely from the pure and disinterested desire of an establishment' • at a period of time when women, without independent means, had few options other than marriage, Charlotte knows that, without being pretty or independently wealthy, her choices are limited. She selflessly wishes to leave her parents' home to avoid being a drain on their resources and is driven by practicality. Her brothers are relieved about her union with Mr Collins because they know she will not be dependent on them • however, arguably, in Elizabeth's view, Charlotte is wrong to compromise her happiness by marrying a man she does not love. Charlotte admits Mr Collins is 'neither sensible nor agreeable'. He had previously sought the hand of Jane and then Elizabeth before settling his hopes, rather speedily, on Charlotte • Elizabeth is shocked and highly unimpressed by Charlotte's decision after being told of the engagement. Elizabeth's views on marriage are completely opposite to those of Charlotte; Elizabeth does not want to marry simply to secure her future and, so far, she is not in the position of being forced to • when Elizabeth visits their home near Rosings, it is clear that Charlotte has cleverly adapted to life with Mr Collins. She focuses on her domestic situation and arranges the house to avoid spending much time with him, such as placing the sitting room at the back of the house. She also chooses not to hear when he makes embarrassing remarks in public • at the end of Elizabeth's visit, Mr Collins tells her that he and Charlotte share a happy and congenial relationship: 'My dear Charlotte and I have but one mind and one way of thinking'. In his view the marriage is successful, which certainly shows Charlotte's achievement in making the best of the marriage. **(AO2)** • Language: Charlotte's philosophy of marriage enables her to tolerate Mr Collins. There is humour in her view: 'it is better to know as little as possible of the defects of the person with whom you are to pass your life' • Language: Charlotte is honest and realistic when she states her belief that marriage is 'the only honourable provision for well-educated young women of small fortune'

	• Form/Structure: Charlotte has a very different view on marriage from Elizabeth, who seeks a union based on true love and compatibility. Charlotte notes: 'happiness in marriage is entirely a matter of chance' • Structure: the marriage of Charlotte and Mr Collins presents a contrast to the loving relationship of Elizabeth and Mr Darcy and shows that not all marriages are the same • Structure: Charlotte accepts Mr Collins' proposal the day after Elizabeth rejects it, but she sees no problem with this: 'When you have had time to think it over, I hope you will be satisfied by what I have done. I am not romantic, you know'. **(AO4)** • in Austen's time, marriage was a social necessity for women without independent wealth. By most, love was not considered a requirement for a good marriage • although the novel stresses the importance of love and compatibility, Austen never condemns Charlotte's marriage of convenience • marriage was often seen as a duty rather than an act of love: Mr Collins does not love Charlotte but intends to gain a suitable wife as his 'duty' and to fulfil Lady Catherine de Bourgh's wishes • although engaged for one night, Jane Austen never married, even though love and marriage were key themes in her novels.

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

Question number	Indicative content

18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the novel is set in Regency England, a time when etiquette and proper conduct were deemed essential. Young ladies were mostly expected to be quiet, unassuming and demure. There are many examples in the novel of women behaving in ways that would not have been expected • Elizabeth does not conform to the expectation that women would accept a proposal from any man who is financially secure. She rejects the proposal of Mr Collins, telling him: 'you could not make me happy'. Also, her rejection of Mr Darcy's first proposal leaves him shocked, as shown by his reaction of 'mingled incredulity and mortification' • when the novel was written, women in the upper classes would have been expected to take a short journey using the family's coach. For her first trip to Netherfield, Jane asks for the carriage but is made to go on horseback by her mother, Mrs Bennet: 'because it seems likely to rain; and then you must stay all night'. She predicts correctly, as Jane does indeed catch a chill 'all in pursuit of Mr Bingley' • when Elizabeth walks three miles across country by herself to visit her sister, Jane, at Netherfield, the Bingley sisters are shocked. In Regency England, it would not have been considered fitting for a woman of her rank to walk that distance alone. Elizabeth arrives with 'dirty stockings' and Miss Bingley uses this to judge her: 'her manners were pronounced to be very bad indeed'. She is considered to display 'a most country town indifference to decorum' • at the start of the novel, Elizabeth is described as being of 'a lively, playful disposition, which delighted in anything ridiculous'. The way Elizabeth is prepared to tease Mr Darcy when she is staying at Netherfield is considered disrespectful and indecorous by Miss Bingley • Mrs Bennet is often unaware of how to behave appropriately in social situations. Her lack of restraint and propriety, in that she will discuss her family affairs with anyone, causes embarrassment for Elizabeth and Jane • Lydia's boisterous behaviour is frowned upon in polite society. She is described as 'untamed, unabashed, wild, noisy and fearless' • Lady Catherine de Bourgh criticises the Bennets for letting the 'younger ones out before the elder are married'. Lydia attends balls without really understanding the risks that could be presented by rakish young men • when Lydia runs away, she comes close to bringing complete shame on her family. Without Mr Darcy's intervention, Lydia would have been deemed an outcast by society. Lydia remains oblivious to the complete shame she has almost brought to her family and she visits Longbourn with 'easy assurance' • Mrs Bennet is lacking self-awareness when she embarrasses herself in front of Mr Darcy and the Bingleys. When she fusses about Lydia's wedding dress, she misses the point that Lydia's behaviour has nearly ruined her and her family's reputation, as well as all her daughters' chances of marriage. Instead, Mrs Bennet is happy for Lydia.

	(AO2) • Language: Elizabeth's directness with her father about Lydia would have been unusual for a daughter in many families: 'the very great disadvantage to us all, which must arrive from the public notice of Lydia's unguarded and imprudent manner' • Language/Structure: Mrs Bennet's insensitivity in social situations ironically proves an obstacle to her daughters' matches when she is so anxious that they should marry. She frequently embarrasses both Jane and Elizabeth • Structure: Lydia is at the centre of the most significant drama in *Pride and Prejudice* when she runs away with Mr Wickham. She is rescued by her uncle and Mr Darcy, who bribes Mr Wickham to marry her • Structure: Lydia's scandalous running away with Mr Wickham proves a turning point in the relationship between Elizabeth and Mr Darcy. Elizabeth confides in him: 'My younger sister has left all her friends – has eloped; has thrown herself into the power of – of Mr Wickham'. **(AO4)** • in Regency England, ladies were expected to be demure, poised and submissive. It was considered very serious for a young woman to behave in an unseemly way or elope, and this would reflect on the family, particularly in the middle and upper classes • the social etiquette of the early 1800s was different from today's society and Jane would have needed the excuse of illness to stay at Netherfield • women like Elizabeth were expected to show pride in their behaviour and appearance. At the time the novel was written, the reader would have been shocked by Elizabeth walking to Netherfield and arriving in a muddy skirt and stockings, putting affection for her sister before appearances.

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

Question number	Indicative content

17 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mr George Wickham is at first presented as a perfect gentleman but, as the novel's events unfold, his relationships shed light on his true nature • initially, Mr Wickham appears to be very eligible as a husband as he is charming, handsome and well-mannered. He is very popular: 'Mr Wickham was the happy man towards whom almost every female eye was turned, and Elizabeth was the happy woman by whom he finally seated himself' • when he first meets Elizabeth at the Phillipses' party, he gains her sympathy by lying to her. He tells her that Mr Darcy had tricked him out of his inheritance and confides in her that he has had to join the militia rather than the church because of his lack of money. Elizabeth is attracted to him, finding him both charming and good-looking, and he fools her into thinking that he is a marriageable prospect before he transfers his attentions to Miss King for financial reasons • Mr Wickham is presented as the polar opposite of Mr Darcy. Mr Wickham, showing no loyalty or respect to the man he has grown up with, tried to elope with Mr Darcy's 15-year-old sister, Georgiana. This is the main reason for Mr Darcy's hatred and distrust of him. Mr Wickham may appear to be an eligible bachelor but is in fact an untrustworthy and deceptive individual in his dealings and intentions. He is driven by money and runs up debts without conscience • Mr Wickham's relationship with Lydia Bennet is presented as one built on short-term gratification. Lydia is drawn to Mr Wickham by physical attraction alone: 'he had all the best part of beauty, a fine countenance, a good figure and very pleasing address'. She is a victim of the same deceptions that Mr Wickham tried on Georgiana Darcy • Mr Wickham's seduction of Lydia turns sour for him when Mr Darcy and Mr Gardiner force his marriage for the sake of social propriety and he is stuck with the immature and fickle Lydia. He is presented as being not a good husband and he has no real feelings for his wife • after their marriage, Mr Wickham and Lydia visit Longbourn before leaving for his new posting. Elizabeth observes the shallow relationship that they share: 'Wickham smiled indulgently and said pretty things to her. I, disgusted with them both, was persuaded they deserved each other'. **(AO2)** • Language: the initial impression given by Mr Wickham is positive: 'blessed with such happy manners as may ensure his making friends – whether he may be equally capable of retaining them is less certain'. However, the statement following the dash shows this impression must be qualified

	• Language: Mr Wickham uses a triplet, with emphatic anaphora on 'such', to emphasise his sheer dislike of Mr Darcy: 'did not suspect him of descending to such malicious revenge, such injustice, such inhumanity as this!' • Form: Mr Wickham is presented by Austen as a typical villain. His outward charm belies a deceitful and manipulative womaniser. As Mr Darcy says: 'Mr Wickham's chief object was unquestionably my sister's fortune' • Structure: when Elizabeth learns of Mr Wickham's deceit, she realises that she was tricked and manipulated by him. She admits he had 'all the appearance of goodness' • Structure: Mr Wickham's actions when he runs away with Lydia serve as a catalyst for Elizabeth's seeing Mr Darcy in a different light. Elizabeth confides in Mr Darcy: 'My younger sister has left all her friends – has eloped; has thrown herself into the power of – of Mr Wickham'. **(AO4)** • the militia offered a degree of social mobility for young men who lacked independent means. Their status as officers made them more eligible for a good marriage • at the time Austen was writing, elopement was a very serious issue and its effect on a girl's reputation was devastating. Both the Marriage Law of 1753 and the Hardwicke Act consisted of strict rules about marriage. Obeying these was expensive, hence elopement was a way of avoiding costs. To live together outside marriage, as Mr Wickham and Lydia did, was even more scandalous • it is thought that Austen was influenced by the character of Tom Jones in Henry Fielding's *The History of Tom Jones, a Foundling* when she developed Mr Wickham's character.

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

Question number	Indicative content

18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • first impressions are shown to be heavily influenced by characters' pride and prejudice in the novel, and the resulting misunderstandings and undesirable choices are significant in the various subplots • at the Meryton assembly, the guests initially view Mr Darcy favourably: 'he was looked at with great admiration for about half the evening'. However, Elizabeth Bennet and indeed the rest of the village soon come to dislike him as he appears standoffish and disdainful and is judged to have a 'disagreeable countenance'. Mr Darcy's coldness towards Elizabeth is cutting and insulting, and he is rude and dismissive of her: 'She is tolerable; but not handsome enough to tempt me'. Elizabeth's prejudice is formed on the basis of her own pride being injured • in contrast to her opinion of Mr Darcy, Elizabeth's first impression of Mr Wickham is favourable, taken in by his appearance of respectability and pleasantness, and she initially considers him to be good and honest. Elizabeth trusts Mr Wickham's account of Mr Darcy's interference in his father's will, choosing to believe that Mr Darcy is the wrongdoer. When Elizabeth learns of Mr Wickham's deceit, realising that she has been tricked and manipulated by him, it is a significant moment for her. She admits he had 'all the appearance of goodness' • Mr Darcy's initial prejudice against Elizabeth is significant because it clouds his ability to see her for the strong, intelligent woman that she is. It is only once Mr Darcy is able to disregard their social differences, and put his pride to one side, that he allows himself to fall in love with her: 'Darcy had at first scarcely allowed her to be pretty … and in spite of his asserting that her manners were not those of the fashionable world, he was caught by their easy playfulness' • Mr Darcy's letter after Elizabeth's first refusal of his proposal is significant in her developing understanding: 'Till this moment I never knew myself'. Elizabeth's visit to Pemberley also helps her to see Mr Darcy in a different light. Mr Darcy's housekeeper, Mrs Reynolds, speaks highly of him: 'If I was to go through the world, I could not meet with a better' • unlike Elizabeth and Mr Darcy, Jane and Mr Bingley have positive first impressions of one another. Upon meeting at the ball, Jane falls for the charming and eligible Mr Bingley and speaks positively of him: 'He is just what a young man ought to be'. She dances with him twice and Mr Bingley says that she is 'the most beautiful creature' he has ever beheld • following the intervention of Mr Bingley's sisters and Mr Darcy, Jane and Mr Bingley are separated and are only reunited later in the novel. This subplot is significant because it forms part of the novel's happy ending, 'I am certainly the most fortunate creature that ever existed!', showing that first impressions can be correct.

	(AO2) • Language: when Mrs Bennet first meets Mr Darcy, she is wholly disparaging of him, describing him as 'rude and haughty'. Mrs Bennet is quick to form a judgement of Mr Darcy based solely on their first encounter • Language: the initial impression given by Mr Wickham is positive: 'blessed with such happy manners as may ensure his making friends – whether he may be equally capable of retaining them is less certain'. However, the statement following the dash shows this impression must be qualified • Language: the initial meeting between Jane and Mr Bingley is a significant moment for them. Mr Bingley describes her in flattering and superlative terms: 'the most beautiful creature' • Language/Structure: Elizabeth uses the adverb 'despicably' to display the disappointment she holds of herself in basing her views of Mr Darcy on her misguided first impressions: 'how despicably have I acted' • Form: Mr Darcy's letter to Elizabeth marks a significant moment of self-realisation for her; she recognises how she has been 'blind, prejudiced, absurd' in forming an opinion of Mr Darcy based on her first impressions of him. **(AO4)** • *Pride and Prejudice* was written in 1797 under the title *First Impressions*, but Austen thought that the original title did not truly reflect the central characters of Elizabeth and Mr Darcy • the epistolary novel was a popular genre in the eighteenth century. Although *Pride and Prejudice* is not an epistolary novel, it contains about forty letters, which help to reveal characters' inner thoughts and feelings • Austen's attention to Mr Darcy's prejudice and subsequent transformation into a humbler attitude shows the issues that social prejudice can cause as well as the good that can come from removing those prejudices.

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

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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)** • money, or the lack of it, is an important aspect of the novel. Along with family heritage it can discriminate between characters from different social backgrounds • the wider plot of the novel revolves around money as the five Bennet daughters will have no means of financially supporting themselves when their father dies. Their house and income will be inherited by Mr Collins through entailment. This increases the pressure on the Bennets to find husbands for their daughters in a time when financial security for many women was based on finding a good match in marriage • Mr Collins is in a strong position. As a clergyman with Lady Catherine's patronage, he has a house and a comfortable living, and he is also set to inherit Longbourn. As such he can offer a comfortable position to Charlotte Lucas, who is already 27 and a spinster • Mr Darcy is an eligible bachelor who is 'handsome' but, more importantly, wealthy: 'Mr Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year'. Unlike his aunt, Lady Catherine, Mr Darcy does not use his resources to influence others but rather to do good, for example his treatment of his employees and tenants, as Mrs Reynolds warmly states to Elizabeth • Mr Wickham's financial debts are used as a means of portraying his bad character. His reputation as a dashing officer is crushed when he elopes with Lydia. After he has fled with Lydia, Mr Wickham's gambling debts come to light and his reputation in Meryton is badly damaged • marriage and money are bound together with the importance of making a good match, essential for most young women in the novel. Mrs Bennet's quest to find partners for her daughters is very amusing, but there are serious implications for the whole family if she is unsuccessful. Mr Bingley's arrival in Netherfield brings much excitement. He is seen as a very good match for Jane because of his wealth. He is easily led by his old friend, Mr Darcy, to distance himself from Jane Bennet because of her lack of money • the source of a person's money was important at the time Austen was writing. There is some emphasis on the difference between old and new money in this novel. Mr Darcy's is inherited from a long-established family line. Mr Bingley's comes from his father's business but, as he is the second generation and inherited it, he is still treated with respect • however, Sir William Lucas is looked down upon because he himself used to be in trade in Meryton. Austen notes that he had made a 'tolerable fortune' and received a knighthood, which has 'given him a disgust' for both his town and business. He has moved his family to Lucas Lodge, away from Meryton, but ironically Austen shows that he is not respected as an equal by his wealthy neighbours who mock him

	• in Elizabeth's conversations with Colonel Fitzwilliam about marriage, the subject of money is brought up. He says 'there are not many in my rank of life who can afford to marry without some attention to money'. Elizabeth suspects that he is warning her that he is not in a financial position to marry her: 'Younger sons cannot marry where they like'. **(AO2)** • Language: Mr Darcy's wealth is presented with humour in Austen's description. After listing his handsome features, she goes on to mention the report 'which was in general circulation within five minutes after his entrance, of his having ten thousand a year' • Language: Mrs Bennet's efforts to find husbands for her daughters are humorous but also reflect a serious concern: 'Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!' • Language/Form: Austen uses an ironic metaphor to describe how Sir William Lucas wishes to distance himself from how he made his money: 'unshackled by business' • Language/Structure: money is both a hindrance and a help to Elizabeth's relationship with Mr Darcy. Elizabeth says sarcastically to Colonel Fitzwilliam 'And pray what is the usual price of an earl's younger son?' • Structure: the plot hinges on the need for the Bennet daughters to find good husbands as entailment means that, when Mr Bennet dies, the estate will legally belong to Mr Collins and the Bennet family will be homeless and penniless. **(AO4)** • in Regency England financial security for the majority of women relied on men, whether it be a father, brother or a husband. This security could come as a matter of birth or marriage. Wealthy widows were an exception, with Lady Catherine holding a good deal of power • the source of a person's wealth was important, with the difference between old and new money made clear • younger sons in a family had much less financial security than older sons, unless, as Elizabeth points out, 'the elder brother is very sickly'.

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

Question number	Indicative content

18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mr Bennet is married to Mrs Bennet. They live at Longbourn with their five daughters. He is presented as a man driven to exasperation by his wife and responds by withdrawing from his family • Mr Bennet is amusing and self-possessed but he was misled into marrying a silly woman. He explains that on meeting Mrs Bennet he was 'captivated by youth and beauty, and that appearance of good humour, which youth and beauty generally give' • he is presented as a character who values the love marriage can bring, in direct contrast with his wife, who deems marriage important only for status. As a result, a tension lies between what Mr Bennet wants for his family and the desires of Mrs Bennet to see her daughters married well, no matter what their feelings. Mr Bennet says to Elizabeth, on the subject of her proposed betrothal to Mr Collins, 'An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents. Your mother will never see you again if you do not marry Mr Collins, and I will never see you again if you do' • at times, Mr Bennet acts in an unkind manner towards his daughters. When Mary finishes singing her second song, not very well, at Netherfield, she is 'disconcerted' by her father's comments. Mr Bennet says 'That will do extremely well, child. You have delighted us long enough. Let the other young ladies have time to exhibit' • it could be argued that Mr Bennet is closest to Elizabeth. He is presented as a supportive father when Elizabeth refuses the proposal of Mr Collins. He also has a fairly close relationship with Jane compared to the younger sisters • however, he is presented as callous when he realises the possible impact on Jane's health of sending her to Netherfield on horseback. He leaves the decision to his wife and does nothing to prevent Jane from leaving: 'if she should die – it would be a comfort to know that it was all in pursuit of Mr. Bingley, and under your orders' • it is clear that Mr Bennet prefers to withdraw from the world, rather than confront it. Indeed, his detachment from domestic matters leads to disaster when Lydia runs away with Mr Wickham. He has not intervened to curb Lydia's behaviour even when Elizabeth chastises him about the trip to Brighton. When Lydia elopes with Mr Wickham, it is primarily down to Mr Darcy and Mr Gardiner to find her. Mr Bennet is presented as a lax father whose failure to curb Lydia almost ends with the humiliation of the entire Bennet family • towards the end of the novel, Mr Bennet acknowledges how he should have better provided for his daughters. He talks of how he 'often wished that, instead of spending his whole income, he had laid by an annual sum, for the better provision of his children'.

	(AO2) • Language: Mr Bennet is presented as likeable and is closest to Elizabeth of his daughters as they are alike in character and wit. He comments jokingly to Jane that Mr Bingley is 'a pleasant fellow and would jilt you creditably' • Language: Mr Bennet is described as 'so odd a mixture of quick parts, sarcastic humour, reserve, and caprice'. As a result, only Elizabeth is truly able to understand him • Language: Mr Bennet is presented as disparaging when he uses a damning superlative to belittle his three youngest daughters: 'the three silliest girls' • Form: the use of the letters from London reveals more of Mr Bennet's thoughts and feelings, which would otherwise be hidden from the reader • Structure: the contrast between Mr Bennet and Mr Gardiner highlights Mr Bennet's weaknesses as a father. Contrasts are also made between Mr Bennet's relationships with Jane and Elizabeth compared to his three youngest. **(AO4)** • although Mr Bennet realises that he is not well-suited to his wife, he would not even have considered divorce as it was confined to the upper classes at the time Austen was writing • it would be expected that consent for marriage would be sought from a girl's father, showing the significance of Mr Bennet's role as a father • Mr Bennet's close relationship with Elizabeth could have been perceived as unusual, as, when Austen wrote the novel, it is thought that, generally, fathers had only a very small role in the upbringing of their children.

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

Question number	Indicative content

17 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are many friendships in the novel, including those between Elizabeth and Jane; Mr Darcy and Mr Bingley; Elizabeth and Charlotte and that of the Gardiners with the Bennet family • Jane and Elizabeth share a close friendship as well as being sisters. It is to Elizabeth that Jane turns when she is upset about Mr Bingley's departure from the area • Mrs Bennet and Lady Lucas meet frequently to gossip. Lady Lucas is much less inclined to idle tittle-tattle than Mrs Bennet, coming across as much more level-headed and less prone to hyperbole. Mrs Bennet alludes to a belief that Lady Lucas is trying to get the better of her, but, overall, this is a constant, if at times fickle, friendship • Elizabeth and Charlotte Lucas enjoy a genuine friendship. They confide in each other and appear to be like-minded. However, their friendship later exposes the differences between their beliefs about love and marriage. Elizabeth cannot understand why Charlotte settles for marriage to the irritating Mr Collins. Charlotte points out: 'Happiness in marriage is entirely a matter of chance' • when Charlotte marries Mr Collins, her friendship with Elizabeth is threatened as the latter feels her relationship with Charlotte must be over because she has married a man that Elizabeth does not like or respect. Eventually Elizabeth overcomes this, visiting Charlotte in her married home and indulging with her friend in some gentle teasing of Mr Collins and his ways • Mr Darcy and Mr Bingley are good friends. They are different but exist as foils for one another. Mr Darcy is proud and assertive while Mr Bingley is kind and understanding, perhaps a little naïve. Mr Darcy tends to watch over the innocent Mr Bingley but, by doing so, endangers Mr Bingley's relationship with Jane when he takes him to London to get away from her. They remain friends at the end of the novel despite this • Jane is upset when Mr Bingley's interest in her appears to cool upon his return to London. She visits the Gardiners for three months and hopes to see Mr Bingley, but her false friend, Caroline Bingley, conceals from him Jane's presence in London • the Gardiners are good friends, as well as relatives, of the Bennets and offer support at crucial times, sometimes taking on the role of sensible 'parents' to Elizabeth and Jane. Mr Gardiner helps in tracking down Lydia and Mr Wickham after the scandalous 'elopement' • Elizabeth promotes a certain cynicism regarding friendship; this is in keeping with her character: 'There are few people whom I really love, and still fewer of whom I think well'. Elizabeth's relationship with Mr Darcy becomes one of friendship over time, and, when he intervenes in Lydia's elopement, her trust in him is complete.

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

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

Question number	Indicative content

18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Mrs Bennet is married to Mr Bennet and they live at Longbourn with their five daughters. She is presented as being obsessed by status and her relationship with her daughters is permeated by her desire to see them married. She shares the belief that 'It is a truth, universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife' • Mr and Mrs Bennet are not a good match; he admits that he was 'captivated by youth and beauty'. She is described as a woman of 'mean understanding, little information and uncertain temper' and, when things do not go her way, she rather childishly falls ill with 'nerves'. Her melodramatic outpourings are a source of humour in the novel but she is also seen to be ignorant and embarrassing • she is presented as a mother who does not care if her children end up in loveless marriages so long as they are married well. As Longbourn is entailed, she desperately wants Elizabeth to accept Mr Collins' offer of marriage so that, after the death of Mr Bennet, the family can continue living at Longbourn • Mrs Bennet's preoccupation with finding suitable, wealthy husbands for her daughters is in direct contrast to her husband's attitude. On Mr Bingley's arrival, she says 'You must know that I am thinking of his marrying one of them'. Mr Bennet teases Mrs Bennet's obsession with finding marriage and wealth for the girls: 'Is that his design in settling here?' • Mrs Bennet's actions are founded on her love for her daughters, but her desire to have a home remains a prominent motive: 'If I can but see one of my daughters happily settled at Netherfield … and all the others equally well married, I shall have nothing to wish for' • Mrs Bennet is presented as manipulative. She sends Jane over to Netherfield on horseback instead of in a carriage 'because it seems likely to rain; and then you must stay all night'. Mrs Bennet puts her hopes for the long-term happiness of Jane above any potential temporary disadvantages, such as the possibility of Jane's becoming ill • when Lydia marries Mr Wickham, Mrs Bennet is happy and excited for her favourite daughter, simply because it is a marriage. She does not even consider Lydia's shameful behaviour in living, unmarried, with Mr Wickham or the fact that he has to be bribed into marriage with her • arguably, Mrs Bennet only acts in the manner she does because of her husband's failure to put adequate money aside for his five daughters. Her relentless pursuit of husbands for her daughters is partly a result of this. **(AO2)** • Language/Structure: it is ironic that Mrs Bennet's insensitivity in social situations proves an obstacle to her desire for her daughters' matches as she frequently embarrasses both Jane and Elizabeth

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

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

Question number	Indicative content

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)** • strong opinions are expressed throughout the novel, with Jane Austen reflecting a society that is obsessed with rank, social standing and wealth • the main obstacle between Mr Darcy and Elizabeth Bennet forming a relationship earlier is his strongly held opinions, which he openly expresses. Mr Darcy's 'cutting' remarks humiliate Elizabeth and his prejudice against Elizabeth is largely because of her social standing • Mr Darcy expresses his strong opinions at the ball, founded on his social standing and good looks, when he says 'There is not another woman in the room, whom it would not be a punishment for me to stand up with' • both Miss Bingley and Mrs Hurst express their strong opinions of Elizabeth when she arrives at Netherfield after having walked through mud to get there. They also express strong opinions about Jane. Mrs Hurst says of Jane 'I wish with all my heart she were settled. But with such a father and mother, and such low connections, I am afraid there is no chance of it' • Mr Collins is a clergyman and he holds his patron, Lady Catherine de Bourgh, in high regard, and he holds positive strong opinions of her. He is full of servile praise of Lady Catherine and her home, and he is unable to form a clear judgement of her because of her position • it is Mr Darcy's strong opinions of the Bennet family, and Mrs Bennet's remarks on possible engagement, that lead to his taking Mr Bingley back to London away from Jane's company. He later openly admits to Elizabeth 'I have done everything in my power to separate my friend from your sister' • when Lydia elopes with Mr Wickham, she comes close to bringing complete shame on her family's reputation and standing. She fails to recognise how society would view such a scandalous act and the potential harm it will bring on her family's reputation • Lady Catherine, the daughter of an earl and the widow of Sir Lewis de Bourgh, has the highest social standing in the novel. She holds strong opinions, which, because of her standing, she is able to express at whim. For example, she is critical of the Bennets for letting the 'younger ones out before the elder are married' • Lady Catherine is also forthright in telling Elizabeth her belief that her daughter, Anne, is 'promised' to Mr Darcy, as a match of equals, to warn Elizabeth off him • Mr Darcy's initial opinion of Elizabeth clouds his ability to see her for the strong, intelligent woman that she is. Once he is able to disregard their social differences, he allows himself to fall in love with her: 'Darcy had at first scarcely allowed her to be pretty … and in spite of his asserting that her manners were not those of the fashionable world, he was caught by their easy playfulness'.

	(AO2) • Language: Mrs Bennet's strongly held opinion of prospective husbands for her daughters is made clear by her excitement and use of exclamatory sentences: 'Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!' • Language: Elizabeth's attitude to Lydia's elopement with Mr Wickham is one of distress. She fears Lydia 'is lost forever' and is concerned about society's view of Lydia if she lives with Mr Wickham out of wedlock. Elizabeth condemns Lydia's behaviour, calling it 'infamy' • Language: Lady Catherine tells Elizabeth that, if she marries Mr Darcy, she will be 'polluting' the 'shades of Pemberley'. The metaphorical language shows her absolute disapproval of Elizabeth as a wife for Mr Darcy • Form: the use of letters and a third-person omniscient narrator help the reader to understand the opinions and feelings of different characters • Structure: as the novel develops, Mr Darcy's feelings overcome his prejudice against Elizabeth based on the social standing of her family. **(AO4)** • both the Marriage Law of 1753 and Hardwicke Act consisted of strict rules. Obeying these was expensive, hence elopement was a way of avoiding costs. However, at the time Austen was writing, elopement was a very serious issue. Its effect on a girl's reputation was devastating. To live together outside marriage, as Mr Wickham and Lydia did, was even more scandalous • Austen's attention to Mr Darcy's strongly held opinions, and subsequent transformation into a humbler attitude, shows the issues that social prejudice can cause and the good that can come from removing those prejudices from society • the Regency period was notable for distinctive fashions for men and women, seen as an indicator of good taste and elegance, illustrative of their social standing.

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

Question number	Indicative content

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

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

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

Question number	Indicative content

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)** • Mr William Collins is presented as tactless, pompous and full of his own self-importance. He is Mr Bennet's nearest male relation, who will inherit Longbourn under the rules of entailment • in response to Mr Collins' introductory letter, both Elizabeth and Mr Bennet acknowledge how Mr Collins' manner and inherent stupidity are rooted in his adherence to societal formalities. Elizabeth immediately recognises how 'There is something very pompous in his style'. Her first meeting with Mr Collins confirms her judgement of him as a foolish man • Mr Collins is full of his own pride and proclaims his virtues, despite living under 'the guidance of an illiterate and miserly father' and not excelling at university: 'merely kept the necessary terms' • he is a clergyman and he holds his patron, Lady Catherine de Bourgh, in high regard; Mr Collins is full of servile praise of Lady Catherine and her home, Rosings. His prosperity is a result of the living of the Hunsford parish, and Mr Collins admits his behaviour is governed by 'the kind of little things which please her ladyship, and … the sort of attention which I conceive myself peculiarly bound to pay' • Lady Catherine has recommended that Mr Collins seeks a bride. He first proposes to Elizabeth and then to Charlotte Lucas – both within a week. He is driven by his obsequious desire to please his patroness, Lady Catherine, and to fulfil his perceived duty to the Bennet family. Mr Collins assumes his future wife's happiness in the situation he can offer her and cares little beyond finding a woman to be his wife • his proposal to Elizabeth demonstrates his verbose nature; he has clearly practised what he is going to say when he explains the reasons for wishing to marry: 'My reasons … when we are married'. Elizabeth has no hesitation rejecting his proposal of marriage. He is most surprised at this and initially considers that Elizabeth is just being modest • following Elizabeth's rejection, Mr Collins turns to Charlotte as his proposed bride. Charlotte is open with Elizabeth about how she feels about him: 'not romantic, you know. I never was. I ask only a comfortable home'. Charlotte is described as having accepted Mr Collins' proposal 'solely from the pure and disinterested desire of an establishment' • after their marriage, Charlotte's arrangements in her new home reduce contact with Mr Collins by encouraging him to walk a lot for his health. She chooses a back room to spend time in because he likes to be at the front to check when Lady Catherine might be passing • at Hunsford, Mr Collins is pleased to show Elizabeth what she is missing by refusing him: 'she [Elizabeth] could not help fancying that in displaying the good proportion of the room, its aspect, and its furniture, he [Mr Collins] addressed himself particularly to her'

	• his obsequiousness is shown again when, after hearing rumours about Elizabeth and Mr Darcy, he writes to Mr Bennet to warn him Elizabeth should not accept any proposal as Lady Catherine will never consent. However, once the engagement is announced he transfers his fawning to Mr Darcy. **(AO2)** • Language: Mr Bennet uses irony when he compliments Mr Collins, saying that he can 'Judge very properly' and has a 'talent of flattering with delicacy', suggesting he is apparently polite, but Mr Bennet is effectively ridiculing his absurdity • Language: Mr Collins is described as 'neither sensible nor agreeable; his society was irksome'. Charlotte disregards Mr Collins' disagreeable traits in order to secure marriage • Language/Form/Structure: Mr Collins' absurdity is revealed through his predictable and consistent manner; his speech is cumbersome and insensitive. He provides some humour in the novel but later demonstrates a darker side to his character when he suggests that Lydia is disowned: 'The death of your daughter would have been a blessing in comparison of this' • Form/Structure: the chronological narrative, structured in three volumes, reveals Mr Collins through his letters, dialogue and speeches. Austen's work was designed to be read aloud; the letters often produce comic effect • Structure: Mr Collins is presented as the foil to Mr Darcy. Whilst Mr Collins acts with impropriety and exaggerated humility, Mr Darcy is presented with gravity and propriety. **(AO4)** • when the novel was written, fathers' estates were mostly inherited by the eldest son or male heir. Mr Collins' situation would, therefore, not have been unusual • the novel was a relatively new literary form, which was becoming more popular, especially with young women. Gentlemen often read to the ladies as entertainment, but Mr Collins does not 'read novels'. He opts to read from Fordyce's Sermons, and holds in contempt the Bennet daughters, who do not enjoy them • the Regency period was notable for architecture and fine art. Distinctive fashions for men and women emphasised good taste and elegance, such as those of Lady Catherine's, and were held in such high esteem by Mr Collins.

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

Question number	Indicative content

18 ***Pride and Prejudice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • reputation is important in the novel. Most characters are concerned about their reputation, which is linked to social standing and class. In Austen's time there were many conventions associated with reputation • Mrs Bennet's economic position and concern about the futures of her daughters affect her attitude to reputation at a basic level and create a great deal of the comedy in the novel. This is clearly demonstrated by her belief that she is well regarded, and she is unaware when she embarrasses herself in front of Mr Darcy and the Bingleys. Later, when she fusses about Lydia's wedding dress, she misses the point that Lydia's behaviour has nearly ruined her and her family's reputation, as well as her sisters' chances of marriage • Lydia's actions compromise the reputation of her whole family and Austen does not underestimate the gravity of this situation. Lydia seems blissfully unaware of the effect that her relationship with Mr Wickham will have on her own reputation or that of her family. The enormity of the shame that would have been heaped on the Bennet family, had Mr Darcy not made Mr Wickham marry Lydia, emphasises Mr Darcy's generosity • Elizabeth, in direct contrast to her mother, is less concerned about reputation than most young women of her time. When Elizabeth arrives at Netherfield covered in mud from her walk, this is shocking to Miss Bingley and her sister, who place more importance on appearances than true feelings. In contrast, Elizabeth is more concerned with visiting her sister when she discovers she is ill • Mr Darcy is conscious of the importance of preserving his social standing and reputation, and this can manifest itself in his characteristic demeanour of personal reserve. He comes across as aloof and standoffish in public situations, coming as he does from a wealthy and prestigious family. He prevents Mr Bingley from courting Jane, and he struggles against his own feelings for Elizabeth because she is beneath him in social class • however, his private self is caring and compassionate: he treats his tenants and servants well; he also helps Lydia and the Bennets without any fuss or public display. Indeed, Elizabeth's views of Mr Darcy are further altered when Mrs Reynolds, Mr Darcy's housekeeper, extols his virtues: 'He is the best landlord and the best master … that ever lived' • Mr Collins considers his link to Lady Catherine de Bourgh important to the amplification of his reputation. He has a very good opinion of himself; however, he is described as 'a mixture of pride and obsequiousness, self-importance and humility' • Mr Wickham uses his natural attributes of physical appearance and charm to enhance and promote his reputation. He is a contrast to Mr Darcy, who will not reveal Mr Wickham's real nature to Elizabeth because he is too much of a gentleman. Mr Wickham is more concerned about how he can use or compromise the reputations of others for his own ends. It is ultimately revealed that Mr Wickham has run up huge debts with tradespeople.

	(AO2) • Language/Form: Mr Collins speaks for a large section of society when his letter to Mr Bennet refers to Lydia's shameful behaviour: 'The death of your daughter would have been a blessing in comparison of this', showing the importance of reputation • Language/Structure: Elizabeth contrasts with her mother as she is less concerned about reputation than most young women. Despite the formidable reputations of Lady Catherine and Mr Darcy, she remains proud, asserting: 'I am a gentleman's daughter' • Language/Structure: Lady Catherine's upper-class attitudes lead to outrageous rudeness: 'I take no leave of you, Miss Bennet. I send no compliments to your mother' • Form: Austen's caricature of Lady Catherine and portrayal of Mr Darcy's initial arrogance in Meryton signify that a person with money and high social class is not necessarily a figure with good manners • Structure: Mr Wickham uses his natural attributes of physical appearance and charm to enhance and promote his reputation. He is a contrast to Mr Darcy, who will not reveal Mr Wickham's real nature to Elizabeth because he is too much of a gentleman or is concerned about protecting his sister's and family's reputation. The damage to Mr Wickham's good name in Meryton, as a result of his pursuit of Miss King and the debts he has accrued, shows the importance of reputation. **(AO4)** • in Austen's time there were many conventions associated with reputation. Specifically, a woman's reputation was of great importance and there were rigid conventions to be adhered to • in Regency England, ladies were expected to be accomplished, poised and submissive, while gentlemen were supposed to be well-mannered and reserved. However, there are exceptions in the novel • Austen had to publish anonymously to protect her own reputation.

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

Question number	Indicative content

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)** • Paris is a kinsman to Prince Escalus and bears the title, 'County Paris'. He is an eligible bachelor and potentially a good husband for Juliet. Early in the play he approaches Lord Capulet to request Juliet's hand in marriage. As a lover he follows proper social protocols by going to her father. He has a practical approach to marriage • in contrast, Romeo is an impulsive and spontaneous suitor, falling in love with Juliet upon first seeing her and claiming he 'ne'er saw true beauty till this night' • as a potential husband it can be said that Romeo is in a rush, proposing marriage to Juliet on the day he meets her, with the ceremony to take place the next day. Friar Lawrence warns him that 'they stumble that run fast' • after his measured approach at the play's opening, Paris presses for a swift wedding to Juliet very soon after Tybalt's death: 'That may be must be, love, on Thursday next' • both Paris and Romeo die for love of Juliet. Paris is slain by Romeo outside the Capulet tomb which he has attended to visit Juliet's body. Romeo takes his own life in the tomb believing Juliet to be dead. **(AO2)** • Language: Romeo's language is rich with metaphor as he courts Juliet at the Capulet ball: 'My lips two blushing pilgrims ready stand' • Language: Paris is a very confident lover saying to Juliet: 'Do not deny to him that you love me' when she is about to see the Friar • Language: Romeo's language to describe Juliet is extreme in its praise. He calls her 'a saint' and 'a goddess' • Language/Structure: Paris is measured and he follows traditional rules of courtship. He is practical, commenting: 'Younger than she are happy mothers made' • Form/Structure: both Paris and Romeo are impatient suitors. Their speed in courting Juliet is one of the main drivers of the tragedy • Structure: Paris courts Juliet through her father initially and this third-party approach makes him a detached lover: 'But now, my lord, what say you to my suit?'

	(AO4) • the play is believed to be based on a much older love story used in Arthur Brooke's 1562 poem. An Elizabethan audience would have been aware of this • as suitors, both Paris and Romeo have more power and choice than Juliet. • Women were regarded as the property of their fathers or husbands so Paris's suit has the weight of paternal approval • courtly love was a system of values from the Elizabethan era that called for love to be polite, restrained, courteous and intellectual. While the suit of Paris meets these criteria, Romeo's approach to courtship is unconventional.

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

Question Number	Indicative content
12 *Romeo and Juliet*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • both the Nurse and Lord Capulet speak of the loss of children early in the play. Capulet is left with only one child before Juliet's death and the Nurse speaks of Susan as 'with God. She was too good for me' • all characters experience some loss in the play, through the death of someone close to them or loss of a plan, for example Friar Lawrence. Mercutio, Tybalt, Paris, Romeo, Juliet and Lady Montague all lose their lives • Mercutio's life is lost when he is fatally injured under Romeo's arm as Romeo tries to prevent him fighting with Tybalt • Tybalt loses his life as a result of his own actions and the feud. He loses face when Romeo is allowed to remain at the Capulet ball and this fuels his appetite for revenge: 'I am for you' • the Capulets and Montagues lose their children to suicide and Lady Montague loses her life from grief. Juliet effectively dies twice, taking the Friar's potion to feign suicide. **(AO2)** • Language: Lord Capulet uses a metaphor to frame the loss of all his children except Juliet: 'earth has swallowed all my hopes but she' • Language: Mercutio's loss of life is marked by his dark humour as he outlines the inevitability of his impending death with a pun: 'Ask for me tomorrow, and you shall find me a grave man' • Language/Structure: the Friar realises that all is lost when his message to Romeo fails to reach Mantua because of the plague. This is a critical turning point in the play: 'neglecting it / May do much danger' • Language/Structure: at the end of the play, Capulet and Montague mourn their losses. Prince Escalus admits his own loss: 'And I for winking at your discords too / Have lost a brace of kinsmen'. The metaphor emphasises his role in the play's losses • Form: the play is a tragedy and therefore loss is inevitable. The Prologue outlines this, explicitly foreshadowing the deaths of Romeo and Juliet as the play opens.

	(AO4) • infant mortality was high at the time the play is set and was written. It would not be unusual to lose several babies or children in a family to illness • suicide was against the law and broke religious rules as well. The loss of Romeo and Juliet would have been very significant to a Shakespearian audience • feuding and duelling were means by which disagreements and disputes were resolved at the time Shakespeare was writing. These often led to loss of life.

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

Question Number	Indicative content
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)** • Mercutio and the Nurse are a source of comedy in a number of different ways. The Nurse's garrulous character is a direct contrast to that of Lady Capulet. This can be seen when she talks excessively about Juliet's age early in the play • the Nurse's teasing of Juliet and use of sexual innuendo lighten the tone of the play: 'seek happy nights to happy days' • Mercutio gently mocks Romeo for his poetic language when speaking of love: 'If love be rough with you, be rough with love' • even Mercutio's dying words are laced with tragic humour: 'Ask for me tomorrow and you will find me a grave man' with the pun on the word 'grave' • the Nurse's levity proves misplaced and dangerous when she tries to cover up her own involvement in the secret marriage of Romeo and Juliet. She suggests Juliet commit bigamy by marrying Paris: 'I think you are happier in this second match'. **(AO2)** • Language: the Nurse uses puns to joke with Juliet about the prospect that she will become pregnant as a result of her upcoming relationship: 'I am the drudge and toil in your delight / But you shall bear the burden soon at night' • Language: Mercutio's name reflects his mercurial character as he is quickwitted and eloquent. This relates to his changing temperament such as his turn to anger when exchanging witty repartee with Tybalt: 'Here's *my* fiddlestick!' • Language: the verbal sparring of the Nurse with Mercutio engages the audience's interest and amusement when, as a go-between for Juliet, she comes to seek out Romeo. Mercutio suggests the Nurse needs a fan: 'for her fan's the fairer face' • Structure: Mercutio and the Nurse serve as foils for Romeo and Juliet • Form/Structure: both the Nurse and Mercutio act as catalysts in the tragic outcome of the play as Mercutio's death forms a turning point in the play's action and the Nurse first colludes with, but subsequently fails to support, Juliet. **(AO4)** • babies of wealthy people were often raised by wet nurses, who became closer to them than their parents. These children were often pawns in arranged marriages • Shakespeare's *Romeo and Juliet* is not the only one of Shakespeare's tragedies to include comedic elements, for example the Porter in *Macbeth* • although the play's action is based on the poem by Arthur Brooke, Shakespeare created the character of Mercutio independently of the source.

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

Question Number	Indicative content
12 *Romeo and Juliet*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the Prologue establishes the significant role of fate as the play opens, speaking of Romeo and Juliet's 'death-marked love' • when Romeo bumps into Peter in the street, it is their chance meeting that leads to him gate-crashing the Capulet ball • there are many references to the universe and stars in the play. An example is when Romeo compares Juliet to the sun: 'Arise, fair sun, and kill the envious moon'. Juliet foreshadows Romeo's death: '… and, when he shall die, / Take him and cut him out in little stars' • Romeo is aware of the power fate holds over his life, saying he feels something is 'hanging in the stars' • Friar John's failure to get Friar Lawrence's letter to Romeo is a twist of fate as the message does not reach Romeo in Mantua and he does not know about the plan to fake Juliet's death • it is fate that the Friar fails to reach the tomb before the mistake is made and Romeo kills himself. **(AO2)** • Language: the Prologue refers to Romeo and Juliet as a 'pair of starcrossed lovers' • Language: Romeo is aware of the power fate holds over his life: 'O, I am fortune's fool!' • Language/Structure: dramatic irony is evident in the Friar's warning to Romeo: 'They stumble that run fast'. The audience already know that the play will end tragically • Language: when Romeo learns of Juliet's death he exclaims: 'I defy you stars!' • Structure: foreshadowing of the lovers' deaths is created by Shakespeare when Romeo dreams that Juliet finds him dead • Form/Structure: night is always used for scenes of love. Romeo and Juliet meet at night, agree to marry the same night and spend their wedding night together. This links to the fate of the 'star-crossed lovers', a motif that runs through the whole play. **(AO4)** • astrology fascinated Elizabethan audiences and the commonplace belief in fate suggested that stars and planets influenced emotion and destiny • the bubonic plague that led to Friar John being unable to reach Mantua ravaged Italy in the 14th century. One third of the population died from the disease • in Elizabethan times, people tried to find ways to understand and explain the extent to which they could control their lives. Some ideas were based on the philosophy of the sixth century Roman, Boethius, who proposed that life is ruled by God and Fortune.

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

Question Number	Indicative content

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)

- Friar Lawrence is important because of his decision to marry Romeo and Juliet in secret, hoping this will end the feud between the Montagues and Capulets. This triggers the events of the rest of the play
- Friar Lawrence advises Romeo to use his marriage to Juliet to heal rifts with his enemies: 'To blaze your marriage, reconcile your friends'
- the Friar's knowledge of plants and herbalism enables him to attempt to help Juliet when she comes to him in distress after being told she must marry Paris. He offers her the 'distilled liquor' that mimics death: '... through all thy veins shall run / A cold and drowsy humour'
- the Friar is frustrated in his attempts to get a message to Romeo because of the plague. He realises the disastrous implications: 'The letter was not nice, but full of charge, / Of dear import - and the neglecting it / May do much danger'
- the Friar tries to persuade Juliet to leave the tomb in order to save her life. When she refuses to go with him, he eventually flees: 'I dare no longer stay'.

(AO2)

- Language: Friar Lawrence tries to advise Romeo to act less rashly, inadvertently foreshadowing the tragic outcome of the play: 'They stumble that run fast'
- Language: Friar Lawrence uses juxtaposition to foretell the outcome of Romeo and Juliet's passion: 'these violent delights have violent ends'
- Language: when Juliet seeks help from Friar Lawrence he offers her an alternative to the suicide she threatens: 'I spy a kind of hope'
- Form/Structure: Friar Lawrence's actions contribute directly to the play's tragic outcome through his plan for Juliet to feign death and subsequent failure to get a message to Romeo
- Form/Structure: the Friar is outside the feud as he does not take sides. This gives him access to both Romeo and Juliet and the opportunity to explain what has happened to the Prince at the end: 'I will be brief, for my short date of breath / Is not so long as is a tedious tale'.

(AO4)

- in Elizabethan times there were no practising friars because of the the dissolution of the monasteries by Henry VIII. The friar of Shakespeare's play comes from the culture of Italy at an earlier point in history
- friars were respected, offered help to people in need and took vows of poverty. Friar Lawrence is described as living in a 'Cell' which would have been a sparse room
- some friars were known for their studies of herbs as medicines. Some herbs do have powerful narcotic effects.

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

Question number	Indicative content

12 ***Romeo and Juliet***

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:

(AO1)

- the deaths of Romeo and Juliet are predicted in the Prologue ensuring that death permeates the events of the whole play. Their 'death-mark'd love' is noted by the Chorus prior to Act 1
- the Nurse has lost a child, Susan, who died in infancy: 'Well, Susan is with God: she was too good for me'. The Capulets have lost all their children apart from Juliet. Death pervades the whole play on many levels
- the first death to take place is that of Mercutio who dies as a result of the fight with Tybalt in the middle of the play. He is killed under Romeo's arm as Romeo seeks to break up the duel
- Tybalt's violent death at Romeo's hands is arguably inevitable after Mercutio has been slain: 'Either thou or I, or both, must go with him'. Tybalt's death is significant as momentum gathers towards the death of the two lovers
- Paris's death presents a dramatic focus as the play draws to an end. At the Capulet tomb he wants to kill Romeo: 'Obey, and go with me, for thou must die', but Romeo kills him during the altercation
- Romeo's death by his own hand is both dramatic and romantic. He takes the apothecary's poison and dies at Juliet's side, believing that he is joining her in death
- Juliet's awakening from her feigned death is followed by her real death, using Romeo's dagger.

(AO2)

- Language: Lord Capulet uses personification when explaining to Paris that all his other children have died: 'Earth hath swallowed all my hopes but she'
- Language: Mercutio is darkly humorous in his approach to his own demise, using a pun to downplay his mortal injury: 'Ask for me tomorrow and you shall find me a grave man'
- Language/Structure: death's shadow falls across the play as it is detailed in the Prologue, referring to Romeo and Juliet's 'death mark'd love'
- Language/Structure: Juliet's soliloquy prior to taking the Friar's potion is laced with metaphors of death: 'a faint, cold fear thrills through my veins'. It is ironic that Juliet threatens suicide, then fakes her death, which leads to her real death at the end of the play.

(AO4)

- infant mortality was considerably higher at the time the play is set than today and it was not uncommon for parents to lose children
- mistaken deaths were common in Elizabethan times when death was relatively difficult to diagnose. Corpses were routinely buried with bells so that those mistaken for dead could raise the alarm
- the plague which prevents Friar John from reaching Mantua brought death to people's daily lives in 14th century Italy.

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 contexts. • 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.

Macbeth - William Shakespeare

Question number	Indicative content

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)** • Juliet changes from being a young, impressionable girl with no thoughts of marrying to an increasingly responsible young woman who has to make difficult decisions • when the audience first meets Juliet, she is summoned by her mother to discuss the prospect of her arranged marriage to the County Paris. She responds submissively: 'I'll look to like, if looking liking move' • when Juliet meets Romeo, she falls in love, which leads her to realise her situation in the midst of the Capulet/Montague feud. On the balcony she reflects on this, urging Romeo to 'Deny thy father and refuse thy name'. This embrace of disobedience marks a clear change in her character • Juliet becomes impetuous and decisive when she marries Romeo in secret without her parents' permission • after Romeo kills Juliet's cousin, Tybalt, she is faced with an impossible situation as her husband is banished to Mantua. She mourns for her ruined marriage more than her dead relative, which shows how her allegiance has changed • Juliet shows courage by refusing to follow her parents' wishes and then taking the extreme action of drinking the Friar's potion to feign death • Juliet shows commitment, courage and decisiveness when, on finding Romeo dead, she takes her own life with his 'happy dagger'. **(AO2)** • Language: Juliet's early language reflects her innocence and childish ways. Upon finding out about her possible betrothal, she is non-committal: 'But no more deep will I endart mine eye / Than your consent gives strength to make it fly' • Language: Juliet's romantic language and use of celestial imagery reflect the change that overcomes her when she falls in love with Romeo: 'When he shall die, / Take him and cut him out in little stars' • Language: Shakespeare uses powerful imagery and alliteration to convey Juliet's trepidation before taking the potion: 'I have a faint cold fear thrills through my veins' • Form/Structure: the death of Tybalt at Romeo's hands is arguably the event that forces Juliet's greatest change. She becomes desperate and courageous as she considers suicide rather than enter a forced marriage to Paris • Form/Structure: the speed at which Juliet is forced to grow up confirms her role as a tragic heroine in Shakespeare's tragic play. **(AO4)** • Juliet is young at 13 years old, but marrying at this age was not unusual at the time the play was set. In the patriarchal society of Elizabethan England, a man like Lord Capulet would effectively own his daughter • while Elizabethans did believe in love and held theories about love at first sight, it was not considered a sound basis for marriage • suicide and bigamy were both considered to be mortal sins by Elizabethan and Jacobean society.

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

Question Number	Indicative content
12 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the Prologue of the play introduces the significance of violence before the action begins: 'Where civil blood makes civil hands unclean' • the opening scene is a violent confrontation between the servants, setting the tone for the rest of the play. Prince Escalus warns Lord Capulet and Lord Montague: 'If ever you disturb our streets again, / Your lives shall pay the forfeit of the peace' • the heat of the daytime in Verona fuels violence: 'For now, these hot days, is the mad blood stirring' • Benvolio tries to keep the peace, urging Mercutio to retire: 'The day is hot, the Capels are abroad'. Mercutio's failure to heed his advice results in his death • Romeo's grief and horror at Mercutio's death lead him to pursue and kill Tybalt: 'Either thou or I, or both, must go with him' • violence breaks out towards the end of the play when Romeo fights with and slays Paris at the Capulet tomb • the play ends with the suicides of first Romeo and then Juliet. Juliet stabs herself with Romeo's dagger. It is hoped that their deaths will bring an end to the violence. **(AO2)** • Language: the quotation in the question is spoken by Friar Lawrence in reply to Romeo's request to speed up the wedding to Juliet. He uses metaphorical language to warn Romeo of the dangers in rushing their union: 'they stumble that run fast' • Language: Tybalt's violent confrontation with Romeo begins with insults: 'Boy, this shall not excuse the injuries / That thou hast done me. Therefore turn, and draw' • Language/Structure: ironically, Romeo's attempts to prevent the duel between Mercutio and Tybalt result in Mercutio being slain: 'I was hurt under your arm' • Form/Structure: violence frames the play's development as it is present at key points throughout the action • Form/Structure: violence fuels the speed at which the tragedy takes place, acting as a catalyst and accelerant to the action. **(AO4)** • duelling was a recognised means of resolving disagreements and disputes in Elizabethan England, although it was illegal • suicide was considered an act against God at the time Shakespeare was writing • Verona was a very violent city in the fourteenth century. Supporters of the Pope fought fierce battles against supporters of the Emperor, sometimes over trivial matters such as the correct side of the hat to wear a feather. Friar Lawrence uses his position to intervene in matters he considers serious.

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

Question	Indicative content

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)** • Benvolio is Romeo's cousin and tries to keep the peace in Verona • Benvolio reports Romeo's whereabouts to his parents. He describes Romeo's state of mind as pensive and distracted in 'the grove of sycamore' • Benvolio cares about Romeo's unrequited love for Rosaline and also seems to have distractions of his own as he admits to the Montagues: 'A troubled mind drove me to walk abroad' • Benvolio accompanies Romeo to the Capulet party and, with Mercutio, tries to find him when it is time to go home. He calls after him and tells Mercutio: 'He ran this way, and leapt the orchard wall' • Benvolio reassures Mercutio that Romeo will uphold his honour by responding to Tybalt's call for a duel: 'Romeo will answer it' • Benvolio tries to ensure that the rules of duelling are obeyed when Mercutio and Tybalt confront one another: 'We talk here in the public haunt of men! / Either withdraw unto some private place, / Or reason coldly of your grievances, / Or else depart' • Benvolio tells Romeo of the death of Mercutio: 'O Romeo, Romeo! Brave Mercutio's dead!' • Benvolio advises Romeo to flee after he has killed Tybalt, recognising that 'The Prince will doom thee death / If thou art taken'. **(AO2)** • Language: Benvolio's name means 'good will' or 'well-wisher' • Language/Structure: Benvolio plays the part of peacekeeper in the play. In the opening affray, he orders the fighting men 'Part, fools!' • Language/Structure: Benvolio joins Mercutio in mocking the Nurse: 'Two, two! A shirt and a smock' • Language: Benvolio tries to prevent the altercation between Tybalt and Mercutio, warning: 'The day is hot, the Capels are abroad' • Language: Benvolio uses metaphorical language to describe the loss of Mercutio: 'That gallant spirit hath aspired the clouds, / Which too untimely here did scorn the earth' • Structure: Benvolio is a catalyst in the plot, as it is he that convinces Romeo to attend the Capulet party • Structure: Benvolio contrasts with Mercutio • Form/Structure: Benvolio stands slightly apart from the tragedy and is therefore able to give credible information and advice to characters, such as when he advises Romeo to flee after Tybalt is slain. **(AO4)** • family links were important to the Elizabethans who would expect loyalty and close knit bonds between cousins • duelling was a means by which conflicts were resolved amongst noblemen in Elizabethan England. It was considered an honourable means of dealing with dispute but was illegal • violence was rife in Verona at the time the play is set. Deadly battles were fought over petty differences.

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.
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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)** • time is an important theme. It may appear static but characters are often rushing and there is a real sense of urgency and speed in the play. Time and fate go hand in hand, with one influencing the other • the presence of the Prologue, who sets out the play's entire action in the opening speech, is beyond the scope of real time and shows the irrelevance of time to the play's outcome • Romeo and Juliet meet and fall in love with great haste. This is in contrast with the idea of the 'old accustomed feast'. Capulet's ball is the first he has held in thirty years. The speed with which Romeo and Juliet agree to marry is swift indeed, since they have known each other only for a matter of hours. The haste in which this decision is made contributes to the play's ultimate tragedy • events speed up dramatically from the ill-timed meeting of Mercutio and Tybalt which results in both their deaths. Benvolio warns Mercutio of the likely outcome should they meet the Capulets, but Mercutio is in high temper and logic fails to sway him. The timing of Romeo's entrance and the fact that Mercutio is hurt because of his intervention demonstrate the importance of time in the play • time is also important to Juliet when she takes the Friar's potion as it has a limited effect and she is warned that within forty-eight hours she will wake • time brings about the play's final tragedy when Romeo, in banishment in Mantua, does not receive the Friar's letter about Juliet's feigned death. Believing her to be dead, he rushes with great haste to Verona and, after demanding poison from the apothecary, kills himself at Juliet's side before she has come round from the effects of the potion. It can be argued that his impulsive actions here, in not taking his time, result in the deaths of both characters. **(AO2)** • Language/Structure: time is an important structural device. The Prologue sets out the time scale of the play as it opens as 'the two hours' traffic of our stage' • Language/Structure: Lord Capulet tells Paris that he should wait 'two more summers' before marrying Juliet as she is so young. Later, he rushes, bringing the wedding forward with tragic results • Language: Juliet uses hyperbole to describe how long it will feel waiting to see Romeo again: ''Tis twenty years till then' • Language: Juliet uses metaphorical language to bemoan the slow pace of time as she awaits the arrival of Romeo at her chamber: 'Gallop apace, you fiery-footed steeds'. **(AO4)** • Elizabethans were superstitious about time, noting the day and hour of, for example, a fall from a horse and considering it an unlucky time to ride • Elizabethans believed in astrology, using the sun and moon to mark time • Shakespeare compressed the action of the play into just four days instead of the months of the original poem.

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.
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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
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)** • a number of characters can be considered responsible for the deaths of Romeo and Juliet: Romeo, Juliet, Lord Capulet, Lady Capulet, Tybalt, Friar Lawrence and others • Romeo can be considered responsible for his own death and that of Juliet because he is impulsive, such as when he arranges the marriage hastily and later takes the poison before Juliet wakes • Juliet can be considered responsible for the death of herself and Romeo as she is so desperate that she agrees to the swift marriage and, later, to Friar Lawrence's plan to take the potion that will simulate her death • their parents can be considered responsible for the young lovers' deaths, owing to their long-standing feud. Also, Lord and Lady Capulet can be seen as responsible because they bring forward the arranged marriage to Paris and do not consider Juliet's wishes and unwillingness. Lord Capulet's anger and Lady Capulet's intransigence are both blameworthy • Tybalt and Mercutio can be considered responsible as it is their commitment to violence that results in their deaths and Romeo's own reprisal that leads to his banishment. Tybalt states: 'What, drawn and talk of peace? I hate the word, / As I hate hell, all Montagues, and thee' • Friar Lawrence may be responsible for the deaths of Romeo and Juliet as it is he who advises Romeo and marries the couple in secret. It is he who forms the plan for Juliet to take the potion and feign death but then fails to get the crucial message to Romeo. **(AO2)** • Language: Friar Lawrence warns Romeo that his impetuous actions will end in tragedy: 'they stumble that run fast' • Language/Structure: Lord Capulet actually wishes his daughter dead if she will not obey his commands: 'hang, beg, starve, die in the streets'. This marks a turning point in her relationship with her parents which leads to her death • Language: when Romeo confronts Tybalt after the death of Mercutio, his words reflect the anger and inevitability of both their deaths: 'Either thou or I, or both, must go with him' • Form/Structure: Friar Lawrence is a father figure to Romeo who contributes to the tragic death of Romeo and Juliet by his involvement in key aspects of their relationship. **(AO4)** • in Elizabethan times, parents had a significant say in whom their children married, particularly in the case of girls • friars were considered wise at the time the play is set and were often knowledgeable in botany and the use of herbs • violence was a common feature of life in Verona at the time the play is set, leading to factions and infighting between families.

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.
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Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
12 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • humour is used in a number of ways within the tragedy. The play opens with humour as the Capulet servants, Sampson and Gregory, spar and joke about their enemies. This combines sexual imagery and innuendo with aggression: 'My naked weapon is out' • at the Capulet ball, the servants create slapstick humour by their chaotic clearing away after the feast. There is humour in the use of names, for example Potpan and Susan Grindstone • Mercutio is a source of much comedy in his tragic role. He is lively and uses words to joust with Romeo and Benvolio. He likens Romeo to a fish in discussion with Benvolio: 'Without his roe, like a dried herring' • Mercutio's witty humour serves to compromise and deflate the romantic sentiments within the play. He mocks Romeo's self-indulgence and his lines are loaded with meaning and intensity within the jokes. The humour provided by Mercutio brings a bitter-sweet tone to the play • the Nurse is another character who brings humour to the play. She is a larger-than-life character, who acts as go-between for Juliet and Romeo, and provides humour when she withholds information as long as she can to tease Juliet: 'Fie, how my bones ache!' Juliet replies in kind: 'I would thou hadst my bones, and I thy news' • humour is one of the ways in which Shakespeare relieves the tension in this fast-paced play. It allows Shakespeare to create contrasts, different moods and shifting atmosphere • the humour in the play acts as a balance, is entertaining and supports the ideas of paradox and contrast essential to the dramatic tension as the tragedy unfolds. **(AO2)** • Language/Structure: Shakespeare uses crude wordplay at the opening of the play when Sampson and Gregory make sexual puns about 'maidenheads' and 'colliers'. These jokes distract the audience from the gravity of the violent fight • Language/Structure: the death of Mercutio changes the tone of the play to a much more serious one. Even as he dies, Mercutio finds comedy in the situation, punning: 'Ask for me tomorrow, and you shall find me a grave man' • Structure: the use of prose, such as when the Nurse garrulously and breathlessly talks about Susan, her daughter, sets the humour apart from the play's serious tone • Language: the Nurse engages in sexual and bawdy humour, using innuendo in her references to Juliet's wedding night 'Seek happy nights to happy days' and implying that Juliet will need to rest in time for her wedding night • Form/Structure: the play is set over a very short space of time but the use of humour makes it more unified and absorbing. **(AO4)** • base language and crude jokes were used by Shakespeare to appeal to the groundlings who attended his plays • Shakespeare uses humour for light relief in other tragedies such as *Macbeth* and *Hamlet* • Shakespeare's primary source for *Romeo and Juliet* was Arthur Brooke's poem, *The Tragicall Historye of Romeus and Juliet.*

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
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Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • There is a detailed awareness of the relationship between text and context. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
11 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the Nurse is important in her relationship with Juliet and to the unfolding events in the play • the Nurse is a friend to Juliet as well as being her Nurse. She is presented as being closer to her charge than Juliet's own mother, as Lady Capulet is unable to speak with her daughter without the Nurse's presence: 'This is the matter: 'Nurse, give leave awhile, /We must talk in secret:- Nurse, come back again' • the Nurse has cared for Juliet her entire life: 'Faith, I can tell her age unto an hour' • the Nurse is a source of humour in the play and teases her charge, Juliet, when she brings news from Romeo and deliberately delays in conveying the message: 'Fie, how my bones ache!' • the Nurse is a go-between for the lovers, despite Capulet's desire for Juliet to marry Paris. She tells Romeo that Juliet will be at Friar Lawrence's cell for the marriage that very afternoon and relays the news to Juliet in a roundabout and amusing way, bemoaning her sore head and feet until Juliet says: 'I am sorry that thou art not well' • when the Nurse finds out about Romeo's killing of Tybalt, she panics and becomes motivated by fear. She says: 'We are undone, lady, we are undone!' The Nurse curses Romeo for his actions but by the end of the scene she agrees to 'find Romeo/To comfort you…your Romeo will be here tonight' • she eventually tries to persuade Juliet to marry Paris after all, caring little for the bigamy that would result or the strength of Juliet's feelings: 'I think you are happy in this second match'. Her attitude is pragmatic and unsentimental. **(AO2)** • Language: the Nurse uses a superlative adjective to describe her special connection to Juliet who 'wast the prettiest babe that e'er I nurs'd' • Language: the Nurse genuinely cares about Juliet and warns Romeo, using powerful imagery that he must not lead her 'in a fool's paradise' • Language/Structure: the Nurse encourages Juliet to marry Romeo, using sexual innuendo: 'Go, girl, seek happy nights to happy days' • Structure: it is the Nurse who discovers Juliet's body after she has taken the Friar's potion • Structure: the Nurse is a catalyst to the plot as it is her intervention in acting as go-between for Romeo and Juliet that leads to the hasty marriage of the couple. **(AO4)** • at the time the play is set it was common for rich women to use wet nurses to bring up their babies. The wet nurses' own babies often suffered or even died as a result • when Shakespeare was writing, women often had babies at a much younger age and relied on older women to care for them • servants, including nurses, acted as messengers for the families they worked for.

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
	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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
12 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Prince Escalus is presented as holding absolute power in the play. He is the ultimate arbiter of law and order in Verona and warns Lords Capulet and Montague that further violence will result in punishment. It is he who banishes Romeo following Tybalt's death at Romeo's hands • Lord Capulet is powerful as he heads up the Capulet family. He holds power over Juliet's future as it is his decision when and whom she marries. He tells Paris: 'Let two more summers wither in their pride / Ere we may think her ripe to be a bride' • love is a powerful force in the play. It strongly motivates both Romeo and Juliet after they meet and fall in love at first sight. It drives both to suicide at the end of the play as they would rather die than live apart. Love causes Paris to stand vigil at Juliet's tomb where he has the fatal meeting with Romeo • arguably equal to the power of love is the power of hate. Tybalt is driven by it. He derides peace, saying: 'I hate the word as I hate hell, all Montagues, and thee' • fate is a powerful force in the play and its significance is evident from the Prologue's opening words when the tragic outcome of the play's events is confirmed. Romeo and Juliet are described as 'star-crossed lovers'. **(AO2)** • Language: speaking of the power of fate, Romeo cries in anguish that he is 'Fortune's fool' • Language/Form/Structure: the power of death is vital to the play's tragic ending and transcends all the play's concerns. Romeo personifies death on arriving at Juliet's tomb: 'Death, that hath sucked the honey of thy breath, / Hath had no power yet upon thy beauty' • Language/Structure: the Capulets hold more power over Juliet early in the play when she agrees to consider Paris as a husband: 'I'll look to like if looking liking move'. She goes on to rebel against the power of her parents when refusing to marry him later in the play • Structure: Prince Escalus is important to the plot as he makes the decision to spare Romeo's life and instead banish him to Mantua for the crime of murdering Tybalt. This ultimately leads to Romeo and Juliet's deaths. **(AO4)** • when Shakespeare was writing, society was largely patriarchal and the futures of women were in the power of their fathers, husbands and brothers • the Elizabethans were interested in astrology and believed in the power of fate to control human lives • at the time the play is set, law-makers had the power to execute or banish citizens without trial.

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
	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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
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)** • Romeo does not seem to be presented as much of a hero when the audience first meets him in the play's opening scenes. Benvolio describes him as foolishly wallowing in self-pity in a sycamore grove for his 'love', Rosaline: 'She hath foresworn to love, and in that vow / Do I live dead, that live to tell it now' • Romeo gate-crashes the Capulet ball, which is hardly the action of a hero; however, he risks harm at the hands of his foe, Tybalt, so it could be argued that his rash action is heroic • Romeo's pledge to marry Juliet the day after their meeting, in spite of the bitter feud between their families, could be considered heroic. It could also be viewed as impulsive and reckless • Friar Lawrence attempts to caution Romeo against his haste, advising him: 'These violent delights have violent ends'. Nevertheless, Romeo goes through with his plan and marries Juliet as he has promised • after Mercutio dies, Romeo is fully aware of the penalties he will face if he pursues Tybalt in anger and guilt at the loss of his friend. The Prince pledges death to those continuing to bring violence to the streets, yet still Romeo pursues and kills Tybalt. This can be considered heroic as Romeo risks death to avenge his friend's murder. Conversely, he can also be viewed as reckless and foolish • after banishment to Mantua, Romeo learns of Juliet's 'death' from Balthazar and does not receive the message from Friar Lawrence that it is faked. His actions in rushing immediately to Verona can be considered heroic. **(AO2)** • Language: Romeo's defiance at the hand of fate could be seen as a heroic act: 'I defy you, stars!' It could also be considered the rash outburst of a desperate young man • Language/Structure: Romeo's visit to Juliet on her balcony incurs great risk but can be viewed as heroic. He dismisses Juliet's fears for his safety using personification: 'I have night's cloak to hide me from their eyes. / And but thou love me, let them find me here' • Language/Structure: following Romeo's wedding to Juliet, Tybalt becomes Romeo's kin. It can be argued that he is heroic in his refusal to engage with Tybalt in a duel at first. He tries to defuse the violence of the encounter with Mercutio: 'Tybalt, the reason that I have to love thee / Doth much excuse the appertaining rage'. **(AO4)** • romantic love was considered heroic at the time the play is set and at the time Shakespeare was writing • duelling was an established way of restoring honour between two parties in disagreement. It was considered heroic to fight a duel • Romeo fulfils the role of tragic hero, which is in the tradition of Shakespearian tragedy.

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.
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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)** • Romeo's early love for Rosaline can be seen as his being in love with the idea of love. It can be considered that the language he uses when talking about her suggests he is infatuated: 'O, she is rich in beauty', a contrast to the language he uses when he first sees Juliet • contemporary conventions of love are evident in Paris's approach to Lord Capulet in his quest to marry Juliet. He is looking for a good marriage and admits that he has 'little talked of love'. In keeping with tradition, he has chosen Juliet and will now seek to woo her after gaining her father's permission. His language when speaking to her after her meeting with Friar Lawrence reflects his confidence in the system of arranged marriage: 'Happily met, my lady and my wife' • even Paris shows genuine romantic love when he keeps vigil over Juliet's tomb, which leads to his death at the hands of Romeo • Romeo and Juliet meet at the Capulet ball and fall in love at first sight. Their love is spiritual, reflecting the convention of romantic love: 'Thus from my lips, by yours my sin is purged' • both characters would rather die than spend their lives apart. Their feelings are poetically and profoundly expressed as the play draws to its end. The ending of the play as they lie together in the tomb reflects the sense of tragedy and the power of love: 'Romeo, there dead, was husband to that Juliet; And she, there dead, that Romeo's faithful wife'. **(AO2)** • Language: Romeo's words on first seeing Juliet are lavish with metaphors and express the all-encompassing nature of his feelings for her: 'O, she doth teach the torches to burn bright!' • Language/Form/Structure: the idealistic love of Romeo and Juliet may be contrasted with bawdy references made by characters such as Mercutio and the Nurse • Language/Structure: the setting of the balcony scene presents a romantic meeting and exchange of vows. Romeo's comparison of Juliet with the sun is intense and universal in its scale. Their decision to marry after knowing each other for just a few hours reflects the power and immediacy of their love • Language/Structure: the wedding night of Romeo and Juliet reflects the impetus of their love and intensifies the brevity of their relationship. Juliet says 'it was the nightingale, and not the lark' to try to convince Romeo to stay longer with her. **(AO4)** • an Elizabethan audience would be familiar with different ideas about love and arranged marriage while modern audiences associate this play with ideas of romantic love • the story of Romeo and Juliet comes from the poem *Romeus and Juliet* by Arthur Brooks, which features details such as the meeting of Romeo and Juliet at the ball and their secret marriage • one myth about romantic love in Elizabethan England was that everyone had 'another half' that they were constantly searching for.

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.
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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 may agree or disagree, wholly or in part, with the statement that Tybalt and Mercutio are very similar characters • Tybalt is presented as ruthless and vengeful. He is Juliet's cousin and holds a deep hatred for the Montagues • Mercutio is Romeo's friend. He is unpredictable and has an aggressive vitality similar to that of Tybalt • Mercutio is a quick-witted, jovial character, which contrasts with the humourless Tybalt. Mercutio openly ridicules Romeo over his misguided love for Rosaline: 'dreamers often lie' • when Tybalt realises that Romeo is at the Capulet party, Lord Capulet tells him to leave Romeo alone. Tybalt is loyal to Lord Capulet and obeys his orders. Mercutio is also loyal to Romeo. Mercutio steps in to fight Tybalt, when Romeo refuses, in order to protect Romeo's honour • both Mercutio and Tybalt die as a result of conflict and as a result of Romeo's actions. **(AO2)** • Language: Mercutio uses the determiner 'my' to show the personal grievance he has with Tybalt: 'Here's *my* fiddlestick'. Tybalt holds a personal grievance towards the Montagues • Language: Tybalt tries to instigate a duel with Romeo. When Romeo refuses, Tybalt acts in an aggressive manner using insulting language: 'Boy, this shall not excuse the injuries that thou hast done me' • Language/Form: Mercutio's final lines in the play, as a result of his conflict with Tybalt, signal the tragedy of the play: 'A plague o' both your houses!'. He continues to use puns even in extremity: 'Ask for me tomorrow, and you shall find me a grave man' • Language/Structure: Mercutio is antagonistic, like Tybalt. Mercutio tries to provoke Tybalt using interrogatives: 'And but a word with one of us?' • Structure: Tybalt's and Mercutio's willingness to fight ultimately results in both of their deaths. Their deaths lead to Romeo's banishment from Verona and the subsequent deaths of Romeo and Juliet. **(AO4)** • family links were important to the Elizabethans who would expect loyalty and close-knit bonds between cousins • duelling was a means by which conflicts were resolved between noblemen in Elizabethan England and Italy. It was considered an honourable means of dealing with disputes but was illegal

	• violence was rife in Verona at the time the play is set. Deadly battles were fought over petty differences.

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

Question Number	Indicative content
12 *Romeo and Juliet*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • blame is an important idea in *Romeo and Juliet*. Violence, as a result of the longstanding feud between the two families, is to blame for many of the events throughout the play. Mercutio's words, 'A plague o' both your houses!', show that he blames the feud • fate could be blamed for the deaths of Romeo and Juliet. Romeo and Juliet are described as 'star-crossed lovers', suggesting that their love is opposed by fate • Romeo is arguably to blame for the events of the play. Juliet is young but Romeo is old enough to know better • Mercutio is a major cause of the events of the play. Mercutio convinces Romeo to go to the Capulet ball which subsequently results in Romeo's meeting Juliet for the very first time. Mercutio could be blamed for the fight that leads to his own, then Tybalt's, death and the resulting consequences from the fallout of events • Friar Lawrence plots with Romeo and Juliet behind their parents' backs. Friar Lawrence's plan for Juliet to fake her death, and subsequently not checking to see if Romeo has received notice of the plan, ultimately leads to the suicides of both Romeo and Juliet • throughout the play the Nurse is loyal to Juliet. However, towards the end of the play, when the Nurse suggests that Juliet should just go through with the marriage to Paris, Juliet feels forced to turn to Friar Lawrence for support which results in the fateful plan • at the end of the play, the grief shared by the Capulets and the Montagues marks the end of the longstanding feud. They blame the feud for Romeo's and Juliet's deaths. **(AO2)** • Language: the Prince describes Lord Capulet and Lord Montague as 'enemies of the peace'. As heads of the two households, they have the power to stop any conflict • Form: at the start of the play, the Prologue tells of the deaths of Romeo and Juliet, thereby confirming the outcome of the play is predestined and that fate is ultimately to blame • Form: ironically, a seemingly meaningless feud is to blame for the conflict between the families and their servants. Shakespeare does not reveal the reason for the feud between the Capulets and the Montagues at any point • Structure: through much of the play, the Nurse supports Juliet and her love for Romeo. However, when the Nurse suggests that perhaps Juliet should commit bigamy and marry Paris in line with Lord Capulet's wishes, 'I think you are happy in this second match', it marks the end of their close relationship. Juliet is forced to turn to Friar Lawrence which then leads to the fateful plan.

	(AO4) • at the time the play was written, people believed that the stars determined the course of life • violence and duelling were commonplace in the Elizabethan period, which resulted in many deaths • suicide was a crime and those who committed it would be condemned for their sin.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
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Level 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.
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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)** • Shakespeare presents the relationship between Juliet and her mother, Lady Capulet, as a distant one • Juliet is shown to be closer to the Nurse than she is to her own mother. It is the Nurse who has breast-fed Juliet and cared for her since she was born • when Lady Capulet is about to put the prospect of marrying Paris to Juliet, she implores the Nurse to stay. Lady Capulet feels as though she is not able to speak to her daughter without the presence of the Nurse • Lady Capulet has a formal relationship with her daughter. She has to ask the Nurse about Juliet's whereabouts and Lady Capulet has little understanding of Juliet's feelings • Juliet turns to the Nurse rather than her mother when she is in need of help • when Lady Capulet assumes that Juliet is mourning Tybalt's death, it shows the distance in their relationship • when Juliet refuses to marry Paris, Lady Capulet is not prepared to listen to Juliet's woes. She just assumes that Juliet is being disrespectful. **(AO2)** • Language: when Juliet refuses to marry Paris, Lady Capulet uses a metaphor linked to death to highlight the anger she feels towards her daughter. Lady Capulet wishes that 'the fool were married to her grave' • Language: instead of calling Juliet by her name, Lady Capulet says 'where's my daughter?' This shows the formal nature of the mother-daughter relationship • Language/Structure: at the end of the play, exclamations show how Lady Capulet is distraught with grief when she discovers Juliet's death: 'Revive, look up, or I will die with thee! Help, help! Call help' • Form: Juliet's close relationship with the Nurse contrasts with the distant relationship she has with her mother. Lady Capulet knows very little about her daughter whereas the Nurse is able to speak at length about Juliet's life. **(AO4)** • at the time the play was written, it was common for families of a high social class to employ a wet nurse who would raise children from birth, instead of the biological mother • Elizabethans would expect children to obey their parents and not court the views of servants such as a nurse • it was common for men to control their wives. Lady Capulet is subservient to her husband and acts in accordance with his wishes for Juliet, ignoring Juliet's own desires.

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

Question Number	Indicative content
12 *Romeo and Juliet*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • loyalty is a central theme in the play. The long-standing feud strengthens family loyalty and is the reason for much of the violence throughout the play • even the servants are loyal and dedicated to the honour of the families they serve. At the beginning of the play, the Capulets' servants insult the Montagues' servants: 'A dog of the house of the Montague moves me' • Tybalt's loyalty to his family is the reason for his anger when he learns of Romeo's presence at the Capulets' party • Juliet's loyalty to Romeo is stronger than the loyalty she feels to her family. Juliet mourns more for Romeo's banishment from Verona rather than Tybalt's death • Romeo does not engage in a duel with Tybalt at first because of his loyalty to Juliet. Ultimately, however, his loyalty to Mercutio drives him to kill Tybalt • Friar Lawrence is a loyal friend to Romeo. He devises the plan to try and help Romeo. **(AO2)** • Language: Romeo uses his name to prove his loyalty to Juliet. He is willing to give up his name for her, showing how highly he regards her: 'I never will be Romeo' • Language: the Nurse shows loyalty to Juliet, even over her master, Lord Capulet. When Lord Capulet threatens to disown Juliet, the Nurse uses the pronoun 'you' to directly apportion blame for the situation on Lord Capulet: 'You are to blame, my lord, to rate her so' • Form: Shakespeare uses sonnets to express the loyalty of Romeo's love for both Rosaline and Juliet • Structure: Lord Capulet tells Juliet that he will disown her if she refuses to marry Paris. He believes Juliet is being disloyal to him. This ultimately leads to Friar Lawrence's fateful plan • Structure: the deaths of Romeo and Juliet at the end of the play are acts of loyalty to the love they hold for each other. **(AO4)** • family links were important to the Elizabethans who would expect loyalty from all the family, as well as the servants who worked for them • the negative effects of feuding families seeking revenge for dishonouring family loyalty were a powerful threat to the stability of Elizabethan society • duelling in the name of loyalty to family was commonplace in the Elizabethan era.

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.

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)** • Shakespeare initially presents the relationship between Juliet and her father as one of love. As the play progresses, Lord Capulet's actions in forcing his daughter to marry Paris ultimately contribute to his daughter's tragic demise • Lord Capulet, as head of the family, is presented as fearsome. His word is to be respected and followed without question • Lord Capulet tries to control who and when his daughter, Juliet, marries. Near the beginning of the play, Lord Capulet tells Paris, who desires to marry Juliet, to 'let two summers wither in their pride / Ere we may think her ripe to be a bride'. He believes his daughter is too young to marry and he protects her. Their relationship is presented to be founded on love • however, a short while later in the play, Lord Capulet seeks to hasten the marriage of Juliet to Paris and sets a date 'early next Thursday morn'. He assumes that Juliet will do as he says without hesitation • Juliet's refusal to marry Paris results in Lord Capulet's threat to disown her. He perceives her act of defiance as a sign of dishonour: 'Hang thee, young baggage! Disobedient wretch', thus marking the drastic fragmentation of their relationship • Lord Capulet's love of his daughter is shown as he is distraught when he learns of Juliet's death. In agreement with Lord Montague, he immediately puts an end to the feud in recognition of its devastating consequences. **(AO2)** • Language: Lord Capulet questions his wife, Lady Capulet, over whether she has told Juliet yet of her upcoming marriage: 'Have you delivered to her our decree?' The noun 'decree' meaning an official order in law, suggests the authority Lord Capulet feels he holds over his daughter • Language/Structure: the irony in Lord Capulet's speech foreshadows Juliet's tragic demise: 'get thee to church o' Thursday, / Or never after look me in the face' • Language/Structure: at the end of the play, when Lord Capulet learns of the death of his daughter, he appeals emphatically for Montague's friendship: 'O brother Montague, give me thy hand. / …for no more / Can I demand'. With the death of his daughter, Lord Capulet's reaching out for Montague's hand signals an end to the feud • Form: Lord Capulet's character, as the powerful head of the family, is representative of the traditional, authoritative role of the head of the household at the time the play was written

	• Structure: the pressure Lord Capulet puts on Juliet, in wanting to rush her marriage to Paris, acts as a catalyst, accelerating the pace of the play as it moves towards its tragic outcome. **(AO4)** • in the patriarchal society of Elizabethan England, fathers like Lord Capulet would have virtually owned their daughters. It would have been the father's decision when and who his daughter married • when the play was first staged, the audience is likely to have disapproved of Juliet's act of defiance against her father, in her refusal to marry Paris • many of Shakespeare's plays show conflict between parents and children, as evident in the relationship between Juliet and Lord Capulet.

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Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • 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.
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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)** • from the very first few words of the play, the prologue makes the audience aware of the long-standing feud between the two families and its significance in the events which are to unfold: 'From ancient grudge break to new mutiny' • the feud demands family loyalty, often resulting in violent conflict between the two central families and ultimately leading to the deaths of Romeo and Juliet • through their loyalty and dedication to the families they serve, even the servants are party to the feud. At the beginning of the play, the Capulets' servants insult the Montagues' servants: 'A dog of the house of the Montague moves me' • Juliet's cousin, Tybalt, is presented as ruthless and vengeful. When he learns of Romeo's presence at the Capulet ball, he is angry because Romeo is a Montague: 'No, by the stock and honor of my kin, / To strike him dead, I hold it not a sin'. He later insists on fighting Romeo, yet Romeo refuses, resulting in Mercutio's death as he steps in to defend Romeo's honour. In an act of vengeance, Romeo then fights and kills Tybalt, marking the start of the spiralling events that lead to the deaths of Romeo and Juliet • Mercutio's final lines in the play clearly apportion blame for his death on the feuding families: 'A plague o' both your houses!' • at the end of the play, when the two families learn of the deaths of Romeo and Juliet, both families agree to put an end to the feud. **(AO2)** • Language: Prince Escalus is enraged by the violation of the civic order by the feuding families: 'Rebellious subjects, enemies to peace, / Profaners of this neighbour-stainèd steel' • Language: Prince Escalus directly addresses the heads of the two families, Lord Capulet and Lord Montague, when chastising the families for their violent feud: 'By thee, old Capulet, and Montague', thus suggesting the responsibility for the feud ultimately rests with the two men • Language/Form: the prologue highlights the intensity of the feud: 'civil blood makes civil hands unclean' • Form: it is ironic that such devastating consequences result from a feud for which the reason remains unknown for the entirety of the play • Structure: the end of the play signals an end to the feud. Capulet offers his hand to Montague and the men commit to raising statues of Romeo and Juliet.

	(AO4) • medieval Italy was well-known for its vendettas and deadly feuds, providing an appropriate setting for long-running feud between the Capulets and the Montagues • at the time the play was set, duelling was a common means of resolving family disputes, although it was illegal. Many gentlemen carried swords around with them in readiness • the negative effects of feuding families seeking revenge for dishonouring family loyalty were a powerful threat to the stability of Elizabethan society.

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.
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Question Number	Indicative content
11 *Romeo and Juliet*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between Romeo and Friar Lawrence is important in the play as Romeo often confides in the Friar and seeks his counsel in times of need. Ultimately, the plan to pretend Juliet is dead and then the consequent tragic deaths of Romeo and Juliet are as a result of the relationship between Romeo and Friar Lawrence • the day after Romeo first meets Juliet, he confides in Friar Lawrence. He feels more able to share his problems with the Friar than with his own father • Friar Lawrence provides fatherly advice to Romeo: 'Young son, it argues a distempered head / So soon to bid good morrow to thy bed' • Friar Lawrence agrees to marry Romeo and Juliet motivated by his desire to bring to an end the violent feud between the two families: 'I'll thy assistant be, / For this alliance may so happy prove / To turn your households' rancor to pure love' • Romeo seeks help from the Friar in times of need. He trusts the Friar implicitly and acts on his advice: 'Go get thee to thy love, as was decreed / Ascend her chamber, hence and comfort her'. Friar Lawrence shows an assured confidence which puts Romeo's mind at ease and ultimately encourages him to pursue the plan • when Romeo is banished, Friar Lawrence tries to help the pair by providing Juliet with the drug that will make her appear dead • ultimately, Friar Lawrence feels responsible for the deaths of Romeo and Juliet: 'And here I stand, both to impeach and purge / Myself condemned and myself excused'. **(AO2)** • Language/Structure: Friar Lawrence's warning to Romeo and Juliet foreshadows their tragic end: 'These violent delights have violent ends'. The contrast between 'delights' and 'ends' marks the inevitable brutal end for the pair of lovers • Language/Structure: Friar Lawrence acts as a fatherly figure to Romeo, providing words of wisdom about the possible consequences of Romeo's impetuous actions: 'They stumble that run fast'. Friar Lawrence warns Romeo to slow down, both physically and emotionally • Form: from the Prologue, the audience knows the tragic outcome of the play: 'A pair of star-cross'd lovers take their life'. Romeo seeks help from the Friar but the audience is aware that it will be to no avail • Structure: at the end of the play, Friar Lawrence is able to give a clear synopsis of the events which have led to the deaths of Romeo and Juliet. Without this, the families may not have found out the true events and their feud may not have ended. **(AO4)** • it could be argued that Friar Lawrence, as a Roman Catholic, would have been regarded with great suspicion in post-Reformation Protestant England, after the Armada and several Roman Catholic plots against the throne • at the time the play was written, the clergy typically offered help to people in need. The audience of the time are therefore not likely to have found anything unusual about Friar Lawrence acting beyond the realms of his religious duties • some friars were known for their studies of herbs as medicines. Some herbs do have powerful narcotic effects.

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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 lack of forgiveness by the Montague and Capulet families prevents the ending of the long-running feud, fuelling the events of the play • when the Nurse first tells Juliet that Romeo has killed Tybalt, Juliet reacts with anger, lashing out at Romeo: 'O serpent heart!' After a moment of reflection, she realises she would be mourning her new husband's death if her cousin had not been killed in the duel, and she forgives Romeo • despite the Prince having already decreed that anyone caught fighting would face execution, he shows forgiveness to Romeo by only exiling him from Verona • following her refusal to marry Paris, Juliet then appears to seek her father's forgiveness and agree to the marriage. Lord Capulet does forgive Juliet, not knowing Juliet's actions are only part of her plan with the Friar • Romeo apologises to Tybalt and seeks forgiveness when he is in the tomb of the Capulets: 'O, what more favour can I do to thee / Than with that hand that cut thy youth in twain… / Forgive me, cousin' • at the end of the play, both families forgive each other for their part in the feud and agree to end it. **(AO2)** • Language: the Prince's grave, unconditional language shows no signs of possible forgiveness for the violent feuds in the city: 'If ever you disturb our streets again, your lives shall pay the forfeit of the peace' • Language: Juliet's metaphorical language shows she is able to forgive Romeo for being a Montague: 'What's in a name? That which we call a rose / By any other word would smell as sweet'. In Juliet's eyes, a mere name should not be an obstacle to her love for Romeo • Language/Structure: Tybalt is infuriated by Romeo's presence at the Capulet ball. In contrast, Lord Capulet shows a forgiving nature, by insisting that Romeo's presence is not with malicious intent, and commands Tybalt to refrain from fighting Romeo: 'Content thee, gentle coz, let him alone'. Lord Capulet even describes Romeo as a 'virtuous and well-govern'd youth' • Form/Structure: the Prologue sets out 'the ancient grudge' between the two families which has caused years of violence. If the families had been able to forgive each other, the deadly events of the play might never have occurred. It is perhaps ironic that there is no indication of what caused the feud • Structure: the end of the play signals an end to the feud. Capulet offers his hand to Montague and the men commit to raising statues of Romeo and Juliet. **(AO4)** • at the time the play is set, it was common for disagreements to be settled by duels. Forgiveness was often seen as a weakness • when the play was written, law-makers had the power to execute or banish citizens without trial, typically showing little forgiveness for those who committed crimes. Romeo's and Juliet's fate could also be seen as a warning against disobeying the rightful ruler as in some other Shakespeare plays • suicide and bigamy were outlawed by Elizabethan and Jacobean society and were considered mortal sins.

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Number	
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 may agree or disagree, wholly or in part, with the view that Romeo never really falls in love in the play. The play opens with Romeo's pining for Rosaline, but he soon meets and marries Juliet • towards the beginning of the play, Lord and Lady Montague ask Benvolio if he has seen Romeo. Benvolio's answer reflects Romeo's pensive disposition and desire to be alone: 'So early walking did I see your son. / Towards him I made, but he was ware of me, / And stole into the covert of the wood'. Romeo's sorrowful appearance is possibly suggestive of his feelings for Rosaline, who has rejected him • Romeo speaks poetically of Rosaline's beauty and he tells Benvolio how she fills his thoughts: 'O, teach me how I should forget to think'. Romeo only wants to attend the Capulet feast on learning that Rosaline will be there, suggesting he is determined to pursue Rosaline's love • it can be argued that Romeo is never really in love with Rosaline as his emotions change quickly when he first sets eyes on Juliet. Romeo is immediately transfixed by Juliet: 'O, she doth teach the torches to burn bright' • it can also be argued that, although Romeo's emotions change quickly, his feelings for Juliet are nonetheless genuine. His interest in Rosaline can be considered infatuation compared to the true, spiritual love he feels for Juliet. This can be seen in the religious language he uses when speaking with her: 'O then, dear saint, let lips do what hands do, / They pray – grant thou, lest faith turn to despair' • Friar Lawrence is initially unconvinced by Romeo's change of affections from Rosaline to Juliet: 'Is Rosaline, that thou didst love so dear, / So soon forsaken?' He calls Romeo 'young waverer' but does recognise that the feelings Romeo has held for Rosaline represent 'doting' rather than 'loving'. Romeo justifies his love for Juliet: 'Her I love now / Doth grace for grace and love for love allow; / The other did not so'. **(AO2)** • Language: Romeo uses hyperbole when describing his feelings for Juliet, which reflects the intensity of his love. He even suggests that he will remove himself from his name and family: 'Call me but love, and I'll be new baptis'd; / Henceforth I never will be Romeo' • Language/Form: Romeo praises Rosaline's beauty in a similar way to how he later describes Juliet: 'The all-seeing sun / Ne'er saw her match since first the world begun'. On the balcony where Romeo and Juliet exchange a vow to marry, he compares her to the sun: 'But soft! What light from yonder window breaks? / It is the east, and Juliet is the sun'. The similarities in the language used by Romeo when describing both women is likely to lead the audience to question the sincerity of Romeo's love • Form: the Prologue describes Romeo and Juliet as 'star-crossed lovers', suggesting to the audience from the very beginning of the play that they are indeed in love but their love is thwarted by forces out of their control • Structure: the strength of love between Romeo and Juliet ultimately proves to be a powerful force. It is only on learning of the deaths of their children that Lord Montague and Lord Capulet agree to put to an end the long-running feud.

	(AO4) • when the play was written, suicide was widely regarded as a sin by the Christian audience, an act believed to be punished with condemnation to hell. Thus, Romeo's and Juliet's ultimate sacrifice to be with one another is testament of their love • it was commonplace for marriages to be arranged by parents when the play was first staged. It could therefore be argued, regardless of the sincerity of Romeo's love for either Rosaline or Juliet, it would traditionally be his parents' decision who he was to marry • it is widely believed that the story of *Romeo and Juliet* is based on a true Italian love story, suggestive of the sincerity of the love between the two characters.

Level	**Mark**	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
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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 play is set in Italy in the city of Verona; its streets provide the setting for the play's violent opening scene when the Capulet and Montague servants are involved in a public brawl that attracts the disapproval of Prince Escalus: 'If ever you disturb our streets again, Your lives shall pay forfeit of the peace!' This setting ensures that the intense hatred of the two families for each other is publicly known from the very start • Capulet's mansion is one of the main settings in the play and is first used when the audience is introduced to the sheltered Juliet in her own home. The house represents the Capulet wealth and is also the scene for the lavish ball at which Romeo and Juliet meet for the first time • the balcony outside Juliet's bedroom is a romantic setting. It symbolises the figurative distance between the lovers as Romeo is in the orchard and Juliet is on the balcony. They are near to one another but also far away • Friar Lawrence's cell is the home and retreat for this figure of the church. Romeo can be seen in a state of confession when he confides in the Friar. He tells him of his love for Juliet; the religious setting supports the spiritual nature of the true love he feels. It remains a place of confession when Romeo returns there and is informed by Friar Lawrence that he is to be banished rather than executed for killing Tybalt. It is the place to which Juliet goes later in the play to plead with the Friar for help • a public place is again the setting for the scene of violence between Tybalt and Mercutio when Mercutio is fatally wounded in the brawl. It is significant that this fight takes place in public because Prince Escalus had clearly warned that no more civil unrest should disturb the streets of Verona. This scene demonstrates the effect of the violence between the families on the city itself • Juliet's bedroom is the scene of her intense soliloquy as she waits for Romeo and contemplates the consequences of her cousin's death. It is also where Juliet confides in the Nurse, perhaps, in this respect, similar to the cell of Friar Lawrence, and receives the advice to commit bigamy and marry Paris. It is also the scene of her wedding night with Romeo and, ironically, her consumption of the Friar's potion • on hearing the news of Juliet's apparent death, Romeo travels to the Capulet tomb. He is confronted by Paris, who believes Romeo is there to dishonour Tybalt or Juliet. Following a violent duel, Romeo kills Paris. Alone with the body of Juliet, Romeo declares his intention to spend eternity with her and he takes his own life. **(AO2)** • Language: Benvolio's emotive imagery directly equates the hot temperature of the day with the likely intensity of the Montagues' combativeness: 'For now, these hot days, is the mad blood stirring' • Form: the Prologue immediately establishes the setting of the play: 'In fair Verona, where we lay our scene' • Form: the hot climate of the play's setting in the city of Verona, Italy, is in keeping with the hot tempers that blow up in its streets as the feud intensifies • Structure: there is a clear division between the purportedly masculine, violent streets of Verona and the feminine sanctity of the Capulet mansion. Romeo and Juliet only meet as a result of Romeo gatecrashing the Capulet ball • Structure: the churchyard and the tomb are used as the settings for the play's concluding scenes. This is fitting for the tragic outcome of the play.

	(AO4) • the city of Verona was supposedly well-known for ill-fated lovers at the time the play was first staged. It was reportedly the setting of a story by Luigi da Porto featuring the young lovers Romeo Montecchi and Giulietta Cappelletti • when the play was written, it was often believed that hot climates evoked extreme passions and behaviour. The setting of Verona, in the warmth of northern Italy, is therefore fitting for the unfolding action of the play • the staging of the many intense, violent conflicts in the public setting of the streets of Verona are likely to have engaged the audience in the theatre at the time the play was first performed.

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

Question Number	Indicative content
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

	• 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.

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'

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

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

Question	Indicative content

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

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

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

Question number	Indicative content

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

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

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

Question number	Indicative content

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)** • at the beginning of the play, Juliet appears to be a shy, innocent girl, obedient to her parents. As the action of the play unfolds, she is shown to be passionate and decisive. Candidates are therefore free to argue to varying degrees that Juliet is presented as being determined to have her own way • Juliet is young and naïve at the beginning of the play. She is introduced to the audience when her mother presents her with the idea of a possible marriage to Paris. At this point in the play she is unconcerned about the big decisions being made about her future, saying: 'I'll look to like, if looking liking move' • upon meeting Romeo at the Capulet ball, Juliet can be described as impulsive when she falls in love with him at first sight. After they have kissed, she says: 'Give me my sin again', suggesting that she is daring in her actions and that she is able to make her own decisions • Juliet's meeting with Romeo in the balcony scene demonstrates her single-mindedness in getting what she wants. She is bold in a childish way when she says: 'Deny thy father and refuse thy name' • after their marriage, she is impatient to see Romeo and to enjoy their wedding night, wishing that darkness would arrive quickly: 'Gallop apace you fiery-footed steeds' • subsequently, Juliet is very resistant to her father's orders to marry Paris, which is against her wishes but would also constitute an act of bigamy. She declares: 'He shall not make me there a joyful bride' • she is courageous enough to take the desperate actions of the Friar's plan to fake her own death so that she can be with Romeo: 'Love give me strength, and strength shall help afford' • at the end of the play, Juliet is shown to be determined and brave. Upon finding Romeo dead at her side in the tomb, she is unmoved by the Friar's persuasion to leave and live, rather taking her own life than exist without her husband. It could be argued Juliet shows commitment, courage and decisiveness to take her own life with Romeo's 'happy dagger'. **(AO2)** • Language: Juliet's early language reflects her innocence and childish ways. Upon finding out about her possible betrothal, she is non-committal saying that she will only marry Paris if her family consents: 'But no more deep will I endart mine eye / Than your consent gives strength to make it fly'

	• Language/Structure: Lord Capulet perceives Juliet's act of defiance, in refusing to marry Paris, a sign of dishonour: 'Hang thee, young baggage! Disobedient wretch'. His disparaging language marks the drastic fragmentation of their relationship • Form/Structure: the speed at which Juliet is forced to grow up confirms her role as a tragic heroine in Shakespeare's tragic play • Structure: there is a clear change in Juliet's character during the balcony scene. Her determination is clear when she urges Romeo to 'Deny thy father and refuse thy name' • Structure: at the end of the play, Juliet decisively takes her own life upon learning of Romeo's death. Juliet will do anything to be with Romeo and she believes the dagger will allow her to find happiness with him: 'O happy dagger!' **(AO4)** • Juliet is young at 13 years old, but marrying at this age was not unusual at the time the play was set • in the patriarchal society of Elizabethan England, fathers such as Lord Capulet would have absolute power over their daughters. More often than not, it would have been the father's decision when and whom his daughter married • when the play was first staged, the audience is likely to have disapproved of Juliet's act of defiance against her father, in her refusal to marry Paris.

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

Question number	Indicative content

12 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • from the very first few words of the play, the conflict between the Capulets and the Montagues is clear: the prologue makes the audience aware of the long-standing feud between the two families and its significance in the events which are to unfold: 'from ancient grudge break to new mutiny' • the feud between the Montagues and the Capulets often results in violent conflict, even between the servants of the two households. At the beginning of the play, the Capulets' servants insult the Montagues' servants and Sampson and Gregory are described as entering the scene '*with swords and bucklers*' • in the first scene, Benvolio is shown as a peacemaker as he tries to prevent the violent conflict. Tybalt declares how he 'hates the word' peace: he detests the actions which bring about peace between the two families • Prince Escalus is enraged by the violation of the civic order as a result of the feud between the families and he banishes Romeo after his fight with Tybalt: 'Rebellious subjects, enemies to peace, / Profaners of this neighbour-stainèd steel' • there is much conflict between Tybalt and Romeo. When Romeo gatecrashes the Capulet ball, Tybalt believes that Romeo has dishonoured his family, despite Lord Capulet's more conciliatory approach. Later, Tybalt is unforgiving in his fury at Romeo and demands that he duel with him: 'Boy, this shall not excuse the injuries that thou hast done me; therefore turn and draw' • Juliet's inner conflict is shown when she discovers Romeo's true identity: 'That I must love a loathèd enemy'. That Juliet 'must' love Romeo shows that she is unable to stop loving him, even though he is a Montague. Juliet's feelings are also torn when she hears that Romeo has killed Tybalt: 'A damnèd saint, an honourable villain!-' • Juliet's refusal to marry Paris results in the conflict between Juliet and her father, Lord Capulet. He threatens to disown her: he perceives her act of defiance as a sign of dishonour: 'Hang thee, young baggage! Disobedient wretch' • Friar Lawrence advises Romeo to use his marriage to Juliet to heal rifts with his enemies: 'To blaze your marriage, reconcile your friends'. The Friar acts to help heal the conflict between the two families. Later, the Friar's knowledge of plants and herbalism enables him to attempt to resolve Juliet's conflict with her father, when she comes to him in distress after being told she must marry Paris. He offers her the 'distilled liquor' that mimics death: '... through all thy veins shall run / A cold and drowsy humour' • at the end of the play, when the two families learn of the deaths of Romeo and Juliet, the families agree to put an end to the conflict.

	(AO2) • Language/Form: the use of the word 'ancient' in the prologue to describe the long-running feud is indicative of just how ingrained the conflict is between the two families and how it is therefore unlikely to stop • Form: the conflict in the play is the reason why it is tragic. Without the feud between the two families, there would have been no need for the Friar's secret plan and the deaths of Romeo and Juliet would be unlikely to have happened • Structure: Mercutio's final lines clearly apportion blame for his death on the conflict between the two families: 'A plague o' both your houses!' • Structure: the end of the play signals an end to the feud. Capulet offers his hand to Montague and they commit to raising statues of Romeo and Juliet. **(AO4)** • medieval Italy was well-known for its vendettas and deadly feuds, providing an appropriate setting for the long-running feud between the Capulets and the Montagues. Duelling was a common means of resolving disputes and many gentlemen carried swords around with them in readiness • at the time Shakespeare wrote the play, emerging science challenged many of the Christian beliefs, often resulting in conflicts between Roman Catholics and Protestants when their respective beliefs were brought into question • in Elizabethan times, there were no practising friars in England because of the dissolution of the monasteries by Henry VIII. The Friar of Shakespeare's play comes from Italian culture. Friars were generally respected and commonly offered to help people in need, often helping to resolve conflict in an amicable manner.

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

Question number	Indicative content

11 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • hope is important in *Romeo and Juliet*, despite the words of the Prologue. For example, Friar Lawrence agrees to marry Romeo and Juliet in the hope that their marriage will unite the Montagues and Capulets • when Lady Capulet suggests to Juliet that she meet Paris with a view to marriage, a sense of hope for her future happiness and prospective marriage is conveyed. Juliet is open to the idea of marrying Paris, using the words: 'I'll look to like if looking liking move' • hope for reconciliation between the families is conveyed by the attitude of Lord Capulet at the Capulet ball when Romeo is pointed out to him by Tybalt. He tells Tybalt not to confront Romeo • when Romeo and Juliet meet and fall in love, Juliet rues the fact that Romeo is a Montague: 'Deny thy father and refuse thy name', but her reservations do not stop her from agreeing to meet him. They hope that their love will overcome all obstacles • Friar Lawrence agrees to the marriage of Romeo and Juliet, hopeful that it will bring peace to Verona: 'Come, come with me, and we shall make short work; / For, by your leaves, you shall not stay alone / Till holy church incorporates two in one' • Romeo's refusal to fight with Tybalt suggests he has hopes for future peace. Previously, he would have been ready for a fight. However, he now refers to his love for Tybalt and does all he can to avoid violence. Unfortunately, this hope is severely damaged when Mercutio is killed in the brawl and Tybalt is consequently slain by Romeo in revenge • Romeo and Juliet have an element of hope when they have spent the night together. Both are in good spirits in spite of Romeo's banishment and, when Juliet asks if he thinks they will meet again, Romeo replies: 'I doubt it not, and all these woes shall serve for sweet discourses in our time to come' • after Juliet is told that she must marry Paris, her hopes decline again, but she has some hope for the future in Friar Lawrence's ambitious plan to stage her death • Romeo shows an element of hope that Juliet is still alive when he arrives at the tomb and notices her warm complexion. He even notes: 'Thou art not conquer'd, beauty's ensign yet / Is crimson in thy lips and in thy cheeks, / And death's pale flag is not advanced there'. However, he ignores these signs of life and promptly takes his own life with the poison • at the end of the play, when the two families learn of the deaths of Romeo and Juliet, both families agree to put an end to the feud, showing hope for a peaceful future in Verona.

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

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

Question number	Indicative content

12 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the Nurse is presented as a motherly figure for Juliet. The Nurse has cared for Juliet, the only surviving child of Lord and Lady Capulet, for Juliet's entire life: 'Faith, I can tell her age unto an hour' • the Nurse is shown to be closer to Juliet than Juliet is to her own mother. It is the Nurse who has breast-fed Juliet and cared for her since she was born. Lady Capulet has to ask the Nurse for Juliet's whereabouts and Lady Capulet has little understanding of Juliet's feelings • the Nurse is a source of humour in the play and teases her charge, Juliet, when she brings news from Romeo. She deliberately delays in conveying the message: 'Fie, how my bones ache!' The Nurse is sufficiently close to Juliet to be able to joke with her, suggesting an informality in their relationship, unlike the relationship Juliet has with Lady Capulet • when Lady Capulet is about to put the prospect of marrying Paris to Juliet, she implores the Nurse to stay; she finds talking to Juliet about the match with Paris uncomfortable without the presence of the Nurse: 'Nurse, come back again' • it is the Nurse that Juliet turns to when she is in trouble and in need of help, not her mother. The Nurse is a go-between for the lovers, despite knowing Lord Capulet's desire for Juliet to marry Paris. She tells Romeo that Juliet will be at Friar Lawrence's cell for the marriage that very afternoon and relays the news to Juliet in a roundabout and amusing way, bemoaning her sore head and feet until Juliet says: 'I am sorry that thou art not well' • ultimately, the Nurse fails to support Juliet and she eventually tries to persuade Juliet to marry Paris after all, caring little for the bigamy that would result or the strength of Juliet's feelings: 'I think you are happy in this second match'. Her attitude is pragmatic and unsentimental. **(AO2)** • Language: the Nurse is able to talk about sensitive matters with Juliet. She uses puns to joke with Juliet about the prospect of her upcoming relationship: 'I am the drudge and toil in your delight / But you shall bear the burden soon at night' • Language: the Nurse uses a superlative adjective to describe her special connection to Juliet who 'wast the prettiest babe that e'er I nurs'd' • Language: the Nurse genuinely cares about Juliet and warns Romeo, using powerful imagery, that he must not lead her 'in a fool's paradise' • Language/Structure: the Nurse is a catalyst in the plot as it is her intervention in acting as go-between for Romeo and Juliet that leads to the hasty marriage of the couple. Taking on the role of a mother, the Nurse gives her thoughts on the impending union and encourages Juliet to marry Romeo: 'Go, girl, seek happy nights to happy days'

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

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

Question number	Indicative content

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)** • Tybalt is presented as ruthless and vengeful in the play. He is Juliet's cousin and holds a deep hatred for the Montagues • he shows his violent nature early in the play when he participates in the fighting and disturbance, which is directly against the Prince's rules. He immediately makes his hatred of the Montagues clear: 'What, drawn and talk of peace? I hate the word, / As I hate hell, all Montagues, and thee' • Tybalt realises that Romeo is at the Capulet party and he is incensed: 'Fetch me my rapier, boy'. Lord Capulet orders Tybalt to leave Romeo alone. Tybalt is loyal to Lord Capulet and obeys him • he appears to hate Romeo the most out of all the Montagues. He declares: 'Romeo, the hate I bear thee can afford / No better term than this, – thou art a villain' • Tybalt's fight with Mercutio acts as a turning point in the play. Using the term 'Boy', Tybalt expresses his disgust at Romeo's refusal to fight. Tybalt mortally wounds Mercutio • Romeo seeks revenge against Tybalt for Mercutio's death, which results in Tybalt's death and Romeo's banishment • Lady Capulet is distressed upon hearing of Tybalt's death: 'Tybalt, my cousin, O my brother's child!' • though Juliet is perhaps grieving more because of her parting from Romeo, it is Lord Capulet's belief that Juliet's grief is solely because of the death of Tybalt that causes him to bring her marriage to Paris forward. **(AO2)** • Language: Tybalt appears as the enemy to peace in the encounter with the Montagues in the streets of Verona. His fierce exclamation and repetition of the word 'peace' indicate his loathing of it • Language: Tybalt acts aggressively when Romeo refuses to fight him, and uses insulting language: 'Boy, this shall not excuse the injuries / That thou hast done me' • Language/Form: at the Capulet ball, Tybalt's anger and desire to fight with Romeo are quashed by Lord Capulet, but he states: 'I will withdraw, but this intrusion shall, / Now seeming sweet, convert to bitt'rest gall'. Speaking in rhyming couplets, Tybalt sounds menacing and threatening while his metaphor about sweetness becoming bitterness is foreboding • Structure: Tybalt's intense hatred of the Montagues is clear from the very first scene of the play.

	(AO4) • the character of Tybalt is related to violence; he is known as 'King of Cats'. Such animals were renowned for their fighting and aggression • at the time Shakespeare was writing, quarrels and misunderstandings were often resolved through duelling in England and Italy. In Tybalt's confrontation with Mercutio, he is frustrated as his original intent was to recover his wounded honour through a duel with Romeo • although duelling was considered an honourable means of dealing with disputes, it was illegal.

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

Question number	Indicative content

12 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the act of marriage, or the prospect of marriage, is significant as it is central to many of the events in the play • the significance of marriage is introduced early in the play. Paris, a kinsman to Prince Escalus and bearer of the title, 'County Paris', approaches Lord Capulet, Juliet's father, to request her hand in marriage • Lord Capulet talks with Paris about a match with Juliet but decides: 'Let two summers wither in their pride, / Ere we may think her ripe to be a bride'. At this stage, Lord Capulet places greater significance on his daughter's happiness than on the prospect of her marriage • Juliet's proposed marriage to Paris is significant as it highlights how Lady Capulet, Juliet's mother, is not close to her daughter. She finds talking with her about the match with Paris uncomfortable and she needs the Nurse to be present: 'Nurse, come back again' • Romeo acts impulsively, perhaps showing the significant value he places on marriage, proposing to Juliet on the very day he meets her, with the ceremony to take place the next day. Romeo commits to this even after discovering that their families are enemies. Friar Lawrence warns him that 'they stumble that run fast' • Friar Lawrence's decision to marry Romeo and Juliet in secret is significant because it triggers the events of the rest of the play • Friar Lawrence recognises the significance of Romeo and Juliet's marriage. He advises Romeo to use the marriage to heal rifts with his enemies: 'To blaze your marriage, reconcile your friends'. Friar Lawrence hopes that the marriage will end the feud between the Montagues and Capulets • after his measured approach at the play's opening, Paris presses for a swift wedding to Juliet very soon after Tybalt's death. Lord Capulet seeks to hasten the marriage of Juliet to Paris and sets a date 'early next Thursday morn'. This is significant as it results in Friar Lawrence's, ultimately, deadly plan • Lady Capulet's delivery of Lord Capulet's edict is met with refusal by Juliet. Lady Capulet washes her hands of Juliet: 'Tell him so yourself' • ultimately, both Romeo and Juliet could be deemed to die as a result of their marriage; Friar Lawrence's plan is only concocted as a way for Juliet not to commit bigamy. **(AO2)** • Language: Lord Capulet's response to Juliet's refusal to marry Paris is violent and extreme: 'Hang thee, young baggage, disobedient wretch!' His angry reaction exemplifies the significance he places on the prospect of Juliet marrying Paris

	• Language/Structure: the Capulets' preparations for the wedding the morning after Juliet takes the Friar's potion are in contrast to her soliloquy and focused on practicality: 'Look to the bak'd meats, good Angelica, / Spare not for cost' • Form/Structure: the decision of Lord and Lady Capulet in rushing the marriage to Paris is instrumental in accelerating the pace of the play as it moves to its tragic outcome • Form/Structure: night is significant in the play as it is used for scenes of love. Romeo and Juliet agree to marry the same night they meet and then spend their wedding night together • Structure: there is a contrast in the ways in which Romeo and Paris seek Juliet's hand in marriage. Unlike Romeo, Paris goes through Juliet's father: 'But now, my lord, what say you to my suit?' **(AO4)** • Elizabethan marriages were often arranged by parents to benefit the wider family rather than for love, so the marriage of Romeo and Juliet might have met the disapproval of the audience at the time the play was first staged • in the patriarchal society of Elizabethan England, a man such as Lord Capulet would effectively own his daughter. It is Lord Capulet's affection for Juliet that makes him hold off from, at first, agreeing to the marriage • Lady Capulet intimates that she herself was a young girl when she married and gave birth. This was very common in Shakespeare's time for reasons of early mortality.

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

Question number	Indicative content

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)** • Mercutio is presented as unpredictable and aggressive, but he also provides a source of wit in the tragedy. He is Romeo's best friend and confidant • Mercutio is quick-witted and jovial, a contrast to the humourless Tybalt and the thoughtful Benvolio. Mercutio gently mocks Romeo for the poetic language he uses when speaking of love: 'If love be rough with you, be rough with love' • in contrast to Romeo, Mercutio has an unromantic view of love, advising him not only to be rough with it but also to 'Prick love for pricking, and you beat love down'. His views on love are similar to those of the Nurse • Mercutio openly ridicules Romeo over his misguided love for Rosaline: 'dreamers often lie'. He understands that Romeo's love for Rosaline is not real • nevertheless, Mercutio is presented as a good friend to Romeo. He suggests that they should gate-crash the Capulet ball when he sees that Romeo is depressed because of his infatuation for Rosaline • following the Capulet ball, Mercutio is presented as loyal to Romeo. He steps in to fight Tybalt when Romeo refuses, in order to protect Romeo's honour • during the conflict, Mercutio antagonises Tybalt: 'And but a word with one of us?' He taunts him, telling him to 'make haste', suggesting that Tybalt is a coward, and he questions whether Tybalt will fight him: 'rat-catcher, will you walk?' • ultimately, Mercutio dies as a result of the conflict between the Capulets and Montagues. However, even his dying words are laced with tragic humour. He continues to use puns even in extremity: 'Ask for me tomorrow, and you shall find me a grave man' • Mercutio's death at the hands of Tybalt results in Romeo's killing of Tybalt, which precipitates the crisis that ends in the tragic deaths of Romeo and Juliet. **(AO2)** • Language: Mercutio's name reflects his mercurial character as he is quick-witted and eloquent, as in the Queen Mab speech. This relates to his changing temperament, such as his turn to anger when exchanging witty repartee with Tybalt: 'Here's my fiddlestick!' • Language: the verbal sparring of the Nurse with Mercutio engages the audience's interest and amusement. When, as a go-between for Juliet, the Nurse comes to seek out Romeo, Mercutio suggests she needs a fan: 'for her fan's the fairer face' • Form: Mercutio's final lines, as a result of his conflict with Tybalt, signal the tragedy of the play: 'A plague o' both your houses!' • Form/Structure: Mercutio acts as a catalyst in the tragic outcome of the play. His death forms a turning point in the play's action • Structure: Mercutio serves as a foil for Romeo.

	(AO4) • although the tragedy's action is based on the poem by Arthur Brooke, Shakespeare created the character of Mercutio independently of the source • Mercutio makes many explicit remarks about sexual desire throughout the play, perhaps contradicting the popular Elizabethan belief in courtly love • family honour was extremely important at the time the play was written and in the Italian setting, evident in the tragic feud between the Capulets and the Montagues. As Mercutio dies, his disdain towards the conflict between the families is clear: 'They have made worms' meat of me'.

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

Question number	Indicative content

12 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, wholly or in part, with the view that the tragic and dramatic ending of the play is effective • towards the end of the play, Paris goes to the Capulet tomb in pursuit of Romeo. He is determined to kill Romeo: 'Obey, and go with me, for thou must die'. However, Romeo violently kills Paris during the altercation, which provides an effective and dramatic focus as the play draws to an end • the tragic deaths of Romeo and Juliet also provide further drama at the end of the play. Romeo takes the apothecary's poison and dies at Juliet's side, believing that he is uniting with her in death. Juliet's awakening from her feigned death is followed by her real death. She proves that she will do anything to be with Romeo and believes the dagger will allow her to find happiness with him: 'O happy dagger!' • there is a dramatic reunion of Romeo and Juliet at the end of the play. It is, however, ironic that they can only be together in death, through their burial, and not in life. Prince Escalus chastises Capulet and Montague for this: 'See what a scourge is laid upon your hate, / That Heaven finds means to kill your joys with love!' • Friar Lawrence plays an important and effective role at the end of the play. He is able to relay the events that have unfolded: 'I will be brief, for my short date of breath / Is not so long as is a tedious tale'. Friar Lawrence informs the families, and reminds the audience, of the events that have caused the tragedy • following the tragic deaths of Romeo and Juliet, Lord Capulet and Lord Montague reflect on the tragedy of their anger-fuelled feud. They are both mortified that Romeo and Juliet have become unnecessary victims and they agree to bring the feud to an end: 'Poor sacrifices of our enmity!' Capulet addresses Montague as 'brother' and says 'give me thy hand'. The ending of the play could therefore be deemed effective in bringing an end to the 'ancient grudge' • however, some candidates may consider that the ending is not effective because both main characters have tragically taken their own lives • they may also argue that the ending is not effective as there are possible signs that the conflict between the families is not wholly resolved. The agreement to raise statues in honour of Romeo and Juliet results in a competition of wealth between Montague and Capulet. Montague declares that Juliet's statue will be 'pure gold' and that 'There shall no figure at such rate be set / As that of true and faithful Juliet'. In response, Capulet retorts 'As rich shall Romeo's by his lady's lie, / Poor sacrifices of our enmity' • the final lines of the play, spoken by the Prince, provide an effective summation of the tragedy that has unfolded in the play: 'For never was a story of more woe / Than this of Juliet and her Romeo'.

	(AO2) • Language/Form: the last scene featuring Romeo and Juliet takes place in the dark of night. Romeo effectively describes how Juliet's 'beauty makes / This vault a feasting presence full of light', mirroring how, after the Capulet ball, he compares Juliet's beauty to 'a rich jewel in an Ethiop's ear'. Romeo's words highlight how close the pair come to finding happiness and this makes the ending of the play even more tragic • Language/Structure: Juliet's dramatic soliloquy prior to taking the Friar's potion is laced with metaphors of death: 'a faint, cold fear thrills through my veins'. It is ironic that Juliet threatens suicide and then fakes her death, which leads to her real death at the end of the play • Language/Structure: despite the two families agreeing to end the feud in their grief, in the Prince's final speech, he describes the peace between the two families as 'glooming', perhaps suggesting that the feud could resume in the future. The ending of the play could therefore be deemed ineffective, as there is some doubt about whether the families have completely resolved their feud • Form: the events at the end of the play unfold exactly as detailed in the Prologue: 'A pair of star-cross'd lovers take their life'. It could therefore be argued that the ending of the play is effective, as it matches what is foretold in the Prologue • Form/Structure: the Friar's actions contribute directly to the play's tragic outcome through his plan for Juliet to feign death and his subsequent failure to get the message to Romeo. He had earlier foretold 'violent ends', which is precisely what results. **(AO4)** • Verona was a very violent city in the 14th century. At the time, there would likely to have been little desire on the part of those involved in conflicts for feuding to stop • misdiagnosed deaths were common in Elizabethan times when death was relatively difficult to identify. Corpses were routinely buried with bells so that those mistaken for dead could raise the alarm • suicide was considered an act against God at the time Shakespeare was writing.

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

Question number	Indicative content

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)** • Lord and Lady Capulet are the parents of Juliet, and Romeo's parents are Lord and Lady Montague. The Prologue refers to how the two families have similar status in the city of Verona, 'both alike in dignity', and they do share similarities in the ways they are presented, particularly Lord Capulet and Lord Montague. However, the two sets of parents are also presented differently • Lord Montague and Lord Capulet are presented as hostile to each other early in the play, establishing themselves as enemies. After the brawl between the servants, Lord Capulet asks for his sword so he may join in: 'Give me my long sword, ho!' Lord Montague retaliates with: 'Thou villain Capulet!' • Lady Montague and Lady Capulet try to hold their husbands back, but neither openly condemns the violence. Lady Capulet suggests that a 'crutch' is more appropriate than a sword • following the fray, Lady Montague shows concern for Romeo's whereabouts. She is relieved when Benvolio tells her that her son was not involved in the brawl: 'Right glad I am he was not at this fray' • Lord Montague is presented as a loving father. He shows deep affection for his son when he recounts to Benvolio his attempts to find out the source of his son's maudlin state of mind: 'Could we but learn from whence his sorrows grow, / We would as willingly give cure as know'. Similarly, Lord Capulet shows his love for his daughter when, in his exchange with Paris early in the play, he expresses the wish that Juliet not marry until she is older • Tybalt realises that Romeo is at the Capulet party and he is incensed: 'Fetch me my rapier, boy'. Lord Capulet is conciliatory and calms down Tybalt. He orders Tybalt to leave Romeo alone • however, there is a clear shift in the way Lord Capulet is presented following the death of Tybalt. Lord Capulet decrees that Juliet must marry Paris 'a' Thursday'. When she questions his authority, he treats her harshly, telling her that if she will not obey him, she can 'hang, beg, starve, die in the streets' • when Lady Capulet tries to speak with Juliet about Paris' suit, it is clear that she is not close to her daughter. She begs the Nurse to stay and be part of the conversation • Lady Capulet is calmer than her husband in her rejection of her daughter but her coldness is significant: 'Talk not to me, for I'll not speak a word / Do as thou wilt, for I have done with thee'. There is dramatic irony as she wishes 'the fool were married to her grave!' • following the deaths of Romeo and Juliet, and having already lost his wife to grief, Lord Montague is devastated. He says it is unnatural for a son to die before his father: 'O thou untaught! what manners is in this? / To press before thy father to a grave?'

	• both Lord Capulet and Lord Montague are presented as conciliatory at the end of the play. Lord Capulet reaches out to Lord Montague: 'O brother Montague, give me thy hand'. But, even when there is a new peace between the families, the two appear to compete about who can erect the more elaborate memorial. **(AO2)** • Language/Structure: the exclamatives in Lady Capulet's speech show her grief when she learns of Juliet's 'death', which is a contrast to her earlier coldness: 'O me, O me! My child, my only life!' • Form/Structure: Lady Montague is presented as caring deeply for her son. Lord Montague tells the Prince that she has died of grief, having heard news of Romeo's banishment • Form/Structure: the will and words of Lord and Lady Capulet in rushing the marriage to Paris are instrumental in accelerating the pace of the play as it moves to its tragic outcome • Structure: Lady Montague is presented as a contrast to her violent husband. She does not want Lord Montague to fight in the initial brawl: 'thou shalt not stir one foot to seek a foe' • Structure: after Romeo kills Tybalt, Lord Montague is presented as protective of his son. He attempts to reason with the Prince on his son's behalf to spare him from execution: 'His fault concludes but what the law should end, / The life of Tybalt'. **(AO4)** • fathers were seen as the head of the family in the patriarchal society of the time the play is set. The whole family were expected to show complete respect and honour to the head of the family and his word was final • the Montague and Capulet families were actual thirteenth-century political factions, but the only known connection between them is a mention in Dante's *Purgatorio* • many of Shakespeare's plays show conflict between parents and children. Juliet is closer to the Nurse. In upper-class society, wet nurses were employed to raise infants who subsequently did not have a close relationship with parents.

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

Question number	Indicative content

12 *Romeo and Juliet*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • humour is used in a number of ways within this tragic play and candidates may present a range of possible reasons relating to why and how Shakespeare uses it • early in the play, Sampson and Gregory use word play including 'coal', 'choler' and 'colliers', as well as graphic sexual jokes. This use of punning and base humour could be to distract the audience from the gravity of the violent fight • Mercutio's name reflects his mercurial character as he is quick-witted and eloquent, as in the Queen Mab speech. His wit serves to compromise and deflate the romantic sentiments within the play • he mocks Romeo's self-indulgence and his lines are loaded with meaning and intensity within the jokes. The humour provided by Mercutio brings a bitter-sweet tone to the play • Mercutio's humour, contrasted with Romeo's poetic language, helps to demonstrate the different views of love presented in the play. He advises Romeo not only to be rough with love but 'Prick love for pricking, and you beat love down' • at the Capulet ball, Lord Capulet uses humour to encourage his guests to dance: 'She that makes dainty, She, I'll swear, hath corns; am I come near ye now?' Lord Capulet is presented as convivial at this point in the play, but his character is shown to change as the play progresses, such as when he reacts angrily to Juliet's refusal to marry Paris, mirroring how the play turns from comedy to tragedy • the Nurse is a larger-than-life character and her garrulous character is a direct contrast to that of Lady Capulet. The Nurse engages in bawdy humour, using innuendo in her references to Juliet's wedding night: 'Seek happy nights to happy days' and implying that Juliet will need to rest in time for her wedding night. Her bawdy humour lightens the tone of the play, providing comic relief • even when Mercutio is dying, he finds humour in the situation and cannot resist a joke: 'Ask for me tomorrow, and you shall find me a grave man'. He becomes a tragic figure in death and his loss marks a dark turning point in the tragedy, changing the tone of the play to a much more serious one • the Nurse's levity proves misplaced and dangerous when she tries to cover up her own involvement in the secret marriage of Romeo and Juliet. She suggests Juliet commit bigamy by marrying Paris: 'I think you are happier in this second match'. The Nurse is a catalyst in the plot as her intervention contributes to Juliet's decision to go through with Friar Lawrence's plan, which ultimately results in the tragic deaths of Romeo and Juliet at the end of the play. **(AO2)** • Language: there is humour in the use of names, for example Potpan and Susan Grindstone, the Capulets' servants

	• Language: the verbal sparring of the Nurse with Mercutio engages the audience's interest and amusement when, as a go-between for Juliet, she comes to seek out Romeo. Mercutio suggests the Nurse needs a fan: 'for her fan's the fairer face' • Form: the comedic characters of the Nurse and Mercutio serve as foils for the youthful and innocent Romeo and Juliet • Form: the humour in the play acts as a balance, is entertaining, and supports the ideas of paradox and contrast essential to the dramatic tension as the tragedy unfolds • Form: the use of prose, such as when the Nurse garrulously and breathlessly talks about Susan, her daughter, sets the humour apart from the play's serious tone • Form/Structure: Mercutio acts as a catalyst in the tragic outcome of the play. His death forms a turning point in the play's action. **(AO4)** • it is thought that base language and crude jokes were used by Shakespeare to appeal to the groundlings who attended his plays • the type of humour used by characters in the play tends to correspond with their class. The Nurse represents the lower classes in the play and she uses bawdy humour. In contrast, as a relative of Prince Escalus, Mercutio uses more sophisticated humour • Shakespeare also uses humour for light relief in other tragedies such as *Macbeth* and *Hamlet*.

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

Question number	Indicative content

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)** • Friar Lawrence is a friar of the Order of Saint Francis, and he first appears in the play in his cell as he prepares to gather medicinal herbs at first light. He is presented as wise and is respected by other characters • the Friar is presented as a good friend and confidant to Romeo, who often seeks his counsel in times of need. Romeo feels more able to share his problems with the Friar than with his own father. When the Friar learns that Romeo has moved on from Rosaline so quickly, he offers wise advice, warning Romeo against his impetuous emotions • nevertheless, the Friar agrees to marry Romeo to Juliet. He is presented as a man acting with good intentions, believing that it might bring about the end of the feud between the Montagues and Capulets: 'For this alliance may so happy prove / To turn your households' rancour to pure love' • the Friar is trusted in times of need. After Romeo kills Tybalt, he turns to the Friar, who promises that they will come up with a plan. Romeo trusts the Friar implicitly and acts on his advice: 'Go, get thee to thy love, as was decreed. / Ascend her chamber, hence and comfort her'. Friar Lawrence shows an assured confidence, which puts Romeo's mind at ease and ultimately encourages him to pursue the plan • Juliet also seeks assistance from Friar Lawrence following Romeo's banishment from Verona. She is 'past hope, past cure, past help' and has been told that she must marry Paris. The Friar's knowledge of plants and herbalism enables him to attempt to help Juliet, and he offers her the 'distilled liquor' that mimics death: '... through all thy veins shall run / A cold and drowsy humour'. The Friar provides Juliet with an alternative to the suicide she threatens. He says 'I do spy a kind of hope' • however, despite his good intentions, the Friar is frustrated in his attempts to get a message to Romeo because of the plague. He realises the disastrous implications: 'The letter was not nice, but full of charge, / Of dear import, and the neglecting it / May do much danger' • he is presented as afraid when he subsequently fails to persuade Juliet to leave the tomb in order to save her life, and he flees: 'I dare no longer stay'. He is discovered trying to run away • ultimately, the Friar feels responsible for the deaths of Romeo and Juliet: 'And here I stand, both to impeach and purge / Myself condemned and myself excused' • the Friar explains what has happened to Romeo and Juliet at the end of the play: 'I will be brief, for my short date of breath / Is not so long as is a tedious tale'. His explanation could be seen as an attempt to give a frank account to the families, to help them to understand what has happened.

	(AO2) • Language: Friar Lawrence appears wise, using juxtaposition to foretell the outcome of Romeo's and Juliet's passion: 'These violent delights have violent ends'. However, he still agrees to marry them • Language/Structure: Friar Lawrence is presented as a fatherly figure to Romeo, providing words of wisdom about the possible consequences of Romeo's impetuous actions: 'They stumble that run fast'. Friar Lawrence warns Romeo to slow down, both physically and emotionally • Form: from the Prologue, the audience knows the tragic outcome of the play: 'A pair of star-cross'd lovers take their life'. Romeo seeks help from the Friar, but the audience is aware that it will be to no avail • Form/Structure: the Friar's actions contribute directly to the play's tragic outcome through his plan for Juliet to feign death and his subsequent failure to get the message to Romeo • Structure: at the end of the play, the Prince suggests that the Friar will be pardoned for his role in the plan: 'We still have known thee for a holy man'. The Friar is presented as a man worthy of forgiveness. **(AO4)** • in Elizabethan England there were no practising friars because of the dissolution of the monasteries by Henry VIII. The friar of Shakespeare's play comes from the culture of Italy at an earlier point in history • friars were respected, offered help to people in need, and took vows of poverty. Friar Lawrence is described as living in a 'cell', which would have been a sparsely furnished room • some friars were known for their studies of herbs as medicines. Some herbs do have powerful narcotic effects.

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

Question number	Indicative content

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)** • there are a number of deaths in the play, which are significant turning points for the unfolding action. The significance of death is clear even at the start, with the Prologue referring to how 'A pair of star-crossed lovers take their life' • death pervades the whole play on many levels. The Nurse has lost a child, Susan, who died in infancy: 'Well, Susan is with God: she was too good for me'. The Capulets have lost all their children apart from Juliet • the deaths in the play are almost always connected to passion, whether that passion is love or hate. The men, who represent the Capulet and Montague households in the play, face death on a weekly basis. Prince Escalus attempts to prevent any further bloodshed by stating that capital punishment will be enforced on any individual who disturbs the peace: 'Once more, on pain of death, all men depart' • the first death to take place is that of Mercutio, who dies as a result of the fight with Tybalt in the middle of the play. He is killed under Romeo's arm as Romeo seeks to break up the duel. This proves to be a significant turning point • after Mercutio has been slain, Tybalt's violent death at Romeo's hands is arguably inevitable: 'Either thou or I, or both, must go with him'. Tybalt's death is significant as momentum gathers towards the death of the two lovers • following Tybalt's death, Juliet is in an extremely vulnerable position. Though Juliet is perhaps grieving more because of her parting from Romeo, who has been banished for killing Tybalt, it is Lord Capulet's belief that Juliet's grief is solely because of the death of Tybalt. This is significant because it causes him to bring her marriage to Paris forward • in desperation, she turns to Friar Lawrence and she agrees to his plan: she will take a drug that will make her appear dead. Juliet will do whatever she can to be with Romeo • as a result of his banishment and the plague, Romeo does not receive the message about the Friar's plan. He goes to the Capulet tomb and believes that Juliet is dead. He is confronted by Paris, who wants to kill Romeo: 'Obey, and go with me, for thou must die', but Romeo kills him during the altercation. Paris' death presents a dramatic focus as the play draws to an end • Romeo's death by his own hand is both dramatic and romantic. He takes the apothecary's poison and dies at Juliet's side, believing that he is joining her in death • Juliet's awakening from her feigned death is followed by her real death, using Romeo's dagger: 'O, happy dagger, / This is thy sheath. There rust, and let me die'

	• the tragic deaths of Romeo and Juliet are significant because they lead to the end of the Capulet and Montague feud: 'with their death bury their parents' strife'. An audience would consider the price that has been paid, the lesson learned. The Prince confirms this by stating at the end of the play 'The heavens find means to kill your joys with love! … All are punished'. **(AO2)** • Language: Lord Capulet uses personification when explaining to Paris that all his other children have died: 'Earth hath swallowed all my hopes but she' • Language: Mercutio is darkly humorous in his approach to his own demise, using a pun to downplay his fatal injury: 'Ask for me tomorrow and you shall find me a grave man' • Language/Form: death's shadow falls across the play as it is detailed in the Prologue, referring to Romeo and Juliet's 'death-mark'd love' • Language/Structure: Juliet's soliloquy prior to taking the Friar's potion is laced with metaphors of death: 'a faint, cold fear thrills through my veins'. It is ironic that Juliet threatens suicide, then fakes her death, which leads to her real death at the end of the play • Structure: blame for the deaths of Romeo and Juliet is clearly apportioned to their families from the beginning: 'From forth the fatal loins of these two foes'. **(AO4)** • infant mortality was considerably higher at the time the play is set than today, and it was not uncommon for parents to lose children • mistaken deaths were common in Elizabethan times when death was relatively difficult to diagnose. Corpses were routinely buried with bells so that those mistaken for dead could raise the alarm • the plague, which prevents Friar John from reaching Mantua, brought death to people's daily lives in fourteenth century Italy.

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

Question number	Indicative content

11 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the play centres on the feud between the two families, the Capulets and the Montagues. The Prologue makes the audience aware of the long-standing feud and its significance in the events that are to unfold: 'From ancient grudge break to new mutiny …' • through their loyalty and dedication to the families they serve, even the servants are party to the feud. At the beginning of the play, the Capulets' servants insult the Montagues' servants: 'A dog of the house of the Montague moves me' • Juliet's cousin, Tybalt, is presented as ruthless and vengeful against the Montagues. When he learns of Romeo's presence at the Capulet ball, he is angry: 'Now, by the stock and honour of my kin, / To strike him dead, I hold it not a sin'. However, Lord Capulet demands that he leaves Romeo be. Tybalt is loyally obedient to Lord Capulet, the head of the family • having met Romeo at the Capulet ball, Juliet's inner conflict is shown when she discovers Romeo's true identity: 'That I must love a loathèd enemy'. That Juliet 'must' love Romeo is significant because it shows that she is unable to stop loving him, even though he is a Montague • Lord Capulet, as head of the family, is presented as fearsome. His word is to be respected and followed without question. Juliet is unable to tell him about her relationship with Romeo, a Montague, and her refusal to marry Paris results in Lord Capulet's threat to disown her. He perceives her act of defiance as a sign of dishonour: 'Hang thee, young baggage! Disobedient wretch' • after Romeo kills Tybalt, Lord Montague continues the feud, arguing with the Prince that his son has been right to kill Tybalt, 'His fault concludes but what the law should end, / The life of Tybalt', who has killed Mercutio • Friar Lawrence acts to help heal the conflict between the two families. He advises Romeo to use his marriage to Juliet to heal rifts with his enemies: 'To blaze your marriage, reconcile your friends'. Later, the Friar's knowledge of plants and herbalism enables him to attempt to resolve Juliet's conflict with her father, when she comes to him in distress after being told she must marry Paris. He offers her the 'distilled liquor' that mimics death • the feud between the two families ultimately leads to the deaths of Romeo, Juliet and Lady Montague. It is ironic that the two families only set aside their differences after the tragic deaths. Lord Capulet says: 'O brother Montague, give me thy hand'. **(AO2)** • Language: Romeo uses hyperbole when describing his feelings for Juliet, which reflects the intensity of his love. He even suggests that he will remove himself from his name and the family's feud, showing how highly he regards her: 'Call me but love, and I'll be new baptis'd; / Henceforth I never will be Romeo'

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

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

Question number	Indicative content

12 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, wholly or in part, with the view that Juliet made an unwise decision in marrying Romeo rather than Paris in the play. Responses should be judged on the quality of the argument presented • early in the play, Paris approaches Lord Capulet to request Juliet's hand in marriage. Paris is a kinsman of Prince Escalus and bears the title 'County Paris'. He is an eligible bachelor and potentially a good husband for Juliet. As a suitor, he follows proper social protocols by going to her father and it could therefore be argued that Juliet was unwise in not marrying him • however, after his measured approach at the play's opening, Paris presses for a swift wedding to Juliet very soon after Tybalt's death: 'That may be must be, love, on Thursday next'. He appears to use the tragedy for his own selfish means, perhaps supporting Juliet's response • nevertheless, towards the end of the play, he is slain by Romeo outside the Capulet tomb, which he has attended to visit Juliet's body. It could be argued that Paris dies for the love of Juliet, thus proving the sincerity of his love, possibly giving a more positive view over whether Juliet should have married him • Juliet is young and naïve at the beginning and she conforms with the conventional view of children at the time the play is set as obedient, following the instructions of their parents. At this point, she is unconcerned about the big decisions being made about her future, saying: 'I'll look to like, if looking liking move'. For Juliet then to go against her parents' wishes could be deemed to be an unwise choice • indeed, later, when Juliet refuses to marry Paris, Lord Capulet perceives her act of defiance as a sign of dishonour: 'Hang thee, young baggage! Disobedient wretch'. Juliet's refusal to marry Paris marks a fragmentation of the relationship with her father • upon meeting Romeo at the Capulet ball, Juliet can be described as impulsive when she falls in love with him at first sight. After they have kissed, she says 'Give me my sin again', suggesting that she is daring in her actions and that she is able to make her own decisions • Romeo is presented in direct contrast to Paris. He uses religious language to express the true, spiritual love he feels for Juliet: 'O then, dear saint, let lips do what hands do, / They pray – grant thou, lest faith turn to despair'. Although questions are raised about Romeo's impulsive nature, it does appear that he truly loves Juliet, which could justify her decision • the authenticity of Juliet's love for Romeo is proven at the end of the play. Upon finding Romeo dead at her side in the tomb, she is unmoved by the Friar's persuasion to leave and live, rather taking her own life than exist without her husband, proving her ultimate commitment to Romeo

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

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

Question number	Indicative content

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)** • suffering is a prominent theme in the play. Examples include emotional suffering, such as suffering the loss of a child, and suffering as a result of physical harm, often leading to death • the first indication that there will be suffering in the play is evident in the Prologue, which refers to the love between Romeo and Juliet as 'death-marked'. The audience then watches and experiences the strong emotions and unfolding events that lead to the tragedy • Lord Capulet speaks of the deaths of his other children when meeting with Paris early in the play: 'Earth hath swallowed all my hopes but she', referring to Juliet as his precious only child. The Nurse has also suffered the loss of a child, Susan, who died in infancy: 'Well, Susan is with God: she was too good for me' • early in the play, Romeo's suffering over his unrequited love for Rosaline is apparent. Lord and Lady Montague ask Benvolio if he has seen Romeo. Benvolio's answer reflects Romeo's pensive disposition and desire to be alone: 'So early walking did I see your son. / Towards him I made, but he was ware of me, / And stole into the covert of the wood' • following the Capulet ball, Mercutio steps in to fight Tybalt when Romeo refuses. He suffers physical harm during the fight, and he dies as a result of his injuries. Romeo, clearly distraught by the death of his friend, kills Tybalt in retaliation, and he is banished for his actions • Juliet's suffering is evident when she learns that Romeo has killed Tybalt: 'A damnèd saint, an honourable villain!' She also suffers when her father decrees that she must marry Paris 'a' Thursday', which results in Juliet going through with the Friar's plan • Lady Montague's suffering results in her death. Lord Montague reports to the Prince 'my wife is dead tonight; / Grief of my son's exile hath stopped her breath' • after banishment to Mantua, Romeo learns of Juliet's 'death' from Balthazar but does not receive the message from Friar Lawrence that the death is not real. Believing her to be dead, his emotional suffering results in his return to Verona against the Prince's edict. He takes his own life, unable to live without her • when Juliet realises that Romeo is dead, she is heartbroken and tries to kill herself with the remaining potion on his lips. When this proves futile, she stabs herself with Romeo's 'happy dagger' • following the tragic deaths of Romeo and Juliet, Lord Capulet and Lord Montague reflect on the tragedy of their anger-fuelled feud. They are both mortified that Romeo and Juliet have become unnecessary victims, and they agree to bring the feud to an end: 'Poor sacrifices of our enmity!' Capulet addresses Montague as 'brother' and says 'give me thy hand'.

	(AO2) • Language: Mercutio is darkly humorous in his approach to his own demise, using a pun to downplay his mortal injury: 'Ask for me tomorrow and you shall find me a grave man' • 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 • Language: when Lady Capulet learns of her daughter's death, she is grief-stricken, which is a contrast to her earlier coldness: 'O me, O me! My child, my only life!' • Form: the play is a tragedy and therefore suffering is inevitable. The Prologue outlines this, explicitly foreshadowing the deaths of Romeo and Juliet as the play opens • Form/Structure: Mercutio acts as a catalyst in the tragic outcome of the play. His physical suffering, which results in his death, forms a turning point in the play's action. **(AO4)** • infant mortality was high at the time the play is set and was written. It would not be unusual to lose several babies or children in a family to illness • feuding and duelling were means by which disagreements and disputes were resolved at the time Shakespeare was writing. These often led to loss of life • Romeo fulfils the role of tragic hero, which is in the tradition of Shakespearian tragedy.

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

Question number	Indicative content

12 ***Romeo and Juliet***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, wholly or in part, with the view that the Nurse's main role in the play is to provide humour. The Nurse is a larger-than-life character who does indeed provide comedic moments in the play. However, she also has an important role in the unfolding events • early in the play, it is clear that the Nurse has played a pivotal role in Juliet's upbringing. She has cared for Juliet her entire life: 'Faith, I can tell her age unto an hour'. Indeed, she is presented as being closer to her charge than Juliet's own mother, as Lady Capulet is unable to speak with her daughter without the Nurse's presence: 'This is the matter: Nurse, give leave awhile, / We must talk in secret: – Nurse, come back again' • the Nurse's garrulous character is a direct contrast to that of Lady Capulet. This can be seen when she talks excessively about Juliet's age early in the play • Juliet feels able to confide in the Nurse about her relationship with Romeo. The Nurse then acts as a go-between for the pair and provides humour when she withholds information as long as she can to tease Juliet: 'Fie, how my bones ache!' Juliet replies in kind 'I would thou hadst my bones, and I thy news' • the Nurse plays an important role in the marriage of Romeo and Juliet, despite Lord Capulet's desire for Juliet to marry Paris. She tells Romeo that Juliet will be at Friar Lawrence's cell for the marriage that very afternoon, relaying the news to Juliet in a roundabout and amusing way and bemoaning her sore head and feet until Juliet says 'I am sorry that thou art not well' • when the Nurse finds out about Romeo's killing of Tybalt, she panics and becomes motivated by fear. She says: 'We are undone, lady, we are undone!' The Nurse curses Romeo for his actions but by the end of the scene she agrees to find Romeo: 'To comfort you … your Romeo will be here tonight' • later, the Nurse's levity proves misplaced and dangerous when she tries to cover up her own involvement in the secret marriage of Romeo and Juliet. She suggests Juliet commit bigamy by marrying Paris: 'I think you are happier in this second match'. The Nurse is a catalyst in the plot as her advice to Juliet to go ahead and marry Paris pushes Juliet to desperate action. Ultimately, this results in the tragic deaths of Romeo and Juliet at the end of the play. **(AO2)** • Language: the verbal sparring of the Nurse with Mercutio engages the audience's interest and amusement when, as a go-between for Juliet, she comes to seek out Romeo. Mercutio suggests the Nurse needs a fan: 'for her fan's the fairer face' • Language: the Nurse uses puns to joke with Juliet about her upcoming relationship: 'I am the drudge and toil in your delight / But you shall bear the burden soon at night'

	• Language: the Nurse engages in sexual and bawdy humour, such as when she implies that Juliet will need to rest in time for her wedding night • Form/Structure: the Nurse acts as a catalyst in the tragic outcome of the play. She first colludes with, but subsequently fails to support, Juliet • Structure: the use of prose, such as when the Nurse garrulously and breathlessly talks about Susan, her daughter, sets the humour apart from the play's serious tone. **(AO4)** • babies of wealthy people were often raised by wet nurses, who became closer to them than their parents. These children were often pawns in arranged marriages • the Nurse represents the lower classes of society at the time, which is reflected in her use of bawdy humour • *Romeo and Juliet* is not the only one of Shakespeare's tragedies to include comedic elements, for example the Porter in *Macbeth*.

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

Question number	Indicative content

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)** • Mercutio, Romeo's best friend and confidant, is presented as a humorous character in the play. He provides a source of wit in the tragedy • his quick-wittedness and joviality are a contrast to the humourless Tybalt and the thoughtful Benvolio • Mercutio's lines are loaded with meaning and intensity within the jokes. He mocks Romeo's self-indulgence and his use of clichéd romantic language, such as when he says 'Appear thou in likeness of a sigh, / Speak but one rhyme and I am satisfied, / Cry but 'Aye me!' pronounce but 'love' and 'dove' '. The humour provided by Mercutio brings a bitter-sweet tone to the play • Mercutio's humour, contrasted with Romeo's poetic language, helps to demonstrate the different views of love presented in the play. He advises Romeo not only to be rough with love but 'Prick love for pricking, and you beat love down' • Mercutio openly ridicules Romeo over his misguided love for Rosaline: 'dreamers often lie'. He understands that Romeo's love for Rosaline is not real • he is lively and uses words to joust with Romeo and Benvolio. He likens Romeo to a fish in discussion with Benvolio: 'Without his roe, like a dried herring' • when Mercutio meets the Nurse, he jokes with her in a rather rude and insulting manner: 'No hare, sir; unless a hare, sir, in a lenten pie, / that is, something stale and hoar ere it be spent'. The Nurse is taken aback by Mercutio's crassness: 'what saucy merchant was this … so full of his ropery?' • however, Romeo defends his friend and his playful nature: 'A gentleman, nurse, that loves to hear himself talk, / and will speak more in a minute than he will stand / to in a month' • later, Mercutio steps in to fight Tybalt when Romeo refuses, in order to protect Romeo's honour. During the conflict, Mercutio antagonises Tybalt: 'And but a word with one of us?' He taunts him, telling him to 'make haste', suggesting that Tybalt is a coward, and he questions whether Tybalt will fight him: 'rat-catcher, will you walk?' • ultimately, Mercutio dies as a result of the conflict between the Capulets and Montagues. However, even when Mercutio is dying, he finds humour in the situation and jokes how it is 'just a scratch' • Mercutio becomes a tragic figure in death and his loss marks a dark turning point in the tragedy, changing the tone of the play to a much more serious one. **(AO2)** • Language: Mercutio's name reflects his mercurial character as he is quick-witted and eloquent, as in the Queen Mab speech: 'She is the fairies' midwife, and she comes / In shape no bigger than an agate-stone / On the fore-finger of an alderman, / Drawn with a team of little atomies / Athwart men's noses as they lie asleep'. Mercurial matches his changing temperament, such as his turn to anger when exchanging witty repartee with Tybalt: 'Here's my fiddlestick!'

	• Language: the verbal sparring of the Nurse with Mercutio engages the audience's interest and amusement. When, as a go-between for Juliet, the Nurse comes to seek out Romeo, Mercutio suggests she needs a fan: 'for her fan's the fairer face' • Language/Structure: however, the death of Mercutio changes the tone of the play to a much more serious one. Even as he dies, Mercutio finds comedy in the situation, punning: 'Ask for me tomorrow, and you shall find me a grave man' • Form: Mercutio's final lines, as a result of his conflict with Tybalt, signal the tragedy of the play: 'A plague o' both your houses!' • Structure: Mercutio serves as a foil for Romeo. **(AO4)** • although the tragedy's action is based on the poem by Arthur Brooke, Shakespeare created the character of Mercutio independently of the source • Mercutio makes many explicit remarks about sexual desire throughout the play, perhaps contradicting the popular Elizabethan belief in courtly love • family honour was extremely important at the time the play was written and in the Italian setting, evident in the tragic feud between the Capulets and the Montagues. As Mercutio dies, his disdain towards the conflict between the families is clear: 'They have made worms' meat of me' • Shakespeare also uses humour for light relief in other tragedies such as *Macbeth* and *Hamlet*.

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

Question number	Indicative content

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)** • it could be argued that responsibility for the tragedy in the play lies with the two families, the Capulets and the Montagues, and their feud. However, candidates might consider other factors, including fate and the actions of individual characters • the Prologue refers to the 'ancient grudge' as well as suggesting that Romeo's and Juliet's love is opposed by fate, describing them as 'star-crossed lovers' • violence, as a result of the longstanding feud between the two families, is responsible for many of the events throughout the play. Tybalt states 'What, drawn and talk of peace? I hate the word, / As I hate hell, all Montagues, and thee'. Mercutio's words, 'A plague o' both your houses!', show that he holds the feuding families responsible for his death • Mercutio himself is a major cause of the events of the play. Mercutio convinces Romeo to go to the Capulet ball, which subsequently results in Romeo's meeting Juliet for the very first time. Mercutio could be blamed for the fight that leads to his own, then Tybalt's, death, and the resulting consequences from the fallout of events • Lord and Lady Capulet can be seen as responsible for the deaths of Romeo and Juliet because they bring forward the arranged marriage to Paris and do not consider Juliet's unwillingness. Lord Capulet's anger and Lady Capulet's intransigence could be deemed responsible for forcing Juliet to seek Friar Lawrence's help • the Nurse also contributes to the spiralling events. Although she is loyal to Juliet throughout the play, towards the end, the Nurse suggests that Juliet should just go through with the marriage to Paris. As a result, Juliet feels forced to turn to Friar Lawrence for support which results in the fateful plan • it could be argued that Friar Lawrence bears some responsibility for the tragedy in the play when he plots with Romeo and Juliet, such as when he agrees to marry them without their parents' knowledge. Later, his plan for Juliet to fake her death and, subsequently, lack of checking to see if Romeo has received notice of the plan, ultimately lead to the suicides of both Romeo and Juliet • candidates might also consider Romeo and Juliet themselves to be, at least partly, responsible for their own deaths. For example, Romeo is impulsive, such as when he arranges the marriage hastily and later takes the poison before Juliet wakes. Juliet is so desperate that she agrees to the swift marriage and, later, to Friar Lawrence's plan to take the potion that will simulate her death • at the end of the play, the grief shared by the Capulets and the Montagues marks the end of the longstanding feud. They hold themselves, and their feud, responsible for the deaths of Romeo and Juliet.

	(AO2) • Language: Friar Lawrence warns Romeo that his impetuous actions will end in tragedy: 'they stumble that run fast' • Language: when Romeo confronts Tybalt after the death of Mercutio, his words reflect the anger and inevitability of both their deaths: 'Either thou or I, or both, must go with him' • Language/Structure: Lord Capulet actually wishes his daughter dead if she will not obey his commands: 'hang, beg, starve, die in the streets'. This marks a turning point in her relationship with her parents, which leads to her death • Form: at the start of the play, the Prologue tells of the deaths of Romeo and Juliet, thereby confirming the outcome of the play is predestined and that fate is ultimately responsible • Form: ironically, a seemingly meaningless feud is responsible for the conflict between the families and their servants. Shakespeare does not reveal the reason for the feud between the Capulets and the Montagues at any point • Structure: when the Nurse suggests that perhaps Juliet should commit bigamy and marry Paris in line with Lord Capulet's wishes, 'I think you are happy in this second match', it marks the end of their close relationship. Juliet is forced to turn to Friar Lawrence, which then leads to the fateful plan. **(AO4)** • at the time the play was written, people believed that the stars determined the course of life • violence was a common feature of life in Verona at the time the play is set, leading to factions and infighting between families • suicide was a crime and those who committed it would be condemned for their sin.

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

Question number	Indicative content

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)** • many parts of the play relate to moments when things are not as they at first seem and deception is essential to the drama • Portia and Nerissa attend Antonio's trial in disguise as Balthazar and his clerk • Lancelot, originally Shylock's servant, switches allegiance to Bassanio and pretends to his blind father that he is not his son, trying 'confusions with him' • Portia and Nerissa test their husbands by building on their deceptions through disguise • Jessica elopes with Lorenzo disguised as a boy: 'Cupid himself would blush / To see me thus transformèd to a boy' • Portia gives the appearance of being an idle rich woman but is in reality a shrewd and clever person. This is evident after her intervention in the trial • Shylock appears reasonable when he lends his money to Antonio in good faith, but in reality the threat of revenge and castigation lie behind this loan: 'I would be friends with you, and have your love'. **(AO2)** • Language: Bassanio gives the appearance of being rich when he is not. This leads him to borrowing money from Antonio: 'I have a mind presages me such thrift / That I should questionless be fortunate' • Language: Portia appears friendly before the Prince of Morocco. He appears superficial and greedy by choosing the gold casket. The phrase 'all that glisters is not gold' reflects the idea that what lies beneath appearance is most important • Language/Structure: Antonio appears to be honest and generous but he treats Shylock poorly because he is a Jew: 'the villainy you teach me' • Form/Structure: the confusion of women disguised as men contributes to the play's drama and comedic ending • Structure: there is dramatic irony in the fact that the audience is conscious of the disguises and deceptions taking place in the play. **(AO4)** • Jessica is keen to conceal her Jewish religion. Jews were very much marginalised in Shakespeare's England and anti-Semitism was rife • Shakespeare's plays often feature situations where women disguise themselves as men. Examples include: *Twelfth Night* and *As You Like It*. Queen Elizabeth herself was very much a woman in a man's world • disguise was common on stage at a time when cross-dressing was unacceptable in wider society. Men and boys had to play the parts of women on stage

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

Question Number	Indicative content
16 *The Merchant of Venice*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Bassanio is young, impetuous and romantic. He is Antonio's friend and owes him money • Bassanio is good-natured and friendly but these qualities have already resulted in him spending all his money before the play starts, such is his social bonhomie: 'Good signors both, when shall we laugh?' • Bassanio appears 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. She becomes his wife • he defends Antonio in court, saying he would sacrifice 'life itself, my wife, and all the world' to save his friend's life • Bassanio is prejudiced against Shylock because he is a Jew. He considers him to be a villain and helps Jessica to run away with Lorenzo by inviting Shylock for a meal • he is unable to recognise Portia when she is disguised as a man and apologises to her at the end of the play. **(AO2)** • Language: Bassanio uses the metaphor for torture, 'the rack', to describe his difficulty in choosing a casket with the aim of winning Portia's hand in marriage • Language: Bassanio shows wisdom when he argues that sweet words can manipulate the law: 'In law, what plea so tainted and corrupt / But, being seasoned with a gracious voice, / Obscures the show of evil?' • Language/Structure: Bassanio's motives in courting Portia invite some doubt when he says: 'In Belmont is a lady richly left / And she is fair' • Structure: Bassanio leaves Portia to help Antonio in prison. He gives away his wedding ring in an attempt to help save his friend. **(AO4)** • money-lending led to conflicts in Shakespeare's time, especially as most lenders were Jews. Civil authorities were forced to pass laws to ensure that Jews got their money back from debtors • Portia is restricted by her father's will under the laws of patriarchy. She is forced to find a husband through the choosing of caskets and, when she marries Bassanio, all her land becomes his • at the time Shakespeare was writing, Catholic sensibilities remained widespread in spite of changes to religious observance following the Reformation. Catholics disliked money-lending as it was believed to be against God's laws.

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

Question Number	Indicative content
15 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • love appears in the play in many forms, including love within a family, romantic love and love of money • Antonio loves Bassanio, but has to put this aside when Bassanio marries Portia. He would give his life for Bassanio • Shylock's love for his dead wife is evident in his concern for the ring sold by Jessica in exchange for a monkey • Portia retains a strong love for her dead father. She honours him by standing by his wishes in choosing a husband through the selection of caskets • love can be seen to transcend religion when Jessica elopes with Lorenzo who is a Christian. Lorenzo expresses his feelings for her: 'Beshrew me but I love her heartily'. **(AO2)** • Language: Shylock vociferously expresses his love of money in the same breath as he mentions his daughter: 'O, my ducats! O, my daughter!' • Language: Bassanio uses romantic language to describe why he wants to woo Portia: 'she is fair, and – fairer than that word - / Of wondrous virtue' • Language: Shakespeare uses a metaphor to describe Bassanio's entry on stage, purporting to be wealthy: 'So likely an ambassador of love' • Language/Structure: Portia's love for Bassanio is evident in her positive memories of him which she discusses with Nerissa: 'I remember him well, and I remember him worthy of praise' • Structure: Bassanio and Portia form the central romantic relationship in the play after Bassanio chooses the correct casket and wins Portia's hand in marriage. This relationship is mirrored in the love of Gratiano and Nerissa. **(AO4)** • love is set against hate as the Christian loathing of Jews and the belief in their avarice was widespread in Elizabethan times • Portia obeys her father's wishes in choosing her husband because she honours his memory and follows the patriarchal social hierarchy that prevailed in Shakespeare's time • Christopher Marlowe's play of 1589, *The Jew of Malta*, featuring the character, Barabus, is the likely source of Shakespeare's play.

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

Question Number	Indicative content
16 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Antonio is wealthy and should be a contented man, the Merchant of Venice of the play's title, but he possesses an inner melancholy. He expresses this at the play's opening: 'In sooth, I know not why I am so sad' • Antonio incurs Shylock's wrath by helping his debtors to pay off their debts to Shylock just before the interest is due. Hence, Shylock is happy to punish Antonio when he cannot repay his loan • Antonio is a good friend to Bassanio. He is happy to lend him money but Solanio points out: 'I think he only loves the world for him'. Bassanio needs 3000 ducats to court the wealthy heiress, Portia. Antonio cannot lend him the money up front, as everything has is invested in ships and cargo, so reluctantly approaches Shylock for an advance • Antonio's generosity leads to much of his sadness and dire situation. He is very confident that his ships will return, so much so that he promises to pay with a pound of his flesh should he default on the loan • Antonio is lucky insomuch as he is well-defended by Portia but he stands by the letter of the law, accepting his fate, if that is in line with the rules: 'The Duke cannot deny the course of law'. **(AO2)** • Language: Salerio uses metaphorical language to describe Antonio's sadness as the play opens: 'Your mind is tossing on the ocean' • Language: Antonio is self-denigrating when he considers his position at Shylock's mercy: 'I am a tainted wether of the flock, / Meetest for death' • Language: Antonio's language is laced with sadness when he realises that Shylock has the right to claim what is his. He accepts his painful fate using a metaphor: 'For if the Jew do cut but deep enough, / I'll pay it presently with all my heart' • Structure: the plot hinges on Antonio's plight and it can be argued that Shakespeare affords him a quiet sadness that prevents him from taking dramatic focus away from the major characters • Structure: Antonio shares the play's happy ending as he does not have to give his life to pay his debt. He thanks Portia at the end of the play: 'Sweet lady, you have given me life and living'. **(AO4)** • Antonio is extremely biased against Jews. Anti-Semitism was widespread in Shakespeare's time • Jews were suspected of being mean and covetous because of the practice of usury (lending money and charging interest) • the Italian setting and plot of *The Merchant of Venice* are typical of Shakespeare's early comedies, but the inclusion of Antonio's sad and loyal character lends an air of pathos and gravity to the drama.

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

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)

- friendship is an important theme in the play. Antonio is friends with Salerio, Solanio, Lorenzo, Gratiano and, most importantly, Bassanio
- the intensity of Bassanio's love for Antonio is evident when, preparing to court Portia, he says: 'To you, Antonio, / I owe the most in money and in love'
- Antonio's friendship with Bassanio is so strong that he is prepared to die for him
- Antonio's friends support him when he is tried. Portia in particular intervenes to save her husband's friend. Her motivation for this is debatable. It appears that Bassanio cares more for Antonio than his wife when he parts with her ring after the wedding
- Gratiano, Salerio and Solanio show friendship when they help Lorenzo and Jessica to run away
- although mistress and servant, Portia and Nerissa are presented more as friends. Nerissa's closeness to Portia can be seen in her questions about the suitors: 'What think you of the Scottish lord, his neighbour?'
- Shylock is essentially friendless, even losing his daughter when she runs away with the Christian, Lorenzo.

(AO2)

- Language: at the start of the play, Antonio's friends try to cheer him up when he is concerned about the fate of his ships, likening his mind to the sea: 'Your mind is tossing on the ocean'
- Language: Antonio's language could suggest that his sadness is linked more to Bassanio's search for a wife than his ships. He wants to know the details and seems jealous: 'Well, tell me now what lady is the same / To whom you swore a secret pilgrimage, / That you today promised to tell me of'
- Language: Portia speaks candidly to Nerissa, treating her more as a friend and confidante than a servant: 'By my troth, Nerissa, my little body is aweary of this great world'
- Structure: Shylock is portrayed as friendless in sharp contrast to the other characters who work together against him
- Structure: the strong friendship between Antonio and Bassanio drives the plot of the play.

(AO4)

- some critics have suggested that the friendship between Bassanio and Antonio borders on romance. This sort of relationship is evident in some of Shakespeare's other plays such as *Twelfth Night* and *Romeo and Juliet*
- Venice, as a vibrant and busy city of trade, offers a setting that makes friendship important
- Shylock's presentation as friendless and isolated is in keeping with anti-semitic views that proliferated at the time Shakespeare was writing.

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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

16 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Jessica is the daughter of Shylock; Lorenzo, a penniless Christian, is her suitor • Lorenzo is friends with Antonio and Bassanio but he is different from Bassanio who talks about Portia's wealth as a factor in his courtship of her • Jessica and Lorenzo elope, taking with them a chest of Shylock's money, but there is no evidence that Lorenzo is marrying Jessica for her wealth • some may argue that Jessica is unkind, leaving her father as she does, but life for her is hard. Shylock shouts orders at her to 'lock up' the doors to block out the music coming from the street • when Jessica trades her mother's ring for a monkey, this shows a level of thoughtlessness. Shylock says: 'It was my turquoise! I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys'. **(AO2)** • Language: Jessica is sorry when Launcelot leaves Shylock's service. She uses metaphorical language to describe the house as hell: 'Our house is hell and thou, a merry devil, / Didst rob it of some taste of tediousness' • Language: when Lorenzo talks about Jessica, his words reflect love of her personality and appearance: 'Beshrew me but I love her heartily. / For she is wise ... ', 'And fair she is, if that mine eyes be true' • Language/Structure: the marriage between Lorenzo and Jessica could be seen as an escape for Jessica. She identifies the situation between herself and her father: 'Alack – what heinous sin is it in me / To be ashamed to be my father's child!' • Form/Structure: Jessica and Lorenzo are involved in a sub-plot that supports the main plot of the play • Structure: Lorenzo and Jessica's relationship upsets Shylock and accelerates his need for revenge. It is dramatically very significant. **(AO4)** • Jessica's conversion to Christianity would have been relatively rare at the time Shakespeare was writing. Jews and Christians tended to marry within their own religion • Venice was a trading hub and, because of this, full of people from different religions and nationalities. This location would have made it easier for Lorenzo and Jessica to meet • Jessica and Lorenzo's elopement would have been a scandal at the time Shakespeare was writing.

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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

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)** • prejudice is shown in many different aspects through the plot and characters of the play. This relates to both racism and religious prejudice • religious prejudice is evident between Antonio and other Christians and Shylock, a Jew • Portia shows racial prejudice when the Prince of Morocco arrives in an attempt to win her hand in marriage through the test. She says that if he has 'the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me' • when Shylock suggests that 'the forfeit / Be nominated for an equal pound / Of your fair flesh', Shakespeare is reflecting a superstition about Jews, relating to their hostility towards Christians • Portia dresses as a man to combat the prejudice she would face as a woman trying to defend Antonio. She would not have been allowed to represent a defendant in court. **(AO2)** • Language: the quotation in the question from the Prince of Morocco demonstrates his fear of prejudice, even though he is of royal blood. He uses a metaphor to describe his dark skin: 'Mislike me not for my complexion / The shadowed livery of the burnished sun … ' • Language: Shylock's direct statement about Antonio demonstrates the depth of his prejudice against Christians: 'I hate him for he is a Christian' • Language: Portia uses the word 'alien' to describe Shylock, emphasising her prejudice common to all Venetians • Language/Structure: Nerissa and Portia's cross-dressing is an important part of the plot. Portia demonstrates some prejudice about men when she describes them in a stereotypical fashion: 'Like a fine bragging youth, and tell quaint lies, / How honourable ladies sought my love'. **(AO4)** • anti-semitism was widespread at the time Shakespeare was writing. The portrayal of Shylock and the treatment of him by others in the play may support this view of prejudice • a reluctance to show mercy to Shylock may have stemmed from the fact that Christians were not allowed to practise usury. Rumours also abounded in Shakespeare's time that Jews sought Christian blood to use in religious ceremonies in Shakespeare's time, prejudice about skin colour was evident in society and is considered in his other plays such as *Othello*.

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

Question Number	Indicative content
16 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • although Nerissa is Portia's servant, the two are more like friends. Portia is a wealthy heiress but her conversations with Nerissa reflect her reliance on Nerissa's advice • Nerissa is honest with Portia, telling her how well off she is when Portia complains she is 'aweary of this great world'. Nerissa tells her she would be if her 'miseries were in the same abundance' as her 'good fortunes' • when Portia becomes engaged to Bassanio, Nerissa becomes engaged to Gratiano • Portia takes Nerissa with her to Venice. Nerissa dresses as a male law clerk in order to support Portia's plan, but questions why they need to do this: 'Why - shall we turn to men?' • Portia explains the plan whereby she and Nerissa will see their husbands soon, but, because of their disguises, their husbands will not recognise them • Nerissa emulates the test of loyalty with the ring that Portia uses with Bassanio. When Gratiano and Nerissa argue over the fact that he has given up the gift, Portia supports Nerissa and asserts Gratiano's wrongdoing. **(AO2)** • Language/Structure: Nerissa acts as a sounding board for Portia, enabling the audience to witness Portia's thoughts. She gets Nerissa to list all the eligible men so that she can criticise each of them. She says of the Neapolitan: 'Ay, that's a colt indeed, for he doth nothing but talk of his horse' • Language/Structure: when Portia confides in Nerissa, complaining about the terms of her father's will, Nerissa maintains his good intentions: 'Your father was ever virtuous, and holy men at their death have good inspirations' • Language/Structure: Portia and Nerissa marry at the same time. They remain firm friends after this • Structure: the relationship between Nerissa and Portia can be compared with that between Bassanio and Antonio. Both sets of friends plan schemes together and both pairs treat each other with respect. **(AO4)** • in the patriarchal society in which Shakespeare was writing, women like Portia and Nerissa would not be taken seriously in courts of law or other official situations • the play was written when Elizabeth I was on the throne. She was seen as a woman fulfilling a man's role • at the time Shakespeare was writing, the lives of most women were governed by their fathers or husbands.

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

Question	Indicative content

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 events of the play take place in Venice and Belmont which are both in Italy • Venice is an exhilarating, multicultural city, a trading hub in the Adriatic where money was made partly because of the open business environment that needed moneylenders such as Shylock • Shylock's house is the setting where the audience encounters his daughter, Jessica. She is unhappy there: 'Our house is hell'. She tells Lancelot Gobbo that he relieves her boredom and she is sad that he is leaving • Portia's house is situated in Belmont, a place where people have bohemian views and easy affluence. It is both beautiful and peaceful, reflecting Portia's role as heroine. It is the scene of her romantic encounter with Bassanio whom she accepts as her husband following the casket test: 'This house, these servants, and this same myself / Are yours – my lord's. I give them with this ring' • the courtroom is a significant setting because it forms the context for the central drama of Antonio's trial. It is also the place where Shylock is punished and forced to convert to Christianity. **(AO2)** • Language: Portia is described in romantic terms: 'Her sunny locks / Hang on her temples like a golden fleece, / Which makes her seat of Belmont Colchos' strand / And many Jasons come in quest for her' • Language: Antonio recognises the status held by strangers by law in Venice: 'The Duke cannot deny the course of law – / For the commodity that strangers have / With us in Venice' • Language/Structure: the court is the scene of Shylock's defeat, humiliation and punishment. It forms the dramatic climax of the play's action. His fate is meted out without compassion: 'He shall do this – or else I do recant / The pardon that I late pronouncèd here' • Structure: Belmont is a contrast to the city of Venice • Structure: the play's action in the court is tense and formal. The Duke holds the power in the court and what takes place there affects all the characters significantly. **(AO4)** • unlike England, Venice had laws in place to protect non-native traders from the late thirteenth century • although Venice of the sixteenth century was more tolerant than England, Jews were forced to live in ghettos there • Shakespeare's use of Belmont as a setting is one of several recurring contrasts in Shakespeare of court/urban settings and pastoral ones.

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

Question Number	Indicative content
16 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the question requires candidates to consider the sincerity of Bassanio's and Portia's relationship as true love. It is possible to argue either way or to look at points from both sides • Bassanio makes it clear to his friend, Antonio, at the beginning of the play that he intends to go to Belmont to woo Portia. His opening line is about her wealth which suggests he is not truly seeking love, but a fortune: 'In Belmont is a lady richly left' • Bassanio has lost his fortune through profligate spending, which casts doubt on the sincerity of his love for Portia. Some sources suggest that Bassanio is more romantically interested in Antonio than Portia but needs her for the money and social status. She recognises that Antonio is his 'bosom lover' • Portia shows herself to be somewhat shallow in her romantic interest when she rejects the Prince of Morocco because of his skin colour: 'If he have the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me'. This view sheds doubt on Portia's criteria for choosing a partner • Portia welcomes Bassanio's friends and pledges her support for her new husband upon hearing of Antonio's situation. She disguises herself as a man in order to defend Antonio, not even revealing herself to Bassanio. **(AO2)** • Language: Bassanio uses romantic language to describe why he wants to woo Portia: 'she is fair, and – fairer than that word – / Of wondrous virtues' as well as 'richly left' • Language/Structure: upon their meeting, the language in Bassanio's and Portia's speeches has a semantic field of torture: 'the rack', 'my torturer' and the oxymoron, 'happy torment' • Language/Structure: Portia urges Bassanio to hesitate before choosing a casket, suggesting that she really hopes he will be successful: 'in choosing wrong / I lose your company' • Language: on opening the leaden casket and Portia's gift of the ring, Bassanio's language is romantic and impassioned: 'Madam, you have bereft me of all words. / Only my blood speaks to you in my veins' • Structure: Portia's ring is a symbol of trust and true love in the play. Bassanio gives it away under pressure from the disguised Portia, creating a sub-plot. The ring is finally restored and all is well between the couple. **(AO4)** • arranged marriages were common at the time Shakespeare was writing and at the time the play is set. A wealthy man such as Portia's father would expect to put conditions on her choice of husband, even after his own death • wives became the property of their husbands upon marriage in the time Shakespeare was writing • there is a tradition in Elizabethan theatre of female characters disguising themselves as men and finding love whilst in that disguise, e.g. Rosalind and Viola.

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

Question Number	Indicative content
15 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Jessica is Shylock's only daughter. She is presented as being afraid to reveal her relationship with Lorenzo to her father and she asks Lancelot to pass a letter to Lorenzo on her behalf • Jessica may be afraid of Shylock. She tells Lancelot 'I would not have my father / See me talk with thee' • Jessica states that she is a very different person from Shylock: 'But though I am a daughter to his blood, / I am not to his manners' • Jessica is embarrassed to say that she is Shylock's daughter. She runs away to marry the Christian, Lorenzo, to remove herself further from any association with her father • Jessica does not care what her father thinks and is determined to leave him, even giving up her Jewish faith • Shylock shows that he is possessive and controlling of Jessica when he asks her 'to look to my house' and refers to her as 'my girl' • Shylock wants Jessica to stay away from 'Christian fools with varnish'd faces' • Shylock is cruel in his response to losing Jessica to Lorenzo: 'Would any of the stock of Barrabas / Had been her husband rather than a Christian'. **(AO2)** • Language: Jessica uses a strong metaphor to describe her feelings about living at home with Shylock: 'Our house is hell!' • Language: Jessica's soliloquy expresses the tension and strain in her relationship with Shylock: 'Alack, what heinous sin is it in me / To be ashamed to be my father's child!' • Language/Structure: the audience can see how manipulative Shylock is with his daughter when he repeatedly calls to her: 'What, Jessica! - thou shalt not gormandise, / As thou hast done with me: - What, Jessica!' • Language/Structure: Jessica runs away with a large amount of Shylock's money and jewels: 'O my ducats! O my daughter!' He uses extreme language: 'I would my daughter were dead at my foot' • Structure: the relationship between Shylock and Jessica sets the audience against him even further. **(AO4)** • belief in the avarice of Jews was widespread in Elizabethan times • Christians and Jews did not tend to intermarry at the time the play is set • proprietorial father-daughter relationships are a common feature in many of Shakespeare's plays such as *Othello*, *A Midsummer Night's Dream* and *Romeo and Juliet*.

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.
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.
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.
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.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
16 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Antonio can be considered the merchant of the play's title. He makes a good deal of money from trading merchandise on his ships but, when the ships are lost, he is unable to fulfil his promise to Shylock • being a Jew in a Christian city like Venice would be challenging and awkward for Shylock • Shylock's duality is suggested by the title's open meaning. His decision to ask for a pound of flesh is a transaction beyond any that a merchant would be expected to make • there are some parts of the play where Shylock is presented as a covetous and spiteful person. He tells the court: 'More than a lodged hate and a certain loathing / I bear Antonio, that I follow thus'. **(AO2)** • Language: Antonio is an honourable man in business and understands that Shylock is entitled to call in his debt. He admits 'The Duke cannot deny the course of the law' • Language/Structure: Shylock can be viewed in two ways: a stereotypical Jewish villain or a tragic man, persecuted for his religious views. He complains with the asyndetic list: 'Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions?' • Structure: the plot hinges on Antonio's plight and his business as a merchant is contrasted with that of Shylock, whose business was moneylending • Language/Structure: the inclusion of Antonio's sad and loyal character lends an air of pathos and gravity to the drama. However, Antonio has previously goaded Shylock calling him 'cut-throat dog' and he has spat upon Shylock's 'Jewish gaberdine' • Structure: Antonio shares the play's happy ending as he does not have to give his life to pay his debt. In contrast, Shylock is shamed and loses everything, including his daughter. **(AO4)** • Antonio is biased against Jews. Anti-Semitism was widespread in Shakespeare's time • the title page of the first Quarto edition of *The Merchant of Venice* clearly outlines Shylock to be the villain of the piece, referring to the 'extreame crueltie of Shylocke the Jewe' • the play's setting in Venice, which is typical of Shakespeare's early comedies, is significant in that Venice was a busy trading hub at the time the play is set, with many people of different nationalities and religions plying their trades.

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

Question Number	Indicative content
15 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Portia is loyal to her father's memory by fulfilling the casket task he has set for her to find a husband. Nerissa reminds her: 'Your father was ever virtuous; and holy men at their death have good inspirations' • Jessica, Shylock's daughter, proves disloyal to her father. She runs away with her Christian lover, taking Shylock's money when she leaves: 'Farewell; and if my fortune be not crost, / I have a father, you a daughter, lost' • Bassanio's loyalty is tested by Portia when he loses the ring given to him for their wedding: 'I give them with this ring; / Which when you part from, lose, or give away, / Let it presage the ruin of your love' • Bassanio and Antonio show great loyalty to one another. Even though it is Bassanio's debt that has caused Antonio's trouble, he bears his friend no ill will and stands by him • Nerissa and Portia share a bond of loyalty that transcends that of servant and mistress. Nerissa tells Gratiano that she will marry him only if Bassanio chooses the correct casket: 'I got a promise of this fair one here to have her love provided that your fortune achieved her mistress'. **(AO2)** • Language: Bassanio openly expresses his loyalty to Antonio when he says, 'To you Antonio, / I owe the most in money and in love' • Language/Structure: Jessica's disloyalty is highlighted when she trades her mother's ring for a monkey. Shylock is particularly upset by this act of betrayal: '…it was my turquoise; I had it of Leah when I was a bachelor: / I would not have given it for a wilderness of monkeys' • Language/Structure: the rings of Gratiano and Bassanio symbolise their commitment. Portia tests both men: 'We shall have old swearing / That they did give the rings away to men' • Structure: the plot hinges on the theme of loyalty with Antonio and Bassanio's mutual loyalty at the centre of the play. **(AO4)** • in the patriarchal society of Shakespeare's England, and at the time in which the play is set, daughters were expected to show loyalty to their fathers • Venice relied on loyalty between traders. A merchant's word was his bond and failure to fulfil a promise was frowned upon • anti-Semitism was widespread in Elizabethan England and Shylock is not allowed to remain loyal to his religion at the end of the play, being forced to convert to Christianity.

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
	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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
16 *The Merchant of Venice*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • it can be argued that Shylock causes his own downfall, but equally that he is a victim of prejudice and hatred • Shylock is introduced when Antonio and Bassanio approach him for a loan of 3000 ducats. He is presented as a complex character and uses the loan as an opportunity to wreak revenge on Antonio • Shylock's bitterness is something he has learnt by his treatment at the hands of others. An example of this is when he is invited to the home of Christians for dinner on the night that Jessica and Lorenzo elope: an apparent kindness that is, in fact, a betrayal. One reason for the elopement is Jessica's treatment by Shylock. She complains that their 'house is hell' • Shylock should show mercy to Antonio during the trial scene but ruthlessly clings to his plan to take a pound of flesh from his rival: 'The pound of flesh which I demand of him / Is dearly bought. 'Tis mine and I will have it' • when Shylock is defeated, he accepts the harsh terms handed to him: conversion to Christianity and the pledge to leave all his wealth to Jessica and Lorenzo. **(AO2)** • Language: Shylock exposes the hypocrisy of Christian attitudes to Jews through the metaphor: 'If you prick us do we not bleed?' • Language/Structure: Shylock shows his own prejudice against Antonio early in the play in stark and clear terms: 'I hate him for he is a Christian' • Language/Structure: when pleading for mercy during the trial, Portia appeals to Shylock's intelligence, suggesting he will be godlike if he offers mercy. She says that mercy is 'an attribute to God himself' • Language/Form/Structure: Shylock's hatred for Antonio can be seen in the persistence of his quest for revenge: 'I'll plague him, I'll torture him - I am glad of it'. **(AO4)** • a Jacobean audience would have relished the misfortunes of a Jew. Shakespeare's portrayal of Shylock as a grasping Jew would have suited a populist audience of the time • sources for The Merchant of Venice feature Ansaldo who is forced to borrow money from a Jewish moneylender • at the time Shakespeare's play was first staged, Shylock was usually portrayed as a caricature, 'a clown or set villain', but the actor, Edmund Kean, played him as a victim in the early nineteenth century.

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
	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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
15 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Antonio is a melancholy and rather serious merchant who makes his living from trading goods on ships. He is successful and wealthy. His friend, Bassanio, in contrast, is amusing and carefree. He spends his money on living a luxurious life and having a good time • Antonio is close to Bassanio and a good friend. He lends him money so that Bassanio can court the eligible Portia. As Bassanio already owes him money, Antonio has to borrow money himself so that he can lend to his friend. This plan falls apart when the ships are lost at sea • Antonio requests that Bassanio come home when the ships are lost, but, rather than insist, he tells him to 'use your pleasure' • Bassanio shares Antonio's prejudiced views on Shylock, referring to him as a villain, even though Shylock has lent money to Antonio that has benefited Bassanio • during Antonio's trial, Bassanio tries to get Balthazar to change the law in Antonio's favour. He calls Shylock a 'cruel devil'. **(AO2)** • Language: Antonio expresses his love for Bassanio when he, Antonio, believes he will die: 'Say how I loved you' • Language/Form: during the trial, the longest scene in the play, Bassanio expresses his extreme feelings for Antonio, saying he would: 'give life itself, my wife and all the world' to save his friend • Language/Structure: Solario describes the close friendship between Antonio and Bassanio, perhaps hinting at something more than friendship: 'I think he only loves the world for him' • Structure: the narrative hinges to a great extent around the friendship and contrasting characters of Bassanio and Antonio. **(AO4)** • at the time Shakespeare was writing, anti-Semitism was widespread in England • Venice was an important trading hub (and the relationship between Antonio and Bassanio involves mercantile transactions) and goods such as silks, jewels and spices were traded widely. Venice was a melting pot of different nationalities and cultures • personal loans and arrangements were commonplace between individuals in Venice at the time the play is set.

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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
16 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • justice in Shylock's view is rigid and stark. This contrasts with Portia's more flexible and merciful view: 'The quality of mercy is not strained: / It droppeth as the gentle rain from heaven'. Shylock makes the point in absolute terms: 'The pound of flesh which I demand of him / Is dearly bought, 'tis mine, and I will have it' • when Portia hands out justice at the end of the play, she deals in a direct and arguably harsh way with Shylock: 'He shall have merely justice and his bond' • Shylock's justice is ultimately thwarted by the intricacies of Venetian law, that the exact debt be repaid. Portia uses Shylock's rigid stance against him when she insists on an exact pound and no blood • Antonio and the Duke deliver justice to Shylock at the end of the play when they allow him to live and keep half his wealth. Antonio forces him to become a Christian and makes him leave his fortune to Jessica and Lorenzo • justice can be considered in wider terms, such as Portia's father's casket test. This could be considered an unjust demand of Portia. **(AO2)** • Language: Shylock uses a rhetorical question to expose what he sees as hypocrisy in Christian views of justice: 'If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge!' • Language: Portia delivers justice directly: 'A pound of that same merchant's flesh is thine' • Language/Form/Structure: Portia embodies justice in the trial scene, central to the play, and emphasises that Shylock shall have 'all justice' • Language/Structure: the Duke is in charge of trying the case and is on Antonio's side. This would seem to skew justice in Antonio's favour. The Duke says Shylock is 'an inhuman wretch, / Incapable of pity, void and empty'. **(AO4)** • Venice was an important trading centre run by the Doge and Council of Ten who meted out justice with rigid rules • Christian leaders in Venice were keen to stop the Jews from doing too much business. Ghettos were created but the Jews succeeded in spite of their treatment • anti-Semitism was rife at the time Shakespeare was writing and audiences may well have responded positively to the harsh justice meted out to Shylock.

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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
15 *The Merchant of Venice*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • money is important throughout the play. Shylock's pursuit of his bond with Antonio, and the pound of flesh given as assurance for the bond, is the main narrative strand in the play • Bassanio makes it clear to his friend, Antonio, at the beginning of the play, that he intends to go to Belmont to woo Portia. Bassanio starts by talking about Portia's wealth, suggesting he is not truly seeking love, but a fortune: 'In Belmont is a lady richly left' • Portia has to give up her inheritance to the man who chooses the correct casket. Even after her father's death, her wealth is controlled by a man • according to Shylock, his ability to make money is a result of his skill at lending money and earning interest: 'I make it breed as fast' • Shylock is obsessed with money and is unloving to his daughter as a result. He is perceived to place more importance on money than the love he has for his daughter: 'O my ducats! O my daughter' • Antonio is willing to sacrifice his life to help his close friend Bassanio with his financial difficulties. Solanio says of Antonio: 'I think he only loves the world for him'. **(AO2)** • Language: Shylock refers to money earnt in money-lending as 'well-won thrift' whereas Antonio disdainfully refers to it as 'interest', thereby exemplifying the contrasting views of money held by Christians and Jews • Language/Structure: Shylock repeatedly refers to money throughout the play. In Shylock's first four speeches in Act 1, Scene 3, he constantly refers to money: 'Three thousand ducats, well', 'Three thousand ducats for three months' • Form: wealthy characters in the play mostly speak in verse, which shows how well educated they are • Structure: Antonio, the merchant of Venice, features in the title of the play, which represents how the main narrative strand centres on Shylock's bond with Antonio • Structure: Shylock's determination to demand the bond ultimately leads to his loss of wealth at the end of the play. **(AO4)** • arranged marriages were common when Shakespeare was writing and at the time the play is set. A wealthy man such as Portia's father would expect to put conditions on her choice of husband, even after his own death • Venice was, then, a city of prosperity and wealth. It was a worldwide centre for banking and trade • Christianity forbade the charging of interest. As a result, Christians were scornful of Jews who did charge interest.

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

Question Number	Indicative content
16 *The Merchant of Venice*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Jessica is presented as a girl frustrated by Shylock's over-protectiveness. She goes behind her father's back and schemes against him • Jessica is unhappy living at home with her father: 'Our house is hell'. She professes how 'ashamed' she is to be Shylock's daughter • she sees herself as completely different from her father. She therefore believes that she does not need to respect him, contrary to her upbringing: 'But though I am daughter to his blood / I am not to his manners' • Shylock is protective and intentionally isolates Jessica from the outside world: 'lock up doors' • Jessica chooses to steal Shylock's money so that she is able to elope with Lorenzo. Her behaviour causes Shylock to feel a 'passion so confused, so strange, outrageous' • Shylock is devastated by Jessica's actions when he learns that she has stolen the turquoise ring, given to him by his wife, and traded it for a pet monkey. **(AO2)** • Language: Jessica uses the future tense when referring to her change of religion upon marrying Lorenzo: 'shall… become a Christian'. Jessica sees her change of religion as a necessity in order to marry Lorenzo and she is determined to do so • Language/Structure: exclamations show Shylock's incredulity at Jessica's lack of loyalty to him: 'My own flesh and blood to rebel!' • Form: Jessica often speaks in verse but Lorenzo replies in prose, showing the disparity between their backgrounds and education • Form/Structure: Jessica and Lorenzo frequently speak of their love for each other to other characters or through monologues to the audience, but rarely express their love directly to each other • Structure: the loss of the turquoise ring signifies Shylock's loss of love for Jessica. **(AO4)** • at the time the play was set, daughters lived under the control of their fathers. Jessica's desire to elope with Lorenzo was a direct result of Jessica's unhappiness at life with her father • Jessica's conversion to Christianity meant that she was dead in the eyes of the Jewish community, as all cultural and religious traditions were handed down through the women • when Shakespeare was writing, wives became the property of their husbands upon marriage. This would have suited Jessica because of her hatred for her father.

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

Question Number	Indicative content
15 *The Merchant of Venice*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates may agree or disagree with the statement that Shylock is a victim, not a villain. Candidates are also able to consider how Shylock shows some aspects of a victim and some aspects of a villain • Shylock can be seen as a victim because although he has lived in Venice all his life, he is treated as a foreigner. He uses money-lending as a form of security: 'well-won thrift' • Shakespeare makes Shylock seem more human by showing that his deception of Antonio and Bassanio is the direct result of the mistreatment he has suffered in a Christian society • Bassanio is prejudiced against Shylock because he is a Jew, mirroring the attitudes of people at the time towards Jewish people • however, Shylock can be seen as a villain as he is primarily motivated by money rather than love. His first words in the play are about money: 'Three thousand ducats' • Shylock deceives everyone into thinking he is a generous man. He despises Antonio but Shylock appears to be kind by offering Antonio money. In reality, it is the threat of revenge and castigation behind his loan which motivates his offer. Antonio sees through Shylock's actions and refers to him as 'a villain with a smiling cheek' Shylock deceives everyone into thinking he is a generous man. He despises Antonio but Shylock appears to be kind by offering Antonio money. In reality, it is the threat of revenge and castigation behind his loan which motivates his offerAntonio sees through Shylock's actions and refers to him as 'a villain with a smiling cheek'Shylock's desire to seek revenge leads to Antonio's trial. Shylock is determined to get his 'pound of flesh' even though he knows it will result in Antonio's death • Shylock's desire to seek revenge leads to Antonio's trial. Shylock is determined to get his 'pound of flesh' even though he knows it will result in Antonio's death • ultimately, Shylock's determination to seek revenge results in his own downfall. Shylock is forced to become a Christian and change his will. **(AO2)** • Language: in Shylock's 'Hath not a Jew eyes?' speech, his use of the pronouns in his plea for fair treatment, 'If you prick us, do we not bleed?', shows how he blames his desire for revenge directly on how Christians treat him: 'The villainy you teach me I will execute' • Language: Shylock exclaims his love for money over the love he has for his daughter, portraying him as a man motivated by money rather than love: 'O, my ducats! O, my daughter!'Language/Structure: Shylock is victimised and subject to verbal insults throughout the play, showing his lack of power: 'cut-throat dog' 'dog Jew' 'wolf' • Language/Structure: the repetition in Shylock's speech in the trial scene shows how his life is destroyed by his punishment: 'You take my house', 'you take my life' • Language/Structure: throughout the play, Shylock is only referred to by his name six times. Most people refer to Shylock as the 'Jew' which shows he is not accepted by society • Form: blank verse changes to prose in Shylock's 'Hath not a Jew eyes?' speech to convey how impassioned he is about the treatment of Jews • Structure: Shylock's loss of Jessica marks his intensified desire to seek revenge against Antonio.

	(AO4) • Christian leaders in Venice were keen to stop the Jews from doing too much business. Jews were forced to live in ghettos but they succeeded in spite of their treatment • Jews in Shakespeare's England were a marginalised group, and Shakespeare's audience would have been very familiar with portrayals of Jews as villains • money-lending led to conflicts in Shakespeare's time, especially as most lenders were Jews. Civil authorities had to be forced to pass laws to ensure that Jews got their money back from debtors.

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

Question Number	Indicative content
16 *The Merchant of Venice*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the desire for power is an important driving force for many of the characters' actions in the play. Shylock agrees to give Antonio the bond motivated by his desire to wield power over him • as would be typical at the time, controls are placed on Jewish people, including Shylock. Jews are confined to the ghetto • Portia's father holds power over her, even after his death: 'so is the will of a living daughter curbed by the will of a dead father'. Portia will lose her inheritance if she does not marry the man who chooses the correct casket • Portia, Nerissa and Jessica all disguise themselves as men in order to gain the freedom to act as they choose and not be controlled by the power men wield over women • Shylock is forced to become a Christian in the trial scene. Shylock loses any prospect of holding any power over Antonio and has to make the ultimate sacrifice. Antonio says: 'that for this favour he presently become a Christian' • although Bassanio loves Portia, he sees the business opportunities that would arise from his marriage to her. Bassanio's wealth, and therefore his power, would be boosted. **(AO2)** • Language/Structure: Portia uses a list to show that she has to surrender all her wealth to Bassanio when she gets engaged to him and enters Venetian society: 'This house, these servants, and this same myself / Are yours, my lord's'. She shows her subservience to Bassanio by referring to him as her 'lord' • Language/Structure: Shylock is constantly subject to verbal insults throughout the play, showing his lack of power: 'cut-throat dog', 'dog Jew', 'wolf' • Structure: the Jewish community live separately from the rest of society, confined to living in a ghetto, showing how society looked down on Jews • Form: most of the Christians in the play are wealthy and educated, and hold the most power, so they mainly speak in verse. **(AO4)** • Shylock's treatment by his fellow Venetians is typical of the treatment of Jews at the time Shakespeare wrote the play • when the play was written, women were perceived as subservient to men. The audience would be really surprised by Portia pretending to be a male lawyer, a profession in which women did not typically have any role. The audience would be shocked at how eloquently and astutely Portia is able to use the law against Shylock • at the time Shakespeare wrote the play, husbands and fathers controlled women. The audience would not have been surprised at Portia having to surrender her inheritance to Bassanio.

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.

15 ***Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between Shylock and Antonio is presented as tempestuous. Shylock's pursuit of his bond with Antonio, and the pound of flesh given as assurance for the bond, are the main narrative strands in the play and cause much of the conflict • the two men are presented as very different. Shylock is obsessed with money and is even presented as placing as much importance on money as on the love he holds for his daughter: 'O my ducats! O my daughter'. In contrast, Antonio, a merchant of Venice, appears to be a generous man, agreeing to secure a loan for Bassanio so that he can impress Portia • Shylock's hatred for Antonio is clearly apparent in the early stages of the play: 'I hate him for he is a Christian'. Antonio also shows his strong dislike of Shylock: 'the villainy you teach me' • as a Jew, Shylock refers to money earnt in money-lending as 'well-won thrift'. The Christian, Antonio, disdainfully refers to it as 'interest', serving to exemplify their contrasting views • Antonio incurs Shylock's wrath by helping his debtors to pay off their debts to Shylock just before the interest is due. Hence, Shylock is happy to punish Antonio when he cannot repay his loan. **(AO2)** • Language: Antonio goads Shylock by using derogatory language to mock him: 'cut-throat dog' • Language: Antonio speaks with self-abasement when he considers his position at Shylock's mercy: 'I am a tainted wether of the flock, / Meetest for death' • Form: Antonio, a merchant of Venice, features in the title of the play, which represents how the main narrative strand centres on Shylock's bond with Antonio • Structure: Antonio shares the play's happy ending as he does not have to give his life to pay his debt. In contrast, Shylock is shamed and loses everything: his wealth, his religion and his daughter • Structure: although Antonio berates Shylock for being merciless, he also fails to show Shylock mercy at the end of the play. Antonio insists that Shylock gives up his faith and converts to Christianity. **(AO4)** • Antonio is extremely biased against Jews. Anti-Semitism was widespread in Shakespeare's time

	• many plays written during this period perpetuated hatred of Jews, through portraying villains, such as Shylock, as scheming and sinister • the treatment of Shylock allows the modern audience to reflect on the views of society at the time the play was set.

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

Question number	Indicative content

16 ***Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of revenge is central to the events of the play. Shylock explains his attitude towards seeking revenge in the given quotation • Shylock has been subjected to years of abuse for being a Jew. His hatred of Antonio leads him to seek revenge for the acts of anti-Semitism against him: 'If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him' • despite Portia's plea, Shylock does not show mercy to Antonio: 'I crave the law, / The penalty and forfeit of my bond'. Shylock is unrelenting in his desire for revenge • Jessica demonstrates the hatred she holds towards her father, Shylock, during the play. Her elopement with Lorenzo and subsequent conversion to Christianity could be seen as acts of revenge against her father • during the trial scene, Portia delivers a vengeful verdict to Shylock: 'Thou shalt have more justice than thou desir'st'. She seeks to punish him for his own pursuit of revenge • Antonio also does not appear to learn from Portia's speech. He seeks revenge against Shylock, demanding that he gives up his religion in addition to his wealth. **(AO2)** • Language: Shylock's hatred for Antonio can be seen in the persistence of his quest for revenge: 'I'll plague him, I'll torture him - I am glad of it'. The repeated first person reminds the audience that Shylock holds a personal grievance against Antonio • Language: Shylock again uses metaphorical language related to food and eating to overtly express his pursuit of revenge: 'If it will feed nothing else, it will feed my revenge' • Form: Shylock describes the nature of revenge in his 'Hath not a Jew eyes?' speech: 'The villainy you teach me I will execute, and it shall go hard but I will better the instruction' • Structure: the pound of flesh demanded by Shylock later in the play is foreshadowed by Shylock's revealing his intention to attend the dinner with Bassanio and Antonio in order to 'feed upon the prodigal Christian' • Structure: the plot centres on Shylock's revenge against Antonio but it is Shylock who is left with nothing at the end of the play. He is the victim of revenge in his turn. **(AO4)** • Shylock's pursuit for revenge reflects the anger of Jews at their treatment by society at large, at the time the play was written

	• Jews were often persecuted in revenge for unfounded accusations of the desecration of Christian churches • *The Merchant of Venice* is said to have been based on the character of Barabbas in *The Jew of Malta.* However, Barabbas is portrayed as a pure villain compared to Shylock, who, although he seeks revenge, shows examples of how he has been wronged by society.

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

Question number	**Indicative content**

Question Number	Indicative content
15 *The Merchant of Venice*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates may discuss how Portia behaves as a daughter, as a friend and in her interaction with other characters • typical of the time, Portia was bound by her father, even after his death. Portia professes: 'If I live to be as old as Sibylla, I will die as chaste as Diana unless I be obtained by the manner of my father's will' • Portia is dismissive of her suitors, such as the County Palatine and the Prince of Aragon, who are driven by desire for wealth and by vanity in their attempts to win her hand in marriage through the casket test. Of the Prince of Morocco, for example, she says if he has 'the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me' • Portia behaves differently towards Bassanio as a suitor, because she is attracted to him, despite his lack of wealth. She urges him to 'Pause a day or two / Before you hazard – for in choosing wrong / I lose your company' and indirectly helps him to make the correct choice • Nerissa, Portia's maid, is treated as a friend and confidante • in Portia's quest to defend Bassanio's friend, Antonio, she and Nerissa, disguised as a lawyer and his clerk, go to the law court. Although women did not typically hold a position of power, such as a lawyer, Portia shows her unquestionable wit and sharp intelligence in her role as Doctor Balthazar as she interrogates Shylock: 'This bond doth give thee here no jot of blood: / The words expressly are a "pound of flesh"'. **(AO2)** • Language: the Prince of Aragon, the second potential suitor to attempt the riddle, directly equates his success in the casket challenge with financial gain: 'I will assume desert. Give me a key for this, / And instantly unlock my fortunes here'. His desire to choose the correct casket is clearly motivated by the prospect of acquiring wealth and power from marrying a wife, justifying Portia's dismissive behaviour • Language: as soon as Portia escapes the limits of her father's will through marriage, she is under the control of her husband: 'This house, these servants, and this same myself / Are yours – my lord's'. The list demonstrates how Portia gives her whole life to her beloved Bassanio • Form: Portia's outspoken humour, very much uncharacteristic of the ideal of a woman at the time the play was written, is likely to have provoked laughter. When describing her second potential suitor, the County Palatine, she professes she would 'rather be married to a death's-head with a bone in his mouth' • Structure: the play builds to a climax with Shylock's trial in which Portia plays a pivotal role. **(AO4)** • at the time the play was written, women were forbidden to hold positions of power, such as lawyers. It would have been unusual for women to officiate in a court of law • women were seen as the property of their fathers and then, upon marriage, of their husbands. In the early stages of the play, Portia questions her father's will, something which is likely to have been frowned upon by society at the time Shakespeare wrote the play, as a daughter was not supposed to doubt the decisions made for her by her father • female rights were restricted by the tyranny of the patriarchal society, suppressed by the societal ideals of the time.

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

Question Number	Indicative content
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 theme of loss is central to the events of the play and many of the characters experience loss in some form • the central narrative strand focuses on the bond Antonio commits to with Shylock. If Antonio is not able to repay the 3000 ducats to Shylock, he will lose a pound of flesh • Antonio lends money to his good friend, Bassanio, so that he can court the eligible Portia. As Bassanio already owes him money, Antonio has to borrow money himself so that he can lend to his friend. This plan falls apart when the ships are lost at sea and the debt cannot be repaid • Shylock loses his servant and friend Lancelot to his arch-nemesis, Antonio. Lancelot was forthright in his criticism of Shylock's treatment of him: 'a very Jew' • Jessica recognises how her elopement with Lorenzo is a significant loss to her father: 'I have a father, you a daughter, lost'. She runs away with her Christian lover, taking Shylock's money. Shylock appears to be as concerned by the loss of his money as by the loss of his daughter • Bassanio's loyalty is tested by Portia when she tricks him into giving away the ring she presented him: 'I give them with this ring – / Which when you part from, lose, or give away, / Let it presage the ruin of your love'. **(AO2)** • Language: Portia uses the ring she gives to Bassanio as a sign of their love. She says that, if he loses it, 'Let it presage the ruin of your love, / And be my vantage to exclaim on you' • Language/Form: in his soliloquy, Lancelot chastises Shylock for causing his complete loss of dignity: 'I am famished in his service; you may tell every finger I have with my ribs' • Language/Structure: Shylock is mortified by his daughter's betrayal. As a result of Jessica's trading in her mother's ring for a monkey, Shylock loses a prized possession which he cherishes as a memory of his dead wife: '…it was my turquoise. I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys' • Structure: the reported loss of Antonio's ships drives the central narrative strand of the forfeit of the pound of flesh • Structure: the play ends with Shylock having lost everything; his family, his religion, his wealth and all of his property. Shylock believes his punishment is worse than death: 'Nay, take my life and all – pardon not that'. **(AO4)** • personal loans and arrangements were commonplace between individuals in Venice at the time the play is set, to cover any losses from trades or deals • many Elizabethans perceived any element of danger or risk of loss in a venture as adding to its nobility • despite Shylock losing everything at the end of the play, the contemporary audience is not likely to have been sympathetic to him. Jews were vilified and shown little empathy.

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.
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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)** • Shakespeare presents Nerissa, Portia's waiting woman, as a loyal, supportive but vivacious friend who both advises and teases Portia. Gratiano is presented as a boisterous and uninhibited character who is good friends with Bassanio and Antonio • Nerissa is Portia's servant although she is more like a friend to her. Portia is a wealthy heiress, yet her conversations with Nerissa reflect her reliance on Nerissa's advice • Nerissa is honest with Portia, telling her how well off she is when Portia complains she is 'aweary of this great world'. Nerissa tells her she would be if her 'miseries were in the same abundance' as her 'good fortunes' • Gratiano is garrulous and unmannerly, such that Bassanio only allows Gratiano to accompany him on his trip to Belmont if he agrees to keep himself in check: 'But hear thee Gratiano; / Thou art too wild, too rude and bold of voice' • Portia takes Nerissa with her to Venice and Nerissa dresses as a male law clerk in order to support Portia's plan. Nerissa is, nonetheless, inquisitive about their motives: 'Why – shall we turn to men?' • Gratiano's impetuous character is evident when Bassanio becomes engaged to Portia. On their engagement, Gratiano sees Portia's maidservant, Nerissa, and impulsively requests to marry her • Nerissa copies the test of loyalty with the ring that Portia uses with Bassanio. When Gratiano and Nerissa argue over the fact that he has given up the gift, Portia supports Nerissa and asserts Gratiano's wrongdoing. **(AO2)** • Language: Gratiano is violently hostile to Shylock, and he uses strongly insulting language to condemn him: 'harsh Jew', 'O, be thou damn'd, inexecrable dog!' • Language: when Portia confides in Nerissa, complaining about the terms of her father's will, Nerissa shows her morality and maintains his good intentions through her positive description of him: 'Your father was ever virtuous, and holy men at their death have good inspirations' • Language/Form: Nerissa acts as a sounding board for Portia, enabling the audience to witness Portia's thoughts. She gets Nerissa to list all the eligible men so that she can criticise each of them. She says of the Neapolitan: 'Ay, that's a colt indeed, for he doth nothing but talk of his horse' • Form: Gratiano's monologue outlines what he perceives his role in life to be: 'Let me play the fool: / With mirth and laughter old wrinkles come'. This also provides a clear synopsis of his character in the play • Structure: when Portia becomes engaged to Bassanio, Nerissa becomes engaged to Gratiano. Portia and Nerissa marry at the same time. The relationship between Nerissa and Portia can also be compared with that of the relationship between Bassanio and Gratiano. Both sets of friends plan schemes together and both pairs treat each other with respect.

	(AO4) • at the time Shakespeare was writing, women were heavily restricted in what they could do and where they could go. Nerissa and Portia are confined to Belmont and the only prospect of their attending court is by dressing in disguise as men • Gratiano's disdain of Shylock is not likely to have been contentious when the play was first staged. In many places in Europe, it was commonplace for Christians to show their abhorrence of Jews by insulting them and spitting at them on the streets • women were barred by law from appearing on stage, so female parts had to be played by male actors. It is perhaps partly why, in a number of instances of Shakespeare's works, women had to conceal their identity by disguising as men, including Viola in *Twelfth Night* and Rosalind in *As You Like It*.

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

Question Number	Indicative content
16 *The Merchant of Venice*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the law is significant in the play as the bond between Shylock and Antonio, enforceable in law, is one of the central narrative strands of the play. The dichotomy between law and equity unfolds in the events of the play • Shylock agrees to the bond with Antonio in full knowledge of its enforceability in law, regardless of its fairness: 'I stand here for law', 'I crave the law'. Shylock appears to wield the law as a weapon against Antonio and, on default of the loan, Shylock seeks redress in court • even in the trial scene, Portia admits the enforceability of the bond in law: 'lawfully by this the Jew may claim / A pound of flesh' • nevertheless, Portia urges consideration to be made to principles of equity and fairness. When Portia pleads with Shylock to allow there to be a doctor on stand-by to save Antonio's life, Shylock resolutely refuses to show any mercy: 'Tis not in the bond' and he maintains a strict literal interpretation of the law • Shylock's case is thwarted by the intricacies of Venetian law that demanded that only flesh be taken and no drop of blood be shed. It is ironic that it is the rigid application of the law, which Shylock is pursuing, which results in his losing everything. **(AO2)** • Language: Antonio's declarative language acknowledges the status held by strangers by law in Venice: 'The Duke cannot deny the course of law – / For the commodity that strangers have / With us in Venice' • Language: the Duke is in charge of trying the case and is on Antonio's side. This would seem to skew justice in Antonio's favour. The Duke describes Shylock as 'an inhuman wretch, / Incapable of pity, void and empty' • Language: Shylock seeks a judgement based on the rule of law, not fairness. The simplicity of the structure of his speech is perhaps suggestive of the strength of his conviction that the law is, without doubt, on his side: 'I stand here for law', 'I crave the law' • Language/Form: Portia delivers an impassioned speech urging regard for principles of equity: 'Though justice be thy plea, consider this / … And that same prayer doth teach us all to render / The deeds of mercy'. Her pleas are ignored as Shylock refuses to show any mercy to Antonio • Structure: throughout the play, Shylock uses the law as a way of wielding power over Antonio. Ultimately, however, the law is Shylock's downfall as he loses everything as a result of Portia's incontrovertible courtroom defence of Antonio as she provides a compelling interpretation of the law. **(AO4)** • when Shakespeare wrote *The Merchant of Venice*, there were separate courts in England for the administration of law and equity. The Court of Common Law gave judgement on codified law and the Court of Equity ruled on issues of morality

	• the sixteenth century Courts of Common Law relied on strict interpretation of laws. Therefore, any penalty stipulated in a contract, regardless of its severity, would have been enforceable in law if the terms of the contract had not been strictly met • at the time the play was written, women were not ordinarily allowed in the courtroom, unless called to be there. It is perhaps ironic that it is a female, the punctilious Portia, in disguise, who ultimately saves Antonio's life through her judicious interpretation of the law.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
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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

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

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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.

	(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.

15 ***Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the desire for power is an important driving force for Shylock's actions throughout the play. Shylock's bond with Antonio does, for some time, give Shylock power but, ultimately, Shylock loses any power he has garnered. It is therefore open for candidates to agree or disagree, to varying extents, with the statement that Shylock lacks any power throughout the play • Shylock is introduced when Antonio and Bassanio approach him for a loan of 3,000 ducats. Shylock is a Jewish moneylender in Venice, and is accused of practising usury • as would be typical at the time, controls are placed on Jewish people. Shylock is forced to live in the ghetto and he is subject to abuse because of his religion. In this regard, Shylock lacks power • Shylock's hatred of Antonio leads him to use the bond as a means to seek revenge for the acts of anti-Semitism against him: 'If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him' • in pursuing his bond with Antonio, Shylock uses the law to wield power: 'I crave the law, / The penalty and forfeit of my bond' • Jessica, Shylock's daughter, escapes the typical patriarchal power of the time. She runs away with her Christian lover, taking Shylock's money when she leaves: 'Farewell; and if my fortune be not crost, / I have a father, you a daughter, lost' • during the trial scene, Shylock ruthlessly clings to the power that the bond gives him by proceeding with his plan to take a pound of flesh from his rival: 'The pound of flesh which I demand of him / Is dearly bought. 'Tis mine and I will have it' • Shylock is forced to become a Christian in the trial scene. Shylock loses any prospect of holding any power over Antonio and has to make the ultimate sacrifice: his religion. Antonio says: 'that for this favour he presently become a Christian'. **(AO2)** • Language: Shylock appears to get gratification from the bond and the ensuing power it gives him over Antonio is evident in his repetitive use of first person: 'I'll plague him, I'll torture him – I am glad of it' • Language: when Jessica disloyally trades her mother's ring for a monkey, Shylock is powerless to prevent it. His sadness is clear as he reflects on the situation: '…it was my turquoise; I had it of Leah when I was a bachelor: / I would not have given it for a wilderness of monkeys'

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

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

Question number	Indicative content

16 ***Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • marriage is not primarily seen as a union of love between two people in the play: it is seen as a way of securing power and wealth, and as a means of securing control over another. Even in death, Portia's father uses the casket challenge as a way of controlling who she marries. According to Portia, she is a 'living daughter curbed by the will / of a dead father' • Bassanio makes it clear to his friend, Antonio, at the beginning of the play that he intends to go to Belmont to woo Portia. Bassanio has lost his fortune through profligate spending and his opening line is about Portia's wealth, suggesting that he is not truly seeking love, but a fortune: 'In Belmont is a lady richly left' • Antonio provides Bassanio with financial help in his quest for Portia. For Antonio, this is an opportunity to strengthen his relationship with Bassanio, as Bassanio will become further indebted to him • the casket challenge is a rigorous test of the intentions of those who wish to marry Portia; those who fail it can never marry: 'never in my life / To woo a maid in way of marriage'. Portia urges Bassanio to hesitate before choosing a casket, suggesting that she really hopes he will be successful: 'in choosing wrong / I lose your company' • Gratiano requests to marry the maidservant, Nerissa, upon Bassanio's engagement to Portia. Having fallen in love with Nerissa, Gratiano waited for the result of the casket challenge before seeking her hand in marriage. The engagement is based on a combination of love and practicality • following his success in the casket challenge, Bassanio becomes Portia's husband, which in turn leads to his securing her entire wealth: 'This house, these servants, and this same myself / Are yours – my lord's. I give them with this ring' • the marriage between Lorenzo and Jessica could be seen as an escape for Jessica. She identifies the situation between herself and her father: 'Alack – what heinous sin is it in me / To be ashamed to be my father's child!' • Portia shows loyalty to her husband as she pledges her support to him upon hearing of Antonio's situation. She disguises herself as a man in order to defend Antonio, not even revealing herself to Bassanio. She later asks for the ring she has given him when the court case is successful. Even though Bassanio fails the test of the ring, Portia forgives him, which indicates that they are indeed in love.

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

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

Question number	Indicative content

15 ***Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, either wholly or in part, with the view that Antonio is shown to be a character the audience really respects throughout the play. Salarino says of Antonio: 'A kinder gentleman treads not the earth'. However, Antonio, a Christian, is seen to show prejudice against Shylock, a Jew • Antonio, a merchant of Venice, appears to be a generous man. He is a good friend to Bassanio and pledges to help him financially in his quest to woo Portia: 'Try what my credit can in Venice do'. However, Solanio hints that their relationship might go beyond one of friendship: 'I think he only loves the world for him', perhaps suggesting Antonio has an ulterior motive in wanting to help Bassanio • his generosity leads to much of his sadness and to the dire situation he finds himself in. He is not able to lend Bassanio money directly as his money is all tied up in his ships. Nevertheless, he willingly takes out the bond with Shylock, confident that his ships will return, so much so that he promises to pay with a pound of his flesh should he default on the loan. Antonio's action shows him as being foolishly over-confident in his attempt to help his friend • Antonio incurs Shylock's wrath by doing what would ordinarily be perceived as a good deed by helping debtors to pay off their debts to Shylock just before the interest is due. Shylock speaks of Antonio's tendency to lend out 'money gratis'. Shylock is therefore happy to punish Antonio when he cannot repay the bond • Antonio requests that Bassanio come home when the ships are lost, but, rather than insist, he tells him to 'use your pleasure'. He is easy-going and undemanding towards Bassanio • despite Antonio's kind acts, he shows religious prejudice towards Shylock throughout the play. He goads Shylock and spits upon his 'Jewish gaberdine'. Even when asking Shylock for a loan, Antonio again says that he will spit upon Shylock and insists there can be no friendship. It is Antonio who, at the end, insists that Shylock become a Christian • when Antonio accuses Shylock of appearing good whilst behaving falsely, there is a sense that Antonio wishes for a more honest world, with appearance not confusing reality: 'A goodly apple rotten at the heart. O what a goodly outside falsehood hath!' • towards the end of the play, Antonio stands by the letter of the law, accepting his fate, if that is in line with the rules: 'The Duke cannot deny the course of law'. He does not try to escape the bond.

	(AO2) • Language: Antonio goads Shylock by using derogatory language to mock him: 'cut-throat dog' • Language/Form: in Antonio's monologue, as Shylock looks set to take his pound of flesh, Antonio commands Bassanio not to be sad. He does not want Bassanio to feel to blame for what is, seemingly, about to happen to him. Antonio is fully accepting of his fate: 'Grieve not that I am fall'n to this for you' • Language/Form: during the trial, the longest scene in the play, Bassanio expresses his extreme feelings for Antonio, saying he would: 'give life itself, my wife and all the world' to save his friend • Structure: Antonio shares the play's happy ending as he does not have to give his life to pay his debt. He shows his gratitude to Portia: 'Sweet lady, you have given me life and living' • Structure: although Antonio berates Shylock for being merciless, he also fails to show Shylock mercy at the end of the play. Antonio insists that Shylock give up his faith and convert to Christianity. **(AO4)** • anti-Semitism was widespread in Shakespeare's time, as reflected by Antonio being extremely biased against Jews. Jews were often accused of being mean and covetous because of the practice of usury • personal loans and arrangements, such as the bond between Antonio and Shylock, were commonplace between individuals in Venice at the time the play is set • the Italian setting and plot of *The Merchant of Venice* are typical of Shakespeare's early comedies, but the inclusion of Antonio's sad and loyal character lends an air of pathos and gravity to the drama.

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

Question number	Indicative content

16 ***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)** • religion is a central theme throughout the play. It is the basis for much of the conflict between Christian characters, such as Antonio, and Jewish characters, such as Shylock • Shylock is hated for his practice of usury. As Christians were not permitted to conduct this kind of moneylending, it can be argued that Shylock's profession and religion are inseparable. Equally, Shylock shows hatred to the Christian Antonio for not charging interest on loans: 'He lends out money gratis, and brings down / The rate of usance here with us in Venice' • it could be argued that Antonio does not show a Christian attitude in his treatment of Shylock, even when asking him for a loan • when Shylock suggests that 'the forfeit / Be nominated for an equal pound / Of your fair flesh', Shakespeare is reflecting a superstition about Jews, relating to their hostility towards Christians • Shylock wants his daughter, Jessica, to stay away from 'Christian fools with varnish'd faces' • Lorenzo refers to the fact that Shylock is a Jew when he says of Jessica: 'If e'er the Jew her father come to heaven, / It will be for his gentle daughter's sake'. Jessica, Shylock's daughter, elopes with Lorenzo, a Christian, to remove herself from any association with her father. She is embarrassed to say that she is Shylock's daughter and is determined to leave him, even giving up her Jewish faith to do so • Shylock is cruel in his response to losing Jessica to Lorenzo: 'Would any of the stock of Barabbas / Had been her husband rather than a Christian' • Solanio and Salarino taunt Shylock over Jessica's elopement and Shylock suspects that they were involved in the conspiracy. Shylock complains that he is a person with human rights and feelings: 'Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions … as a Christian is?' Shylock stresses the common humanity of Jews and Christians, and says that he will learn from Christian examples and seek revenge: 'The villainy you teach me I will execute' • when Antonio is unable to repay the bond, Shylock ruthlessly pursues the debt in court. When Shylock ultimately loses the case, he is forced to give up his religion. **(AO2)** • Language: Shylock's direct statement about Antonio demonstrates the depth of his prejudice against Christians: 'I hate him for he is a Christian'

	• Language: Lancelot teases Jessica for her conversion to Christianity: 'This making of Christians will raise the price of hogs' • Language/Structure: towards the end of the play, Shylock attributes his villainy to his treatment as a Jew with a chilling warning: 'it shall go hard but I will better the instruction' • Form: Shylock agrees to the bond with Antonio without charging interest but opting to take a pound of Antonio's flesh if he defaults on the loan. There is dramatic foreshadowing when Antonio comments on Shylock's apparent generosity: 'The Hebrew will turn Christian: he grows kind' • Structure: during the trial scene, Antonio appears resigned to the fact that he will lose the case. He tells Bassanio that there is no way to reason with someone of the Jewish faith: 'I pray you, think you question with the Jew?... You may as well do anything most hard, As seek to soften that – than which what's harder? – his Jewish heart'. **(AO4)** • a reluctance to show mercy to Shylock may have stemmed from the fact that Christians were not allowed to practise usury • Christopher Marlowe's *The Jew of Malta*, about a murderous Jewish villain, was popular with audiences before Shakespeare wrote *The Merchant of Venice*. Anti-semitism was widespread at the time • when Shakespeare was writing, it was expected that Jews and Christians would marry within their own religion.

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

Question number	Indicative content

15 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, wholly or in part, with the view that Acts 4 and 5 draw the play to a successful ending • it could be argued that the ending of the play is successful as it provides closure to the central part of the play's action: Shylock's pursuit of the bond with Antonio. This narrative strand is resolved in the court scene, when Shylock is defeated • the action in the court is tense and formal, creating a successful climax for the play. The Duke holds the power and what takes place there affects all the characters significantly. Portia shows her unquestionable wit and sharp intelligence in her role as Doctor Balthazar as she interrogates Shylock: 'This bond doth give thee here no jot of blood: / The words expressly are a "pound of flesh" ' • at Portia's behest, the Duke shows mercy to Shylock by allowing him to live. This could be seen as a fitting lesson for Shylock, as he himself shows Antonio no mercy in his pursuit of the bond. Nevertheless, Shylock is forced to become a Christian and change his will • Shylock gives a powerful, chilling warning, attributing his villainy to his treatment as a Jew: 'The villainy you teach me I will execute, and it shall go hard but I will better the instruction'. It could, therefore, be argued that the ending of the play is not successful as Shylock receives no recompense for the way other characters have treated him throughout the play • Bassanio, Antonio and Gratiano return to Belmont to reunite with Portia and Nerissa. Upon the men's return, Portia and Nerissa pretend to be angry with their husbands for giving away their rings. Portia teases Bassanio: 'I had it of him; pardon me, Bassanio, / For by this ring the doctor lay with me'. This comedic element could be seen to contribute to an entertaining end to the play • there is a happy ending for Antonio. He is spared from having to give a pound of flesh and Portia brings him good news about his ships: 'Unseal this letter soon; There you shall find three of your argosies / Are richly come to harbour suddenly' • although Shylock does not appear in the final act of the play, Nerissa's last words clearly reveal his fate: 'From the rich Jew, a special deed of gift / After his death of all he dies possessed of'. Shylock is sentenced to death but is shown some mercy when his sentence is commuted. Nevertheless, Shylock continues to be unnamed when spoken of by other characters, showing their continued disregard for him. It could be argued that the ending of the play is not successful, as characters continue to be prejudiced against Shylock.

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

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

Question number	Indicative content

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

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

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

Question number	Indicative content

15 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to choose any character they deem interesting in the play. Responses should be rewarded based on the arguments presented • Antonio could be seen as interesting, central to the main narrative strand. As a good friend to Bassanio, he is happy to lend him money and is even willing to sacrifice his life to help his close friend with his financial difficulties, by agreeing to the bond with Shylock. When he is unable to repay the bond, Antonio stands by the letter of the law, accepting his fate if that is in line with the rules: 'The Duke cannot deny the course of law' • Shylock is a compelling and multifaceted character. He is victimised and subjected to verbal insults throughout: 'cut-throat dog'. However, he shows his deceitful side by agreeing to the bond with Antonio, motivated by his desire for revenge. When Antonio fails to repay him, Shylock is determined to get his 'pound of flesh', even though he knows it will result in Antonio's death • Portia could be seen as interesting for complying with her father's choice of husband for her, even after his death. She likens her situation to that of Hesione of Troy, portraying herself as a victim. Nevertheless, she abides by the rules of the casket challenge • Portia's confidence and intelligence can be seen clearly in the trial scene. She seeks mercy for Antonio and, when that fails, she skilfully uses the letter of the law to save him. At Portia's behest, the Duke shows mercy to Shylock at the end of the play by allowing him to live • as an impetuous and romantic young man, Bassanio could be deemed to be an interesting character. He belongs to a wealthy, privileged class in Venice. However, as the play opens, he is impoverished as a result of his reckless spending. There is some doubt over his true feelings for Portia, particularly as, when he expresses his desire to pursue her, he is seemingly motivated by her wealth: 'In Belmont is a lady richly left'. However, upon choosing the correct casket, he appears overcome with passion and joy, describing Portia as a 'demi-god' • Jessica is presented as a girl frustrated by her father's strict control. She could be seen as interesting, escaping the family home where she lives with Shylock in order to pursue happiness with Lorenzo. She directly criticises the behaviour of her father, even at a time when girls were considered to be the property of their fathers: 'ashamed to be my father's child!' • Lorenzo is a friend of Antonio and Bassanio. His attitude to love could be seen as interesting as, unlike Bassanio, there is no indication that Lorenzo is marrying Jessica for her wealth • Lancelot, originally Shylock's servant, switches allegiance to Bassanio and adds comic relief when he pretends to his blind father that he is not his son, trying 'confusions with him'

	• Nerissa is interesting as she is more like a friend to Portia than a servant. She is honest with Portia, telling her how well off she is when Portia complains she is 'aweary of this great world'. **(AO2)** • Language: when Lorenzo talks about Jessica, his words reflect love of her personality and appearance: 'Beshrew me but I love her heartily. / For she is wise … ', 'And fair she is, if that mine eyes be true'. He does not appear to be influenced by her money • Language: Bassanio shows his impatience in the casket challenge, wanting to choose without delay. He uses a metaphor to describe the wait as being tortured on 'the rack' • Language: Jessica's use of the future tense when referring to her change of religion shows her determination to be with Lorenzo: 'shall … become a Christian' • Language/Form: in her famous courtroom speech, Portia uses imagery to show the value of mercy: 'The quality of mercy is not strained – / It droppeth as the gentle rain from heaven' • Language/Form/Structure: throughout the play, Shylock is only referred to by his name six times. Most people refer to Shylock as the 'Jew', which shows he is not accepted by society. Indeed, in his 'Hath not a Jew eyes?' speech, blank verse changes to prose to convey how impassioned he is about the treatment of Jews. **(AO4)** • by obeying her father's wishes in choosing her husband, Portia honours his memory and follows the patriarchal social hierarchy that prevailed in Shakespeare's time • in this patriarchal society, the fact that Jessica eloped with Lorenzo to pursue happiness could be seen as interesting • Jews in Shakespeare's England were a marginalised group, and Shakespeare's audience would have been very familiar with portrayals of Jews as villains. A modern audience is likely to be more sympathetic towards Shylock's plight.

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

Question number	Indicative content

16 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of punishment is prominent in the play. Indeed, the court scene, in which Shylock is ultimately punished for his pursuit of the bond with Antonio, forms the climax of the play. Throughout, many of the characters show a desire for Shylock to be punished • Shylock is punished for being a Jew. His hatred of Antonio, which results in his pursuing the bond in court, is a direct result of the acts of anti-Semitism that he has experienced: 'If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him' • Jessica chooses to steal Shylock's wealth so that she is able to elope with Lorenzo. Jessica could be deemed to punish her father for his treatment of her, even giving up her Jewish faith. Her behaviour causes Shylock to feel a 'passion so confused, so strange, outrageous'. Shylock is devastated by Jessica's actions when he learns that she has stolen the turquoise ring, given to him by his wife, and traded it for a pet monkey • Shylock is determined to pursue his legal rights so that Antonio is punished for failing to repay the bond. He makes the point in absolute terms: 'The pound of flesh which I demand of him / Is dearly bought, 'tis mine, and I will have it' • during the trial scene, Portia delivers a powerful verdict to Shylock: 'Thou shalt have more justice than thou desir'st'. She seeks to punish him, emphasising that Shylock shall have 'all justice' • there are some parts of the play where Shylock is presented as a covetous and spiteful person. He tells the court: 'More than a lodged hate and a certain loathing / I bear Antonio, that I follow thus'. He is determined to do whatever it takes to punish Antonio • the Duke is in charge of trying the case and is on Antonio's side. The Duke says Shylock is 'an inhuman wretch, / Incapable of pity, void and empty', which seemingly results in Shylock's punishment • at the end of the play, Shylock faces a very harsh legal punishment: he must become a Christian and all his fortune is confiscated • nevertheless, despite Shylock's seemingly wanting to punish Antonio throughout the play, Antonio can be seen to be merciful when he chooses to give up the share of Shylock's possessions the court awarded him as punishment for plotting against him. **(AO2)** • Language: Shylock's repeated use of the first person reminds the audience that he holds a personal grievance against Antonio: 'I'll plague him, I'll torture him – I am glad of it'. Shylock's desire to punish Antonio is also clear when he repeats 'I will have my bond', when he has Antonio committed to gaol

	• Language/Structure: Jessica runs away with a large amount of Shylock's money and jewels: 'O my ducats! O my daughter!' He uses extreme language to show his desire for Jessica to suffer as punishment: 'I would my daughter were dead at my foot' • Form: the punishment suffered by Shylock could be seen as a representation of the general, severe treatment of the Jewish population of the time • Structure: at the end of the play, Shylock is shamed and loses everything: his wealth, his religion and his daughter. His punishment under the law is significant. **(AO4)** • Shylock was portrayed by actors of the time in an exaggerated way. Richard Burbage and Will Kempe, Shakespeare's actors, used false beards and red noses to portray Shylock as a monster, increasing the likelihood of further persecution of Jews by wider society • a reluctance to show mercy to Shylock may have stemmed from the fact that Christians were not allowed to practise usury (lending money and charging interest) • Jessica's conversion to Christianity meant that she was dead in the eyes of the Jewish community, as all cultural and religious traditions were handed down through the women.

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

Question number	Indicative content

15 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Portia is a beautiful, wealthy heiress of Belmont. She is presented as quick-witted and intelligent but, like other characters in the play, shows prejudice against others • she is initially presented as feeling melancholy, complaining to her servant, Nerissa, that she is 'aweary of this great world' • Portia shows her frustration that her choice of husband is under her father's control, even after his death: 'O me, the word "choose!" I may neither choose whom I would nor refuse whom I dislike'. Her suitor must be decided by the casket challenge, which is a rigorous test of the intentions of those who wish to marry her; those who fail it can never marry: 'never in my life / To woo a maid in way of marriage' • Portia is dismissive of her suitors, such as the County Palatine and the Prince of Aragon, who are driven by desire for wealth and by vanity • she shows racial prejudice typical of her time when the Prince of Morocco arrives in an attempt to win her hand in marriage through the casket challenge. She says that if he has 'the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me' • Portia shows that she looks beyond a potential suitor's wealth when she urges Bassanio to hesitate before choosing a casket, suggesting that she really hopes he will be successful: 'in choosing wrong / I lose your company'. She indirectly helps him to make the correct choice by playing a song containing a hint, doing what she can within the restrictions of the test • after Bassanio has correctly chosen the casket, she immediately offers to pay off Shylock with double the amount his friend, Antonio, owes, then suggests they marry straightaway so that Bassanio can go to try to resolve the situation. This shows Portia's great generosity and her desire to help Bassanio in any way she can • Portia proves her loyalty to her husband when she goes to the courts of law in disguise as a lawyer in her quest to defend Antonio. Portia shows her unquestionable wit and sharp intelligence in her role as Doctor Balthazar as she interrogates Shylock: 'This bond doth give thee here no jot of blood: / The words expressly are a "pound of flesh" ' • she demonstrates some prejudice about men when she describes them in a stereotypical fashion: 'Like a fine bragging youth, and tell quaint lies, / How honourable ladies sought my love' • later, when the court case is successful, Portia asks Bassanio for the ring she has given him and that he has promised never to part with. Her playful nature is revealed as she was the one who, in disguise, made him give the ring up so he cannot return it.

	(AO2) • Language: Portia uses the word 'alien' to describe Shylock, emphasising her prejudice common to all Venetians • Language/Form: Nerissa acts as a sounding board for Portia, enabling the audience to witness Portia's thoughts. She gets Nerissa to list all the suitors so that she can criticise each of them. Portia says of the Neapolitan: 'Ay, that's a colt indeed, for he doth nothing but talk of his horse' • Form: Portia's outspoken humour, very much uncharacteristic of the ideal of a woman at the time this comedy was written, is likely to have provoked laughter. When describing her second potential suitor, the County Palatine, she professes she would 'rather be married to a death's-head with a bone in his mouth' • Form: Portia plays a song in the background when Bassanio is making his choice in the casket challenge to warn him that 'fancy' cannot grow if it is solely based on appearance, which supports the idea that Portia wishes him to be successful • Structure: Portia and Bassanio form the central romantic relationship in the play after Bassanio chooses the correct casket and wins Portia's hand in marriage. At the end of the play, Portia and Bassanio appear united in their love for one another. **(AO4)** • in the patriarchal society in which Shakespeare was writing, women like Portia would not have been taken seriously in courts of law or other official situations • the comedy was written when Elizabeth I was on the throne. She was seen as a woman fulfilling a man's role • arranged marriages were common both at the time Shakespeare was writing and at the time the play is set. Wealthy men, such as Portia's father, would often put conditions on their daughters' choice of husband • female rights were restricted by the tyranny of the patriarchal society, as women were suppressed by the societal ideals of the time the play was set.

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

Question number	Indicative content

16 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Shylock's pursuit of his bond with Antonio, and the pound of flesh given as assurance for the bond, is the main narrative strand in the play and is therefore significant • Bassanio needs 3000 ducats to court the wealthy heiress, Portia. Antonio, as a good friend to Bassanio, is happy to lend him the money. However, he cannot lend Bassanio money up front, as everything he has is invested in ships and cargo, so he reluctantly approaches Shylock, a Jew, for a loan • Shylock appears to be kind by agreeing to offer Antonio the money. However, Shylock uses the loan as an opportunity to wield power over Antonio. Shylock suggests that 'the forfeit / Be nominated for an equal pound / Of your fair flesh' if the deadline is passed • Antonio is very confident that his ships will return, so much so that he agrees to the terms of the bond. He sees through Shylock's actions and refers to him as 'a villain with a smiling cheek' • Shylock wields the law as a weapon against Antonio. He agrees to the bond with Antonio in full knowledge of its enforceability in law, regardless of its fairness: 'I stand here for law', 'I crave the law' • when he is unable to repay the bond by the due date, Antonio honourably stands by the letter of the law, accepting his fate if that is in line with the rules: 'The Duke cannot deny the course of law'. Even though it is Bassanio's debt that has caused Antonio's trouble, Antonio bears his friend no ill will and stands by him • it is Shylock's desire to seek revenge that leads to Antonio's trial: 'I'll plague him, I'll torture him - I am glad of it'. His hatred of Antonio, which results in his pursuing the bond in court, is a direct result of the acts of anti-Semitism that he has experienced: 'If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him' • Portia admits the enforceability of the bond in the trial scene: 'lawfully by this the Jew may claim / A pound of flesh'. However, Shylock is thwarted by Portia's argument that the intricacies of the law demand that no drop of Christian blood should be shed • at the end of the play, Portia deals with Shylock in a direct and arguably harsh way: 'He shall have merely justice and his bond' • ultimately, Shylock's pursuit of the bond results in his own downfall. Shylock is forced to become a Christian and he must change his will. His life is destroyed by his punishment, 'You take my house', 'you take my life', and he believes that his punishment is worse than death: 'Nay, take my life and all – pardon not that'.

	(AO2) • Language: Shylock pursues his legal rights to ensure that Antonio is punished for failing to repay the bond. He makes the point in absolute terms: 'The pound of flesh which I demand of him / Is dearly bought, 'tis mine, and I will have it' • Form/Structure: Antonio, the merchant of Venice, features in the title of the play, which represents how the main narrative strand centres on Shylock's bond with Antonio • Structure: the pound of flesh demanded by Shylock later in the play is foreshadowed by Shylock's revealing his intention to attend the dinner with Bassanio and Antonio in order to 'feed upon the prodigal Christian' • Structure: the court scene, in which Shylock is ultimately punished for his pursuit of the bond with Antonio, forms the climax of the play • Structure: Antonio shares the comedy's happy ending as he does not have to give his life to pay his debt. In contrast, Shylock is shamed and loses everything: his wealth, his religion and his daughter, as a consequence of demanding the bond. **(AO4)** • personal loans and arrangements were commonplace between individuals in Venice at the time the play is set • Venice relied on loyalty between traders. A merchant's word was his bond and failure to fulfil a promise was frowned upon • a main source for *The Merchant of Venice*, a story by Ser Giovanni published in 1558, features Ansaldo who is forced to borrow money from a Jewish moneylender.

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

Question number	Indicative content

15 *The Merchant of Venice*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, wholly or in part, with the view that Bassanio is truly in love with Portia in the play. Responses should be judged on the quality of the argument presented • at the beginning of the play, Bassanio has lost his fortune through profligate spending and he discloses his financial woes to his friend, Antonio. Bassanio then reveals that he intends to go to Belmont to woo Portia in the casket challenge. It could be argued that Bassanio is, at least initially, motivated by money, as he tells Antonio of Portia and the casket challenge only after having disclosed his financial difficulties • Bassanio's description of Portia conflates the ideas of financial wealth and character: 'In Belmont is a lady richly left / And she is fair'. Whoever wins the casket challenge is to acquire all of Portia's wealth. The fact that Bassanio mentions her wealth first possibly suggests his motive in courting Portia is for her money as well as being attracted to her • in the casket challenge, Bassanio successfully chooses the leaden casket, which reads: 'Who chooseth me must give and hazard all he hath'. The words could suggest that he is ready to sacrifice everything he has for the sake of love with Portia • furthermore, 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, which perhaps suggests that he is not merely wanting to win Portia for her wealth • Portia presents Bassanio with a ring, alongside all her possessions, as a symbol of their love but she warns him: 'I give them with this ring – / Which when you part from, lose, or give away, / Let it presage the ruin of your love'. Bassanio appears to be fully committed to Portia, pledging to spend his whole life with her: 'But when this ring / Parts from this finger, then parts life from hence / O, then be bold to say Bassanio's dead!' • later in the play, Portia tests Bassanio's loyalty to her. When in disguise as Balthazar, she manages to trick him into giving away the ring, which could bring into question the true strength of his feelings for her. Nevertheless, Portia forgives Bassanio and all is well between the couple • some sources suggest that Bassanio is more romantically interested in Antonio than Portia, but that Bassanio needs her for the money and social status. Even Portia recognises that Antonio is Bassanio's 'bosom lover'. **(AO2)** • 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: 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: on opening the leaden casket and receiving Portia's gift of the ring, Bassanio's language is romantic and impassioned, perhaps suggesting that his desire to marry Portia is not merely mercenary: 'Madam, you have bereft me of all words. / Only my blood speaks to you in my veins' • Language/Form: Bassanio compares Portia's potential suitors to Jason, the Greek mythological hero, and his quest for the Golden Fleece: 'And many Jasons come in quest of her'. This suggests that Bassanio deems the casket challenge to be an arduous task with obstacles, but for a rich reward, just like the long and difficult journey for the Argonauts • Language/Structure: Bassanio's comedic final lines in the play suggest that he is committed to his relationship with Portia: 'you shall be my bedfellow' • Form/Structure: Bassanio's true intentions in wishing to win the casket challenge and marry Portia is a key narrative strand of the play. **(AO4)** • Portia is restricted by her father's will under the laws of patriarchy. She is forced to find a husband through the choosing of caskets • a wealthy man such as Portia's father would expect to put conditions on her choice of husband, even after his death • wives became the property of their husbands upon marriage in the time Shakespeare was writing.

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

Question number	Indicative content

16 *The Merchant of Venice*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:**

(AO1)

- the theme of religious prejudice is prominent throughout the play. It is the basis for much of the conflict between Christian characters, such as Antonio, and Jewish characters, such as Shylock
- Shylock is despised for his practice of usury. As Christians were not permitted to conduct this kind of moneylending, it could be argued that Shylock's profession and religion are inseparable. Equally, Shylock shows hatred to the Christian, Antonio, for not charging interest on loans: 'He lends out money gratis, and brings down / The rate of usance here with us in Venice'
- however, Shylock does agree to the bond with Antonio without charging interest. He instead opts to take a pound of Antonio's flesh if he defaults on the loan. When Shylock suggests that 'the forfeit / Be nominated for an equal pound / Of your fair flesh', Shakespeare is reflecting a superstition about Jews, relating to their hostility towards Christians
- it could be argued that Antonio does not show a Christian attitude in his treatment of Shylock, even when asking him for a loan. Antonio goads Shylock, who complains that Antonio mocks him: 'You call me misbeliever, cut-throat dog / And spit upon my Jewish gaberdine'
- in an attempt to appease Shylock, Bassanio invites Shylock to dinner with him and Antonio. Shylock declines on the basis of the irreconcilable differences between their religions: 'to smell pork! to eat of the habitation / which your prophet the Nazarite conjured the / devil into'. In the Jewish faith, pigs are considered unclean, and Shylock reminds Bassanio that Jesus commanded demons to enter a herd of pigs
- Shylock's attitude towards his daughter's relationships with Christians also shows religious prejudice. Shylock wants his daughter, Jessica, to stay away from 'Christian fools with varnish'd faces'. In an act deliberately intended to hurt her father, she elopes with Lorenzo, a Christian
- Shylock is cruel in his response to losing Jessica to Lorenzo: 'Would any of the stock of Barabbas / Had been her husband rather than a Christian'
- Solanio and Salerio taunt Shylock over Jessica's elopement and Shylock suspects that they were involved in the conspiracy
- Shylock complains that he is a person with human rights and feelings: 'Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions … as a Christian is?' Shylock stresses the common humanity of Jews and Christians, and says that he will learn from 'Christian' examples and seek revenge: 'The villainy you teach me I will execute'
- when Antonio is unable to repay the bond, Shylock ruthlessly pursues the debt in court. Shylock ultimately loses the case and Christian prejudice means he is forced to give up his religion.

	(AO2) • Language: Shylock's direct statement about Antonio demonstrates the depth of his prejudice against Christians: 'I hate him for he is a Christian' • Language: Portia uses the word 'alien' to describe Shylock, emphasising her prejudice • Language/Structure: towards the end of the play, Shylock attributes his villainy to his treatment as a Jew with a chilling warning: 'it shall go hard but I will better the instruction' • Form: there is dramatic foreshadowing when Antonio comments on Shylock's apparent generosity when he agrees to the bond: 'The Hebrew will turn Christian: he grows kind' • Structure: during the trial scene, Antonio appears resigned to the fact that he will lose the case. He tells Bassanio that there is no way to reason with someone of the Jewish faith: 'I pray you, think you question with the Jew? ... You may as well do anything most hard, As seek to soften that – than which what's harder? – his Jewish heart'. **(AO4)** • Christopher Marlowe's *The Jew of Malta*, about a murderous Jewish villain, was popular with audiences before Shakespeare wrote *The Merchant of Venice.* Anti-semitism was widespread at the time, and the portrayal of Shylock and the treatment of him by others in the play may support this view of prejudice • rumours abounded in Shakespeare's time that Jews sought Christian blood to use in religious ceremonies • when Shakespeare was writing, many merchants would work with tradesmen of different faiths. However, in other aspects of society, relating to social and personal matters, people of different faiths would not generally mix.

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

Question number	Indicative content

15 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to agree or disagree, wholly or in part, with the view that Jessica runs away with Lorenzo to escape from her father. Responses should be judged on the quality of the argument presented • Jessica is Shylock's only daughter. It is clear from the first time that Jessica appears in the play that her desire to run away with Lorenzo is, at least in part, motivated by her desire to escape from her father and their house she describes as 'hell' • Jessica expresses her regret that Lancelot Gobbo is leaving Shylock's service. She bemoans the loss of his company and there is much evidence that Jessica is miserable living with her father • when she asks Lancelot to pass a letter to Lorenzo on her behalf, she is clearly afraid of her father and of his finding out about her relationship with Lorenzo. She tells Lancelot 'I would not have my father / See me talk with thee' • furthermore, Jessica is embarrassed to say that she is Shylock's daughter. She reflects on how she is very different to him: 'But though I am a daughter to his blood, / I am not to his manners' • there are also a number of examples when Shylock shows that he is possessive and controlling of his daughter, such as when he asks her 'to look to my house' and how he refers to her as 'my girl'. He shouts orders at her to 'lock up' the doors to block out the music coming from the street • it could be argued that Jessica runs away with Lorenzo primarily motivated by her love for him so that she can be a 'loving wife'. The relationship between Jessica and Lorenzo is presented as one founded on love. Indeed, when Lorenzo talks about Jessica, his words reflect his love of her personality and appearance: 'Beshrew me but I love her heartily. / For she is wise … ', 'And fair she is, if that mine eyes be true' • nevertheless, it could, possibly, be argued that Jessica is in part motivated to run away with Lorenzo to spite her father, and not just to escape from him, because Lorenzo is a Christian: 'I shall end this strife, / Become a Christian and thy loving wife'. Shylock makes his hatred of Christians clear and he warns Jessica to stay away from 'Christian fools with varnish'd faces' • Jessica recognises how her elopement with Lorenzo is a significant loss to her father: 'I have a father, you a daughter, lost', which is, perhaps, suggestive of the extent of her hatred for him. This is accentuated by her stealing money from her father. She even trades for a monkey the ring her mother gave Shylock, which devastates him: 'It was my turquoise! I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys'

	• towards the end of the play, in Belmont, Jessica and Lorenzo exchange numerous loving sentiments, to such an extent that Jessica professes 'I would out-night you did nobody come, / But hark, I hear the footing of a man'. This is further evidence that Jessica is, at least in part, motivated to run away with Lorenzo because of her love for him. **(AO2)** • Language: Jessica is sorry when Lancelot leaves Shylock's service. She uses strong metaphorical language to describe the house: 'Our house is hell and thou, a merry devil, / Didst rob it of some taste of tediousness' • Language/Form: the marriage between Jessica and Lorenzo could be seen as an escape for her. In her soliloquy, she expresses the tension and strain in her relationship with Shylock: 'Alack – what heinous sin is it in me / To be ashamed to be my father's child!' • Language/Form: in Belmont, Jessica and Lorenzo compare themselves to famous lovers from classical literature, including Troilus and Cressida, declaring their undying love for one another • Language/Structure: the audience can see how manipulative Shylock is with his daughter when he repeatedly calls to her: 'What, Jessica! – thou shalt not gormandise, / As thou hast done with me: – What, Jessica!' • Structure: Jessica's relationship with Lorenzo upsets Shylock and accelerates his need for revenge. It is dramatically very significant. **(AO4)** • Venice was a trading hub and, because of this, full of people from different religions and nationalities. This location would have made it easier for Lorenzo and Jessica to meet • Jessica's conversion to Christianity would have been relatively rare at the time Shakespeare was writing. Jews and Christians tended to marry within their own religion • Jessica's and Lorenzo's elopement would have been a scandal at the time Shakespeare was writing.

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

Question number	Indicative content

16 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • friendship is significant in the play. It is Antonio's friendship with Bassanio that is the underlying reason for Antonio's taking the bond with Shylock, which forms the central narrative strand of the play • Antonio is close to Bassanio and a good friend. He lends him money so that Bassanio can court the eligible Portia. As Bassanio already owes him money, Antonio has to borrow money himself so that he can lend to his friend. This plan falls apart when the ships are lost at sea, which results in Antonio approaching Shylock for a loan • the intensity of Bassanio's love for Antonio is evident when, preparing to court Portia, he says 'To you, Antonio, / I owe the most in money and in love'. This is significant in the play because questions are raised about the true nature of the relationship between Antonio and Bassanio, and Bassanio's real motive in pursuing the wealthy Portia • when he is unable to repay the bond by the due date, Antonio honourably stands by the letter of the law, accepting his fate if that is in line with the rules: 'The Duke cannot deny the course of law'. Even though it is Bassanio's debt that has caused Antonio's trouble, Antonio bears his friend no ill will and stands by him • ultimately, friendship saves Antonio's life. Portia intervenes to save her husband's friend in the trial scene. She uses her unquestionable wit and sharp intelligence in her role as Doctor Balthazar to interrogate Shylock: 'This bond doth give thee here no jot of blood: / The words expressly are a "pound of flesh" ' • it appears that Bassanio, perhaps, cares more for Antonio than his wife when he parts with her ring after the trial, out of gratitude for Antonio's life having been saved • when Lorenzo and Jessica run away, the friendship of Gratiano, Salerio and Solanio is significant. They help facilitate Jessica's escape from her house of 'hell' • although mistress and servant, the relationship between Portia and Nerissa is significant as they are presented more as friends. Portia speaks candidly to Nerissa and Nerissa is honest with Portia. She tells her how well off she is when Portia complains she is 'aweary of this great world'. Nerissa replies that Portia would only be 'aweary' if her 'miseries were in the same abundance' as her 'good fortunes'. Indeed, Nerissa's closeness to Portia can be seen in the questions she asks about her suitors in the casket challenge: 'What think you of the Scottish lord, his neighbour?'

	• Shylock is essentially friendless, even losing his daughter when she runs away with the Christian, Lorenzo. It could be argued that Shylock's behaviour in the play, is, at least in part, a result of his lack of friendship. He has lived in Venice all his life but he is treated as a foreigner. He uses money-lending as a form of security: 'well-won thrift'. **(AO2)** • Language: at the start of the play, Antonio's friends try to cheer him up when he is concerned about the fate of his ships, likening his mind to a ship on the sea: 'Your mind is tossing on the ocean' • Language: Antonio's language might suggest to some that his sadness is linked more to Bassanio's search for a wife than his ships. He wants to know the details and perhaps seems jealous: 'Well, tell me now what lady is the same / To whom you swore a secret pilgrimage, / That you today promised to tell me of' • Language/Structure: Nerissa acts as a sounding board for Portia, enabling the audience to witness Portia's thoughts. She gets Nerissa to list all the eligible men so that she can criticise each of them. She says of the Neapolitan 'Ay, that's a colt indeed, for he doth nothing but talk of his horse' • Structure: Shylock is portrayed as friendless, in sharp contrast to the other characters who work together against him • Structure: the relationship between Nerissa and Portia can be compared with that between Bassanio and Antonio. Both sets of friends plan schemes together and both pairs treat each other with respect. **(AO4)** • some critics have suggested that the relationship between Bassanio and Antonio is stronger than friendship. Close relationships between men are a feature of other Shakespearean plays • Venice, as a vibrant and busy city of trade, offers a setting that makes friendship important • Shylock's presentation as friendless and isolated is in keeping with anti-Semitic views that proliferated at the time Shakespeare was writing.

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

Question number	Indicative content

15 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Antonio is the Merchant of Venice of the play's title. He is presented as a kind and generous man towards fellow Christians but shows racial prejudice against Shylock, a Jew • Antonio is wealthy and should be a contented man but he possesses an inner melancholy. He expresses this at the play's opening: 'In sooth, I know not why I am so sad' • he is presented as a good friend to Bassanio. Antonio is happy to lend Bassanio money but Solanio hints that their relationship might go beyond one of friendship: 'I think he only loves the world for him', perhaps suggesting Antonio has an ulterior motive in wanting to help Bassanio • his generosity leads to much of his sadness and to the dire situation he finds himself in. He is not able to lend Bassanio money directly as his money is all tied up in his ships. Nevertheless, he willingly takes out the bond with Shylock, confident that his ships will return, so much so that he promises to pay with a pound of his flesh should he default on the loan. Antonio's action shows him as being foolishly over-confident in his attempt to help his friend • when his plan falls apart and his ships are lost at sea, Antonio requests that Bassanio come home. However, rather than insist, he tells him to 'use your pleasure'. He is presented as easy-going and undemanding towards Bassanio • Antonio has already incurred Shylock's wrath by doing what would ordinarily be perceived as a good deed by helping debtors to pay off their debts to Shylock just before the interest is due. Shylock speaks of Antonio's tendency to lend out 'money gratis'. Shylock is therefore happy to punish Antonio when he cannot repay the bond • despite Antonio's kind acts, he shows religious prejudice against Shylock throughout the play. He goads Shylock and spits upon his 'Jewish gaberdine'. Even when asking Shylock for a loan, Antonio again says that he will spit upon Shylock and insists there can be no friendship • when Antonio accuses Shylock of appearing good whilst behaving falsely, there is a sense that Antonio wishes for a more honest world, with appearance not confusing reality: 'A goodly apple rotten at the heart. O what a goodly outside falsehood hath!' • Antonio is presented as an honourable man when he stands by the letter of the law, if that is in line with the rules: 'The Duke cannot deny the course of law'. As Shylock looks set to take his pound of flesh, Antonio commands Bassanio not to be sad. He does not want Bassanio to feel that he is to blame. Antonio is fully accepting of his fate: 'Grieve not that I am fall'n to this for you' • although Antonio berates Shylock for being merciless, he also fails to show Shylock mercy at the end of the play. When Portia successfully defends Antonio, he insists that Shylock give up his faith and converts to Christianity.

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

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

Question number	Indicative content

16 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are a number of significant symbols in the play. Candidates are likely to focus on the caskets, the rings and the pound of flesh in the bond between Shylock and Antonio. However, candidates should be rewarded for any valid discussion of symbols in the play • as set out in her father's will, Portia's husband is to be decided by the casket challenge; whoever chooses the correct casket will win Portia's hand. The casket challenge is significant as it is symbolic of how daughters were controlled by their fathers at the time the play is set. Portia shows her frustration that her choice of husband is under her father's control, even after his death: 'O me, the word "choose!" I may neither choose whom I would nor refuse whom I dislike' • the Prince of Morocco, the first of three potential suitors, is presented as insecure and shallow. He chooses the gold casket because it resembles an English coin 'that bears the figure of an angel stamp'd in gold'. Inside the casket, the Prince is reminded that 'All that glisters is not gold'. The gold casket is symbolic of greed and material pursuits • the next possible suitor, the Prince of Arragon, arrogantly assumes that he is worthy of Portia. He chooses the silver casket on the basis that each man should 'get as much as he deserves'. Inside, he finds the message: 'So be gone: you are sped. / Still more fool I shall appear / By the time I linger here / With one fool's head I came to woo, / But I go away with two'. The silver casket is representative of people who recognise their own shortcomings but, nonetheless, believe that they are deserving • unlike the first two possible suitors, Bassanio is not full of self-importance. He calls gold the 'hard food for Midas', reflecting on how Midas starved to death believing that gold was life-giving and could provide nourishment. He chooses the lead casket: 'So may the outward shows be least themselves: / The world is still deceived with ornament'. Bassanio chooses the correct casket, finding inside 'Fair Portia's counterfeit!', and he declares his love for the 'demi-god', Portia. The lead casket symbolises Portia herself, who will inevitably grow old but will remain beautiful inside • Jessica elopes with Lorenzo to escape from the house of 'hell' where she lives with her father. Her hatred of Shylock is clear; she even trades for a monkey the ring her dead mother gave her father: 'It was my turquoise! I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys'. The ring serves as a poignant symbol of Shylock's love and his daughter's betrayal • Portia presents Bassanio with a ring as a symbol of their love and commitment to each other. Bassanio pledges to spend his whole life with Portia: 'But when this ring / Parts from this finger, then parts life from hence / O, then be bold to say Bassanio's dead!'

	• later in the play, Portia tests Bassanio's loyalty to her. When in disguise as Balthazar, she manages to persuade him into giving away the ring, which could bring into question the true strength of his feelings for her. Nevertheless, Portia forgives Bassanio and all is well between the couple • when Antonio's ships are lost at sea, Antonio approaches Shylock for a loan. Shylock appears to be kind by agreeing to offer Antonio the money. However, he uses the loan as an opportunity to wield power over Antonio. Shylock suggests that 'the forfeit / Be nominated for an equal pound / Of your fair flesh' if the deadline is passed. The 'pound of flesh' could be seen as a symbol of how Shylock is determined to get what is his by right, regardless of the consequences of obtaining it. **(AO2)** • Language: Shylock pursues his legal rights to ensure that Antonio gives a 'pound of flesh' as punishment for failing to repay the bond. He makes the point in absolute terms: 'The pound of flesh which I demand of him / Is dearly bought, 'tis mine, and I will have it' • Language: Bassanio's use of the metaphor for torture, 'the rack', is symbolic of the difficulty he faces in choosing a casket with the aim of winning Portia's hand in marriage • Language: the inscription on the lead casket reads 'Who chooseth me must give and hazard all he hath'. This is symbolic of how whoever chooses the lead casket must risk everything • Language/Form: Portia's monologue warns Bassanio of the consequences of parting with the ring, a symbol of their love: 'I give them with this ring – / Which when you part from, lose, or give away, / Let it presage the ruin of your love' • Form/Structure: the 'pound of flesh' demanded by Shylock later in the play is foreshadowed by Shylock's revealing his intention to attend the dinner with Bassanio and Antonio in order to 'feed upon the prodigal Christian'. **(AO4)** • Portia is restricted by her father's will under the laws of patriarchy. She is forced to find a husband through the choosing of caskets and, when she marries Bassanio, all her property becomes his • personal loans and arrangements were commonplace between individuals in Venice at the time the play is set • much like today, when Shakespeare wrote the comedy, rings were worn to symbolise marriage. However, rings were not typically worn by men and wedding rings were mostly worn by the upper and middle classes.

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

Question number	Indicative content

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)** • trust is a prominent theme in the play. Whilst some relationships are clearly founded on trust, questions are raised about how trustworthy particular characters are • Bassanio wholeheartedly trusts his friend, Antonio. When he needs money to pursue Portia, it is Antonio he turns to. Antonio offers his whole 'purse and person' to Bassanio and, because everything Antonio has is invested in ships and cargo, he approaches Shylock, a Jew, for a loan • doubts are raised about Bassanio's intentions in pursuing Portia. His description of her conflates the ideas of financial wealth and character: 'In Belmont is a lady richly left / And she is fair'. Whoever wins the casket challenge is to acquire all of Portia's wealth. The fact that Bassanio mentions her wealth first possibly suggests his real motive in courting Portia is for her money, not just because he is attracted to her, and this raises questions for the audience as to whether Portia should trust him • although mistress and servant, the relationship between Portia and Nerissa is significant as they are presented more as friends. Portia clearly trusts Nerissa and she speaks candidly with her. Nerissa tells her how well off she is when Portia complains she is 'aweary of this great world'. Nerissa replies that Portia would only be 'aweary' if her 'miseries were in the same abundance' as her 'good fortunes'. Indeed, Nerissa's closeness to Portia can be seen in the questions she asks about her suitors in the casket challenge: 'What think you of the Scottish lord, his neighbour?' • following Bassanio's success in the casket challenge, Portia presents Bassanio with a ring as a symbol of their love but also as a test of trust. She warns him 'I give them with this ring – / Which when you part from, lose, or give away, / Let it presage the ruin of your love'. Bassanio appears to be fully committed to Portia, pledging to spend his whole life with her: 'But when this ring / Parts from this finger, then parts life from hence / O, then be bold to say Bassanio's dead!' • later in the play, Portia, in disguise as Doctor Balthazar, tricks Bassanio into giving away the ring, which could bring into question the true strength of his feelings for her. Nevertheless, Portia forgives Bassanio and all is well between the couple • Nerissa copies the test of loyalty with the ring, as she wants to check Gratiano's trustworthiness: 'I'll see if I can get my husband's ring, / Which I did make him swear to keep for ever' • Jessica trusts Lancelot Gobbo to pass a letter to Lorenzo on her behalf. She is clearly afraid of her father and of his finding out about her relationship with Lorenzo. She tells Lancelot 'I would not have my father / See me talk with thee' • Jessica betrays her father's trust when she elopes with Lorenzo and steals money from Shylock. She even trades for a monkey the ring her mother gave Shylock, which devastates him: 'It was my turquoise! I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys'.

	(AO2) • Language/Structure: Bassanio's comedic final lines in the play suggest that he is committed to his relationship with Portia and should be trusted: 'you shall be my bedfellow' • Language/Structure: Nerissa acts as a sounding board for Portia, enabling the audience to witness Portia's thoughts. She gets Nerissa to list all the eligible men so that she can criticise each of them. She says of the Neapolitan 'Ay, that's a colt indeed, for he doth nothing but talk of his horse' • Form: there is dramatic foreshadowing when Antonio comments on Shylock's apparent generosity when he agrees to the bond: 'The Hebrew will turn Christian: he grows kind' • Structure: Shylock is portrayed as friendless, unable to trust anyone, in sharp contrast to the other characters who work together against him. **(AO4)** • Portia is restricted by her father's will under the laws of patriarchy. She is forced to find a husband through the choosing of caskets • much like today, when Shakespeare wrote the comedy, rings were worn to symbolise marriage. However, wedding rings were mostly worn by the upper and middle classes and were not typically worn by men • the elopement of Jessica and Lorenzo would have been a scandal at the time Shakespeare was writing.

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

Question number	Indicative content

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

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

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

Question number	Indicative content

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)** • Portia, a wealthy heiress of Belmont, is significant in the play. Her character serves to highlight how women were expected to behave in the patriarchal society of the time, and Portia contributes to the dramatic tension in the play • Portia is bound by her father, even after his death. Her husband is to be decided by the casket challenge; whoever chooses the correct casket will win Portia's hand. The casket challenge provides dramatic tension in the play. Portia professes 'If I live to be as old as Sibylla, I will die as chaste as Diana unless I be obtained by the manner of my father's will' • she shows her frustration that her choice of husband is under her father's control: 'O me, the word "choose!" I may neither choose whom I would nor refuse whom I dislike' • during the casket challenge, she shows a racial prejudice typical of her time when the Prince of Morocco arrives in an attempt to win her hand in marriage. She says that, if he has 'the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me' • she looks beyond a potential suitor's wealth when she urges Bassanio to hesitate before choosing a casket, suggesting that she really hopes he will be successful: 'in choosing wrong / I lose your company'. She indirectly helps him to make the correct choice by playing a song containing a hint, doing what she can within the restrictions of the test • however, doubts are raised about the sincerity of Bassanio's love for Portia, particularly as, when he initially expresses his desire to pursue her, his description of her conflates the ideas of financial wealth and character. He is seemingly motivated by her wealth, 'In Belmont is a lady richly left / And she is fair', at least as much as by her person. The uncertainty of the sincerity of Bassanio's love contributes to the drama in the play • Portia also plays a significant role in Antonio's trial, saving her husband's friend. She goes to the courts of law in disguise as a lawyer in her quest to defend Antonio. Portia shows her unquestionable wit and sharp intelligence in her role as Doctor Balthazar as she interrogates Shylock: 'This bond doth give thee here no jot of blood: / The words expressly are a "pound of flesh" ' • Portia is also significant as she contributes to an entertaining end to the play. Following Antonio's trial, Bassanio, Antonio and Gratiano return to Belmont to reunite with Portia and Nerissa. Upon the men's return, Portia and Nerissa pretend to be angry with their husbands for giving away their rings. Portia teases Bassanio: 'I had it of him; pardon me, Bassanio, / For by this ring the doctor lay with me'. However, the truth is soon revealed. **(AO2)** • Language: Portia uses the word 'alien' to describe Shylock, emphasising her prejudice common to all Venetians

	• Language: as soon as Portia escapes the limits of her father's will through marriage, she is under the control of her husband: 'This house, these servants, and this same myself / Are yours – my lord's'. The list demonstrates how Portia gives her whole life to her beloved Bassanio • Language: Portia uses imagery to teach a valuable lesson of mercy in her courtroom speech: 'The quality of mercy is not strained – / It droppeth as the gentle rain from heaven' • Form: there is dramatic irony as the audience and Nerissa know of Portia's true identity in the court scene, but Bassanio and Antonio do not • Form: Portia's outspoken humour, very much uncharacteristic of the ideal of a woman at the time this comedy was written, is likely to have provoked laughter. When describing her second potential suitor, the County Palatine, she professes she would 'rather be married to a death's-head with a bone in his mouth' • Structure: Portia and Bassanio form the central romantic relationship in the play after Bassanio chooses the correct casket and wins Portia's hand in marriage. At the end of the play, Portia and Bassanio appear united in their love for one another. **(AO4)** • in the patriarchal society in which Shakespeare was writing, women like Portia would not have been taken seriously in courts of law or other official situations • the comedy was written when Elizabeth I was on the throne. Like Portia, she was seen as a woman fulfilling a man's role • arranged marriages were common both at the time Shakespeare was writing and at the time the play is set. Wealthy men, such as Portia's father, would often put conditions on their daughters' choice of husbands.

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

Question number	Indicative content

16 ***The Merchant of Venice***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • suffering is a prominent theme in the play. Examples include suffering as a result of religious prejudice and suffering from loss, including loss of family • Shylock is punished and suffers for being a Jew. Antonio goads him and spits upon his 'Jewish gaberdine'. Even when asking Shylock for a loan, Antonio again says that he will spit upon Shylock and insists there can be no friendship • Jessica suffers at the hands of her father, Shylock. He is possessive and controlling of his daughter, such as when he asks her 'to look to my house' and refers to her as 'my girl'. He shouts orders at her to 'lock up' the doors to block out the music coming from the street • unhappy living with her father, Jessica chooses to steal Shylock's wealth so that she is able to elope with Lorenzo. Jessica could be deemed to punish her father and make him suffer for his treatment of her, even giving up her Jewish faith. Her behaviour causes Shylock to feel a 'passion so confused, so strange, outrageous'. Shylock is devastated by Jessica's actions when he learns that she has stolen the turquoise ring, given to him by his late wife, and traded it for a pet monkey • Shylock's hatred of Antonio, which results in his pursuing the bond in court, is a direct result of the acts of anti-Semitism that he has suffered: 'If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him' • Shylock is determined to pursue his legal rights so that Antonio is punished and made to suffer for failing to repay the bond. He makes the point in absolute terms: 'The pound of flesh which I demand of him / Is dearly bought, 'tis mine, and I will have it' • during the trial scene, Portia delivers a powerful verdict to Shylock: 'Thou shalt have more justice than thou desir'st'. She seeks to punish him and make him suffer, emphasising that Shylock shall have 'all justice' • at the end of the play, Shylock suffers a very harsh legal punishment: he must become a Christian and all his fortune is confiscated. **(AO2)** • Language: Jessica declares how she will be 'saved' from her father by her husband, Lorenzo, when she becomes a Christian, suggesting how miserable she is living with her father • Language/Form: in Shylock's 'Hath not a Jew eyes?' speech, his use of the pronouns in his plea for fair treatment, 'If you prick us, do we not bleed?', shows how he blames his desire for revenge directly on his suffering as a result of how Christians have treated him: 'The villainy you teach me I will execute'

	• Language/Form: the repetition in Shylock's speech in the trial scene shows how his life is destroyed by his punishment: 'You take my house', 'you take my life' • Language/Structure: throughout the play, Shylock is only referred to by his name six times. Most people refer to Shylock as 'the Jew', which shows he is not accepted by society • Language/Structure: Jessica runs away with a large amount of Shylock's money and jewellery: 'O my ducats! O my daughter!' He uses extreme language to show his desire for Jessica to suffer as punishment: 'I would my daughter were dead at my foot'. **(AO4)** • Shylock was portrayed by actors of the time in an exaggerated way. Richard Burbage and Will Kempe, Shakespeare's actors, used false beards and red noses to portray Shylock as a monster, increasing the likelihood of further persecution of Jews by wider society • a reluctance to show mercy to Shylock may have stemmed from the fact that Christians were not allowed to practise usury (lending money and charging interest) • Jessica's conversion to Christianity meant that she was dead in the eyes of the Jewish community, as all cultural and religious traditions were handed down through the women.

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

Question number	Indicative content

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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)** • Hester Prynne came from a poor, but respectable English family and married the much older Roger Chillingworth. She was sent to America on her own and it is there that she seeks comfort in Arthur Dimmesdale. • Dimmesdale is the Puritan minister who is father to Hester Prynne's illegitimate child, Pearl • Chillingworth was reported lost at sea so Hester is essentially considered a widow, but is punished for having Pearl by another man. She is shamed by the strongly Puritan community and the reader first encounters her on a scaffold. Dimmesdale begs her to name her baby's father but she refuses. She sees her husband, Chillingworth, in the crowd in disguise • Hester is strong and brings up the baby on her own, though she is shunned by the town and made to live on its outskirts. Later in the novel Dimmesdale meets her secretly in the forest • Dimmesdale seeks to draw the strength he lacks himself from Hester. The guilt he bears is evident in the 'A' carved into Dimmesdale's chest as an attempt at penance. Chillingworth accentuates his guilt through his manipulations • on Election Day, Dimmesdale gives a sermon in church before mounting the scaffold to confess his sins. He dies in Hester's arms • when Hester dies, she is buried near the grave of her lover. **(AO2)** • Language: meeting Hester in secret in the woods, Dimmesdale expresses relief that someone knows what he has done: 'what a relief it is … to look into an eye that recognizes me for what I am!' • Language: Pearl asks her mother if Dimmesdale will acknowledge them both. Hester replies: 'in days to come he will walk hand in hand with us' • Language/Structure: Dimmesdale punishes himself for his sin, choosing the physical torture of a 'bloody scourge': 'Oftentimes this Protestant and • Puritan divine had plied it on his own shoulders'. This is a contrast to Hester's public humiliation • Language/Structure: Hester's forgiveness of Dimmesdale is a poignant moment in the narrative: '"Heaven would show mercy," rejoined Hester, • "hadst thou but the strength to take advantage of it"' • Language/Structure: as Dimmesdale is dying, Hester asks him if they will be together for eternity. Characteristically he leaves the answer to the will of God: 'Praised be His name! His will be done!' **(AO4)** • a relationship out of wedlock was deeply shocking to Puritan societies of America in the 1600s. Adultery was a sin and a punishable crime • Hester's defiance and strength would have been considered exceptional to a contemporary reader of Hawthorne's work • Puritan ministers were expected to be stainless in their conduct and reputation.

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

Question Number	Indicative content
22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Hester Prynne is considered evil by the Massachusetts community in which she lives for having a child out of wedlock. The Puritan view of evil is very specific and transgressions such as Hester's are dealt with punitively • characters in the novel discuss the nature of evil and its embodiment in the 'Black Man'. As the novel's events unfold, the 'Black Man' is associated with both Chillingworth and Dimmesdale as well as Mistress Hibbins who practises witchcraft • Chillingworth can be considered evil through his selfish actions in marrying Hester and then sending her on without him to the New World. Arguably he becomes the embodiment of evil after discovering Hester's adultery. His revenge is malevolent and hurtful as he spends seven years torturing Dimmesdale • Pearl is the result of sin and is considered by the Puritans to be a representation of evil, but she is a comfort rather than a punishment to Hester • Chillingworth redeems himself when he gives Pearl and Hester money in his will, enabling them to flee the community where they have been persecuted for so many years. **(AO2)** • Language: Chillingworth's evil bitterness is described in the 'lurid fire of his heart'. Chillingworth refers to Dimmesdale's suffering: 'Better had he died at once', emphasising the revenge he has taken on the minister • Language/Structure: it is significant that the novel is entitled The Scarlet Letter as it represents the shame and sin of Hester Prynne. It is symbolic of evil as the Puritans interpreted it: 'The scarlet letter was her passport into regions where other women dared not tread' • Form/Structure: the narrative of the novel is driven by sin and flawed characters such as Dimmesdale and Chillingworth • Structure: the scaffold in the marketplace is symbolic as it is where Hester is shamed for her transgressions and where Dimmesdale confesses. **(AO4)** • adultery was considered a very serious sin in Puritan communities that settled America. It was punishable as a crime and those committing adultery were treated very harshly • Hawthorne refers to the Bible throughout the novel. The Bible was very important in Massachusetts in the 17th century and, with the allegorical link to the Garden of Eden, Hawthorne is interweaving the fate of the characters with religious teaching • belief in witchcraft was widespread at the time in which the novel is set. Both Mistress Hibbins and Pearl are linked to the practice of witchcraft.

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

Question Number	Indicative content
21 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Governor Bellingham appears at the beginning of the novel alongside the men who are punishing Hester for adultery. He is a strict Puritan • Mistress Hibbins is Governor Bellingham's sister. She is considered to be a witch and invites Hester to a meeting in the woods: 'Wilt thou go with us tonight? There will be a merry company in the forest'. Her witchcraft is tolerated because of her brother's status • Governor Bellingham is a hypocrite who uses Hester's needlepoint skills while at the same time suggesting that Pearl should be taken from her • Mistress Hibbins tells Hester that she can always identify those who serve the 'Black Man' and that she knows both Hester and Arthur Dimmesdale are such people • Mistress Hibbins influences Pearl's and Hester's thoughts. She is associated with the forest and natural forces that were feared by the Puritans • Governor Bellingham is persuaded by Dimmesdale's speech not to take Pearl from Hester • Governor Bellingham has Mistress Hibbins executed for witchcraft later in the novel. **(AO2)** • Language: Governor Bellingham is described as an austere and important man: 'He wore a dark feather in his hat, a border of embroidery on his cloak, and a black velvet tunic beneath' • Language: Mistress Hibbins is described ominously as having an 'ill-omened physiognomy'. She is also described as being 'sour and discontented' • Language: Mistress Hibbins refers to meeting the 'Black Man', a euphemism for Satan • Language: Governor Bellingham is presented as being serious and good at his job. Sibilance is used to convey his 'sombre sagacity' • Structure: Governor Bellingham is a caricature of Puritan authority in the seventeenth century • Structure: Mistress Hibbins and Governor Bellingham are polar opposites even though they are closely related. **(AO4)** • Richard Bellingham was a real person: he was Governor of Massachusetts Bay Colony several times between 1641 and 1672 • Mistress Ann Hibbins was also a real person from the Massachusetts Bay Colony and was executed for witchcraft in 1656 • Puritans believed in witches and their ability to cause harm. In the seventeenth century witchcraft was punishable by death.

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

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)** • it can be argued that the novel is all about suffering as Hester Prynne, her daughter Pearl, Arthur Dimmesdale and Roger Chillingworth all suffer • Hester suffers persecution and is shunned by the Puritan colony of Massachusetts Bay for adultery. Having a child out of wedlock was punishable by public shaming and eviction from the settlement. Years later, however, she becomes an 'object of love' and is 'looked upon with awe, yet with reverence too' by the community • although Hester suffers humiliation and isolation as a result of Pearl's birth, Pearl does in fact bring her great joy. She was 'her mother's only pleasure' • Roger Chillingworth suffers when he loses his wife. He returns after two years presumed missing to find that his wife has committed adultery in his absence and has had a daughter. He finds some satisfaction in tormenting Arthur Dimmesdale after discovering that he is Pearl's father • Pearl's suffering is linked to that of her mother. She has no friends and is isolated from the village. However, Pearl's story ultimately ends happily when she 'became the richest heiress of her day' • Arthur Dimmesdale arguably suffers the most, as he is wracked with guilt about his affair with Hester, the birth of his daughter, Pearl, who he cannot acknowledge, and the subsequent shaming of his lover. He carves a red 'A' into his chest, fasts and flogs himself as a self-punishment. Dimmesdale's suffering ends with his confession and acknowledgement of Pearl and Hester before dying. **(AO2)** • Language: Roger Chillingworth's suffering corrupts him and he becomes malicious after discovering Hester's adultery: 'at first, his expression had been calm, meditative, scholar-like. Now there was something ugly and evil in his face' • Language/Structure: Dimmesdale's suffering stems from the guilt he bears and is central to the novel's action. A metaphor is used to emphasise the nature of his inner conflict: 'a terrible machinery had been brought to bear, and was still operating, on Mr Dimmesdale's well-being and repose' • Form/Structure: redemption is a central premise of the novel's message. Arthur Dimmesdale is redeemed in death because of his confession. It is a tension in the narrative that he does not do this sooner • Form/Structure: the novel's psychological focus explores the nature of suffering and its impact on the lives of individuals • Structure: the Scarlet Letter that is sewn to Hester's clothing is symbolic of suffering.

	(AO4) • the true story of Hester Craford was an inspiration for the novel. She was sentenced for fornicating with a man called John Wedge. Her punishment was a public flogging but this was put off until after the birth of her child • the Puritans of Massachusetts in 1600s were well-known for their strict rules and intolerance of dissent. Their repressive society led to suffering for any individuals who strayed from their authority • American identity is at the heart of Hawthorne's novel, considering the tensions that lie between free will and religious observance.

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	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • 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.

21 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the climax of the novel comes when Dimmesdale climbs the scaffold and publicly confesses that Hester was his lover and Pearl his daughter. He dies as Pearl embraces him. He leaves all his money to Hester and Pearl • Chillingworth gains no satisfaction from Dimmesdale's death: 'All his strength and energy - all his vital and intellectual force - seemed at once to desert him' and he dies a year later. Hester and Pearl leave Boston • the final part of *The Scarlet Letter* takes place years later when Hester returns to the Boston community that shunned her. Hester goes back to live in her little cottage on the outskirts of the village and starts wearing her scarlet 'A' once more. She spends her time doing charity work, helping women, particularly 'in the continually recurring trials of wounded, wasted, wronged, misplaced or erring and sinful passion' • at the end of the novel, 'Pearl was not only alive, but married, and happy, and mindful of her mother'. She sends her mother regular letters from Europe where she is now living, married to an aristocrat with a family of her own • the final image is of Hester and Dimmesdale's gravestone which bears the inscription: 'On a field, sable, the letter A, gules'. This suggests that their adulterous act has followed them even to the grave. **(AO2)** • Language: Roger Chillingworth is described as 'withered up, shrivelled away, and almost vanished from mortal sight'. This may give readers the satisfaction that Chillingworth does not gain from the death of his rival • Language/Structure: Dimmesdale's final words lend themselves to the genre of a morality play and the tone of the novel after his death creates sombre tension with 'this murmur that rolled so heavily after the departed spirit' • Language/Structure: Pearl's inheritance has a fairytale element to it: 'So Pearl - the elf-child - the demon offspring ... became the richest heiress of her day' • Language/Structure: the reader is told that the 'story of the scarlet letter grew into a legend'. It is poignant that this symbol is as prominent at the ending of the novel as it is at the beginning. **(AO4)** • adultery was considered a very serious sin in Puritan communities that settled America. It was punishable as a crime and those committing adultery were treated very harshly with little chance of forgiveness • the novel has features of a Gothic Romance and these are evident in the ending • it is significant that Pearl settles in Europe. Europe was considered a radical and distant place by the Americans.

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	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • 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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Hester is Pearl's mother. When Pearl is born out of wedlock, Hester is punished for her sin by being publicly shamed and cast out of the village. This isolation draws her closer to Pearl • Hester is devoted to Pearl and will not countenance her removal by the community: ' "Ye shall not take her! I will die first!" ' • Pearl is dressed in red and gold by Hester, reminiscent of the scarlet letter • when Hester takes off the scarlet letter and lets her hair down, Pearl does not recognise her. Hester wants her to cross the brook to join her and Dimmesdale but Pearl will only do this when her mother pins the scarlet letter back on and puts her hair up • Pearl wants to know the meaning of the scarlet letter but Hester, although tempted to confide in her, lies, saying it is for the 'sake of the gold thread'. When Pearl pushes her further, Hester threatens to lock her up in a cupboard • when Pearl kisses her dying father, Dimmesdale, she ceases to be a symbol of Hester's sin and becomes a woman in her own right. **(AO2)** • Language: the name Pearl means precious and belonging to God. She comforts Hester and reflects great value: 'But she named the infant 'Pearl', as being 'of great price - purchased with all she had - her mother's only treasure' • Language: Pearl is a precocious child who mimics her mother by making her own version of the scarlet letter. She 'took some eelgrass, and imitated, as best she could, on her own bosom, the decoration with which she was so familiar on her mother's' • Language/Structure: the reader learns of Pearl's life as a woman in the closing chapter and sees that, even though they live far apart, her relationship with Hester is still close: 'Pearl was not only alive, but married, and happy, and mindful of her mother' • Structure: Pearl is the embodiment of Hester's shame, the physical manifestation of the scarlet letter. She symbolises the sin of adultery. **(AO4)** • in the Bible, the 'pearl of great price' appears in the Gospel of Matthew as a very precious commodity • childbirth out of wedlock was considered a great sin at the time the novel is set. Hester's and Pearl's relationship is intensified by suffering in a number of ways • Hester's and Pearl's way of life beyond the village is a direct contrast to the strict rules of the Puritan community they have left. The Puritans of the Massachusetts Bay Colony were some of the harshest in the country in terms of religious zeal and doctrine.

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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
21 *The Scarlet Letter*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Reverend Arthur Dimmesdale is a Puritan minister in the Massachusetts Bay Colony. He is the father of Hester Prynne's illegitimate child • Dimmesdale allows Hester Prynne to take all the shame on herself although in the marketplace, when she is on the scaffold, he tells her to name her 'fellow sinner'. She refuses to name him and he continues to enjoy the respect and warmth of the community while she is cast out • Dimmesdale chastises and punishes himself for his sin with a 'bloody scourge'. He also laughs at himself and carves a scarlet 'A' into his chest as penance • when Pearl asks Dimmesdale if he will acknowledge her and walk into town with her and her mother, he refuses, saying 'the daylight of this world shall not see our meeting!' • Roger Chillingworth learns Dimmesdale's secret and enjoys adding to his self-blame and punishment • Dimmesdale confesses in the third scaffold scene and thereby redeems himself before his death. **(AO2)** • Language: personification is used to describe Dimmesdale. He embodies 'human frailty and sorrow' • Language: Dimmesdale suggests that he is envious of Hester being able openly to admit and pay for her sin: 'Happy are you, Hester, that wear the scarlet letter openly upon your bosom! Mine burns in secret!' • Language: Dimmesdale's sermon-like words to Pearl reflect his beliefs and his stubbornness as he claims he will only confess 'At the great judgement day' before God • Language/Structure: Dimmesdale is presented as a hypocrite by Hawthorne. He continues to preach to his congregation about sin while knowing that he has sinned himself • Language/Structure: Dimmesdale's dramatic confession on the scaffold before dying brings the novel's climax and sets the tone for its ending • Structure: Dimmesdale's guilt and secrecy throughout the novel contribute to the narrative. **(AO4)** • in the Puritan society of Boston, redemption and salvation could only be achieved through good acts on earth • Puritans in seventeenth century America considered self-punishment to be a valid means of atoning for sin • the rules of the Puritan religion also meant public punishment and shaming for sinners. Branding with hot irons or banishment were two of the punishments common for transgressions against their harsh interpretation of Biblical law.

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

Question Number	Indicative content
22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • religion is a strong feature of the Puritan community of the Massachusetts Bay Colony and in the pagan doctrine of Mistress Hibbins, including her belief in the 'Black Man' • the Puritan religion is portrayed as harsh and joyless by Hawthorne: 'the Puritans compressed whatever mirth and public joy they deemed allowable to human infirmity' • some in the community call for Hester's death as punishment for her adultery. Law and religion are indistinguishable: 'This woman has brought shame upon us all, and ought to die. Is there no law for it? Truly there is, both in the scripture and the statute-book' • Dimmesdale's sin proves a significant burden to him throughout the novel and provides him with 'sympathies so intimate with the sinful brotherhood of mankind; so that his heart vibrated in unison with theirs' • Mistress Hibbins symbolises paganism and it was thought that those who chose lives of sin wrote their name in the Black Man's book. The intolerance of the Puritan religion is evident as even Mistress Hibbins, while her behaviour is initially tolerated, is eventually executed for witchcraft at the end of the novel by her brother, Governor Bellingham. **(AO2)** • Language: when Roger Chillingworth wants to know the identity of Pearl's father, Mr Wilson suggests that prayer is the necessary response to this desire: 'Better to fast and pray upon it; and still better, it may be, to leave the mystery as we find it' • Language/Structure: the Puritans think that Hester will embody a lesson to warn against sin: 'Thus she will be a living sermon against sin' • Structure: it is ironic that the Christian community condemns and banishes Hester as Christ's message is one of forgiveness and inclusion • Form/Structure: Hawthorne uses Arthur Dimmesdale as a means of criticising the Puritan faith and laws • Form/Structure: Dimmesdale and Hester are parallels to Adam and Eve because their sin results in their exclusion and suffering • Structure: religion plays a significant part in the novel's themes and ideas, forming the central tension for the narrative of Hester's shame and Dimmesdale's secret. **(AO4)** • knowledge and sin are linked in Christianity and Judaism through the story of Adam and Eve in Genesis • the Puritans of Massachusetts in 1640 followed very strict rules, including in relation to love. Relationships outside wedlock were considered sinful and condemned as being against God's law • belief in witchcraft and persecution of witches were widespread in America in the 1600s. The Salem witch trials led to a series of prosecutions and subsequent executions.

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

Question Number	Indicative content
21 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the relationship between Arthur Dimmesdale and Roger Chillingworth is presented as tense because Chillingworth is aware that Dimmesdale is the father of his wife's illegitimate daughter, Pearl • as a Puritan minister, Dimmesdale feels great guilt for fathering Hester's child. His guilt makes him an easy target for the vengeance of Chillingworth • Dimmesdale is a minister in the community of Massachusetts Bay, well-educated and deep-thinking in his outlook • Chillingworth is an educated man like Dimmesdale but he becomes cruel and vengeful when he learns of Hester's adultery with the minister. He returns to Massachusetts Bay after having spent a year being held by the Indians and learning their knowledge of herbs • when Dimmesdale falls ill, Chillingworth, a doctor, treats him and realises that the sickness is caused by unresolved guilt • Chillingworth is obsessed with making Dimmesdale suffer until the moment of his death • one evening, Chillingworth sees that Dimmesdale has carved a red 'A' onto his chest in an act of self-punishment for his sin • unlike Dimmesdale, Chillingworth is not a Puritan. He does not condemn the pagan religions and uses his 'black medicine' to keep Dimmesdale alive. **(AO2)** • Language: Arthur Dimmesdale personifies 'human frailty and sorrow' • Language/Structure: Chapter 9 is entitled 'The Leech', referring to Chillingworth and outlining his motives and techniques for torturing Dimmesdale • Structure: when Dimmesdale and Chillingworth move into the same house, they develop a sort of 'intimacy', which fuels the dark bond between the two. Chillingworth seeks to intensify Dimmesdale's suffering • Language: Chillingworth witnesses the dramatic confession of Dimmesdale in the third scaffold scene. Chillingworth is frustrated by Dimmesdale's salvation in confession and death, repeatedly lamenting: 'Thou hast escaped me!' • Language/Structure: in asking for forgiveness for Chillingworth, Dimmesdale provides closure in the novel as the active vendetta ceases with his death: 'May God forgive thee! ... Thou, too, hast deeply sinned!' **(AO4)** • the strict Puritan ideals of Massachusetts Bay required punishment and repentance for those that transgressed religious laws • conventional medicine was complemented by some practitioners with the herbal remedies and methods of native Americans • many people settled in Massachusetts during the early 1600s, often enduring difficult and lengthy journeys to reach the colony.

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

Question Number	Indicative content
22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • magic, including witchcraft and belief in the supernatural, is an important theme in the novel • 'The Custom-House' introduction includes an appeal by the writer to remove any curses from his family • Mistress Hibbins is a witch. She is the sister of Governor Bellingham and invites people to join her in the forest to meet with the 'Black Man', the embodiment of evil. She is tolerated for many years despite the community's strict beliefs, most likely because of her brother's position • the scarlet letter has connotations of magic and the supernatural to some in the colony: 'It was whispered by those who peered after her, that the scarlet letter threw a lurid gleam along the dark passageway' • a magic circle seems to surround Hester and Pearl. Hester appears somehow protected by it. Her 'beauty shone out, and made a halo of the misfortune and ignominy in which she was enveloped'. As Pearl was born an outcast from society, Hawthorne writes that destiny 'had drawn an inviolable circle round about her' • Pearl sometimes makes a circle around herself as she plays, and other aspects of her play have elements of magic: 'The unlikeliest materials – a stick, a bunch of rags, a flower – were the puppets of Pearl's witchcraft' • Chillingworth can be said to have used, what some in his community would consider, magic in his torture of Dimmesdale. After Dimmesdale dies, some in the community say that they have seen the red 'A' carved into his chest and attribute it to Chillingworth's noxious magic. **(AO2)** • Language: Pearl is described in magical terms: 'elf-child'. Governor Bellingham considers her similar to 'children of the Lord of Misrule' • Language/Structure: the scarlet letter itself is described in magical terms: 'It had the effect of a spell, taking her out of the ordinary' • Language: magic is conveyed through a metaphorical description of Pearl's eye as a 'black mirror' where there is a 'fiend-like' face • Language: Hester accuses Chillingworth of using magic to manipulate Dimmesdale's conscience: 'You search his thoughts. You burrow and rankle in his heart' • Structure: Pearl can be said to embody magic. She appears in the novel as an infant, then at the ages of three and seven. Both three and seven are considered by some to be magic numbers • Structure: an ironic contrast is drawn between the treatment of Mistress Hibbins and Hester. **(AO4)** • Ann Hibbins was a real person, executed for witchcraft in 1656 in Boston. • Hawthorne's belief in Transcendentalism was well known. It was the idea of a kind of natural magic: that spirituality expresses itself everywhere, particularly in the natural world • the Puritans believed that magic and the supernatural were evil and the work of the devil.

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

Question Number	Indicative content
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)** • Hester is married to Roger but their relationship is presented as a marriage of convenience rather than love, Roger needing a wife in order to thrive in the New World • as Roger has been missing, presumed dead, for a year, Hester does not expect to see him return. She recognises him from her position on the scaffold, but he does not reveal his identity to the community. He appears shocked by what he sees • Roger learns from the local people about Hester's adultery and her refusal to name the father of her illegitimate baby. He still does not tell anyone that he is her husband • when Roger comes to see Hester in prison, she fears his intentions but he gives Pearl medicine that relieves her pain. They discuss the situation calmly, sharing the blame for Hester's adultery • although seeking no revenge against Hester, Roger is determined to discover the identity of Pearl's father. Hester will not tell him but he says that he will know the person as he will be able to 'read it on his heart'. He makes Hester promise not to tell anyone who he is • Roger Chillingworth is well received by the community, unlike Hester who is shunned and forced to live on the outskirts of town • Chillingworth stands staring when Dimmesdale, Pearl and Hester are standing together on the scaffold, seven years after the initial shaming. Pearl points towards Chillingworth and Dimmesdale asks his identity but Hester will not reveal it • at the end of the novel, Chillingworth is frustrated and diminished by the loss of his arch enemy, Dimmesdale, and leaves his fortune to Pearl in his will. **(AO2)** • Language/Structure: Roger's arrival in the Massachusetts Bay Colony corresponds with the shaming of Hester on the scaffold. He is described: 'dropping down, as it were, out of the sky, or starting from the nether earth' • Language/Structure: the reader is given their initial view of Roger Chillingworth through Hester's memories of him. Hawthorne describes him as a 'misshapen scholar' • Language/Structure: Roger vociferously vows to find out the identity of Pearl's father, a determination that drives the plot. He repeats the exclamative: 'he will be known!' • Structure: although asked to reveal Chillingworth's identity, Hester keeps her word to him by not disclosing it. **(AO4)** • adultery was considered not just a sin, but a crime in the Puritan settlement of the Massachusetts Bay Colony of the 1600s • men venturing to America to start new lives in the 16th and 17th centuries were advised to take wives with them. Children were needed to settle the New World • the true story of Hester Craford was the inspiration for the novel. She was sentenced for fornicating with a man called John Wedge. Her punishment was a public flogging but this was put off until after the birth of her child.

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.
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.
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.
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.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the title, *The Scarlet Letter*, is named after the red 'A' worn by Hester Prynne, as a sign of her adultery and shame at having a baby out of wedlock • some members of the community considered the scarlet letter to be too lenient and impermanent a punishment in the face of Hester's adultery: 'At the very least, they should have put the brand of a hot iron on Hester Prynne's forehead' • the scarlet 'A', standing for adulteress, represents Hester's shunning and rejection by the community. She must wear it always and it acts as a reminder of her sin • in penance for his part in Hester's shame, Arthur Dimmesdale, the father of Pearl, carves the letter 'A' into his own chest. This is red from blood and scarring; it is discovered by Roger Chillingworth as confirmation of Dimmesdale's guilt • Pearl is fascinated by the red 'A' and, as an infant, reaches out for it. She plays with it and admires it: 'The child bent her chin upon her breast, and contemplated the device with strange interest' • Hester stubbornly continues to wear the scarlet letter, even after Roger Chillingworth and Arthur Dimmesdale are dead and her transgression long behind her. **(AO2)** • Language/Structure: the scarlet 'A' attached to Hester Prynne's dress is a clear symbol of her shaming • Language: the word 'scarlet' has connotations of wantonness and sexual desire • Language: there is a complaint that Hester will not take the scarlet 'A' seriously as '… she may cover it with a brooch, or such like heathenish adornment, and so walk the streets as brave as ever' • Language: Hester believes that many people have sins to share, but they are not carrying these around on their chest as a physical manifestation of shame: '… if truth were everywhere to be shown, a scarlet letter would blaze forth on many a bosom' • Structure: like the red 'A' on Hester's clothes, Pearl herself is symbolic of her mother's shame. Hester even dresses her in a crimson velvet tunic when she goes to see Governor Bellingham. **(AO4)** • the true story of Hester Craford was the inspiration for the novel. She was sentenced for fornicating with a man called John Wedge. Her punishment was a public flogging but this was put off until after the birth of her child • the Puritans of Massachusetts in the 1600s were well-known for their strict rules and intolerance of dissent. Forgiveness was not a part of their belief • in the Massachusetts Bay Colony of the 1600s, law and religion were one and the same.

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

Question Number	Indicative content
21 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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)** • Hester Prynne is presented as from a 'genteel but impoverished English family'. She married Roger Chillingworth prior to their journey to America to start a new life. Chillingworth goes missing for a year during which Hester conceives a child with the Puritan minister, Arthur Dimmesdale, at the Massachusetts Bay Colony • Hester gives birth to a baby girl, Pearl, and for this she is shamed and shunned by the community. She is very beautiful with 'dark and abundant hair'. She remains strong and stoic in the face of her accusers' treatment of her • Hester is forced to move to a cottage on the furthest outskirts of the village and to wear a scarlet letter 'A' on her bosom to reflect her adulterous shame • Hester refuses to reveal the name of Pearl's father: 'Ask me not! That thou shalt never know!' However, Chillingworth does not wish to punish her, only Dimmesdale • she hopes for a relationship with Dimmesdale far away from the colony but this hope is never fulfilled and she lives alone • Hester remains in the community after Chillingworth and Dimmesdale have died. She acts as a compassionate neighbour and kindly friend to the community. She comforts the governor on his deathbed: 'She came not as a guest, but as a rightful inmate, into the household that was darkened by trouble'. **(AO2)** • Language: in the first scaffold scene, Hester is described as a 'figure of perfect elegance on a large scale' • Language: Hester is honest, making it clear to Chillingworth that she never loved him: 'I felt no love, nor feigned any' • Language/Structure: throughout the novel, Hester is a survivor who makes the best of her difficult situation: 'her beauty shone out, and made a halo of the misfortune and ignominy in which she was enveloped' • Language/Structure: the shame and isolation heaped on Hester take their toll as seven years later, with the 'A' still in place, 'the warmth and richness of her womanhood departed, like the fading sunshine; and a gray shadow seemed to fall across her' • Form/Structure: the novel starts as an autobiographical account with a first-person narrative but the narrative shifts to the imagined discovery of a manuscript, which combines romance and elements of the Gothic. **(AO4)** • the character of Hester Prynne was based on a woman called Hester Crafford • Puritan society isolated women like Hester for the crime of adultery and was very intolerant • Hawthorne focuses on American values of tolerance and compassion through his heroine, Hester Prynne.

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
	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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content

22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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)** • Roger Chillingworth is the husband of Hester Prynne, who, possessed by a need for revenge, spends seven years causing psychological suffering to Arthur Dimmesdale, Hester's lover • the Massachusetts Bay Colony takes revenge on Hester by shaming her and banishing her from the village for her adulterous transgression • Chillingworth makes it clear to Hester that he has no wish to exact revenge on either Hester or her daughter, Pearl • Chillingworth moves into Dimmesdale's house so that he can be close to the object of his revenge and wreak further pain and suffering on him: 'Not the less, he shall be mine' • the revenge taken on Dimmesdale, along with his own guilt, brings about a manifestation of physical illness in Chillingworth and he subsequently dies. **(AO2)** • Language: Chillingworth's desire for revenge is presented by Hawthorne as cold and calculating: 'there was yet, we fear, a quiet depth of malice, hitherto latent, but active now, in this unfortunate old man, which had led him to imagine a more intimate revenge than any mortal had ever wreaked upon an enemy' • Language: the revenge taken on Hester by the community seeks to dehumanise her and use her to 'embody their images of woman's frailty and sinful passion' • Language/Structure: Chillingworth's psychological manipulation of Dimmesdale to cause suffering forms a crucial part of the novel's plot. He had 'made the very principle of his life to consist in the pursuit and systematic exercise of revenge' • Form/Structure: revenge ultimately destroys both Chillingworth and Dimmesdale. Dimmesdale dies after confessing his sins on the scaffold, consumed by guilt, reflecting the Gothic genre. Chillingworth loses his reason to live after Dimmesdale dies, passing away a year after Dimmesdale. **(AO4)** • revenge was a popular theme in novels at the time Hawthorne was writing. Examples include The Count of Monte Cristo by Dumas or Great Expectations by Dickens • Puritan laws were strongly focused on revenge and punishment for those that transgressed them • women were considered the possessions of men at the time the novel is set. Revenge was taken against those who challenged this idea.

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
	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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
21 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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)** • Arthur Dimmesdale is the father of Pearl, Hester's illegitimate daughter. His identity is kept a secret from the community but is revealed to Pearl when she is a young child • when Hester and Arthur talk of leaving the area, she reassures him that Pearl will love him but that he must approach her cautiously. He says his 'heart dreads this interview and yearns for it' • Pearl is nervous upon meeting Arthur Dimmesdale for the first time. She reacts badly that Hester has removed her scarlet 'A' and Dimmesdale is upset by this: 'Pacify her if thou lovest me!' • Pearl wants Dimmesdale to acknowledge her and her mother. She asks: 'Wilt thou stand here with mother and me, tomorrow noontide?' • after Dimmesdale's sermon on Election Day, he becomes weak and draws Hester and Pearl to him. Pearl embraces him, wrapping her arms around his knees. **(AO2)** • Language: Arthur's description of Pearl reflects his awe and wonder at her: 'a bright-appareled vision, in a sunbeam' • Language/Structure: Arthur's early response to Pearl is that he fears her. He admits: 'I have always been afraid of little Pearl!' • Language/Structure: Dimmesdale's confession is significant and intended for him to make peace with Pearl as well as with God: 'For thee and Pearl, be it as God shall order' • Language/Structure: as he lies dying, Dimmesdale reminds Pearl that she has not kissed him in the past. Pearl kisses him and in doing so transforms herself: 'Pearl kissed his lips. A spell was broken'. **(AO4)** • the Puritan communities of America were intolerant of adultery and would have frowned on Dimmesdale's relationship with Hester out of wedlock and his fathering of a child with her • Puritan ministers in particular were expected to be morally without blemish so for Dimmesdale to be Pearl's father would have brought shame on the church as well as the community • Arthur Dimmesdale's character is in part based on the real life character of John Wedge with whom a woman called Hester Crafford had an illicit relationship.

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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
22 *The Scarlet Letter*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the 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)** • women and their roles are presented largely through the characters of Hester, Pearl and Mistress Hibbins • Hester is a woman who is shamed by the community for having a baby, Pearl, out of wedlock. She keeps the identity of the father secret and remains calm and serene throughout her trial • only two of the local women show Hester any compassion during her trial. The majority shun and condemn her • Mistress Hibbins is Governor Bellingham's sister. She practises witchcraft and is described as 'ugly tempered'. She is finally executed for being a witch towards the end of the novel • Pearl grows from a strange and isolated child into a prosperous and successful woman by the end of the novel. It is reported that she marries well and lives with her husband and children in Europe. **(AO2)** • Language: Hawthorne presents Hester's beauty and strength in spite of her circumstances using heavenly imagery: 'her beauty shone out and made a halo of the misfortune and ignominy in which she was enveloped' • Language/Form: Mistress Hibbins uses persuasive language to draw Hester in to her circle, introducing a gothic element: 'Wilt thou go with us tonight? There will be a merry company in the forest and I well-nigh promised the Black Man' • Language/Structure: Hester reflects on her situation as a woman in a hostile environment: 'Indeed the same dark question often rose into her mind, with reference to the whole race of womanhood. Was existence worth accepting, even among the happiest of them?' • Language/Structure: Dimmesdale's final words and actions transform Pearl and set her in the direction to 'grow up amid human joy and sorrow, nor forever do battle with the world but be a woman in it' • Structure: Hester is presented by Hawthorne as the strongest character in the novel. Her independence and ability to cope with her situation are admirable. In contrast, both the main male characters, Dimmesdale and Chillingworth, appear weak. **(AO4)** • at the time the novel is set, women were often victims of society's gender bias and strict religious views • Anne Hibbins was a real inhabitant of the Massachusetts Bay Colony and was executed for witchcraft in 1656 • Hester Prynne is based on a real woman, Hester Crafford, who was accused of having an illicit relationship with a man called John Wedge.

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 contexts. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question Number	Indicative content
21 *The Scarlet Letter*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of crime is pivotal in the novel. The plot centres on the aftermath of the sin of adultery committed by Hester Prynne and Arthur Dimmesdale. The crime of witchcraft also plays a part • Hester is the protagonist of the novel and bears an illegitimate child as a result of her adultery. She is not willing to cooperate with the investigation into the crime and does not reveal the father • although Dimmesdale does not face a similar punishment to Hester, he still suffers as a result of his part in the crime. Dimmesdale is crippled by guilt and ultimately dies as a result • Mistress Hibbins tries to lure Hester to the forest, thinking that she can tempt Hester into witchcraft. Hester rejects participation in this crime for the sake of her daughter and her ability to continue to live within the community • the crime of adultery also consumes Chillingworth's life. He dedicates his life to finding the culprit and then focuses on seeking revenge on Dimmesdale • the impact of the crime committed changes Hester's nature. The fact that she has an affair shows that she was once strong-willed. However, her shaming alienates her from the community • ultimately, Hester uses what she has learnt from her crime in a positive light. She is visited by members of the community who seek her advice. **(AO2)** • Language/Structure: Hester is defiant when Governor Bellingham wants to punish her further for her crime by taking Pearl away from her. Hester's exclamations show that she feels this is a disproportionate punishment for her crime: 'Ye shall not take her! I shall die first!' • Form: the novel's psychological focus explores the nature of crime and its impact on the lives of individuals • Structure: although the novel does not detail the affair between Prynne and Dimmesdale, the aftermath of the adultery forms the basis of the rest of the novel • Structure: by the end of the novel, Hester no longer has to be punished for her crime. **(AO4)** • when the novel was written, adultery and witchcraft were sins and made crimes by the Puritans • the Puritans had strict ideas and beliefs, as reflected by Hester's treatment by society in the novel • Hawthorne was direct descendant of John Hathorne. In his role as a judge in the Salem Witch Trials, Hathorne sentenced a number of innocent people to death for allegedly practising witchcraft.

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

Question Number	Indicative content
22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Arthur Dimmesdale changes as the novel progresses primarily because of his guilt and as a result of his treatment by Roger Chillingworth • at the start of the novel, Dimmesdale is able to hide his guilt and he does not take responsibility publicly for his actions. Dimmesdale is scared of being shamed publicly for fathering Pearl. He cares deeply about the views of the community: 'All the dread of public exposure' • as a Puritan minister, Dimmesdale feels a growing guilt, as the novel progresses, for fathering Hester's child. Ultimately, he cannot contain his guilt any longer • Dimmesdale increasingly punishes himself privately for his sin by starving himself, denying himself sleep and even whipping himself. None of the acts of self-punishment pacify his feelings of guilt which ultimately results in his public confession • Chillingworth contributes to Dimmesdale's deterioration. Chillingworth becomes Dimmesdale's medical adviser and inflicts psychological warfare on Dimmesdale in pursuit of a confession of his guilt • Dimmesdale finally confesses the truth at the end of the novel. Because of his untimely death, his change of character does not happen quickly enough for him to be able to experience life as a family with Hester and Pearl. **(AO2)** • Language: Pearl questions why Dimmesdale has a tendency to keep "his hand over his heart". As Pearl is a child, she does not understand that Dimmesdale is actually expressing his guilt through his actions • Language/Structure: Dimmesdale uses an exclamation towards the end of the novel to show his relief at finally revealing the truth. It is only at this point that Dimmesdale feels at peace with the world: 'Had either of these agonies been wanting, I had been lost for ever!' • Form/Structure: at the end of the novel, Dimmesdale makes a speech to the community, who are gathered by the scaffold, in which he reveals the truth about his being Pearl's father. He exposes his chest to the congregation and then dies immediately • Structure: the end of the novel marks the end of Dimmesdale's anguish as a result of Chillingworth's vengeance. Chillingworth is angry that Dimmesdale will no longer suffer: 'Thou hast escaped me!' **(AO4)** • the Puritan religion was really strict and at the time the novel was set the punishment for a minister committing such a crime would have been unquestionably severe • American colonies were founded on religion and religious ministers were held with the highest regard by the community. Dimmesdale's actions would have shocked the reader when the novel was first published • Dimmesdale's death immediately after his confession could reflect Hawthorne's views that society was too fixed on ideas and beliefs. Dimmesdale's death was inevitable because society would not have forgiven his sinful act.

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

Question Number	Indicative content
21 *The Scarlet Letter*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are likely to argue that Hester does not deserve her punishment. However, candidates are also able to offer reasons as to why they believe Hester's punishment is fair and just • Hester has to suffer public humiliation by wearing the scarlet letter. As the father of her illegitimate child is not discovered, unfairly, Hester has to take all the responsibility for the act of adultery • adultery was considered a deplorable sin in the strict religious Puritan community of the time, for which Hester could have been punished more severely. Pearl could have been taken away from Hester as part of her punishment • it could be argued that Hester believes her punishment is just. When Hester is no longer forced to wear the scarlet letter, she still continues to wear it. Hester accepts the full scale of her punishment. Alternatively, this could be seen as an act of defiance by Hester, almost pride • Hester might not have deserved her punishment but she is nevertheless able to take positives from it: 'the scarlet letter was her passport into regions where other women dared not tread' • when Hester returns to live in solitude, she gives her life to help others. It could be argued that Hester pays for her crime for the rest of her life but her dedication to helping others is ultimately through choice. **(AO2)** • Language: when Hester and Pearl visit Governor Bellingham's house, the imagery of the scarlet letter in the mirror shows how the scarlet letter has disproportionately taken over Hester's identity: 'the scarlet letter was represented in exaggerated and gigantic proportions' • Form: Hawthorne shows his viewpoint on the rigidity of society and its refusal to adapt, through the character of Hester. Hester's realisation that it is impossible to influence the ideas of society is apparent when she describes such a task as 'thankless'. Hester has to accept society's treatment of her • Structure: the novel ends with the description of Hester's tombstone. The scarlet letter is branded on her tombstone, either showing Hester is still being punished or alluding to Hester's continual act of defiance, even in death. **(AO4)** • the strict Puritan ideals of the time in America required punishment and repentance for those that transgressed religious laws • Hawthorne uses Hester's experiences in the novel to show how hard it was to change society's ideas and beliefs • Hawthorne was raised by his widowed mother; the events of the play mirror some of his own experiences growing up in a family without a father.

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

Question Number	Indicative content
22 *The Scarlet Letter*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • responsibility is central to the novel as the plot revolves around Hester Prynne's acceptance of responsibility for committing adultery. It also follows Arthur Dimmesdale's journey of acceptance, ending with his public declaration of responsibility • Hester is forced to take responsibility for her sin of adultery by the placement of the scarlet letter on her clothes. Hester is condemned by the Puritan community as she has broken the religious and moral code of society • Chillingworth should bear some responsibility for his abandonment of Hester • Hester feels it is her responsibility to care for Pearl and she is adamant that she is the best person to bring Pearl up. Hester dedicates her life to teaching Pearl the personal lessons she has learnt from her actions • at first, Arthur Dimmesdale does not take responsibility publicly but confesses his guilt privately: 'I, your pastor, whom you so reverence and trust, am utterly a pollution and a lie!' • Chillingworth realises that Dimmesdale has carved a red 'A' onto his chest in an act of self-punishment for his sin. Chillingworth is aware that Dimmesdale is not taking responsibility • at the end of the novel, Dimmesdale eventually confesses his sin and accepts responsibility for his actions in public. **(AO2)** • Language/Structure: the novel ends with a description of Hester's tombstone: 'ON A FIELD, SABLE, THE LETTER A, GULES'. This, perhaps, suggests that Hester's life was so consumed by having to take responsibility for committing adultery, the 'A' is even on her tombstone when she dies. Alternatively, her continuing to wear the badge could be a sign of pride in her survival • Language/Structure: the women in the congregation at the start of the novel use the adverb 'always' to show that Hester will forever bear the burden of her crime: 'the pang of it will be always in her heart' • Form: Hawthorne deliberately reveals very little about the main character, Hester, in the novel. This allows the reader to focus on how Hester is shaped by her crime and her acceptance of responsibility • Structure: Hester is forced to take responsibility for her actions at the start of the novel. At the end of the novel, when Hester returns to live a life of solitude, she chooses to use the lessons she has learnt from her acceptance of responsibility to help others who seek her counsel • Structure: it is only at the end of the novel that Chillingworth takes any responsibility when he leaves money for Pearl. Chillingworth is solely consumed with revenge up until Dimmesdale's death. **(AO4)** • Hawthorne uses Hester's experiences in the novel to show how hard it was to change society's ideas and beliefs at the time the novel was written. Hester had no choice other than to accept responsibility for her sin

	• the very idea that Dimmesdale, a Puritan minister, committed adultery would have shocked the reader. This helps to explain why Dimmesdale found it immeasurably difficult to accept publicly responsibility • when the novel was written, it would not have been unusual for children to be taken away from the responsibility of their mothers, following a sinful act such as adultery.

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.

21 ***The Scarlett Letter***

Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:

(AO1)

- the symbol of the scarlet letter is significant in the novel as the plot revolves around Hester Prynne's acceptance of responsibility for committing adultery, which the scarlet letter represents
- Hester is condemned by the Puritan community as she has broken the religious and moral codes of society. Hester is branded with the scarlet letter, 'A', which she has to wear on all her clothes. After many years, the public perception of the letter 'A' transforms from 'Adulterer' to 'Abel' or 'Able', reflecting the change in society's perception of Hester, and ultimately Hester chooses to wear the letter voluntarily
- as Dimmesdale stands on the scaffolding with Hester and Pearl, a meteor traces out an 'A' in the sky. Dimmesdale sees this as a sign that he should also be branded with the letter 'A'. In contrast, the Puritan community interpret this as a sign of Governor Winthrop's entry into Heaven, standing for 'Angel'
- although Dimmesdale continues to hide his guilt, Chillingworth discovers that he has carved a red 'A' onto his chest; an act of self-punishment for his sin
- Pearl re-creates the letter 'A' on her own bosom using the green eel-grass: '-the letter A, - but freshly green, instead of scarlet!' This presentation of the letter 'A' marks the start of the change of perception of the symbol, accentuated by the association of new life with the colour green.

(AO2)

- Language: the exclamatives in Pearl's speech when Hester asks her the meaning of the scarlet letter show confidence in her understanding: '"Truly I do! …It is for the same reason that the minister keeps his hand over his heart!"' Yet it is ambiguous for the reader as to whether Pearl truly knows Dimmesdale's involvement in her mother's having to wear the scarlet letter
- Language/Form: Pearl's innocent questioning of the scarlet letter Hester wears on her bosom shows the insignificance of it in the eyes of a child, and perhaps the eyes of Hawthorne: 'Will it not come of its own accord, when I am a woman grown?'
- Language/Structure: the women in the congregation at the start of the novel use the adverb 'always' to show that Hester will forever bear the burden of her crime: 'the pang of it will be always in her heart'
- Structure: the symbol of the scarlet letter is intended to be a powerful symbol of shame, but, at the end of the novel, its meaning has shifted from 'Adulterer' to 'Able'
- Structure: the ending shows that, even in death, Hester is associated with the scarlet letter: 'ON A FIELD, SABLE, THE LETTER A, GULES'. Nevertheless, at this stage, the letter is regarded with reverence and structurally the letter 'A' is dominant throughout.

	(AO4) • in the strict Puritan society at the time the novel was set, adultery was seen as a mortal sin. As a result, mothers often had their children taken away from their care • it was typical for Puritans at the time the novel was set to look for symbols to confirm divine sentiments, reflected by the interpretation of the formation of the 'A' in the sky • Hawthorne uses the symbol of the scarlet letter to show society's dogged refusal to change ideas and beliefs. Hester has no choice other than to accept responsibility for her sin and wear the scarlet letter.

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

Question number	Indicative content

22 ***The Scarlett 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 may agree or disagree with the statement that Roger Chillingworth is presented as a wholly evil character in the novel • Chillingworth's motive for marrying Hester Prynne is presented to be based on his own insecurities over his old age and physical deformities. He dedicates his life to education and research, ignoring the feeling of his young, beautiful wife. He is described as wanting to marry Hester, selfishly, to 'light a household fire in his lonely and chilly heart'. Hester's adultery with Dimmesdale is possibly a result of her apparently cold and unloving relationship with Chillingworth • when Chillingworth arrives in America, he disguises his true identity by taking on the name Roger Chillingworth. His doing so is suggestive of his desire to seek revenge; he is able to hide his true relationship with Hester and forge relationships with, and garner the trust of, the Puritan community. Indeed, when Hester appears to recognise Chillingworth, 'he slowly and calmly raised his finger, made a gesture with it in the air, and laid it on his lips' • Chillingworth relentlessly pursues Dimmesdale in revenge for his part in the adultery. He does so in the guise of a physician who would, ordinarily, be someone who cares and seeks to help patients, yet he wages psychological warfare against Dimmesdale • the lengths Chillingworth goes to in order to exert revenge on Dimmesdale exemplifies his dogged determination to inflict pain and suffering. He makes the 'principle of his life to consist in the pursuit and systematic exercise of revenge' • when Dimmesdale dies after his sin is exposed publicly, Chillingworth also dies signalling how his evil purpose in life has been achieved. He leaves his wealth to Pearl. **(AO2)** • Language: the pun 'leech' is used to describe Chillingworth. It is used as a term for a doctor but also represents how Chillingworth is seen as a parasite, sapping the life out of Dimmesdale • Language: the word 'chilling' in the surname 'Chillingworth' has connotations of violence and cruelty, reflecting Chillingworth's evil nature • Language: the metaphor of treasure, something which is ordinarily associated with happiness and joy, is used to depict Chillingworth's desperate, evil quest to discover the truth of Dimmesdale's sin: 'He now dug into the poor clergyman's heart like a miner searching for gold', 'with purpose to steal the very treasure which this man guards as the apple of his eye' • Form: the character of Chillingworth plays a pivotal role in the novel; the focus of his evil revenge is Dimmesdale, which subsequently allows the reader to focus on Hester's vindication • Structure: at the end of the novel, Chillingworth leaves his wealth to Pearl, possibly as an act of redemption. **(AO4)** • the Puritan community had strict views on sins such as adultery. When the novel was first published, the reader is likely to have been more understanding of the severity of the sin of adultery and therefore perhaps more empathetic with Chillingworth's position

	• Hawthorne is thought to have wanted to show the potential consequences of such strict, rigid societal views and the possible effects of subsequent relentless attrition • Chillingworth's evil acts are accentuated by his doing so in his role as a physician; typically seen by the Puritan community as a position of trust and respect.

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

Question Number	Indicative content
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)** • candidates are likely to consider one character from Hester Prynne, Pearl, Arthur Dimmesdale, or even Roger Chillingworth, as someone they sympathise with, but accept any choice of character if a case is presented • sympathy is most likely to be felt for Hester as she is punished for the sin of adultery for her entire life, initially imprisoned for three months, shamed in public and then forced to wear the scarlet letter • Pearl is a symbol of her parents' sin throughout the novel. She spends her childhood as an outcast of the community, along with her mother. It is only at the end that there is a sign of hope for Pearl's future. She shows sympathy to Dimmesdale after his public confession and she forgives him. Pearl pledges to 'grow up amid human joy and sorrow, nor for ever do battle with the world, but be a woman in it' • Dimmesdale could also elicit sympathy as he spends many years suffering as a result of his affair with Hester, not feeling able publicly to confess his guilt. His increasing mental torment leads to his physical decline, as he becomes pale and painfully thin. He also suffers at the hands of Chillingworth, who purports to care for him only to subject him to further psychological pain, leading to Dimmesdale's drastic mental and physical decline • some sympathy might be felt for Chillingworth as his life becomes consumed by, first of all, his quest for the truth and, later, by his determination to seek revenge against Dimmesdale. Chillingworth's actions ultimately lead to his own death, soon after Dimmesdale's public confession of guilt, signalling how his sole purpose in life came to be his achieving vengeance against Dimmesdale. Chillingworth appears devoid of love when alive yet, in death, he is revealed to have left his wealth to Pearl. **(AO2)** • Language: Pearl is the living symbol of her parents' sin. She is described as 'an imp of evil, emblem and product of sin', judged by the actions of her parents • Language: Dimmesdale appeals for sympathy for Pearl, using religion to defend her situation: "'This child of its father's guilt and its mother's shame hath come from the hand of God'" • Form: the character of Pearl suggests Hawthorne believed that any person, regardless of background, had the potential to live a good life and be a noble person • Structure: both Chillingworth and Dimmesdale die, ultimately as the result of one sin. The consequences of one sin are devastating • Structure: the end of the novel points to Hester's reconciliation with life. The reader feels sympathy that it took Hester her whole life to change society's perception of her. **(AO4)** • the modern reader might sympathise with Hester because of her harsh punishment. However, at the time the novel was written, the typical punishment for adultery was the death sentence, so readers at the time may not have been quite as sympathetic • despite suffering their own persecution, the Puritans showed little empathy for others. The Puritans were often persecuted in England in the fifteenth to seventeenth centuries, which led to many leaving England on the Mayflower in 1620 to move to the New World • Hawthorne sympathised with those subject to the Puritan ideals and wanted to distance himself from his relative who was a strict Puritan judge, so he added a 'w' to his name.

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

Question Number	Indicative content
22 *The Scarlet Letter*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of guilt is central to the events of the novel; some characters are forced to express guilt publicly whilst others keep their guilt a secret • the townswomen discuss Hester's punishment 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 lead to her feelings of guilt: '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: '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 how Hester has solely become the image of her guilt • Dimmesdale's tendency to place his hand over his heart is a sign of his guilt. Pearl is not able to understand his actions: "Mother!– Mother!– Why does the minister keep his hand over his heart?" However, Hester and the wider readership are likely to recognise Dimmesdale's attempts to share some of the burden of Hester's guilt • the main concern for Dimmesdale is to maintain his public reputation as a Puritan minister, the consequence of which is to intensify his growing inner guilt. Dimmesdale does attempt to tell the congregation of his sin but he is not believed • Hester's and Dimmesdale's sin could be argued to be born from love, whereas Chillingworth's sin comes from spite. His obsession for revenge leads to his continuous psychological torture of Dimmesdale. He shows few signs of guilt, other than perhaps for the fact he married Hester in the first place. **(AO2)** • Language: the physical and psychological impact of Dimmesdale's inner guilt, 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 guilt: 'Breathe not, to any human soul, that thou didst ever call me husband!' • Structure: Hester is forced to display her guilt publicly. Throughout the novel, she garners forgiveness as a result of her acts of kindness. In contrast, Dimmesdale can only wish to be able to reveal his guilt to the community, believing it would be less of a burden than the secret guilt he harbours: 'Happy are you, Hester, that wear that scarlet letter openly upon your bosom!' • Structure: Dimmesdale dies upon publicly confessing his guilt. His death marks the end of his suffering because of his guilt. **(AO4)** • guilt was amplified by the Puritans' strict interpretation of the Bible. The religious sect was 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 • the dilemma of having to make moral choices and the feeling of guilt were major themes in Hawthorne's novels. Hawthorne is believed to have wanted to challenge the strict ideals of the Puritans, including their belief in forcing those who sin to display their guilt publicly • Hawthorne felt guilt for his ancestor's role as one of the leading judges in the Salem witch trials two hundred years before he wrote the novel. This was believed to have been a big influence in his works.

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

Question Number	Indicative content
21 *The Scarlet Letter*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the novel follows Pearl as she grows from a young child into an adult. As a child, Pearl is described as an 'elf-child' and unconventional, but, finally, as an adult, she appears to have become seen as human and free of society's prejudices • Pearl is the illegitimate daughter of Hester Prynne and Arthur Dimmesdale. She is the product of adultery, a mortal sin in the strict Puritan community of Massachusetts Bay Colony. Pearl is described as 'witch baby' and 'wild, desperate, defiant', highlighting her perception by the community as an outsider who does not fit in with the Puritan values and ways of life • Pearl is an outcast because of her illegitimacy. Other children do not want to play with her and she must therefore spend time playing alone with common items around her: 'a stick, a bunch of rags, a flower – were the puppets of Pearl's witchcraft' • as a child at the age of seven, Pearl is intelligent enough to realise for herself that the Reverend Arthur Dimmesdale is her father: 'Will he go back with us, hand in hand, we three together, into the town?' • Pearl is also shown to have become a perceptive judge of character, as she recognises Roger Chillingworth's foreboding nature: 'Come away, Mother! Come away, or yonder old Black Man will catch you! He hath got hold of the minister already' • at the end of the novel, Pearl is perceived as more human as she cries over her father and kisses him on the scaffold just prior to his death: 'A spell was broken'. She is finally seen as a real human being, with feelings, enabling the redemption of both her mother and Dimmesdale • Chillingworth leaves his money to Pearl and she and her mother leave the area. Hester later returns without Pearl but there is evidence of Pearl's more respectable later life with expensive ornaments in Hester's humble cottage and letters bearing coats of arms. **(AO2)** • Language: Pearl's name is suggestive of purity yet ironically, as a child, the community perceives her as being the product of sin. Pearls also have connotations of great expense, perhaps suggestive of the sacrifices Hester has to make in her life to raise her • Language: religious imagery is used to condemn Pearl as 'an imp of evil' in the eyes of the local community, purely as a result of her parenthood • Language: Pearl is seen as a human embodiment of her mother's sin. Even Hester describes her daughter as 'the scarlet letter in another form; the scarlet letter endowed with life!' • Form/Structure: Pearl serves as a symbol in the novel, representing her mother's sin, the collective conscience of the community, as well as Dimmesdale's conscience. The importance of Pearl's character in the novel lies in her ability to provoke other characters. From a young age, she becomes fixated on her mother's scarlet letter, for instance, and questions her mother as to its meaning and significance • Structure: when Chillingworth leaves Pearl an inheritance, she chooses to leave the town to become 'married, and happy, and mindful of her mother'.

	(AO4) • in the seventeenth century, when the novel is set, it was considered great shame and sin to be born out of wedlock, especially in the Puritan community. In such circumstances, women and their children were generally castigated by society • Biblical allusions and imagery prevail in the novel with references to original sin, the Garden of Eden and *Parable of the Pearl* • the Puritan community believed in self-redemption. Although, as a child, Pearl is condemned by society, by the end of the novel, as an adult, she is vindicated.

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

Question Number	Indicative content
22 *The Scarlet Letter*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • punishment is central to the novel, as many of the characters endure physical or mental punishment, either inflicted by others or by themselves, as a result of their own actions or the actions of others • Hester Prynne is imprisoned for her sin of adultery and is released three months after the birth of her child, Pearl. She is forced to wear a scarlet letter 'A' as punishment for adultery, typical of Puritan punishment by ignominy • when Hester is on the scaffold in front of the Market Place, some of the women waiting in the crowd express their view on the perceived leniency of Hester's punishment: 'At the very least, they should have put the brand of a hot iron on Hester Prynne's forehead', 'This woman has brought shame upon us all, and ought to die'. It is clear in their minds that Hester's punishment does not proportionately reflect the gravity of her crime • Arthur Dimmesdale, unlike Hester, must endure his punishment, the heavy burden of his guilt, in secret. As a manifestation of his guilt, Dimmesdale carves a red 'A' onto his chest and he even inflicts more physical pain on himself as a form of punishment • Roger Chillingworth exacerbates Dimmesdale's inner pain and conflict through his psychological torment of him. Chillingworth purports to act in Dimmesdale's best interests, in his position of trust as Dimmesdale's physician, yet he uses the role to persecute Dimmesdale for his adulterous act with Hester. Ironically, Chillingworth's health deteriorates drastically as a direct result of his pursuit of revenge against Dimmesdale, as he puts all his strength and energy into his quest, ultimately resulting in his death • as the product of an adulterous act, Pearl's punishment is growing up as an outsider in the community. Other children must not play with her and she is condemned by society as a 'demon offspring'. **(AO2)** • Language: society's punishment is complete rejection of Hester and Pearl. When Hester first appears on the scaffold, the effect of the scarlet letter is described: 'It had the effect of a spell, taking her out of the ordinary relations with humanity, and inclosing her in a sphere by herself' • Language: Hester's emotive verb choice reflects the gravity of Dimmesdale's self-punishment: 'Thou art crushed under this seven years' weight of misery' • Language/Structure: Hester's punishment, forced to wear the letter 'A', is at first a sign of society's disgust at her sin. In later life, Hester builds trust and gains the respect of society: 'Such helpfulness was found in her – so much power to do, and power to sympathise – that 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' • Form/Structure: the opening sentence of the novel clearly frames the strict Puritan society as 'the most intolerant brood that ever lived' • Structure: at the end of the novel, Hester is buried alongside Dimmesdale, marking an end to their punishment and signalling society's eventual acceptance of their relationship. **(AO4)** • Hester's punishment could be perceived as lenient in comparison to the religious and legal punishments available at the time the novel was set; a Boston law provided for death as punishment for adultery • Hawthorne's ancestor was a magistrate in Salem in 1688 who ordered a woman to be whipped in public after she gave birth to an illegitimate child, which was very much typical of the harsh punishments of the time. Atoning for the actions of his ancestors was a large part of Hawthorne's motivation for writing the novel • Hester's punishment was ended as a result of her hard work and good deeds, which Puritans regarded highly.

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

Question Number	Indicative content
21 *The Scarlet Letter*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • 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.

	(AO4) • adultery was considered not just a sin but a crime in the Puritan settlement of the 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.

Question	**Indicative content**

Number	
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

	• at the time the novel was set, in Puritan communities it was normal for the children of 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.

21 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of female independence is prevalent throughout the novel. Even from Hester's introduction, at a time when she is released from prison and supposed to be completely humbled, she is shown to be an independent, defiant woman as she does not take the prison guard's hand and, unaided, 'stepped into the open air, as if by her own free-will'. Pearl and Mistress Hibbins are also shown to be independent • Hester clings to the one power she can assert: keeping secret the identity of her child's father. When her husband, Roger Chillingworth, visits her in prison, she tells him: 'That thou shalt never know!' • neither does Hester feel the need to hide her true feelings towards Chillingworth. She tells him directly: 'thou knowest I was frank with thee. I felt no love, nor feigned any' • Hester is shown to be of independent spirit when, at Governor Bellingham's mansion, she defends her right to raise her daughter and subsequently proves she is able to do this by being self-sufficient, working as a seamstress • the experiences of Hester in exile appear to have given her a new perspective on the strict Puritan rules, which, arguably, she might not otherwise have questioned: 'The tendency of her fate and fortunes had been to set her free'. Hester appears to be aware of the inequalities in society and, consequently, of how society is unlikely to change as she remarks on how 'it may be, such a hopeless task before her' • Mistress Hibbins, despite apparently being later burnt as a witch, has a great deal of independence, probably as sister of the Governor. She is able to go off at will to meet the 'Black Man' in the forest. She invites Hester, who refuses. Later, she even offers Arthur Dimmesdale her company in the forest, guessing he has done wrong and, therefore, belongs to the 'Black Man' • Hester acknowledges how women are treated unfairly in society: 'The very nature of the opposite sex… is to be essentially modified, before woman can be allowed to assume what seems a fair and suitable position' • Hester suggests to Dimmesdale that they start a new life together, suggesting how she has become liberated from the social conventions and expectations. She tears off the scarlet letter, symbolising her rejection of society's control over her. When she does, 'Her sex, her youth, and the whole richness of her beauty came back'

- towards the end of the novel, Hester voluntarily puts the scarlet letter back on, indicating her independent self-determination: she wears the scarlet letter out of choice and chooses to help other women in the community
- even at the age of seven, Pearl is intelligent and, independently, works out that Dimmesdale is her father. She discovers that her mother has been secretly meeting with him in the woods and can see the power behind his accepting her publicly: 'Will he go back with us, hand in hand, we three together, into the town?' Towards the end of the novel, Pearl leaves the area with Hester and it is later believed that she is 'married, and happy, and mindful of her mother'.

(AO2)

- Language: the metaphorical language in the novel emphasises how the scarlet letter has facilitated Hester's perspective on the arbitrary and unfair nature of Puritan life: 'The scarlet letter was her passport into regions where other women dared not tread'
- Language/Form/Structure: towards the beginning of the novel, Hester is directly compared to the Virgin Mary: 'the image of divine maternity… sacred image of sinless motherhood'. Yet Hawthorne states that, in Hester's case, 'the world was only the darker for this woman's beauty, and the more lost for the infant that she had borne'
- Form: Hawthorne uses the character of Hester to signal his hope for greater equality between men and women, perhaps optimistic that there will come a time when women would not be so easily subject to shame and scandal: 'a new truth would be revealed in order to establish the whole relation between man and woman on a surer ground of mutual happiness'. This is possibly indicative of the importance of equality and the 'mutual happiness' it would likely bring
- Structure: Hester leaves the area, when she has the means to do so, and Pearl grows up to become 'married, and happy, and mindful of her mother'. She is an independent female, not trapped by her mother's sin.

(AO4)

- in the strict Puritan society at the time the novel was set, adultery was seen as a sin
- to be born out of wedlock in the 17th century represented a great shame and sin in the Puritan community. Women who gave birth out of wedlock were castigated by society and had their children taken away
- Puritan values and society were of great importance to Hawthorne because of his ancestors. He uses *The Scarlet Letter* to both condemn and praise their beliefs and ideas.

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

Question number	Indicative content

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

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

21 ***The Scarlett 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)** • Puritan society is shown to be important in the novel, set in the Massachusetts Bay Colony near Boston two centuries before its writing. It was a Puritan outpost where strict laws were enforced following rigid religious beliefs • the importance of the Puritan society is demonstrated by Hester's not being able to escape its persecution for her act of adultery. Having a child out of wedlock was typically punishable by public shaming and eviction from the settlement. Hester is imprisoned for her sin and shunned by society, but she is then allowed to live in the area • Hester's public shaming in the marketplace represents the harshness of Puritan society as it was one of the main gathering places. The marketplace is a setting of rules, restriction and authority • only in the forest, away from the glare of Puritan society, does Hester feel free to remove not only her headscarf but also the scarlet 'A' she must wear as a sign of her shame and immoral actions • in Puritan society of the time, illegitimate children were considered a symbol of shame. Hester is defiant in her determination not to have her daughter, Pearl, taken away from her, as would often happen with illegitimate children. Hester confronts Governor Bellingham over the guardianship of Pearl: 'God gave her into my keeping, I will not give her up' • nevertheless, as a direct result of her mother's sinful act, Pearl is isolated from village society and has no friends. However, Pearl's story ultimately ends happily when she leaves that area and 'became the richest heiress of her day' • as a Puritan minister, Dimmesdale feels unable to confess his guilt, in fear of the consequences he would face in society. Dimmesdale suggests that he is envious of Hester being able to confess publicly and pay for her sin: 'Happy are you, Hester, that wear the scarlet letter openly upon your bosom! Mine burns in secret!' • the strict Puritan community is the reason for Hester's desperate desire to escape with Dimmesdale: 'So brief a journey would bring thee from a world where thou hast been most wretched, to one where thou mayest still be happy!' • Hester revolts against the Puritan society's view of women as dependent on men. She recognises the magnitude of the task of

	transforming how society views the role of women: 'the very nature of the opposite sex, or its long hereditary habit, which has become like nature, is to be essentially modified, before women can be allowed to assume what seems a fair and suitable position'. **(AO2)** • Language: the scaffold is described with emphatic alliteration as 'the platform of pillory' and an 'instrument of discipline'. These connotations of punishment are important in highlighting the rigid and unforgiving priorities of the Puritan settlement • Language: the Puritans describe Hester 'as a living sermon against sin', seeking to make an example of her. The importance of the strict Puritan society means Hester must face dire consequences for her actions • Form: Dimmesdale and Hester are parallels to Adam and Eve because their sin results in their exclusion from society and suffering • Structure: the opening sentence of the novel clearly frames the strict Puritan society as 'the most intolerant brood that ever lived' • Structure: at the end of the novel, Hester is buried alongside Dimmesdale, marking an end to their punishment and signalling the importance of society's eventual acceptance of their relationship. **(AO4)** • as a pioneer outpost, Massachusetts Bay Colony saw the need publicly to humiliate and punish those who transgressed their rules • the enforcement of Puritan values is essential to the novel. Hawthorne had strong links with his Puritan ancestors and uses the story to highlight the strengths and weaknesses of the Massachusetts Bay Colony • American identity is at the heart of Hawthorne's novel, considering the tensions that lie between free will and religious observance.

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

Question number	Indicative content

22 ***The Scarlett Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Roger Chillingworth is Hester Prynne's husband. He had sent her on ahead of him to Boston, Massachusetts, but went missing for some time. He learns of Hester's adultery when he arrives just in time to see her shamed in the marketplace. From the moment he sees Hester cradling her baby, he is described as having 'A writhing horror…across his features'. From this point, Chillingworth seeks to get his revenge on the father of Hester's baby • upon his arrival, Chillingworth goes to visit Hester in prison. He pledges to discover the identity of Pearl's father: 'I shall seek this man'. His desire for revenge is clear: 'His fame, his position, his life, will be in my hands. Beware!' • when Chillingworth arrives in America, he disguises his true identity by taking on the name Roger Chillingworth. His doing so is suggestive of his desire to seek revenge; he is able to hide his marriage with Hester and forge relationships with, and garner the trust of, the Puritan community in order to find the culprit. This leaves him free from the possible shackles of his relationship with Hester to pursue his revenge • after discovering Arthur Dimmesdale's secret self-mutilation in the form of a scarlet 'A' carved into his chest, Chillingworth is elated that he has discovered that Dimmesdale is the father of Hester's child • Chillingworth describes himself as 'a mortal man with once a human heart [who] has become a fiend for his especial torment' • Chillingworth relentlessly pursues Dimmesdale in revenge for his part in the adultery. He does so in the guise of a physician who would, ordinarily, be someone who cares and seeks to help patients, yet he wages psychological warfare against Dimmesdale. Hester later confronts Chillingworth: 'You burrow and rankle in his heart! Your clutch is on his life, and you cause him to die daily a living death' • the lengths Chillingworth goes to in order to exert revenge on Dimmesdale exemplifies his sheer determination to inflict pain and suffering. He makes the 'principle of his life… the pursuit and systematic exercise of revenge' • Chillingworth dies once Dimmesdale's sin is exposed to the Puritan community. This suggests that Chillingworth's sole aim in life is to achieve his pursuit of revenge • upon his death, Chillingworth 'bequeathed a very considerable amount of property' to Pearl.

	(AO2) • Language: the pun 'leech' is used to describe Chillingworth. It is used as a term for a doctor but also represents how Chillingworth is seen as a parasite, sapping the life out of Dimmesdale, as he seeks his revenge • Language: the metaphor of treasure, something which is ordinarily associated with happiness and joy, is used to depict Chillingworth's desperate, evil quest to discover the truth of Dimmesdale's sin: 'He now dug into the poor clergyman's heart like a miner searching for gold', 'with purpose to steal the very treasure which this man guards as the apple of his eye' • Language/Structure: at the end of the novel, Chillingworth is described as 'positively withered up, shrivelled away'. His obsession and hatred have clearly consumed him • Form: the character of Chillingworth plays a pivotal role in the novel; the focus of his evil revenge is Dimmesdale, which subsequently allows the reader to focus on Hester's vindication. **(AO4)** • the Puritan community had strict views on sins such as adultery. When the novel was first published, the reader is likely to have been more understanding of the severity of the sin of adultery and therefore perhaps more empathetic with Chillingworth's plight for revenge • while not a Puritan himself, Chillingworth's actions and evil intent are able to thrive in the repressive authority and intolerance of Puritan society • when the novel was written, leeches were used for medicinal purposes. They were placed on the sick as they were believed to be able to draw out illnesses.

21 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the theme of forgiveness is prominent throughout the novel. Some characters eventually show signs of forgiveness to Hester Prynne, whilst many do not show forgiveness at all • Hester suffers persecution and is shunned by the Puritan colony of Massachusetts Bay for adultery. Having a child out of wedlock was considered a serious sin, punishable by public shaming and eviction from the settlement. Despite the Christian belief in forgiveness, it is inconceivable in this community • during Hester's public shaming however, there is a subtle indication of forgiveness amongst the community. One bystander comments: 'let her cover the mark as she will, the pang of it will be always in her heart.' It is, perhaps, suggested that, as Hester will bear the pain of her sin for the rest of the life, the community should show her some forgiveness • years later, Hester becomes an 'object of love' and is 'looked upon with awe' by the community, suggesting a sense of forgiveness from the wider community for Hester • indeed, Hester forgives herself for her sin: 'Look your last on the scarlet letter and its wearer! … Yet a little while, and she will be beyond your reach!' • towards the end of the novel, as is evident through her acts of kindness, there are signs that Hester in her turn shows forgiveness to the local community. She spends her time doing charity work, helping women, particularly 'in the continually recurring trials of wounded, wasted, wronged, misplaced or erring and sinful passion' • when Roger Chillingworth visits Hester, his wife, she refuses to reveal the name of Pearl's father: 'Ask me not! That thou shalt never know!' He makes it clear to Hester that he has no wish to exact revenge on either her or her daughter, Pearl, suggesting a sense of forgiveness towards them, but not for Pearl's father • Reverend Arthur Dimmesdale chastises and punishes himself for his sin with a 'bloody scourge', showing that he does not forgive himself for standing aside and allowing Hester to bear the sole blame for their act of adultery. He laughs at himself and carves a scarlet 'A' into his chest as penance • however, when Hester suggests to Dimmesdale in the forest that they leave the area together, Dimmesdale begins to show that he forgives himself for his sin: 'O Hester thou art my better angel! I seem … to have risen up all made anew'. **(AO2)** • Language/Structure: Dimmesdale's sermon-like words to Pearl reflect his beliefs and his stubbornness as he claims he will only confess 'At the great judgement day'. At this point in the novel, he believes that only God can forgive him

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

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
	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.
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Question number	Indicative content

22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • candidates are free to consider any one character in the novel they deem to suffer the most. They are likely to choose Hester Prynne or her daughter, Pearl, but could also choose to discuss other characters, such as Arthur Dimmesdale or Roger Chillingworth, provided reasons are given • Hester suffers persecution and is shunned by the Puritan colony of Massachusetts Bay for her act of adultery. Having a child out of wedlock was punishable by public shaming and eviction from the settlement. She is forced to wear the scarlet letter as a symbol of her sin. Years later, however, she becomes an 'object of love' and is 'looked upon with awe, yet with reverence too' by the community • Hester must bear the burden of keeping her relationship with Dimmesdale a secret, despite her desire to be with him. As a result, she has to raise Pearl alone. Furthermore, Hester has to watch Dimmesdale's health deteriorate under the care of Chillingworth, having promised her husband that she would not publicly disclose the nature of their relationship • Pearl appears as a baby in the first scaffold scene, later as a three-year-old child and also as a child of seven years old. She is an outcast because of her illegitimacy. Pearl's suffering is a direct result of the suffering of her mother • during her childhood, Pearl must spend time playing alone as the other children avoid her. She is only able to play with common items around her: 'a stick, a bunch of rags, a flower – were the puppets of Pearl's witchcraft' • Dimmesdale arguably suffers as a result of not publicly confessing to being Pearl's father. He is wracked with guilt about his affair with Hester, the birth of his daughter, Pearl, whom he cannot acknowledge, and the subsequent shaming of his lover. He carves a red 'A' into his chest, fasts and flogs himself as a self-punishment. Dimmesdale's suffering ends with his confession and acknowledgement of Pearl and Hester before dying • Chillingworth suffers when he loses his wife. He returns after two years, presumed missing, to find that his wife has committed adultery in his absence and has had a daughter • upon his discovery, Chillingworth's suffering corrupts him and he becomes malicious: 'at first, his expression had been calm, meditative, scholar-like. Now there was something ugly and evil in his face'. His quest for revenge consumes his life. **(AO2)** • Language: a metaphor is used to emphasise Dimmesdale's inner suffering: 'a terrible machinery had been brought to bear, and was still operating, on Mr Dimmesdale's well-being and repose' • Language/Structure: for most of the novel, Pearl is presented as a supernatural and unconventional child. Descriptions such as 'witch baby' and 'wild, desperate, defiant', with its emphatic alliteration, confirm Pearl's status as an outsider who does not, and cannot, fit in with the Puritan values and life of the community

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

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (10 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (10 marks) **AO4** Show understanding of the relationships between texts and the contexts in which they were written. (10 marks)
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Level 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.

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)** • Governor Richard Bellingham is the strict Puritan governor of the Massachusetts Bay Colony and is referred to as 'his honourable worship', 'the worshipful Governor', 'your worship' and 'his worship' • when first introduced, he is described as a man 'with a hard experience written in his wrinkles' • Governor Bellingham appears at the beginning of the novel alongside the men who are punishing Hester for adultery. He sides with Reverend Mr Wilson in demanding that Hester tell them who the father of her child is. He also uses his position of power to order Arthur Dimmesdale to encourage Hester to reveal the truth • Governor Bellingham's sister is Mistress Hibbins. She is considered to be a witch and invites Hester to a meeting in the woods: 'Wilt thou go with us tonight? There will be a merry company in the forest'. Her witchcraft is only tolerated because of her brother's status • Governor Bellingham is a hypocrite who uses Hester's needlepoint skills while at the same time suggesting that Pearl should be removed from her mother's care. Hester is tasked with delivering 'a pair of gloves, which she had fringed and embroidered to his order' to his mansion. It is ironic that Governor Bellingham is supposed to lead the austere Puritan community • he explains that he thinks Pearl should be taken from her mother: 'It is because of the stain which that letter indicates, that we would transfer thy child to other hands'. Nevertheless, Governor Bellingham is persuaded by Dimmesdale's speech not to take Pearl from Hester • later in the novel, Governor Bellingham has his sister, Mistress Hibbins, executed for witchcraft • despite Governor Bellingham's treatment of her, Hester comforts him on his deathbed: 'She came not as a guest, but as a rightful inmate, into the household that was darkened by trouble'. **(AO2)** • Language: Governor Bellingham is described as an austere and important man: 'He wore a dark feather in his hat, a border of embroidery on his cloak, and a black velvet tunic beneath' • Language: Governor Bellingham is described as being serious and good at his job, having 'sombre sagacity' • Form: Governor Bellingham is a caricature of Puritan authority in the seventeenth century

	• Structure: Pearl is only allowed to continue to live with her mother as a result of Governor Bellingham's permitting her to do so • Structure: Governor Bellingham and Mistress Hibbins are polar opposites, even though they are closely related. **(AO4)** • Richard Bellingham was a real person: he was Governor of Massachusetts Bay Colony several times, for ten years, between 1641 and 1672 • in real life, Richard Bellingham was prosecuted for two legal violations: he did not publish his upcoming marriage to his second wife in accordance with the laws of the Commonwealth and he also performed the marriage ceremony himself. He escaped punishment by refusing to give up his position as a Judge and officiated at his own trial • Henry Wadsworth Longfellow's *The New England Tragedies* also fictionalises the real-life Richard Bellingham.

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

Question number	Indicative content

22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • as a result of the events of the novel, some characters show their mental strength through their courage and determination, whilst other characters seemingly lack this quality • Hester gives birth to a baby girl, Pearl, out of wedlock. For this, she is shamed and shunned by the Puritan community. Nevertheless, she remains strong and stoic in the face of her accusers' treatment of her • Hester resolutely refuses to reveal the name of Pearl's father: 'Ask me not! That thou shalt never know!' • towards the end of the novel, Hester returns to the Boston community that shunned her. Hester shows her steadfastness when she goes back to live in her little cottage on the outskirts of the village. She spends her time doing charity work, helping women, particularly 'in the continually recurring trials of wounded, wasted, wronged, misplaced or erring and sinful passion'. Hester seemingly does not let the community's harsh treatment of her shape her life • Pearl works out for herself at the age of seven that the Reverend Arthur Dimmesdale is her father. She is open to the idea of his accepting her publicly, despite the strict views of the Puritan community and the consequences for her father as a Reverend, showing her strong will, even as a young child: 'Will he go back with us, hand in hand, we three together, into the town?' • Pearl shows a strength of character when she is not afraid to cry over her father before his death. She chooses to leave town when she has the means to do so, free from the shackles of the Puritan community's judgement of her, becoming 'married, and happy, and mindful of her mother' • Roger 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 guilt, perhaps exemplifying his lack of resilience: 'Breathe not, to any human soul, that thou didst ever call me husband!' • some candidates may argue that Dimmesdale keeping the secret for so long, while bearing such a burden of guilt, is evidence of his mental strength. Dimmesdale inflicts physical harm to himself as a coping mechanism. He carves a red 'A' into his chest, fasts and flogs himself as a self-punishment • other candidates may argue that Dimmesdale only shows a strength of character by publicly confessing to being Pearl's father. However, this does not happen for many years, leaving Hester to bear the brunt of the community's castigation of her for the adulterous act. **(AO2)** • Language: the description of Hester depicts her as a survivor who makes the best of her difficult situation: 'her beauty shone out, and made a halo of the misfortune and ignominy in which she was enveloped'

	• Language/Structure: the novel ends with a description of Hester's tombstone: 'ON A FIELD, SABLE, THE LETTER A, GULES'. Her continuing to bear the symbol, even after her death, emphasised in capital letters, could be a sign of her pride in her survival of her treatment at the hands of the Puritan community • Form/Structure: Hester is presented by Hawthorne as the strongest character in the novel. Her independence and ability to cope with her situation are admirable. In contrast, both the main male characters, Dimmesdale and Chillingworth, arguably, appear weak • Structure: towards the end of the novel, Hester shows a strength of character by not holding a grudge against the community. Instead, she helps those who seek her counsel. **(AO4)** • at the time the novel is set, women were often victims of society's gender bias and strict religious views • Hawthorne uses the novel to highlight the importance of tolerance and compassion • the very idea that Dimmesdale, a Puritan minister, committed adultery would probably have shocked the Puritan community at the time the novel was set. Dimmesdale could be seen to lack a true strength of character, by failing to confess to having acted in a way completely unacceptable to the community, leaving Hester to take the blame. However, his reasons for doing so, could, arguably, be understandable given the circumstances.

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.

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)** • Pearl is the illegitimate daughter of Hester Prynne and Reverend Arthur Dimmesdale. She is presented in the novel mainly as a child • Pearl is the product of adultery, a mortal sin in the strict Puritan community of Massachusetts Bay Colony, and, as a child, she is seen as a human embodiment of her mother's sin. Even Hester refers to her daughter as 'the scarlet letter in another form; the scarlet letter endowed with life!' • however, Hester also sees Pearl as a gift, and not just as a form of punishment. When she appeals to the Governor to be allowed to keep her daughter in her care, she says how 'God, as a direct consequence of the sin which man thus punished, had given her a lovely child' • in contrast, the community think of Pearl as an outsider who does not fit in with the Puritan values and ways of life. They describe her as 'witch baby' and 'wild, desperate, defiant' • at the age of three, Pearl is presented as possessing a 'rich and luxuriant beauty; a beauty that shone with deep and vivid tints', suggesting that, if born in different circumstances, Pearl would have been able to fit in with other children • in reality, Pearl is isolated, as other children do not want to play with her. She must therefore spend time playing alone with the common items around her • Pearl sometimes makes a circle around herself as she plays, and other aspects of her play have elements of magic: 'The unlikeliest materials – a stick, a bunch of rags, a flower – were the puppets of Pearl's witchcraft'. It is also ironic that Pearl is presented at the ages of three and seven, both magic numbers • as a child at the age of seven, Pearl is intelligent enough to realise for herself that Dimmesdale is her father: 'Will he go back with us, hand in hand, we three together, into the town?' • later, Pearl is shown to have become a perceptive judge of character, as she recognises Roger Chillingworth's nature: 'Come away, Mother! Come away, or yonder old Black Man will catch you! He hath got hold of the minister already'. **(AO2)** • Language: Pearl's name is suggestive of perfection yet ironically, as a child, the community perceives her as being the product of sin and they distance themselves from her. It is interesting, given that Pearl is the product of sin, that a pearl is formed when something alien to the oyster enters it. As a result, something beautiful and valuable is formed from something bad. Pearls also have connotations of great expense, perhaps suggestive of the sacrifices Hester has to make in her life to raise her • Language: Governor Bellingham likens Pearl to the 'children of the Lord of Misrule'

	• Language: religious imagery is used to condemn Pearl as 'an imp of evil' in the eyes of the local community, purely as a result of her parenthood • Form: Pearl serves as a symbol in the novel, representing her mother's sin, the collective conscience of the community as well as Dimmesdale's conscience • Form: the importance of Pearl's character in the novel lies in her ability to provoke other characters. From a young age, she becomes fixated on her mother's scarlet letter, for instance, and questions her mother as to its meaning and significance. **(AO4)** • in the 17th century, the Puritan community considered it a great shame and sin to be born out of wedlock • in such circumstances, both the women and their children were generally castigated by society. Indeed, as a child, Pearl is condemned by society. However, by the end of the novel, as an adult, Pearl is vindicated • Biblical allusions and imagery prevail in the novel with references to original sin, the Garden of Eden and the parable of the pearl.

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

Question number	Indicative content

22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • death is significant in the novel. Several characters die as a result of their sins, or perceived sins, such as the Reverend Arthur Dimmesdale, Roger Chillingworth and Mistress Hibbins • some in the community call for Hester Prynne's death as punishment for her adultery: 'This woman has brought shame upon us all, and ought to die. Is there no law for it? Truly there is, both in the scripture and the statute-book' • Mistress Hibbins is Governor Bellingham's sister. She is considered to be a witch and invites Hester to a meeting in the woods: 'Wilt thou go with us tonight? There will be a merry company in the forest'. For the most part, her witchcraft is tolerated because of her brother's status. However, Governor Bellingham has Mistress Hibbins executed for witchcraft later in the novel • Chillingworth purports to act in Dimmesdale's best interests, in his position of trust as Dimmesdale's physician, yet he uses the role to persecute Dimmesdale for his adulterous act with Hester, Chillingworth's estranged wife. Hester recognises how Chillingworth is obsessed with making Dimmesdale suffer until the moment of his death: 'You search his thoughts. You burrow and rankle in his heart! Your clutch is on his life, and you cause him to die daily a living death' • ultimately, Chillingworth's vengeful punishment does result in Dimmesdale's death. Before he dies, Dimmesdale seeks forgiveness for Chillingworth, which provides closure in the novel as the active vendetta ceases with his death: 'May God forgive thee! … Thou, too, hast deeply sinned!' • Chillingworth's revenge on Dimmesdale, along with his guilt, brings about a manifestation of physical illness in Chillingworth and he subsequently dies. He leaves all his wealth to Pearl, perhaps in an act of redemption • Hester remains in the community after Chillingworth and Dimmesdale have died. She acts as a compassionate neighbour and kindly friend to the community and even comforts the governor on his deathbed: 'She came not as a guest, but as a rightful inmate, into the household that was darkened by trouble' • upon Hester's death, she is buried in the cemetery near the door of the prison where she was previously confined. As a sign of hope for a future with a less rigid society, she is buried next to Dimmesdale and they share a single gravestone. **(AO2)** • Language: Chillingworth is frustrated by Dimmesdale's salvation through his confession and death, repeatedly lamenting: 'Thou hast escaped me!' • Language/Structure: the novel ends with the description of the tombstone of Hester and Dimmesdale: 'ON A FIELD, SABLE, THE LETTER A, GULES'. It is ironic that it is only in death that they both display the scarlet letter

	• Form/Structure: redemption is a central premise of the novel's message. Dimmesdale is redeemed in death because of his confession. It is a tension in the narrative that he does not confess sooner • Structure: Chillingworth no longer has a victim following Dimmesdale's death and he loses his reason to live. It is, perhaps, fitting that Chillingworth then dies a year later • Structure: at the end of the novel, Hester is buried alongside Dimmesdale, marking an end to their punishment and signalling society's eventual acceptance of their relationship. **(AO4)** • Hester's punishment could be perceived as lenient in comparison to the religious and legal punishments available at the time the novel was set; a Boston law provided for death as punishment for adultery • Puritans believed in witches and their ability to cause harm. In the 17th century, witchcraft was punishable by death. Indeed, Ann Hibbins was a real person, executed for witchcraft in 1656 in Boston • leeches were placed on the sick to draw out illness. Chillingworth is termed a 'leech' but, far from healing, he drains Dimmesdale's strength and hope, reducing him to a miserable life and causing his sudden death.

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

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)

- Hester is presented as a devoted mother to her daughter, Pearl, who is described as 'her mother's only pleasure'
- as Pearl is born out of wedlock, Hester is punished for her sin by the Puritan community. She is publicly shamed and humiliated. Even when Hester appears on the scaffold, she holds her baby firmly in her arms. She remains strong and stoical in the face of her accusers' treatment of her
- Hester is forced to move to a 'small thatched cottage' on the furthest outskirts of the village where she 'established herself, with her infant child'
- 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'. However, Hester is resolute in her quest to keep Pearl under her guardianship: 'she felt that she possessed indefeasible rights against the world, and was ready to defend them to the death'
- Hester adroitly uses her punishment with the scarlet letter to justify why she should be allowed to keep her daughter under her care. She explains to Governor Bellingham how she will lead her child down the right path in life, having learned from her sin: 'this badge hath taught me – it daily teaches me – it is teaching me at this moment – lessons whereof my child may be the wiser and better, albeit they can profit nothing to myself'
- Reverend Arthur Dimmesdale, Pearl's father, does not contribute to Pearl's upbringing and he does not even acknowledge publicly he is her father until just before he dies. This helps to present Hester as an independent mother. She uses her skills as a seamstress to earn money to provide for her daughter: 'she hath good skill at her needle, that's certain'
- even in her role as Pearl's mother, Hester is defined by the scarlet letter. When Hester takes off the scarlet letter and lets her hair down, Pearl does not recognise her. Hester wants her to cross the brook to join her and Dimmesdale, but Pearl will only do this when her mother pins the scarlet letter back on and puts her hair up
- Hester attempts to protect Pearl from the strict views of the Puritan community. When Pearl wants to know the meaning of the scarlet letter, Hester lies, saying it is for the 'sake of the gold thread'
- having left the village as an adult, Pearl is described as being 'mindful of her mother', which illustrates that the close mother/daughter relationship is maintained throughout Pearl's life, despite the difficult circumstances of her upbringing.

(AO2)

- Language: Hester's devotion to her daughter is clear when she fights for her right to keep Pearl. Her exclamatory tone emphasises the strength of her feeling: 'Ye shall not take her! I will die first!'

	• Language: the close mother/daughter relationship Hester has with Pearl is apparent when Pearl mimics her mother by making her own version of the scarlet letter. She 'took some eelgrass, and imitated, as best she could, on her own bosom, the decoration with which she was so familiar on her mother's' • Language/Structure: even in the closing chapter, when the reader learns of Pearl's life as an adult, Hester is still shown to have a close relationship with her daughter, despite their living far apart: 'Pearl was not only alive, but married, and happy, and mindful of her mother' • Structure: the title, *The Scarlet Letter*, comes from the red 'A' worn by Hester as a sign of her adultery and shame at having a baby out of wedlock. It is, perhaps, ironic that the product of Hester's sin brings her such 'pleasure'. **(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 • Hester Prynne is based on a real woman, Hester Crafford, who was accused of having an illicit relationship with a man called John Wedge • Hester's and Pearl's way of life beyond the village is a direct contrast to the strict rules of the Puritan community they have left. The Puritans of the Massachusetts Bay Colony were some of the harshest in the country in terms of religious zeal and doctrine.

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

Question number	Indicative content

22 *The Scarlet Letter*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • there are a number of secrets in the novel, which tend to relate to the true nature of the characters. These secrets are significant because they drive much of the plot • Reverend Arthur Dimmesdale, Pearl's father, allows Hester to take all the shame on herself for their sinful act. However, in the marketplace, when she is on the scaffold, he tells her to name her 'fellow sinner'. She refuses to name him, choosing to keep his identity secret. This secret is significant because it serves to highlight the harsh treatment of Hester, cast out from society, in marked contrast to Dimmesdale's continuing to enjoy the respect and warmth of the community • Roger Chillingworth, Hester's husband, has been missing, presumed dead, for a year, but he suddenly appears at the point Hester is being punished on the scaffold for adultery. He keeps his identity secret from the community. This is significant in the novel because it provides an early indication of Chillingworth's intention to find Hester's 'fellow sinner' covertly in order to exact revenge • this significant narrative strand is confirmed when Chillingworth visits Hester in prison. She initially fears his intentions, but he gives Pearl medicine that relieves her pain and he makes it clear that he is not seeking revenge against Hester or her daughter. However, Chillingworth conveys his determination to discover the identity of Pearl's father. Hester will not tell him, but he says that he will know the person as he will be able to 'read it on his heart'. Chillingworth makes Hester promise not to tell anyone who he is • Dimmesdale's decision to keep his true identity as Pearl's father secret is significant because it highlights how deeply he cares about the views of the community, particularly as a Puritan minister: 'All the dread of public exposure, that had so long been the anguish of his life, had returned upon him'. He does begin to show signs of guilt, which, initially, he is able to hide. However, as the novel progresses, he becomes increasingly unable to stifle his guilt, which contributes to the spiralling events • later, Dimmesdale's secret meeting with Hester in the woods proves a significant point in the novel. He basks in the opportunity to share the burden of his guilt with her: 'what a relief it is … to look into an eye that recognizes me for what I am!' This initial disclosure of guilt is an early sign of the action to come • as the novel progresses, Dimmesdale's guilt intensifies. He increasingly punishes himself privately for his sin by starving himself, denying himself of sleep and even whipping himself. However, none of the acts of self-punishment fully stifle his feelings of guilt

	• after discovering Dimmesdale's secret and having kept his identity and relationship with Hester secret, Chillingworth exacerbates Dimmesdale's pain. Chillingworth inflicts psychological warfare on Dimmesdale, adding to his self-blame and punishment, in pursuit of a confession of his guilt • towards the end of the novel, Dimmesdale makes a speech to the community, who are gathered by the scaffold, in which he reveals the truth that he is Pearl's father. This is significant because it contributes to the dramatic ending of the novel. Having disclosed his secret, he dies immediately. **(AO2)** • Language: Dimmesdale's sermon-like words to Pearl reflect his beliefs and his resolve to keep his sin secret as he claims he will only confess 'At the great judgement day' before God • Language/Structure: Dimmesdale punishes himself in secret for his sin, choosing the physical torture of a 'bloody scourge': 'Oftentimes this Protestant and Puritan divine had plied it on his own shoulders'. This is in contrast to Hester's public punishment and shaming • Language/Structure: Chillingworth vociferously vows to find out the identity of Pearl's father, a determination that drives the plot. He repeats the exclamative: 'he will be known!' • Language/Structure: Dimmesdale uses an exclamation towards the end of the novel to show his relief at finally revealing the truth. It is only at this point that Dimmesdale feels at peace with the world: 'Had either of these agonies been wanting, I had been lost for ever!' • Form: redemption is a central premise of the novel's message. Dimmesdale is redeemed in death because of his confession. It is a tension in the narrative that he does not do this sooner. **(AO4)** • the Puritans of Massachusetts in 1640 followed very strict rules, including in relation to love. Relationships outside wedlock were considered sinful and condemned as being against God's law • Dimmesdale's death immediately after his confession could reflect Hawthorne's views that society was too fixed on ideas and beliefs. Dimmesdale's death was inevitable because society would not have forgiven his sinful act • Hawthorne also wrote the novel *The Blithedale Romance*, which centres on the story's narrator, Miles Coverdale, and his quest to uncover the secrets of his closest friends.

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.

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)** • Reverend Arthur Dimmesdale is the father of Hester Prynne's illegitimate child. As a Puritan minister, he feels great guilt for fathering the child • at the start of the novel, Dimmesdale is able to hide his guilt and he does not take responsibility for his actions. He is scared of being shamed publicly for fathering Pearl, caring deeply about the views of the community: 'All the dread of public exposure'. His main concern is to maintain his public reputation • however, the pressure of his guilt soon becomes apparent and he does attempt to inform his congregation of his sin. He tells them 'that he was altogether vile, a viler companion of the vilest, the worst of sinners, an abomination, a thing of unimaginable iniquity'. However, he is not believed: 'They heard it all, and did but reverence him the more' • Dimmesdale's guilt grows as the novel progresses and he privately punishes himself for his sin with a 'bloody scourge', by whipping his own shoulders. Also, he starves himself and denies himself sleep. However, none of the acts of self-punishment pacify his feelings of guilt • Dimmesdale does also start to show subtle signs of his guilt in public. His tendency to place his hand over his heart is an indication of his guilt. Pearl is not able to understand his actions: 'Mother! – Mother! – Why does the minister keep his hand over his heart?' However, Hester and the readership are likely to recognise Dimmesdale's attempts to share some of the burden of Hester's guilt • there are signs that Dimmesdale's guilt lessens, but only for a short time. When Hester suggests to Dimmesdale in the forest that they leave the area together, Dimmesdale begins to show that he forgives himself for his sin: 'O Hester, thou art my better angel! I seem … to have risen up all made anew' • Roger Chillingworth, Hester Prynne's husband, is described as having 'A writhing horror … across his features' when he arrives to see Hester cradling her illegitimate baby and he makes it his mission to find the father and get revenge. After discovering Dimmesdale's secret self-mutilation in the form of a scarlet 'A' carved into his chest, Chillingworth is elated that he has found the father. Appearing to be a caring physician, he exacerbates Dimmesdale's guilt by waging psychological warfare against him • ultimately, Dimmesdale cannot contain his guilt any longer. Dimmesdale makes a speech to the community, who are gathered by the scaffold, in which he reveals the truth about his being Pearl's father. He refers to himself as 'the one sinner of the world'. He exposes his chest to the congregation and then dies immediately. His death marks the end of his suffering because of his guilt.

	(AO2) • Language: the physical and psychological impact of Dimmesdale's inner guilt, 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/Structure: Dimmesdale uses an exclamation towards the end of the novel to show his relief at finally revealing the truth. It is only at this point that Dimmesdale feels at peace with the world: 'Had either of these agonies been wanting, I had been lost for ever!' • Form: Dimmesdale is presented as a hypocrite by Hawthorne. He continues to preach to his congregation about sin while knowing that he has sinned himself • Structure: Hester is forced to display her guilt publicly. Throughout the novel, she gradually gains forgiveness as a result of her acts of kindness. In contrast, Dimmesdale can only wish to be able to reveal his guilt to the community, believing it would be less of a burden than the secret guilt he harbours: 'Happy are you, Hester, that wear that scarlet letter openly upon your bosom!' • Structure: Dimmesdale's secret guilt forms a major part of the novel's narrative, building the tension to his confession at the end of the novel. **(AO4)** • guilt was amplified by the Puritans' strict interpretation of the Bible. The religious sect was intolerant of dissenting ideas and believed those who sinned should suffer the guilt of their actions • the dilemma of having to make moral choices and the feeling of guilt were major themes in Hawthorne's novels. Hawthorne is believed to have wanted to challenge the strict ideals of the Puritans, including their belief in forcing those who sin to display their guilt publicly • Hawthorne felt guilt for his ancestor's role as one of the leading judges in the Salem witch trials two hundred years before he wrote the novel. This was believed to have been a big influence on his works.

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

Question number	Indicative content

22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the supernatural, including magic and witchcraft, is an important theme in the novel. Indeed, 'The Custom-House' introduction includes an appeal by the writer to remove any curses from his family • the scarlet letter itself is linked to the theme of the supernatural. It is described as having the 'effect of a spell' on Hester, 'taking her out of the ordinary relations with humanity and enclosing her in a sphere by herself'. It also has connotations of magic and the supernatural to some in the colony: 'It was whispered by those who peered after her, that the scarlet letter threw a lurid gleam along the dark passageway' • a magic circle seems to surround Hester and Pearl. Hester appears somehow protected by it. Her 'beauty shone out, and made a halo of the misfortune and ignominy in which she was enveloped'. As Pearl was born an outcast from society, Hawthorne writes that destiny 'had drawn an inviolable circle round about her' • Pearl sometimes makes a circle around herself as she plays, and other aspects of her play have elements of magic: 'The unlikeliest materials – a stick, a bunch of rags, a flower – were the puppets of Pearl's witchcraft'. When Pearl does encounter other children, she is described as 'snatching up stones to fling at them, with shrill, incoherent exclamations that made her mother tremble because they had so much the sound of a witch's anathemas in some unknown tongue' • Mistress Hibbins, the sister of Governor Bellingham, is considered to be a witch. Despite the community's strict beliefs, Mistress Hibbins is tolerated for many years, most likely because of her brother's position. However, Governor Bellingham eventually has his sister executed for witchcraft. During her life, she is associated with the forest and natural forces that were feared by the Puritans • she invites people to join her in the forest to meet with the 'Black Man', a euphemism for Satan and the embodiment of evil. Mistress Hibbins tells Hester that she can always identify those who serve the 'Black Man' and that she knows both Hester and Arthur Dimmesdale are such people • Roger Chillingworth can be said to have used, what some in his community would consider, elements of magic in his torture of Dimmesdale. After Dimmesdale dies, some in the community say that they have seen the red 'A' carved into his chest and attribute it to Chillingworth's noxious magic. **(AO2)** • Language: Pearl is referred to as 'elf-child' and magic is conveyed through the metaphorical description of Pearl's eye as a 'black mirror' where there is a 'fiend-like' face. Governor Bellingham considers her similar to 'children of the Lord of Misrule'

	• Language: Chillingworth appears so menacing that Hester believes that he could be the Devil. She questions his true identity 'Art thou like the Black Man that haunts the forest round about us? Hast thou enticed me into a bond that will prove the ruin of my soul?' • Language: Hester accuses Chillingworth of using magic to manipulate Dimmesdale's conscience: 'You search his thoughts. You burrow and rankle in his heart' • Language/Structure: Chillingworth is linked to the theme of the supernatural when he is first introduced in the novel. On the scaffold, when Pearl is described as having 'witchcraft' in her eyes, she 'pointed across the street' towards Chillingworth who was part of the crowd but unknown to her, suggesting a supernatural connection between the pair • Structure: Pearl can be said to embody magic. She appears in the novel as an infant, then at the ages of three and seven. Both three and seven are considered by some to be magic numbers. **(AO4)** • the Puritans believed that the supernatural and magic were evil and the work of the Devil • Puritans believed in witches and their ability to cause harm. In the seventeenth century, witchcraft was punishable by death • Mistress Ann Hibbins was a real person from the Massachusetts Bay Colony and was executed for witchcraft in 1656.

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.

21 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Roger Chillingworth is important in the novel as the husband of the protagonist, Hester Prynne. He had sent her on ahead of him to Boston, Massachusetts, but went missing for some time. Readers learn that this is because he was held prisoner by native Americans, from whom he learned about 'herbs and roots' • Hester's adultery with Reverend Arthur Dimmesdale, which is central to the events of the novel, is possibly related to her apparently cold and unloving relationship with Chillingworth. His motive for marrying Hester is presented as based on his selfish insecurities with regard to his old age and physical deformities and to 'light a household fire in his lonely and chilly heart'. He dedicates his life to education and research, ignoring the feelings of his young, beautiful wife • his desire to seek revenge forms a key part of the narrative. He disguises his true identity by taking on the name Roger Chillingworth and, as a result, he is able to hide his true relationship with Hester and forge relationships with, and garner the trust of, the Puritan community. Indeed, when Hester appears to recognise Chillingworth when she is on the scaffold, 'he slowly and calmly raised his finger, made a gesture with it in the air, and laid it on his lips' • although he seeks no revenge against Hester, Chillingworth pledges to discover the identity of Pearl's father. Hester will not tell him but he says that he will know the person as he will be able to 'read it on his heart'. He makes Hester promise not to tell anyone who he is • he is successful in his quest to find Pearl's father after seeing Dimmesdale's secret self-mutilation in the form of a scarlet 'A' carved into his chest. Chillingworth gleefully realises that Dimmesdale is the father of Hester's child • following his discovery, Chillingworth relentlessly pursues Dimmesdale in revenge for his part in the adultery. He does so in the guise of a physician, who would, ordinarily, be someone who cares for and seeks to help patients, yet he wages psychological warfare against Dimmesdale. Chillingworth makes the 'principle of his life to consist in the pursuit and systematic exercise of revenge' • his vengeful punishment of Dimmesdale is important as it ultimately leads to Dimmesdale's confession and death • diminished by the loss of his arch enemy, Chillingworth dies, too, a year later, which could signal how his purpose in life has been achieved • Chillingworth leaves all of his wealth to Pearl, perhaps in an attempt to earn redemption. This is important because it provides Pearl with the means to leave the strict Puritan community and travel to Europe, where she settles and has a family of her own.

	(AO2) • Language: Chillingworth is described as thin, short and stoop-shouldered, much older than Hester. His deformed body reflects his twisted and malevolent soul, bent on revenge • Language: the metaphor of treasure, something which is ordinarily associated with happiness and joy, is used to depict Chillingworth's desperate quest to discover the truth of Dimmesdale's sin: 'He now dug into the poor clergyman's heart like a miner searching for gold', 'with purpose to steal the very treasure which this man guards as the apple of his eye' • Language: the pun 'leech' is used to describe Chillingworth. Historically, it has been used as a term for a doctor but also represents how Chillingworth is seen as a parasite, sapping the life out of Dimmesdale • Language/Structure: Chillingworth is the antagonist who drives the narrative. He describes himself as 'a mortal man with once a human heart' who has become a 'fiend' for Dimmesdale's 'especial torment' • Form: the character of Chillingworth plays a pivotal role in the novel; the focus of his evil revenge is Dimmesdale, which subsequently allows the reader to focus on Hester's vindication. **(AO4)** • while not a Puritan himself, Chillingworth's actions and evil intent are able to thrive in the repressive authority and intolerance of Puritan society • the Puritan community had strict views on sins such as adultery. When the novel was first published, the reader is likely to have been more understanding of the severity of the sin of adultery and therefore perhaps more empathetic with Chillingworth's position • Chillingworth's evil acts are accentuated by his doing so in his role as a physician, typically seen as a position of trust and respect.

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

Question number	Indicative content

22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the novel is set in the Massachusetts Bay Colony near Boston, two centuries before its publication in 1850. As a Puritan outpost, the community is significant because it must follow rigid religious beliefs and adhere to strict laws • the significance of the community is demonstrated by Hester's not being able to escape its persecution for her act of adultery. Having a child out of wedlock was typically punishable by public shaming and eviction from the settlement. Hester is imprisoned for her sin and shunned by the community, but she is then allowed to live in the area • Hester's public shaming in the marketplace is significant because the setting represents the harshness of the community as it was one of the main gathering places. The marketplace is a place of rules, restriction and authority • only in the forest, away from the glare of the community, does Hester feel free to remove not only her headscarf but also the scarlet 'A' she must wear as a sign of her shame and immoral actions • in Puritan society of the time, illegitimate children were considered a symbol of shame. A significant result of her mother's sinful act is that Pearl is isolated from the community and has no friends. Ultimately, it is only when Pearl leaves the local area that she finds happiness and becomes 'the richest heiress of her day' • as a Puritan minister, Dimmesdale feels unable to confess his guilt, in fear of the consequences he would face in the community. He is scared of being shamed publicly for fathering Pearl, caring deeply about the views of the community: 'All the dread of public exposure'. His main concern is to maintain his reputation • the strict Puritan community is the significant reason for Hester's desperate desire to escape with Dimmesdale: 'So brief a journey would bring thee from a world where thou hast been most wretched, to one where thou mayest still be happy!' • the pressure of Dimmesdale's guilt soon becomes apparent and he does attempt to inform his congregation of his sin. He tells them 'that he was altogether vile, a viler companion of the vilest, the worst of sinners, an abomination, a thing of unimaginable iniquity'. However, he is not believed: 'They heard it all, and did but reverence him the more' • ultimately, Dimmesdale cannot contain his guilt any longer. Dimmesdale makes a speech to the community, who are gathered by the scaffold, in which he reveals the truth about his being Pearl's father. He refers to himself as 'the one sinner of the world'. He exposes his chest to the congregation and then dies immediately • Hester revolts against the community's view of women as dependent on men. She recognises the magnitude of the task of transforming how society views the role of women: 'the very nature of the opposite sex, or its long hereditary habit, which has become like nature, is to be essentially modified, before women can be allowed to assume what seems a fair and suitable position'.

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

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

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)** • Reverend Arthur Dimmesdale is a Puritan minister in the Massachusetts Bay Colony. He is presented as cowardly, as he hides the fact that he is the father of Hester Prynne's illegitimate child from the community. As a result, he is riddled with guilt throughout the novel • Dimmesdale allows Hester to take all the shame on herself for their act of adultery, although, in the marketplace when she is on the scaffold, he tells her to name her 'fellow sinner'. She refuses to name him, and he continues to enjoy the respect and warmth of the community while she is cast out • early in the novel, Dimmesdale is able to hide his guilt and he does not take responsibility for his actions. He is presented as scared of being shamed publicly for fathering Pearl, caring deeply about the views of the community: 'All the dread of public exposure'. His main concern is to maintain his public reputation • however, the pressure of his guilt soon becomes apparent and he does attempt to inform his congregation of his sin. He tells them 'that he was altogether vile, a viler companion of the vilest, the worst of sinners, an abomination, a thing of unimaginable iniquity'. However, he is not believed: 'They heard it all, and did but reverence him the more' • Dimmesdale's guilt grows as the novel progresses and he privately punishes himself for his sin with a 'bloody scourge', by whipping his own shoulders. Also, he starves himself and denies himself sleep. However, none of the acts of self-punishment pacify his feelings of guilt • when Chillingworth uncovers Dimmesdale's identity as Pearl's father, he relentlessly pursues Dimmesdale. As a result of Chillingworth's psychological warfare, Dimmesdale is presented as a man savaged and broken. Hester later confronts Chillingworth: 'You burrow and rankle in his heart! Your clutch is on his life, and you cause him to die daily a living death' • ultimately, Dimmesdale is presented as a man unable to contain his guilt any longer. He makes a speech to the community, who are gathered by the scaffold, in which he reveals the truth about his being Pearl's father. He refers to himself as 'the one sinner of the world'. He exposes his chest to the congregation and then dies immediately. His death marks the end of his suffering because of his guilt. **(AO2)** • Language: personification is used to describe Dimmesdale. He embodies 'human frailty and sorrow' • Language: Dimmesdale suggests that he is envious of Hester being able openly to admit and pay for her sin: 'Happy are you, Hester, that wear the scarlet letter openly upon your bosom! Mine burns in secret!'

	• Language/Structure: Dimmesdale is presented as a hypocrite by Hawthorne. He continues to preach to his congregation about sin while knowing that he has sinned himself • Form/Structure: Dimmesdale's dramatic confession on the scaffold before dying brings the novel's climax and sets the tone for its ending • Structure: Dimmesdale's guilt and secrecy throughout the novel contribute to the narrative. **(AO4)** • in the Puritan society of Boston, redemption and salvation could only be achieved through good acts on earth • Puritans in 17th century America considered self-punishment to be a valid means of atoning for sin • the rules of the Puritan religion also meant public punishment and shaming for sinners. Branding with hot irons or banishment were two of the punishments common for transgressions against their harsh interpretation of Biblical law.

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

Question number	Indicative content

22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • learning the truth, pledging to uncover the truth and truthful revelations, particularly regarding Hester Prynne's adultery and the identity of Pearl's father, are all central to the events in the novel • Roger Chillingworth is the husband of the protagonist, Hester. Although he has been absent, he learns of her adulterous act and pledges to discover the identity of Pearl's father. Hester refuses to tell him the truth, but he says that he will know the person as he will be able to 'read it on his heart' • he disguises his true identity by taking on the name Roger Chillingworth and, as a result, he is able to hide his true relationship with Hester and forge relationships with, and garner the trust of, the Puritan community. He makes Hester promise not to tell anyone who he is • Reverend Arthur Dimmesdale, Pearl's father, allows Hester to take all the shame on herself for their sinful act of adultery. However, in the marketplace, when Hester is on the scaffold, he tells her to reveal the truth and name her 'fellow sinner'. She refuses to name him, choosing to keep his identity secret. As a result, Dimmesdale is able to continue to enjoy the respect and warmth of the community • Dimmesdale's decision to hide the truth and keep his true identity as Pearl's father secret is significant because it highlights how deeply he cares about the views of the community, particularly as a Puritan minister: 'All the dread of public exposure, that had so long been the anguish of his life, had returned upon him' • however, the pressure of his guilt soon becomes apparent and he does attempt to inform his congregation the truth of his sin. He tells them 'that he was altogether vile, a viler companion of the vilest, the worst of sinners, an abomination, a thing of unimaginable iniquity'. However, he is not believed: 'They heard it all, and did but reverence him the more' • as a child at the age of seven, Pearl is intelligent enough to realise for herself the truth that Dimmesdale is her father: 'Will he go back with us, hand in hand, we three together, into the town?' • she is also shown to have become a perceptive judge of character, as she recognises Chillingworth's true foreboding nature: 'Come away, Mother! Come away, or yonder old Black Man will catch you! He hath got hold of the minister already' • upon discovering the truth regarding Dimmesdale's identity as Pearl's father, Chillingworth relentlessly pursues him in revenge for his part in the adultery. He does so in the guise of a physician, who would, ordinarily, be someone who cares and seeks to help patients, yet he wages psychological warfare against Dimmesdale. Chillingworth makes the 'principle of his life to consist in the pursuit and systematic exercise of revenge'

	• ultimately, Dimmesdale cannot contain his guilt any longer. He makes a speech to the community, who are gathered by the scaffold, in which he reveals the truth about his being Pearl's father. He refers to himself as 'the one sinner of the world'. He exposes his chest to the congregation and then dies immediately. His death marks the end of his suffering because of his guilt. **(AO2)** • Language: the metaphor of treasure, something which is ordinarily associated with happiness and joy, is used to depict Chillingworth's desperate quest to discover the truth of Dimmesdale's sin: 'He now dug into the poor clergyman's heart like a miner searching for gold', 'with purpose to steal the very treasure which this man guards as the apple of his eye' • Language/Structure: Chillingworth vociferously vows to find out the identity of Pearl's father, a determination that drives the plot. He repeats the exclamative: 'he will be known!' • Language/Structure: Dimmesdale uses an exclamation towards the end of the novel to show his relief at finally revealing the truth regarding his act of adultery with Hester and his being Pearl's father. It is only at this point that Dimmesdale feels at peace with the world: 'Had either of these agonies been wanting, I had been lost for ever!' • Form: redemption is a central premise of the novel's message. Dimmesdale is redeemed in death because of his confession. It is a tension in the narrative that he does not do this sooner • Structure: Dimmesdale's secret guilt forms a major part of the novel's narrative, building the tension to his confession of the truth at the end of the novel. **(AO4)** • while not a Puritan himself, Chillingworth's actions and evil intent are able to thrive in the repressive authority and intolerance of Puritan society • Dimmesdale's death immediately after his confession could reflect Hawthorne's views that society was too fixed on ideas and beliefs. Dimmesdale's death was inevitable because society would not have forgiven his sinful act • Hawthorne also wrote the novel *The Blithedale Romance*, which centres on the story's narrator, Miles Coverdale, and his quest to uncover the truth about his closest friends.

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.

21 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the novel is set in the Massachusetts Bay Colony near Boston, two centuries before its publication in 1850. As a Puritan outpost, the community must follow rigid religious beliefs and adhere to strict laws. As a result, those who transgress the rules are judged harshly • for example, Hester is not able to escape persecution for her act of adultery. Having a child out of wedlock was typically punishable by public shaming and eviction from the settlement. Hester is imprisoned for her sin and shunned by the community, but she is then allowed to live in the area • Hester's public shaming in the marketplace is significant because the setting represents the harshness of the community as it was one of the main gathering places. The marketplace is a public place of rules, restriction and judgement by the community • indeed, when Hester is on the scaffold, some of the women waiting in the crowd express their view on the perceived leniency of Hester's punishment: 'At the very least, they should have put the brand of a hot iron on Hester Prynne's forehead', 'This woman has brought shame upon us all, and ought to die'. It is clear that they judge her harshly and believe that her punishment does not proportionately reflect the gravity of her crime • only in the forest, away from the glare of the community, does Hester feel free from judgement. She does not only feel free to remove her headscarf but also the scarlet 'A' she must wear as a sign of her shame and immoral actions • in Puritan society of the time, illegitimate children were considered a symbol of shame. As a result of her mother's sinful act, Pearl is also judged harshly. She is isolated from the community and has no friends. Ultimately, it is only when Pearl leaves the local area that she finds happiness • as a Puritan minister, Arthur Dimmesdale feels unable to confess his guilt, in fear of the community's judgement of him: 'All the dread of public exposure'. His main concern is to maintain his reputation • the strict judgement of the Puritan community is the significant reason for Hester's desperate desire to escape with Dimmesdale: 'So brief a journey would bring thee from a world where thou hast been most wretched, to one where thou mayest still be happy!' • ultimately, Dimmesdale cannot contain his guilt any longer. He makes a speech to the community, who are gathered by the scaffold, in which he reveals the truth about his being Pearl's father. He refers to himself as 'the one sinner of the world'. He exposes his chest to the congregation and then dies immediately • Hester revolts against the community's view of women as dependent on men. She recognises the magnitude of the task of transforming how society views the role of women: 'the very nature of the opposite sex, or its long hereditary habit, which has become like nature, is to be essentially modified, before women can be allowed to assume what seems a fair and suitable position'.

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

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Level 2	7–12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13–18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
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Level 5	25–30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content

22 ***The Scarlet Letter***	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the novel. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • Hawthorne presents Pearl as intelligent throughout the novel. Even as a young child, Pearl is inquisitive and she is shown to be a perceptive judge of character • Pearl is the illegitimate daughter of Hester Prynne, the novel's protagonist. She is the reason for her mother's shaming by the Puritan community of Massachusetts Bay Colony as she has been apart from her husband too long for the child to be his • she is an unusual child with a grown-up turn of phrase and active imagination. Other children do not want to play with her, and she must therefore use her imagination to think of ways to play alone with common items around her: 'a stick, a bunch of rags, a flower – were the puppets of Pearl's witchcraft' • Pearl shows her inquisitive nature when she wants to know the meaning of the scarlet letter. Although Hester is tempted to confide in her, she lies, saying it is for the 'sake of the gold thread' • as a child at the age of seven, Pearl is intelligent enough to realise for herself that Arthur Dimmesdale is her father. She discovers that her mother has been secretly meeting with him in the woods and can see the power behind his accepting her publicly: 'Will he go back with us, hand in hand, we three together, into the town?' This is evidence of Pearl's independent mind • later, Pearl is shown to have become a perceptive judge of character, as she recognises Roger Chillingworth's threatening nature: 'Come away, Mother! Come away, or yonder old Black Man will catch you! He hath got hold of the minister already' • after Dimmesdale's sermon on Election Day, he becomes weak and draws Hester and Pearl to him. Pearl embraces him, wrapping her arms around his knees, showing an intelligent understanding of his need to be comforted • by the end of the novel, it is revealed that 'Pearl was not only alive, but married, and happy, and mindful of her mother'. She sends her mother regular letters from Europe where she is now living, married to an aristocrat and with a family of her own. **(AO2)** • Language: Pearl demonstrates her dexterity when she mimics her mother by making her own version of the scarlet letter. She 'took some eelgrass, and imitated, as best she could, on her own bosom, the decoration with which she was so familiar on her mother's' • Form: the importance of Pearl's character in the novel lies in her intelligent ability to provoke other characters, such as when she questions her mother as to the meaning and significance of the scarlet letter

	• Form/Structure: Pearl enables the redemption of both her mother and Dimmesdale through her human qualities at the end of the novel. She cries over her father before his death and chooses to leave town when she has the means to do so after Chillingworth leaves her an inheritance • Structure: as Dimmesdale lies dying towards the end of the novel, he reminds Pearl that she has not kissed him in the past. Intelligent enough to realise the severity of the situation for Dimmesdale, Pearl kisses her father. **(AO4)** • in the 17th century, the Puritan community considered it a great shame and sin to be born out of wedlock • in such circumstances, both the women and their children were generally castigated by society. Indeed, as a child, Pearl is condemned by the community • it is significant that Pearl settles in Europe. Europe was considered a radical and distant place by the Americans.

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