



Mark Scheme

Sample assessment materials
for first teaching September
2016

International GCSE in
English Literature

Component 2: Modern Drama
and Literary Heritage Texts

SECTION A: Modern Drama

Question number	Indicative content
<p>1 <i>A View from the Bridge</i></p>	<p>AO1 (15 marks), AO2 (15 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • The community has its own values, adhering to the values that originally came from Sicily. Eddie sees little wrong in shielding illegal immigrants: 'suppose ... I was starving like them over there ... and I had people in America could keep me a couple of months?' • The clash between what is legal – 'this is the United States Government you're playing with now' and 'honourable' – is epitomised by the Vinny Bolzano incident. The boy 'snitched' on his family and was severely punished for betraying the community's trust. • There is great respect for family. There are firm guidelines for what constitutes how men and women should behave. Trust in the family is very important; Eddie betrays this trust and, as Alfieri has warned him, is left alone. • A basic idea of masculinity defines the community; Eddie is described as '<i>a husky slightly overweight longshoreman</i>', a family man who prides himself on his duties. Rodolpho's feminine side offends Eddie: 'He give me the heeby-jeebies the first moment I seen him.' • Marco epitomises the feelings of the community. He wants revenge for having been betrayed: 'He degraded my brother. My blood.' Eddie in his way respects Marco and where honour is concerned he will deal only with Marco: 'He didn't take my name ... Marco's got my name.' <p>AO2</p> <ul style="list-style-type: none"> • Language: the code of the community drives the play reflected in the repetition of 'law': 'the law? All the law is not in a book.' • Structure: the play opens with Alfieri introducing the community; they are distrustful of him as a representative of law: 'behind that suspicious little nod of theirs lie three thousand years of distrust.' • Language: the use of the noun 'justice' distinguishes the contrasts between law and justice. Alfieri distinguishes between law and justice, the latter being so important to the community: 'Oh, there were many here who were justly shot by unjust men. Justice is very important here.' • Language/structure: Eddie's belief in his self-esteem and the community's perception of him is revealed in his rhetorical questions: 'Which I put my roof over their head and my food in their mouth? Like in the Bible?' • Form: the audience is aware that Eddie lives by the code of the community, whose trust he betrays and pays the ultimate price because he could not 'settle for half'.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>2 <i>A View from the Bridge</i></p>	<p>AO1 (15 marks), AO2 (15 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • Beatrice is the wife of Eddie Carbone and aunt of Catherine whom she has raised as her own daughter when her mother was 'on her deathbed'. • Unlike Eddie, Beatrice accepts that Catherine is growing up and needs to be independent: 'I don't understand you; she's seventeen years old, you gonna keep her in the house all her life?' • Catherine's and Beatrice's conversations in Act 1 demonstrate a close bond between them and mutual respect. When Catherine informs Eddie of her new job, Beatrice supports her wholeheartedly: 'Be that way you are, Katie, don't listen to him.' • When Beatrice realises the strength of Eddie's obsession with Catherine she confronts her and speaks of the girl's behaviour towards Eddie: 'I told you fifty times already, you can't act the way you act.' • Catherine and Beatrice, in spite of the age gap, are similar especially in their loyalty towards the men they love. • Beatrice feels no anger towards Catherine and they part with Beatrice's blessing: 'God bless you. God bless your children.' <p>(AO2)</p> <ul style="list-style-type: none"> • Language: Beatrice, although often faced with difficult situations because of Eddie's and Catherine's behaviour, remains calm; at the start of the play she speaks to Eddie about his attitude to Catherine: '<i>with sympathy but insistent force</i>'. • Structure: in their 'confrontational scene', both women are portrayed as calm and kind to one another. • Language: Beatrice makes Catherine realise that 'now the time came when you said good-by.' Catherine senses the strength behind Beatrice's calm words: 'Honey ... you gotta' as an '<i>imperious demand</i>' and replies with a simple 'Okay.' • Structure: Beatrice tries to reason with Eddie on Catherine's behalf. Both women want Catherine's wedding to go well and they try to patch up the situation. • Language: Beatrice is more aware than Catherine that they all have blundered into the confrontational situation they find themselves in: 'Whatever happened we all done it, and don't you ever forget it, Catherine.' The strength of her emotions is shown by her calling her niece 'Catherine' and not 'Katie'. • Language/structure: When Eddie is mortally wounded '<i>The two women support him for a moment, calling his name again and again</i>'. They are united in their grief.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>3 An Inspector Calls</p>	<p>A01 (15 marks), A02 (15 marks)</p> <p>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.</p> <p>A01</p> <ul style="list-style-type: none"> • Family conversation appears to be good natured, but undercurrents of unease and suspicion are present and the first cracks in the relationships seem to appear: Sheila's '<i>half serious, half playful</i>' banter with Gerald: '<i>... you never came near me, and I wondered what had happened to you.</i>' • Birling's comments, on the one hand that Sheila's engagement to Gerald is '<i>one of the happiest nights of my life</i>', while immediately afterwards making his true position clear: '<i>we may look forward to the time when Crofts and Birling are no longer competing</i>' showing that business is more important to him than family relations built on love and trust. • Through the Inspector's interrogations, the veneer of good family relationships is shown to be just that as Birling and Eric argue: '<i>look – just you keep out of this</i>'. • Eric sums up the unsatisfactory family relations with an outburst towards his mother: '<i>You don't understand anything. You never did. You never even tried</i>' and towards his father: '<i>Because you're not the kind of father a chap could go to when he's in trouble – that's why.</i>' • The family's lack of unity in their relationship with each other is totally exposed, with Sheila and Eric refusing to accept the whole incident was a hoax: '<i>whoever the Inspector was, it was anything but a hoax. You knew it then.</i>' • Eva and the Inspector are catalysts which contribute to the irrevocable split in the family relationships with recriminations and arguments continuing after the Inspector has left. <p>A02</p> <ul style="list-style-type: none"> • Language: comments on how each character is individually described at the start of the play: Birling '<i>rather portentous</i>'; Sybil '<i>rather cold</i>'; Sheila '<i>very pleased with life</i>'; Gerald '<i>man-about-town</i>'; Eric '<i>not quite at ease</i>'; they are '<i>pleased with themselves</i>'. This creates the impression that there is no real sense of family unity in their relationship with one another. • Structure: the detailed description of the setting, noting that as the play progresses the '<i>pink and intimate lighting</i>' becomes '<i>brighter and harder</i>' as each member of the family is put under the spotlight and their secrets from one another are exposed. • Language: the use of dramatic irony creates a sense of unease, hinting that all is not really as it should be with the family. • Form: the play progresses from ignorance to knowledge for both the audience and the characters themselves with each incident becoming increasingly dramatic from the sacking of a '<i>ring-leader</i>' to Eva's '<i>horrible death</i>' as the family relationships are exposed. • Structure: the ambiguous ending leaves the audience to decide whether or not the family will '<i>adjust</i>' their relationships with one another, or continue living in lies and hypocrisy.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>4 An Inspector Calls</p>	<p>AO1 (15 marks), AO2 (15 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • Gerald, as the son of Sir George and Lady Croft, will bring a superior social position to the Birlings who are considered by his parents as 'nouveau riche'. The fact that the Birlings have the money while the Crofts have the title gives the impression that Gerald is perhaps marrying for money rather than love. • During his conversation with Sheila there is a note of secrecy about his behaviour: 'for all last summer, when you never came near me.' His reply: 'I was awfully busy at the works all the time' does not appear to be convincing. • Gerald is unwilling to admit his part in Eva/Daisy's death. He finally admits he knew the girl. She became his mistress because 'she was young and pretty and warm-hearted and intensely grateful' for rescuing her from Alderman Meggarty. • While she was his mistress he was kind to her providing her with food and shelter. • In a less obvious manner than Birling he wants to protect his own interests. He does this by not only exposing the Inspector as an imposter but suggesting that there was 'no proof it was the same girl'. • Like the older Birlings he is relieved that his secret and behaviour will not be disclosed: 'while I was out of the house I'd time to cool off and think things out a little'. <p>AO2</p> <ul style="list-style-type: none"> • Language: as the play opens, Gerald is described as '<i>a very much easy well-bred man-about-town.</i>' • Structure: his tendency to protect himself and his interests is apparent by Act 3 where he shows his true nature and denies his involvement in Eva's death: 'there's no more real evidence we did than there was that that chap was a police inspector'. • Form: he takes full control of the situation: '<i>He looks around triumphantly at them.</i>' In this situation he becomes similar to Birling: 'a man has to mind his own business and look after himself'. • Language: he dispels doubts with short, confident comments: 'That's right. You've got it. How do we know any girl killed herself today?' Finally, he convinces the family that it was a hoax: 'Gerald, you've argued this very cleverly.' • Language/structure: his final words in the play are to Sheila, brushing his behaviour towards both Sheila and Daisy to one side: 'Everything's all right now, Sheila. (<i>Holds up the ring.</i>) What about the ring?' showing that he is not unduly worried about the heartache his behaviour has caused. • Form: as the play progresses, Gerald comes across as confident but lacks moral grounding because of his upper-class life.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>5 <i>The Curious Incident of the Dog in the Night-time</i></p>	<p>AO1 (15 marks), AO2 (15 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • Each of the major characters endures loss in the play and the play opens with a death: 'the dog was not running or asleep. The dog was dead.' Christopher is naturally upset. • This prompts Christopher to think back to an earlier moment of loss in his life – the death of his mother. • Ed copes with the infidelity and the loss of his wife by cutting her out of his and Christopher's life: 'Christopher, I'm sorry your mother's died. She's had a heart attack.' • Ed's feeling of loss arises again when Mrs Shears ends their relationship and he responds violently by murdering Wellington. • Ed loses his son's trust when Christopher discovers he had murdered Wellington: 'Father killed Wellington who is a dog and so that meant that he could kill me.' • With the loss of Christopher's pet rat, Ed tries to restore some of the trust lost between them by giving him a puppy, Sandy: 'I've got you a present. To show you that I really mean what I say. And to say sorry.' <p>AO2</p> <ul style="list-style-type: none"> • Structure: the loss of Wellington sets the play in motion: 'I wanted to come and tell you that I didn't kill Wellington. And also I want to find out who killed him.' • Language: Christopher's search for the killer reveals his father's deception caused by the loss of his wife: 'I thought she was dead but she was still alive. And Father lied to me.' • Form: the loss of the dog comes to represent Christopher's search for the truth about the loss of his mother: 'When I started writing my book there was only one mystery to solve. Now there are two.' • Structure: when Toby dies Christopher loses a companion whom he trusted more than people. • Language: The simplicity of the language belies the complexity of the emotions felt by the characters.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>6 <i>The Curious Incident in the Night-time</i></p>	<p>AO1 (15 marks), AO2 (15 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • Christopher’s book, a murder mystery novel, read by the character Siobhan, begins as a mystery about the murder of his neighbour’s dog: ‘I am going to find out who killed Wellington.’ • Christopher searches for clues about Wellington’s murder and finds evidence that his father has been lying to him about his mother’s death. • Ed finds out that Christopher has been writing down the results of his investigation in a note book and ‘loses his rag’. • Investigating Wellington’s murder becomes an excuse for Christopher to uncover the secrets his father keeps from him: ‘the only room left to detect in was Father’s bedroom.’ • Ed’s deception acts as a crime in itself and Christopher suffers a breakdown of trust when he learns that it was Ed who murdered the dog after Mrs Shears broke off their affair. • Solving Wellington’s murder figures into his efforts to be independent and gives him the ability to solve problems on his own, ‘I can do these things,’ ‘I went to London on my own’, ‘I found my mother. I was brave.’ <p>AO2</p> <ul style="list-style-type: none"> • Structure: Wellington’s murder and Ed’s deception constitute separate parts of the same investigation: ‘When I started to write my book there was only one mystery to solve. Now there are two.’ • Form: Christopher’s search for the truth about Wellington leads him to the truth about his mother and father. • Language: the simplicity of Christopher’s language highlights the depth and complexity of emotions felt by him: ‘I made a decision. I did this by thinking of all the things I could do and deciding whether they were the right decision or not.’ • Form: although some elements of a murder-mystery narrative are used, this cannot be considered a conventional story of its genre. • Language/structure: many of the digressions give the audience an insight into Christopher’s views of the world.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>7 <i>Kinder-transport</i></p>	<p>AO1 (15 marks), AO2 (15 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • The play opens with a scene depicting the loving relationship between Eva and her mother, Helga, who is preparing Eva for her journey to England, to safety. • At the same time, we see the painful relationship between the adult, Evelyn, and her daughter, Faith, who is about to leave home. • Faith loves her mother but wants to be free to live her own life. However, she wants to leave with her mother's blessing and knowing that her mother will be all right. • In England, Eva is taken in by Lil who adopts her and whose first action is to get rid of Eva's label with the Star of David on it: 'Over. Finished. Done. Goodbye. Yes. That's the word. Goodbye.' • Eva truly loves her adoptive mother, Lil, who replaces Helga. She becomes anglicised, changing her name to Evelyn, because she wants to be accepted. • Evelyn finally rejects Helga because living with feelings of abandonment would be too painful: 'Didn't it ever occur to you that I wanted to die with you?' <p>AO2</p> <ul style="list-style-type: none"> • Structure: although the play is essentially about Jewish children and the war, it centres around three different relationships of mothers and daughters. • Structure: scenes from the past and the present undercut each other so each relationship casts a light on the other. • Language: when confronted with her past, Evelyn blames Lil for making her 'betray' her parents. Lil retaliates in anger: 'Go on then. Bare your grudge at me. What else do you want to blame me for?' • Language/form: in a calmer moment, Evelyn explains to Faith why she turned her back on her past: 'Germany spat me out. England took me in.' • Structure: the final confrontational scene with her mother is a cathartic experience for Evelyn, an opening-up after years of silence. Evelyn cannot forgive her mother for, 'coming back from the dead and punishing me for surviving on my own.'

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>8 Kinder-transport</p>	<p>AO1 (15 marks), AO2 (15 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • On the eve of leaving her parents behind and travelling to the safety of England, Eva, a young Jewish girl, is reading a book entitled <i>Der Rattenfänger (The Ratcatcher)</i> instead of sewing on the buttons of her coat. • All the while she is disobedient 'Ratcatcher music' is heard. • On her way to England she meets the Ratcatcher in the guise of a Nazi Border Official who humiliates her. Throughout her life she comes into contact with different versions of the Ratcatcher: the Postman who thinks 'everyone in Boche Land learnt to march': the station guard thinks she is a spy. • The Ratcatcher is like a shape-shifter and becomes all the people in uniform who may send the child away or be unkind to her simply because she is a foreigner. • In her eyes, ordinary people turn out to be not what they seem; she sees in them a danger and a threat. • The Ratcatcher symbolises everything that is feared: cruelty, loss of childhood, the dark side of humanity. <p>AO2</p> <ul style="list-style-type: none"> • Language/structure: in the opening dialogue with her mother it soon becomes clear that the Ratcatcher is associated with unpleasant words and images: 'What's an abyss, Mutti?', 'What's a chasm?' • Form: when Helga reads the story to Eva for the last time, the Ratcatcher takes on a frightening and threatening form: 'I shall take the heart of your happiness away' and as the play progresses the Ratcatcher becomes a symbol of Evelyn's blame, grief and sense of guilt of having survived. • Language/structure: towards the end of Act 1, Evelyn promises her childhood self that she will protect her from the Ratcatcher: 'I won't go away. I'll make it all disappear. I'll get rid of him. He won't take you anywhere, ever again.' The adult Evelyn is reliving the trauma of her separation from her parents. • Language: during the adult Evelyn's confrontation with her mother when each accuses the other of being the Ratcatcher: 'Hitler started the job and you finished it', 'You were the Ratcatcher.' Evelyn cannot forgive her mother for 'coming back from the dead and punishing me for surviving on my own'. • Form: Evelyn's inability to find some rapprochement with her own daughter means that '<i>the shadow of the Ratcatcher covers the stage</i>' at the end of the play.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>9 <i>Death and the King's Horseman</i></p>	<p>AO1 (15 marks), AO2 (15 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • Elesin, a '<i>man of enormous vitality</i>' and an '<i>infectious enjoyment of life</i>' is parading through the streets and as the 'King's Horseman' he has led a very good life: 'the juiciest fruit on every tree was mine'. • His ritual suicide is prevented by the British authorities as they believe it is 'a barbaric custom'. • Elesin loses the will to continue fulfilling his duty to his King and allows himself to be arrested for attempted suicide: 'My will was squelched in the spittle of an alien race.' • His son disowns him: 'I have no father, eater of left-overs.' In order to expiate his father's betrayal of his duty, the son commits suicide as he cannot bear to 'let honour fly out of doors, he stopped it with his life'. • Elesin wishes to look at the body of his son so that he may mourn his death: 'I speak my message from heart to heart of silence.' • In despair he kills himself with his own chains. <p>AO2</p> <ul style="list-style-type: none"> • Structure: the play begins thirty days after the death of the King of Oyo on the day of his burial and the play ends with the unborn child being presented as a hope for the future. • Language: initially he 'embraces' his duty claiming: 'We are already parted the world and I.' • Language: he is sure of his strength and vitality, he 'approaches a brand new bride' with whom he hopes to have a child, using the metaphor: 'The fruit of this union will be rare.' • Language/form: Elesin tries to cast the blame for his failure to fulfil his duty on a number of causes, but he knows that ultimately 'there was a longing on my earth-held limbs'. • Language: he cannot expect salvation in 'the ancestor world'; his 'passage is clogged with droppings from the King's stallion'. • Language/form: his dereliction of duty went against his and his people's beliefs and their 'world is tumbling in the void of strangers' and he cannot bear to live with his shame.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>10 <i>Death and the King's Horseman</i></p>	<p>AO1 (15 marks), AO2 (15 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • Iyaloja is the 'Mother' of the market. She is a powerful and charismatic matriarchal figure. • She is the nearest to an equal Elesin encounters. When he wants to claim his new bride he has to have her permission: 'then honour me. I deserve a bed of honour to lie upon.' • Iyaloja warns Elesin not to be turned aside from his sacred duty by an attachment to worldly things: 'Even at the narrow end of the passage, I know you will look back and sigh a last regret for the flesh that flashed past.' • She has little use for the colonial world of the British and this is evidenced in her scorn for the colonial police. She refers insultingly to Pilkings, the District Officer, as 'Child'. • In the final moments of the play, she orders Pilkings to move away from Elesin's body as he is about: '<i>to close Elesin's staring eyes</i>'. <p>AO2</p> <ul style="list-style-type: none"> • Structure: throughout the play Iyaloja asserts her will over the market women and by extension over a large part of the community: 'Daughters, please.', 'My children, I beg of you...' • Language: when Elesin fails in his duty it is Iyaloja's scorn he must face, using the metaphor: 'The river which fills up before our eyes does not sweep us away in its flood.' • Language/structure: she has the power to order the District Officer to stop interfering with Elesin's body after his death: 'Since when have strangers donned clothes of indigo before the bereaved cries out his loss?' • Structure: she ensures that the Bride, as the vessel of future hope, carries out her prescribed role of closing her husband's eyes and '<i>pours some earth over each eyelid</i>'. • Form: she is the upholder of traditional values which means she will never transgress the fundamental values which underpin her world.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25–30	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

SECTION B: Literary Heritage Texts

Question number	Indicative content
11 <i>Romeo and Juliet</i>	<p>AO1 (10 marks), AO2 (10 marks), AO4 (10 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • The audience first encounters Tybalt's violence early in the play when he participates in the fighting and disturbance which is directly against the Prince's rules: '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') and has to be held back by Lord Capulet from confronting Romeo. • Tybalt's fight with Mercutio acts as a turning point in the play. Using the term 'Boy', Tybalt expresses his frustration with Romeo's refusal to fight. Tybalt mortally wounds Mercutio. • Romeo responds with fury to the death of his friend, and turns from peace because of Tybalt's actions. Romeo's act of revenge in killing Tybalt is instrumental in sustaining and fuelling the violence. His actions lead to his banishment and to the ensuing problems that occur as a result of his violent act. It is he who kills Paris outside the Capulet tomb. • It can be argued that Tybalt is not fully to blame for the violence in the play. The feuding families are led by Lords Capulet and Montague who preside over the continuing violence. <p>AO2</p> <ul style="list-style-type: none"> • Language: he 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' indicates his loathing of it. • Language/structure: 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 sickness is foreboding. • Language: Tybalt's encounter with Mercutio following the Capulet ball is fuelled by his desire for revenge. He seeks out Romeo. His language when confronting Mercutio and Benvolio is hostile and provocative: 'thou make minstrels of us'. • Language: Romeo's desperate language after pursuing and cornering Tybalt reflects the inevitability of death and violence as he frantically outlines the options: 'Either thou, or I, or both must go with him.' • Language/structure: the role of Mercutio in the conflict in Act 3 Scene 1. Benvolio does his best to persuade his friend to go inside with peaceful and persuasive language: 'the Capels are abroad. And if we meet we shall not scape a brawl.' It is Mercutio who rejects this advice and seeks out trouble in the heat of the day. <p>AO4</p> <ul style="list-style-type: none"> • The play's Italian setting has connotations of violence and revenge. The heat of the day is often related to violent outbursts. • Tybalt's name itself is related to violence, meaning 'King of Cats', animals renowned at the time for their fighting and aggression. • Quarrels and misunderstandings were often resolved through duelling at the time Shakespeare was writing. In Tybalt's confrontation with Mercutio he is frustrated as his original intent was to recover his wounded honour through a duel with Romeo.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> Limited knowledge and understanding of the text. The response is simple with little evidence of personal engagement or critical style. Minimal identification of language, form and structure. There is little comment on the relationship between text and context. Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. Some comment on the language, form and structure. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> Sound knowledge and understanding of the text. The response shows relevant personal engagement and an appropriate critical style. Sound understanding of language, form and structure. There is relevant comment on the relationship between text and context. Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> Thorough knowledge and understanding of the text. The response shows thorough personal 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	<ul style="list-style-type: none"> Assured knowledge and understanding of the text. The response shows assured personal engagement and a perceptive critical style. Cohesive evaluation of language, form 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	<p>AO1 (10 marks), AO2 (10 marks), AO4 (10 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • Love is mentioned in the Prologue that opens the play. • When Romeo and Juliet fall in love at first sight, the immediacy and passion of their love is clearly evident. Even when they discover that their families are enemies, the force of love is too strong and the lovers commit to marrying the next day. • Passion is important in the play. Juliet's passion for Romeo propels her to accept the Friar's ill-considered plan to fake her own death. Her love for Romeo is stronger than her fear of death. • Love is demonstrated at the Capulet tomb when Romeo arrives to mourn Juliet's 'death'. • At the end of the play, it can be argued that love triumphs as the Capulets and Montagues reach peace in the shadow of their children's deaths. <p>AO2</p> <ul style="list-style-type: none"> • Language: love is presented paradoxically in the play, for example, Romeo speaks of 'loving hate' in his dialogue with Benvolio in Act 1 Scene 1. This oxymoron captures the contradiction in love. • Language/form: love is related to pleasure and recklessness in the play, for example in Act 2 Scene 6, Friar Lawrence tells Romeo: 'These violent delights have violent ends', suggesting that an excess of love and passion is dangerous. He advises Romeo to 'love moderately'. • Structure: in Act 3 Scene 1, Benvolio attempts to deter Mercutio from conflict by warning about 'the mad blood stirring'. He is aware of the powerful emotions held by Mercutio. This dramatic turning point may reflect Mercutio's love for Romeo. To Mercutio's horror, Romeo says to Tybalt: 'the reason that I have to love thee'. • Language: hyperbole is used in 'But my true love is grown to such excess / I cannot sum up some of half my wealth' as Juliet struggles to describe the strength of her love for Romeo. <p>AO4</p> <ul style="list-style-type: none"> • Elizabethan marriages were often arranged by parents to benefit the wider family rather than for love, so the marriage of Romeo and Juliet may have been quite shocking to an audience of the time. • The tragedy of the play is linked closely to love. The play's protagonists must confront the impediment to their love that is the hatred between their families. Shakespearean tragedy follows a recognisable pattern. • The tradition of courtly love was a familiar concept to an Elizabethan audience and involved the idea of love as an all-consuming passion which often led to the deaths of the lovers.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> Limited knowledge and understanding of the text. The response is simple with little evidence of personal engagement or critical style. Minimal identification of language, form and structure. There is little comment on the relationship between text and context. Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. Some comment on the language, form and structure. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> Sound knowledge and understanding of the text. The response shows relevant personal engagement and an appropriate critical style. Sound understanding of language, form and structure. There is relevant comment on the relationship between text and context. Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> Thorough knowledge and understanding of the text. The response shows thorough personal 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	<ul style="list-style-type: none"> Assured knowledge and understanding of the text. The response shows assured personal engagement and a perceptive critical style. Cohesive evaluation of language, form 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
<p>13 Macbeth</p>	<p>AO1 (10 marks), AO2 (10 marks), AO4 (10 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • 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’. • Macbeth has been away in battle, but on his return Lady Macbeth is more concerned about the impending visit by King Duncan. • The relationship between Macbeth and his wife is close and they share the same objectives; they are both hypocritical when they welcome the king, greeting him warmly yet knowing they are planning to murder him. • Lady Macbeth is the dominant partner who has power over her husband. Macbeth decides that he will not kill Duncan, but Lady Macbeth uses accusation and her powers of persuasion to make him reconsider: ‘When you durst do it, then you were a man.’ After the murder, Macbeth is wracked with guilt, but Lady Macbeth tells her husband what he must do and how to behave. • The relationship becomes strained; the couple draw apart through their feelings of guilt and their actions after Duncan’s murder. Macbeth’s response to the news of his wife’s death is ambivalent: ‘She should have died hereafter.’ <p>AO2</p> <ul style="list-style-type: none"> • Language: Lady Macbeth’s soliloquy reveals her innermost thoughts; she believes that her husband is ‘too full o’th’ milk of human kindness’. • Language: 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 couple have had a child (‘I have given suck’), but Lady Macbeth uses shocking language when she admits that she would kill her own child to achieve her aims: ‘dashed the brains out’. • Language: the use of stichomythia heightens the couple’s closeness and nervous energy after Duncan’s murder. • 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! One, two.’ <p>AO4</p> <ul style="list-style-type: none"> • At the time, women were normally subservient to men; Lady Macbeth tends to break conventional stereotypes. • The play is set during the eleventh century in Scotland, which was a troubled and violent country; 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. • The belief in the Divine Right of Kings is questioned by Shakespeare’s portrayal of Lady Macbeth and Macbeth’s conspiracy to remove Duncan from the throne.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> Limited knowledge and understanding of the text. The response is simple with little evidence of personal engagement or critical style. Minimal identification of language, form and structure. There is little comment on the relationship between text and context. Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. Some comment on the language, form and structure. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> Sound knowledge and understanding of the text. The response shows relevant personal engagement and an appropriate critical style. Sound understanding of language, form and structure. There is relevant comment on the relationship between text and context. Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> Thorough knowledge and understanding of the text. The response shows thorough personal 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	<ul style="list-style-type: none"> Assured knowledge and understanding of the text. The response shows assured personal engagement and a perceptive critical style. Cohesive evaluation of language, form 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
<p>14 Macbeth</p>	<p>AO1 (10 marks), AO2 (10 marks), AO4 (10 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • The witches may be considered to blame for Duncan’s murder, as they provide Macbeth with the idea that he would become king. • The witches’ predictions, Macbeth’s return visit to them and Hecate’s anger at the ‘weird’ sisters’ behaviour, suggest that the witches have influenced Macbeth. • Macbeth deliberately seeks out the witches in Act 4 and hears the three prophecies, interpreting them in his own way. • Macbeth could be deemed responsible for King Duncan’s death; the witches had not told him to murder the king; it was his own decision. • Lady Macbeth could be considered to blame, as she used her manipulative skills to persuade her husband to kill the king so that she could be queen. <p>AO2</p> <ul style="list-style-type: none"> • Language/structure: the play opens with the witches’ vow to meet Macbeth; their chant in rhyming couplets is ominous and full of the supernatural; they call upon their familiars Graymalkin and Paddock, and the oxymoron ‘Fair is foul, and foul is fair’ provides a warning that not everything is as it seems. • 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’. • Language/structure: Lady Macbeth’s soliloquy reveals her manipulative and persuasive nature. She is determined that her husband will be king; she knows that her husband is too kind-natured and is resolute in persuading him to kill the king: ‘pour my spirits in thine ear’, perhaps suggesting that she too has supernatural powers of control. • Language/structure: Shakespeare uses supernatural references to highlight the influence of the witches and their prophecies. <p>AO4</p> <ul style="list-style-type: none"> • The belief in witchcraft and the supernatural was commonplace. People at the time strongly believed in prophecies and curses. • Religious belief was important; Macbeth’s inability to say ‘Amen’ after murdering Duncan. • The play was written for King James I and served as a warning against dabbling with witchcraft.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> Limited knowledge and understanding of the text. The response is simple with little evidence of personal engagement or critical style. Minimal identification of language, form and structure. There is little comment on the relationship between text and context. Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. Some comment on the language, form and structure. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> Sound knowledge and understanding of the text. The response shows relevant personal engagement and an appropriate critical style. Sound understanding of language, form and structure. There is relevant comment on the relationship between text and context. Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> Thorough knowledge and understanding of the text. The response shows thorough personal 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	<ul style="list-style-type: none"> Assured knowledge and understanding of the text. The response shows assured personal engagement and a perceptive critical style. Cohesive evaluation of language, form 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
<p>15 <i>Pride and Prejudice</i></p>	<p>AO1 (10 marks), AO2 (10 marks), AO4 (10 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • Pemberley is Darcy's estate and it is a central focal point throughout the novel, both geographically and because it is representative of its owner. • Elizabeth has rejected Darcy's first proposal by the time she first visits Pemberley; Darcy's letter, the praise of his housekeeper and his own courteous behaviour bring about a change in her opinion of him. • Elizabeth visits Pemberley when her feelings towards Darcy are beginning to develop; she is enchanted by its beauty and charm and the picturesque countryside, just as she will be charmed by its owner. When she walks through the succession of state rooms, filled with fine objects and furniture, it makes her heart flutter. • On learning more about Darcy, Elizabeth feels 'a more gentle sensation' towards him 'than she had ever felt in the height of their acquaintance'; Pemberley is an important setting as it is where Elizabeth realises her first impressions of Darcy were wrong. • Elizabeth first observes Pemberley from high ground looking across a valley: 'at that moment she felt, that to be mistress of Pemberley might be something!'. Other characters, such as Lady de Bourgh and Caroline Bingley, have similar designs. <p>AO2</p> <ul style="list-style-type: none"> • Structure: Austen makes the connection between the setting of Pemberley and its owner; she describes the stream that flows beside the mansion: 'a stream of some natural importance'. Darcy possesses a 'natural importance' that is 'swelled' by his arrogance, but which coexists with a genuine honesty and lack of 'artificial appearance'. • Form/structure: Pemberley is symbolic of the romance between Elizabeth and Darcy; when Elizabeth encounters Darcy on the estate, she is crossing a small bridge, suggesting the gulf of misunderstanding and class prejudice that lies between them; the bridge is symbolic of the love that will be built across it. • Language: the house is described with the triplet: 'large, handsome, stone building' and its 'symmetry' is highlighted. • Language: the housekeeper, Mrs Reynolds, uses hyperbole when praising Darcy's virtues and speaks of his being 'the best landlord, and the best master ... that ever lived'. • Structure: Pemberley is crucial in the narrative structure, as it is the first time Darcy is seen in his own personal surroundings. <p>AO4</p> <ul style="list-style-type: none"> • Pemberley is representative of wealth and status enjoyed by the landed gentry of the time; social status and hierarchy were very important at the time the novel is set and was written. • The novel follows the romantic tradition; the natural beauty of nature and settings are seldom detailed in Austen's work, but the idyllic setting of Pemberley is provided through Elizabeth's observations. • 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.

Level	Mark	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> Limited knowledge and understanding of the text. The response is simple with little evidence of personal engagement or critical style. Minimal identification of language, form and structure. There is little comment on the relationship between text and context. Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. Some comment on the language, form and structure. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> Sound knowledge and understanding of the text. The response shows relevant personal engagement and an appropriate critical style. Sound understanding of language, form and structure. There is relevant comment on the relationship between text and context. Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> Thorough knowledge and understanding of the text. The response shows thorough personal 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	<ul style="list-style-type: none"> Assured knowledge and understanding of the text. The response shows assured personal engagement and a perceptive critical style. Cohesive evaluation of language, form 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 <i>Pride and Prejudice</i>	<p>AO1 (10 marks), AO2 (10 marks), AO4 (10 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • Mr William Collins is Mr Bennet's ridiculous cousin who will inherit Longbourn after Mr Bennet's death; Collins writes a letter to Mr Bennet to announce his arrival. • Mr Collins is tactless, pompous and full of his own self-importance; Mr Bennet finds his behaviour absurd and delights in amusing himself when he encourages Mr Collins to indulge in his own self-importance. • He is full of his own pride and proclaims his virtues, despite living under 'the guidance of an illiterate and miserly father' and did not excel 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; later in the novel he delights in taking Elizabeth and the Lucas family to Rosings where he introduces them to her. • Lady Catherine De Bourgh recommends that Mr Collins seeks a bride; he first proposes to Elizabeth and then to Charlotte Lucas – both within a week; Mrs Bennett is delighted that he proposed to Elizabeth, as she is keen that all of her daughters have secured their future and is mortified about Elizabeth's rejection; Mr Collins does not consider his future wife's happiness. • Mr Collins writes to Mr Bennet to suggest that Elizabeth should think twice before encouraging Darcy, as it will make Lady Catherine quite angry. <p>AO2</p> <ul style="list-style-type: none"> • Language/form/structure: Mr Collins's 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.' • Language: Mr Bennet uses irony when he compliments Collins when he says 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: 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' and is most surprised at being rejected and considers that Elizabeth is just being modest. • 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.

Question number	Indicative content
16 <i>Pride and Prejudice</i> (contd.)	A04 <ul style="list-style-type: none"> • Mr Collins illustrates the process of entailment; he is to inherit the Bennet's home once Mr Bennet has died. • Marriage was seen more as a duty rather than for love; Mr Collins does not love Elizabeth or Charlotte Lucas, but intends to gain a wife as his 'duty'; Elizabeth and Charlotte's views of love and marriage are reflected in the novel; Charlotte is happy to marry Mr Collins for future stability. • 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 Collins does not 'read novels'. He opts to read from <i>Fordyce's Sermons</i>, 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	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> Limited knowledge and understanding of the text. The response is simple with little evidence of personal engagement or critical style. Minimal identification of language, form and structure. There is little comment on the relationship between text and context. Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. Some comment on the language, form and structure. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> Sound knowledge and understanding of the text. The response shows relevant personal engagement and an appropriate critical style. Sound understanding of language, form and structure. There is relevant comment on the relationship between text and context. Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> Thorough knowledge and understanding of the text. The response shows thorough personal 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	<ul style="list-style-type: none"> Assured knowledge and understanding of the text. The response shows assured personal engagement and a perceptive critical style. Cohesive evaluation of language, form 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
<p>17 Great Expectations</p>	<p>AO1 (10 marks), AO2 (10 marks), AO4 (10 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • Dickens introduces the friendship between Pip and Joe as one that is lifelong. Joe is a true friend to Pip throughout the novel; he supports him regardless of Pip's poor behaviour. • The friendship that grows between Magwitch and Pip is significant. Dickens shows their friendship in the brief time they have together before Magwitch dies. • The friendship between Pip and his room-mate, Herbert Pocket, can be traced back in the novel to the boys' childhood. The reader sees Pip sharing some of his inner-most thoughts and feelings on Estella. Herbert knows him well; he states that he has always known that Pip 'adored' Estella. • Jaggers's clerk, John Wemmick, is friendly and hospitable to Pip; he advises Pip about Magwitch and welcomes him to his home where he lives with his 'aged parent'. • Biddy first befriends Pip when they attend school together; it is to Biddy that Pip turns for advice when he is insulted by Estella. Biddy moves into Pip's home to care for Mrs Joe. Biddy represents the opposite of Estella; she is plain, kind, moral, and of Pip's own social class. Despite Biddy marrying Joe, Pip continues to visit the couple and is happy for them. <p>AO2</p> <ul style="list-style-type: none"> • Language: Dickens presents the friendship between Pip and Magwitch with words and phrases that describe their treatment towards one another; when Magwitch is dying, they address each other with 'dear'. • 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: Herbert proves to be Pip's confidante and true friend ('I had never felt before, so blessedly, what it is to have a friend'); Herbert repeats and exclaims his concern for Pip: 'Well, well, well!' • Language: Biddy's character is described by Pip with the triplet: 'she was pleasant and wholesome and sweet-tempered'; Pip is very blunt when he tells Biddy that he cannot love her: 'If I could only get myself to fall in love with you.' • Form/structure: friendships are slowly revealed through the dialogue and narrative structure; the friendship such as that between Biddy and Pip is constant, whereas the friendship between Herbert and Pip develops throughout the novel and the nature of the friendship between Joe and Pip suffers when Pip becomes a 'gentleman'.

Question number	Indicative content
<p>17 Great Expectations (contd.)</p>	<p>AO4</p> <ul style="list-style-type: none"> • The social context and background of the blacksmith's trade compared with that of a wealthy gentleman provide contrasts between the classes and living conditions. • Friendships were often determined by the class structure of the time: the friendship between Magwitch and Pip was deliberately portrayed by Dickens as one that was significant because it marks a change in Pip's behaviour; when Magwitch is dying, the relationship between him and Pip is shown to be on an equal basis; they belong to very different social backgrounds but this does not matter to Pip. • Pip is not ashamed to be seen visiting a convict. The conditions of the prison and the fate of convicts, such as being sent to Botany Bay, provide an insight into the Victorian justice system. Despite these conditions, Magwitch survives his sentence and rewards Pip for his friendship. • The settings in London, such as the Temple and the mention of various bridges across the River Thames, provide social commentary and historical evidence of the developing city. This is contrasted with the traditional village life in Kent. Moving between the two tests Pip's friendships.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (10 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects (10 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written (10 marks)
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> Limited knowledge and understanding of the text. The response is simple with little evidence of personal engagement or critical style. Minimal identification of language, form and structure. There is little comment on the relationship between text and context. Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> Some knowledge and understanding of the text. The response may be largely narrative with some evidence of personal engagement or critical style. Some comment on the language, form and structure. There is some comment on the relationship between text and context. Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> Sound knowledge and understanding of the text. The response shows relevant personal engagement and an appropriate critical style. Sound understanding of language, form and structure. There is relevant comment on the relationship between text and context. Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> Thorough knowledge and understanding of the text. The response shows thorough personal 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	<ul style="list-style-type: none"> Assured knowledge and understanding of the text. The response shows assured personal engagement and a perceptive critical style. Cohesive evaluation of language, form 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
<p>18 Great Expectations</p>	<p>AO1 (10 marks), AO2 (10 marks), AO4 (10 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • The wealthy Miss Havisham is presented as a spinster who lives with her adopted daughter, Estella; Dickens's notes indicate that she is in her mid-fifties, but her self-imposed exile in her mansion, Satis House, has aged her. • 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'. • She 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'. • When Pip meets Miss Havisham, she is described as frightening, mysterious and strange; she gives him orders to 'play', but she appears to be generous with her plans for Pip to become an apprentice. • Once Pip has become a gentleman, he visits Satis House; after his meeting with Miss Havisham and on his departure, Miss Havisham's dress catches on fire. Although the surgeon says that her injuries are 'far from hopeless', she dies a few weeks later, leaving Estella as her chief beneficiary. <p>AO2</p> <ul style="list-style-type: none"> • 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 her as though 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: she 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: Miss Havisham's motives and true nature are revealed gradually throughout the novel; she holds the answer to many of the secrets in the novel, such as her relationship with Compeyson and being mistaken for Pip's benefactor.

Question number	Indicative content
<p>18 Great Expectations (contd.)</p>	<p>A04</p> <ul style="list-style-type: none"> • The contrasts of social class are illustrated through the decaying grandeur of Satis House and Pip's humble home with Joe and his sister; Estella is shocked that she must play with a 'common labouring-boy'. • 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 the 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	<p>AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (10 marks)</p> <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects (10 marks)</p> <p>AO4 Show understanding of the relationships between texts and the contexts in which they were written (10 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	7–12	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	13–18	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	19–24	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal 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	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form 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
<p>19 The Scarlet Letter</p>	<p>AO1 (10 marks), AO2 (10 marks), AO4 (10 marks)</p> <p>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.</p> <p>AO1</p> <ul style="list-style-type: none"> • 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 Hester’s husband has been away for too long for the child to be his. • Pearl appears as a baby in the first scaffold scene, later as a three-year-old and also as a child of seven years old. She is an outcast because of her illegitimacy. Other children avoid her and she must spend time playing alone. • She is an unusual child with a grown-up turn of phrase and active imagination. She rebuffs any children that do approach her and engages in quite sinister games with her toys. • Pearl is intelligent and works out for herself at the age of seven that the Reverend Arthur Dimmesdale is her father. She discovers that her mother has been secretly meeting with him in the woods and can see the power behind his accepting her publicly: ‘Will he go back with us, hand in hand, we three together, into the town?’ • At the end of the novel, Pearl becomes more human as she kisses Dimmesdale on the scaffold just prior to his death. ‘A spell was broken’ as finally she is seen as a feeling and real human being. <p>AO2</p> <ul style="list-style-type: none"> • Structure: Pearl acts as a symbol in the novel. She represents her mother’s ‘sin’; the collective conscience of the community and Dimmesdale’s conscience. Only towards the end does she become more realistic as a character in her own right. • Language/form: the choice by Hawthorne of the name, Pearl, is significant as it suggests purity and clarity but also, to Hester, great cost. In Jesus’ parable, the pearl of great price is used to demonstrate the value of Heaven. • Language: religious language is used by Hawthorne in descriptions of Pearl – she is ‘an imp of evil’ to the local people and ‘worth to have been brought forth in Eden’ according to the author’s own description. • Language: Pearl is presented for most of the novel as a supernatural and unconventional child. Language such as ‘witch baby’ and ‘wild, desperate, defiant’ with its emphatic alliteration confirm her status as an outsider who does not and cannot fit in with the Puritan values and life of the community. She is described as using common items around her: ‘a stick, a bunch of rags, a flower – were the puppets of Pearl’s witchcraft’. • 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 (Chillingworth leaves her an inheritance) to become ‘married, and happy, and mindful of her mother’.