



# Mark Scheme (Results)

June 2017

Pearson Edexcel International GCSE in  
English Literature (4ET0) Paper 01R

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June 2017

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## General Marking Guidance

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

Assessment Objectives: 4ET0\_01R

AO1	A close knowledge and understanding of prose, poetry and drama texts and their contexts.
AO2	Understanding and appreciation of writers' uses of the following as appropriate: characterisation, theme, plot and setting.
AO4	A focused, sensitive, lively and informed personal engagement with literary texts.

**Paper 1: Drama and Prose**

**Section A: Drama**

***A View from the Bridge – Arthur Miller***

Question Number	Indicative content
<b>1(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Marco is the older brother of Rodolpho and cousin of Beatrice. He is from a very poor village in Sicily and has come to America to try to make money to support his wife and children. Part of his strength comes from his intense love for his family. One of his children is very unwell with tuberculosis. When he talks about his family, his strength of feeling is intense and he is close to tears</li><li>• Marco is a hard-working man and Eddie’s friend, Louis, comments: ‘He’s a regular bull’. His strength of feeling about family extends to his brother, Rodolpho, of whom he is very protective. He tells Rodolpho, who is going on a date with Catherine, ‘You come home early now’. Later, when Eddie punches Rodolpho while supposedly teaching him to box, Marco shows how he can lift a chair above his head one-handed. This show of strength is a warning to Eddie. The stage direction reflects this, stating that the chair was raised <i>‘like a weapon over Eddie’s head’</i></li><li>• Marco’s strength extends to his sense of justice. He is horrified by the actions of Eddie in turning him in to the Immigration Bureau. He confronts Eddie, shouting: ‘He killed my children!’ He is determined to take revenge into his own hands and confronts Eddie towards the end of the play despite Alfieri’s warning. However, in breaking his word to Alfieri about facing Eddie he can be considered weak</li><li>• Beatrice is another character who can be considered strong. She stands by her husband, Eddie, in spite of his actions and cares for Catherine as if she were a daughter. She uses her strength to support Catherine when she wants to go to work against Eddie’s wishes: ‘It means you gotta be your own self more’</li><li>• Catherine can be seen as strong, making the decision to leave school to take up a job as a stenographer. Her strength is shown with her determination to marry Rodolpho. She is strong in her rejection of Eddie after he reports Marco and Rodolpho to the Immigration Bureau, saying: ‘What’re you scared of? He’s a rat! He belongs in the sewer!’</li><li>• Alfieri can be considered a strong character, acting as a bridge between the two communities of new America and old Sicily, whose values clash in Red Hook</li><li>• Rodolpho can be considered a strong character as he remains true to himself and Catherine despite Eddie’s opposition. He stands firm even when he is criticised for what are considered unmanly attributes in Red Hook. His singing and cookery set him apart from the other men, but he continues to do as he pleases.</li></ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

### ***A View from the Bridge – Arthur Miller***

Question Number	Indicative content
<b>1(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• the play is about betrayal as well as love. Eddie’s decision to report his wife’s cousins, Marco and Rodolpho, to the Immigration Bureau represents a significant betrayal as it transgresses all the unwritten codes of the Sicilian community in Red Hook. Eddie does this because of his hatred of the growing relationship between Rodolpho and Catherine, whom he secretly holds unnatural affections for. Eddie confronts Catherine prior to reporting the men, telling her: ‘You ain’t goin’ nowheres’</li><li>• betrayal is evident in the story of Vinny Bolzano, told by Beatrice near the beginning of the play: ‘The family had an uncle that they were hidin’ in the house, and he snitched to the Immigration’. Vinny’s harsh treatment by the rest of his family is testament to the strength of feeling held by the Italian community against those who would betray immigrants: ‘And they spit on him in the street’. It is ironic that the action Eddie takes, ‘snitch to the Immigration’, is the one he condemns so vehemently at the beginning of the play</li><li>• Alfieri tries to stop Eddie betraying both his family and the Italian community by reporting the cousins, but Eddie leaves his office determined to make the call. He goes to the public phone box to call the Immigration Bureau and report Marco and Eddie as illegal immigrants staying in his apartment. In this act, he alienates himself from his whole family and community</li><li>• the play is about love as well as betrayal. Catherine and Rodolpho fall in love as the play progresses and Beatrice remains true to Eddie in spite of his actions. Marco works hard in America for love of his family back in Sicily to whom he sends money. Catherine loves Eddie as a father and even forgives him towards the end of the play: ‘Eddie, I never meant to do nothing bad to you’</li><li>• Catherine and Rodolpho fall in love and Rodolpho makes it clear that he wants her for who she is rather than as a means of staying in the United States, as Eddie suggests. He says: ‘You think I would carry on my back for the rest of my life a woman I didn’t love just to be an American?’ At the end of the play, the two marry and Rodolpho even tries to kiss Eddie’s hand as a sign of forgiveness</li><li>• Beatrice loves Eddie and is very loyal to him, even in the context of his actions against her cousins. She wants a good, passionate relationship with her husband and says: ‘When am I gonna be a wife again, Eddie?’ Her loyalty extends to staying with him when she could be attending Catherine’s wedding. When Eddie is dying, his love for Beatrice is behind his final words: ‘My B!’</li></ul>

Level	Mark	A01/A02/A04
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<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>



## **An Inspector Calls – J B Priestley**

Question Number	Indicative content
2(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• both Arthur Birling and Gerald Croft are rich, successful men. Mr Birling owns and runs a successful factory, while Gerald is the son of Lord and Lady Croft who also run a profitable business, Crofts Limited, which is 'both older and bigger than Birling and Company'. He considers Gerald's engagement to his daughter, Sheila, as heralding a 'time when Crofts and Birlings are no longer competing but are working together – for lower costs and higher prices'</li><li>• Gerald Croft stands to inherit not only his father's title, Lord Croft, but also his business. Unlike Mr Birling, whose money is self-made, Gerald's wealth comes from family. He refers to his father's approval of the match with Sheila Birling bringing the businesses closer together: 'And I think my father would agree to that, too'. Birling considers his daughter fortunate to be engaged to Gerald</li><li>• Arthur Birling's home is that of a '<i>prosperous manufacturer</i>'. The trappings of his wealth are described in the opening stage direction with various items of silver on the sideboard and a decanter of port. The Birlings have domestic staff including Edna, the maid, and a cook</li><li>• Gerald Croft is described as '<i>an attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young-man-about-town</i>'. While Birling favours cigars, Gerald chooses to smoke a cigarette, which conveys that he is more modern in his tastes. Unlike Mr Birling, Gerald has no need to impress. Mr Birling, even though he has money, craves the kind of status enjoyed by Gerald and his family. He speaks in confidence to Gerald about his view that Lady Croft may look down on Sheila as a match and boasts: 'there's a fair chance that I might find my way into the next Honours List'</li><li>• both Gerald and Mr Birling play a part in Eva/Daisy's downfall. Mr Birling uses his power as a factory owner to have her sacked for having the temerity to request a pay rise. Gerald appears on the face of it to be more kind in his treatment of her, saving her from the clutches of the lecherous Alderman Meggarty, at the bar of the Palace Variety Theatre. He comments that it is a 'favourite haunt of women of the town', which leads the audience to wonder why he was there in the first place. Gerald uses his wealth and contacts to set Eva/Daisy up in a flat where she becomes his mistress. Ultimately he ends the affair in a kind, but impersonal, way</li><li>• both Gerald and Mr Birling are much more concerned with the effect on their own lives of Eva/Daisy's death than they are of the human tragedy that has befallen her. It is Gerald who goes out into the street and finds out from a policeman that Inspector Goole is not a real officer. He says: 'We've been had'. Birling is very excited by this news, joining in with Gerald to consider the use of the photograph and other aspects of the Inspector's questioning.</li></ul>

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<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
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Question Number	Indicative content
2(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• things are not as they first seem to be. Sheila and Gerald's appearance as a happy young couple on the eve of their engagement sets the tone at the opening of the play, but there are cracks under the surface. Sheila is impressed by the engagement ring about which she asks: 'Is it the one you wanted me to have?' but also refers to the time 'last summer when you never came near me'. After the Inspector's revelations of Gerald's involvement with Eva/Daisy, Sheila breaks off the engagement, although she says she likes Gerald more than she did before</li> <li>• the Inspector is not who he appears to be. He takes on the guise of a regular police inspector, but is clearly much more. He deflects Mr Birling's attempts to impress him with his reference to knowing the Chief Inspector, dryly commenting: 'I don't play golf'. The Inspector's detailed knowledge of Eva/Daisy's life is explained away by the diary he claims to have found, but it becomes clear to the audience that he has a supernatural insight. His name, Goole, sounds like 'ghoul', contributing to the supernatural sense. This is evident when the phone rings at the end of the play, after he has left, to inform the family that a girl has died in the infirmary and an Inspector will be on his way to ask some questions</li> <li>• Gerald comments: 'You seem to be a nice well-behaved family.' However, as the drama unfolds, the secrets and lies revealed by the Inspector's presence show that things are not as they first appear. The reality of Sheila and Eric's flaws is exposed. Sheila's petulant and spoilt behaviour leads to Eva/Daisy's second sacking. Eric takes advantage of Eva/Daisy's vulnerability and makes her pregnant. Gerald himself is far from blameless. Even Eva Smith uses multiple identities</li> <li>• Mr Birling was responsible for starting the chain of events by sacking Eva/Daisy. He wants to cover up the whole business and says: 'I'd give thousands' to keep it out of the press. He tells Sybil: 'when this comes out at the inquest, it isn't going to do us much good'</li> <li>• Mrs Birling appears to be caring. She sits on the committee of the Brumley Women's Charity Organisation, which is supposed to offer compassion and support to young women who find themselves down on their luck. She rejects Eva/Daisy out of hand because she chooses to use the name Mrs Birling. She appears to blame the father of Eva/Daisy's baby until she realises that it is her own son, Eric</li> <li>• the dramatic context reflects Priestley's moral message about social responsibility. The revelation to the audience of the family's moral failings is set against the backdrop of a disintegrating class system, with the approach of war, the General Strike and the sinking of the 'unsinkable' Titanic.</li> </ul>

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<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
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### Henry V - William Shakespeare

Question Number	Indicative content
3(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Henry's captains are: Fluellen, Jamy, Macmorris and Gower. Between them, they represent the diversity of the British Isles; although they are in the English army, three are not English and represent Scotland, Wales and Ireland. They all have native regional accents, which presents a sense of realism and variety. They also contribute to Shakespeare's attempt to present a vast, historic epic of war within the confines of a stage: 'A Kingdom for a stage, princes to act, /And monarchs to behold the swelling scene!'</li><li>• Captain Fluellen is Welsh and the most significant of the captains in the play. He is sometimes mocked for his strong Welsh accent, using the Welsh phrase 'look you' in conversation. He is also ridiculed for traditional associations with Wales, for example Pistol engaging him in light-hearted mockery about leeks. Fluellen says: 'If you can mock a leek, you can eat a leek'. Pistol retorts: 'By this leek, I will most horribly revenge'. He also talks about St David's Day, the traditional Welsh holiday. He is valued by Henry as a valiant and loyal soldier: 'Though it appears a little out of fashion, /There is much care and valour in the Welshman'. He is very proud of his Welsh heritage and tells Henry after Agincourt: 'By Jeshu, I am your majesty's countryman. I care not who know it'</li><li>• Captain Macmorris is Irish and is a loyal follower of Henry and his campaign. Like Fluellen, he also speaks with a regional accent, but has a smaller part in the play's action. He says: 'Of my nation? What ish my nation?' He is important in combating views held at the time that the Irish were harsh and fierce compared with the English</li><li>• Captain Jamy is Scottish. He has very few lines and is again used to exemplify the diversity of Henry's army. He is argumentative but his loyalty is unquestioned and he speaks with a strong accent: 'I'll dae guid service'</li><li>• Captain Gower is English and a friend to Fluellen. He is a good soldier and judge of character. He sees through Pistol, stating that he is: 'an arrant counterfeit rascal'. He is loyal to Henry and admires him. When Fluellen likens Henry to Alexander the Great, Gower says: 'Our king is not like him in that: he never killed any of his friends'.</li></ul>

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<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

Question Number	Indicative content
3(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• loss can be seen in the loss of friendship and subsequent death of Falstaff. Mistress Quickly announces: 'The king has killed his heart', stating that Henry's neglect of his old friend has led to his demise. Henry and Falstaff shared a close bond in the <i>Henry IV</i> plays and the loss of Henry's friendship has hit him hard</li> <li>• Henry experiences a loss of trust when he discovers the plot of Scroop, Gray and Cambridge. He condemns them to death for allying secretly with the French, explaining: 'you have conspired against our royal person' and 'received the golden earnest of our death'</li> <li>• Henry uses the idea of loss as a persuasive argument in his St Crispin's Day speech: 'If we are marked to die, we are enough/ To do our country loss; and if to live,/The fewer men, the greater share of honour'. Henry suggests that honour is a fixed commodity that would be equally divided among the victors. He suggests that a bigger army would mean a loss in the share of honour for the men fighting</li> <li>• Pistol loses his friend Bardolph after he is condemned for stealing. Pistol begs Fluellen to speak to the Duke of Exeter to save Bardolph's life. He loses this argument when Fluellen replies that it is his fate noting that, even if Bardolph were his brother, he would expect him to be executed 'for discipline ought to be used'. Henry supports this sentence, expecting excellent behaviour from his army with the ultimate consequence of loss of life for those who fall short</li> <li>• the loss in battle of the Dukes of York and Suffolk are reported, demonstrating honour in death: 'brave soldier doth he lie larding the plain'. The nature of loss through death is discussed in both physical and symbolic forms, showing nobility and sacrifice. Henry's victory has not been without its human cost</li> <li>• when Henry secures victory at Harfleur, the French lose sovereignty. King Charles loses power when Henry assumes the throne. He seems to take defeat very calmly. He is dignified in his loss: 'Right joyous are we to behold your face,/Most worthy brother England, fairly met!' Burgundy verbalises the impact on France of Henry's campaign: 'Even so our houses, and ourselves, and children,/Have lost, or do not learn for want of time...'</li> </ul>

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	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>



**Much Ado About Nothing – William Shakespeare**

Question Number	Indicative content
4(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Dogberry is one character in the play who reveals the truth. With his deputy, Verges, he and the Watch discover what Don Pedro and Claudius are blind to – that Don John and Borachio have concocted a plan to trick them into believing that Hero is unfaithful. Dogberry and his men use 'noting' to expose the plot: 'Pray, write down, Borachio'</li><li>• Dogberry himself is presented as a fool and ineffective in his role, but it is his watchmen who overhear Borachio telling Conrade of the deception. They inaccurately charge the men with lechery instead of treachery and take them to Dogberry and Verges to be interrogated. Dogberry's misunderstandings and confusion during the questioning are sources of much of the play's humour and lead to difficulty in establishing the truth. When the second watchman says that Borachio was paid a thousand ducats for slandering Hero's reputation, he gets the wrong end of the stick. He finally understands that the men's crimes have led to Hero's shaming at the wedding, but mixes up his words and condemns the 'knaves' to 'everlasting redemption' rather than damnation</li><li>• the Sexton is another character who reveals the truth. He realises the gravity of Don John's plot and orders Dogberry and Verges to keep the men in custody. He says: 'let these men be bound, and brought to Leonato's: I will go before and show him their examination'</li><li>• eventually Borachio himself admits the truth of what happened in the fake adultery scene he played out with Margaret at Hero's window. He confesses the whole plot, including the fact that he was paid for his part in it, and says he is sorry for what has come about</li><li>• Hero can be considered a character who reveals the truth, although Claudio and even her own father do not believe her. When she is accused of adultery, she denies everything and then faints with the shock. After being humiliated at her wedding, she feigns death until her innocence is proved. She is less naïve by the end of the play, noting that 'One Hero died defiled, but I do live, /And surely as I live, I am a maid'</li><li>• Margaret is Hero's maid and it is she who unknowingly participates in the plot to deceive Claudio. It is she who appears at Hero's window with Borachio. Claudio and Don Pedro are quick to believe it is Hero herself</li><li>• Friar Francis sees the truth in Hero's protestations of innocence and convinces Leonato to think twice before condemning her. He says: 'By noting of the lady, a thousand innocent shames/In angel whiteness beat away those blushes'. He speaks of 'some strange misprision in the princes' and suggests that they buy time by pretending she is dead.</li></ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

Question Number	Indicative content
4(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• <i>Much Ado About Nothing</i> is a comedy and therefore there is much humour within it, even though at times tragedy appears to be taking over. Dogberry, Verges and the Watch are a source of great amusement and the plot to bring Benedick and Beatrice together is also very funny. Benedick and Beatrice as individual characters are a source of humour in the play</li> <li>• Dogberry's confused and ineffective questioning of the prisoners, Conrade and Borachio, is very amusing. He believes himself to be cleverer than he is and tries to use language that he does not fully understand, making mistakes. He responds to the news that Borachio has received a thousand ducats for his part in the plot with the response: 'Flat burglary as ever was committed'. This shows his misunderstanding of what has taken place. He also says that Borachio will be 'condemned into everlasting redemption' when what he wants to say is 'damnation'. His seriousness in the line: 'But, masters, remember that I am an ass' is an extremely funny moment in the play</li> <li>• Dogberry and the Watch provide the audience with comic relief, but they are also instrumental in ensuring that the true information about the plot against Hero is revealed. It is ironic that these foolish men are the ones to expose the villainy, rather than prominent leaders, Leonato or Don Pedro</li> <li>• in contrast to the serious and ill-meaning plot to shame Hero, the benevolent plan to bring Benedick and Beatrice together is hatched by Don Pedro, Claudio, Leonato and Hero. The three men dupe Benedick through an overheard conversation. Leonato says: 'but most wonderful that she should so dote on Signior Benedick whom she hath in all outward behaviours seem'd ever to abhor'. Benedick is initially unsure: 'Is't possible? Sits the wind in that corner?' but is eventually taken in. Hero tricks Beatrice into believing that Benedick loves her through an overheard conversation in Leonato's garden. Margaret and Ursula are complicit in the plan: 'She's limed, I warrant you. We have caught her, madam'</li> <li>• Benedick and Beatrice are both entertaining characters in their own right. They attack each other with witty and biting language, often using puns and counterattacks in their ripostes. Extending metaphors proves to be a skill in both their linguistic armoury, for example, when Benedick refers to Beatrice as 'parrot-teacher', she replies: 'A bird of my tongue is better than a beast of yours'. This moves into animal imagery and the encounter confirms to the audience that the seeming abrasiveness between them masks a genuine connection.</li> </ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

## **Romeo and Juliet – William Shakespeare**

Question Number	Indicative content
5(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• it can be argued that Romeo’s emotions do change too quickly to be real. Towards the beginning of the play, his parents 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’. Montague notes that Romeo is ‘to himself so secret and so close’</li><li>• the source of Romeo’s brooding is revealed as he is pining for the love of a young woman, Rosaline. He speaks poetically of her beauty and tells Benvolio how she fills his thoughts: ‘O, teach me how I should forget to think’. When Romeo learns that Rosaline will be attending the Capulet feast, he is keen to attend, praising her beauty in similar terms to those he later uses to describe Juliet: ‘The all-seeing sun/Ne’er saw her match since first the world begun’</li><li>• considering Romeo’s extravagant language in describing Rosaline, it can be argued that his emotions change too quickly when he first sets eyes on Juliet. He is immediately transfixed by her: ‘O, she doth teach the torches to burn bright’. On the balcony where they meet and 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’. This seems similar to the way in which he speaks of Rosaline earlier in the play. Mercutio, Romeo’s close friend, believes him to have gone after Rosaline. Benvolio notes: ‘Blind is his love and best befits the dark’</li><li>• it can also be argued that, although Romeo's emotions change so quickly, they can still be considered 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’</li><li>• Romeo’s change in emotions can be attributed to the overwhelming power of true love. He uses hyperbole when describing his feelings for Juliet that reflects the intensity of his love, even suggesting that he will remove himself from his name and family: ‘Call me but love, and I’ll be new baptiz’d;/Henceforth I never will be Romeo’</li><li>• 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’.</li></ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

Question Number	Indicative content
5(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• family loyalty is very significant largely because a longstanding feud has had the Montagues and Capulets pitted against each other for many years. This feud has strengthened family loyalty and even the servants are dedicated to the honour of the family they serve. At the play's opening, the Capulet servants insult the Montagues: 'A dog of the house of Montague moves me'</li> <li>• Romeo becomes loyal to Juliet after falling in love with her at first sight. He puts his family loyalty to the Montagues aside and commits himself to her. For her part, Juliet realises: 'Prodigious birth of love it is to me/ That I must love my loathed enemy'. She wishes that Romeo had another name and even renounces her own: 'be but sworn my love and I'll no longer be a Capulet'</li> <li>• the Nurse is initially loyal to Juliet who she has brought up since infancy: 'Thou wast the prettiest babe that e'er I nurs'd'. She hopes to see Juliet married, but does not show loyalty to her Capulet employers when she helps to arrange the union between Juliet and Romeo. When everything becomes more serious after the death of Tybalt and exile of Romeo to Mantua, the Nurse switches her view and, to Juliet's horror and disappointment, suggests she marries 'with the County'</li> <li>• Tybalt's fierce loyalty to the Capulets is behind some of the play's most violent scenes. Tybalt is angered by the presence of Romeo at the Capulet party: 'This by his voice should be a Montague. Fetch me my rapier, boy'. Although Lord Capulet restrains him at the time, Tybalt pursues the matter the next day when he searches for Romeo: 'Boy, this shall not excuse the injuries/That thou hast done me, therefore turn and draw'. Ironically, Romeo's loyalty to his new bride, Juliet, to whom he has just been married in secret, prevents him from engaging Tybalt in a fight. He says he loves him better 'than thou canst devise'. However, Romeo's loyalty to Mercutio also drives him to kill Tybalt</li> <li>• Friar Lawrence is a loyal friend to Romeo and supports his plan to marry Juliet. He sees a chance for peace in their union and, with the Nurse, helps the young couple to marry in haste. He does warn Romeo that 'they stumble that run fast'. Unlike the Nurse, the Friar's loyalty to the couple prevails after the death of Tybalt as he puts together the bold plan for Romeo and Juliet to be together</li> <li>• Romeo and Juliet are loyal to each other by choosing death over a life apart. This loyalty could be considered extreme. Romeo hears the news in Mantua that Juliet is dead, having not received the Friar's letter explaining about the potion that feigns death. He is resolved to go directly to her side: 'Well, Juliet, I will lie with thee tonight'. After drinking the fatal poison at Juliet's tomb, Romeo dies. Juliet does not hesitate to join him in death: 'O happy dagger,/This is thy sheath'.</li> </ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>



**The Importance of Being Earnest – Oscar Wilde**

Question Number	Indicative content
<b>6(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Jack was discovered as a baby in a handbag at Victoria Station. He was adopted by an old man, Thomas Cardew, who made Jack guardian to his granddaughter, Cecily Cardew, after his death. He is Justice of the Peace in Hertfordshire where his estate is located. He has a range of responsibilities there as well as looking after Cecily and manages a diverse staff that includes servants and farmers. He escapes his responsibilities in the country by pretending to have a foolish younger brother in London called Ernest whom he must visit</li><li>• Cecily is an attractive, young girl, the ward of Jack Worthing. She has been brought up in the country and is a romantic daydreamer. She is preoccupied with the name of Ernest and falls in love with Algernon believing this to be his name</li><li>• Jack initially lies about his relationship to Cecily. When Algernon asks him who she is, after seeing the inscription on the cigarette case, Jack says: 'Well, if you want to know, Cecily happens to be my aunt'. He tells this lie to cover up his double life, but the plan backfires when he stirs up Algernon's curiosity. Algernon recognises the subterfuge as he is involved in a similar ruse himself from his Bunburying</li><li>• the relationship between Jack and Cecily is similar to that of father and daughter or older brother and younger sister. Clearly Cecily holds affection for Jack as the message on the cigarette case says: 'From little Cecily with her fondest love'</li><li>• Cecily shares Jack's ability to build fantasies and create stories, although she is romantic and passionate while he is practical and serious. She makes long entries in her diary that are completely made up: 'The next day I bought this little ring in your name, and this is the little bangle with the true lover's knot I promised you always to wear'</li><li>• Cecily outmanoeuvres Jack by arranging for Algernon to stay, but Jack uses his power over Cecily's future to benefit himself. He tells Lady Bracknell that he will not agree to Cecily becoming engaged to Algernon until she is thirty-five unless he is given permission to marry Gwendolen.</li></ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

Question Number	Indicative content
6(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Upper-class life is satirised by Wilde in a number of ways. The stringent Victorian class system continued as the expectation of marrying within one's class was maintained and perpetuated. This served to preserve the social divide and in particular the rifts between the lower, middle and upper classes</li> <li>• Lady Bracknell is presented as a bastion of upper-class snobbery. Powerful and arrogant, she is used by Wilde to criticise the upper classes. This is done in an amusing way, but the message is clear: the upper classes are detached from reality and fixated by appearance and earnestness. She is unimpressed by Jack's heritage as a foundling, confirming the importance to the upper classes of coming from the right background: 'You can hardly imagine that I and Lord Bracknell would dream of allowing our only daughter – a girl brought up with the utmost care – to marry into a cloakroom, and form an alliance with a parcel?'</li> <li>• Lady Bracknell's upset over the missing cucumber sandwiches is used by Wilde to highlight the shallow preoccupation of the upper classes with matters of social trivia and expectation. Lane lies with great gravitas: 'There were no cucumbers in the market this morning, sir. I went down twice'. The truth is that Algernon has eaten all the sandwiches himself</li> <li>• Jack's interest in Gwendolen is at least in part based on class sensibilities. She is a good match for him, being an 'intellectual girl' and her urbane sophistication is attractive to him, as is her social status. When asked about politics, Jack tells Lady Bracknell that he has none, explaining that he is 'a Liberal Unionist'. She is happy with this answer stating: 'Oh, they count as Tories'</li> <li>• politics are considered in relation to the upper classes and the class system in general. Canon Chasuble refers to the need of the upper classes to engage in charitable works, referring to a sermon he presented to the Society for the Prevention of Discontent among the Upper Orders. It is suggested that social reform should be controlled and at the whim of the upper classes who may choose to do good deeds as a hobby or pastime</li> <li>• the French Revolution is used as an example of what happens when the lower classes gain power. This is seen as a threat to upper-class life. Lady Bracknell comments that Jack's being found in a handbag as a baby 'seems to me to display a contempt for the ordinary decencies of family life that reminds one of the worst excesses of the French Revolution'</li> <li>• Cecily is at a disadvantage in terms of class status, having money but no family. She is mocked for her rural background by Gwendolen: 'I am glad to say that I have never seen a spade. It is obvious that our social spheres have been widely different'.</li> </ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

**Our Town – Thornton Wilder**

Question Number	Indicative content
7(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• the Webb family lives close to the Gibbs family and is one of the most significant families in the play. Mr Webb is the editor and publisher of the town paper: Grover’s Corners Sentinel; Mrs Webb is his wife; Emily is their daughter and one of the play’s main characters; and Wally Webb is their son</li><li>• Mr Webb is an intelligent man and a prominent member of the Grover’s Corners community. He supports the Stage Manager by presenting some of the additional background information about the town. He is passionate in what he does and is fascinated by nature and history, particularly the Emperor Napoleon. He is a devoted and caring parent, worrying that his son might be smoking and reassuring Emily when she is nervous on her wedding day. On this day he also talks with George, his son-in-law to be. This is an awkward conversation but he succeeds in making a joke out of it. His commentary on the events and people in Grover’s Corners helps to build a sense of realism and familiarity in the audience. For example, he notes that the drunks are ‘always having remorse every time an evangelist comes to town’</li><li>• Mrs Webb is described as ‘a thin, crisp woman’. She focuses on the health and happiness of her children, stating: ‘I’d rather have my children healthy than bright’. Her character is quite two-dimensional; she becomes a representative of mothers in general: busy and focused on her children. She chooses the dress that Emily will wear to school and, when Mr Webb sees his daughter looking out of the window late at night, he comments that she had better not let her mother catch her on a school night</li><li>• Emily Webb is a clever student and, as a teenager, is preoccupied with her school work and her appearance. She has a romantic nature, gazing up at the stars in Act 1. She falls in love with George but is critical of his obsession with baseball. When he reciprocates her feelings, she is happy to defer to him and become his wife. Emily dies during the birth of her second child. She rejects the idea that life as she knew it is over: ‘I can go back there and live all those days over again...why not?’ She misses her son and wishes to return to Grover’s Corners, but learns that going back is fruitless and instead teaches the audience that they should appreciate everything in life, including the precious value of a mother’s love for her children while they can</li><li>• Wally Webb is Emily’s younger brother. He has a small role in the play’s action and the audience learns in Act 3 that he died of a burst appendix as quite a young child.</li></ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

Question Number	Indicative content
7(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• <i>Our Town</i> can be considered a celebration of life in many ways. The play's structure highlights the importance of birth and love as well as contemplating the third aspect, death. It can be argued that even the way that death is considered is a means of celebrating life. Alternatively, death can be seen as a shadow falling over the lives of the characters who do not realise the importance of seizing the day until it is too late</li> <li>• the play celebrates the importance of normal everyday activities such as Howie Newsome and Joe Crowell Jr. delivering the milk and papers on their respective rounds. Mrs Gibbs and Mrs Webb make breakfast and prepare their children for school, while Dr Gibbs returns from delivering twin babies. Mrs Gibbs reveals her long-held dream to visit Paris</li> <li>• the feeling of awe about the very existence of human life in a vast universe is demonstrated through Rebecca Gibbs who reflects on the position of Grover's Corners in space. She believes that the universe exists within the 'Mind of God'</li> <li>• it is only after death that Emily appreciates the value of existence and the frustration of mortality: 'Oh earth, you're too wonderful for anybody to realise you'. She revisits her twelfth birthday and vainly attempts to get her mother to look at her and not take her presence for granted. Emily acknowledges that, when she was alive, she did not value her family and surroundings as she should have done. She returns to the cemetery having learnt this lesson that the living seemingly cannot. This could be viewed as a lesson about life if not a celebration</li> <li>• George and Emily's wedding day presents an opportunity for celebration. On the morning of the wedding, George is prevented from visiting Emily because of the superstition that it is bad luck. While Mrs Webb goes upstairs to see Emily, George engages in an awkward conversation with her father. The wedding takes place with the Stage Manager playing the role of minister</li> <li>• throughout the play, some characters miss opportunities to celebrate their existence fully because they are disproportionately distracted by some aspects of their lives. Emily tells George that she was open to a relationship with him all along, but that he was too busy with his baseball to notice her. George realises that the thing most important to him is Emily's love and that it had been there for him the whole time</li> <li>• in Act 3, the dead souls attend Emily's funeral and she joins their number. Her death in childbirth is ironic and suggests the bittersweet nature of life. George mourns openly for his dead wife, prostrating himself on her grave. Emily states: 'They don't understand', meaning that the living do not comprehend how to celebrate and appreciate life while they are alive.</li> </ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>



## Section B: Prose

### *Pride and Prejudice – Jane Austen*

Question Number	Indicative content
8(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• it can be argued Mr Wickham and Lydia deserve each other. Lydia is fifteen years old when the novel begins. She is the youngest of the Bennet daughters and shares characteristics with her shallow and foolish mother. This makes it hard to sympathise with her. She is described as: 'untamed, unabashed, wild, noisy and fearless'. Elizabeth herself describes Lydia as 'a nasty little freckled thing'</li><li>• 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 criticises the Bennets for letting the 'younger ones out before the elder are married'. Lydia attends balls and parties 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</li><li>• Lydia, like Wickham, 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'</li><li>• it can be argued that Lydia does not deserve life with the scoundrel, Mr Wickham. She lacks good parenting and should not have been allowed to accompany the regiment to Brighton. Elizabeth warns her father: 'Our importance, our respectability in the world must be affected by the wild volatility, the assurance and disdain of all restraint which mark Lydia's character'</li><li>• Lydia is a victim of the same deceptions that 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 Darcy to Elizabeth to gain her sympathy. He is driven by money and runs up debts without conscience. Lydia is drawn to him by physical attraction alone: 'he had all the best part of beauty, a fine countenance, a good figure and very pleasing address'</li><li>• when Lydia runs away with Wickham, it is Mr Darcy who saves her reputation by paying off Wickham's debts as part of the agreement that he makes an honest woman of Lydia by marrying her. Lydia remains oblivious to the danger she has put her family in</li><li>• 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. Mrs Wickham! How well it sounds!' 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.</li></ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

## ***Pride and Prejudice – Jane Austen***

Question Number	Indicative content
<b>8(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• manners were very important in Austen’s time and people were expected to maintain appearances and standards no matter what their difficulties or personal circumstances. Characters in the novel pass judgement on one another based on their actions and social situation. Young ladies were expected to be quiet, unassuming and demure</li><li>• when Elizabeth walks three miles across country to visit her sister, Jane, at Netherfield, she arrives with ‘weary ankles’ and ‘dirty stockings’. The Bingleys are taken aback by her appearance and the fact that she is flushed from her exertions. 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’</li><li>• ironically, the worst manners in the novel are exhibited by Lady Catherine de Bourgh, who, as the most well-bred of the characters, should be the most polite. The opposite proves to be true as her upper-class attitudes lead to outrageous comments, for example when she expresses her displeasure with Elizabeth upon meeting her at Longbourn: ‘I take no leave of you, Miss Bennet. I send no compliments to your mother. You deserve no such attention. I am most seriously displeased’</li><li>• Austen demonstrates through her characters that good manners do not necessarily reflect good character. Mr Wickham possesses 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’</li><li>• Elizabeth phrases her warnings about Lydia and the danger her actions present in a polite and deferential way. She waits for a time when she is alone with Mr Bennet and chooses her words carefully, referring to ‘the very great disadvantage to us all which must arrive from the public notice of Lydia’s unguarded and imprudent manner’</li><li>• Mr Darcy is initially judged to be rude and off hand by Elizabeth and others as in public he conducts himself in an ill-mannered and haughty way. In Meryton he is described as: ‘...proud; to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance’. Through his relationship with Elizabeth, including the humbling experience of having his proposal turned down, Darcy’s better-mannered side comes to the fore.</li></ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

## **To Kill a Mockingbird – Harper Lee**

Question Number	Indicative content
9(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Tom Robinson and Calpurnia are the main black characters in the novel and are both presented in a positive light. Tom is the victim of Mayella Ewell's false accusation of rape. He lives on the outskirts of Maycomb in a close-knit black community that is segregated from the white townspeople. Calpurnia is the cook and housekeeper for Atticus Finch</li><li>• Tom has a wife, Helen, and young family. He has been working for Link Deas 'without a speck o' trouble' for eight years. Tom's left arm was injured in an accident at work when he was young: 'He got it caught in a cotton gin, caught it in Mr. Dolphus Raymond's cotton gin when he was a boy'. Many black children were forced to work in hard and dangerous conditions at the time the novel is set. Tom's injury is shown by Atticus to be his defence as Tom could not have beaten Mayella in the way she claims</li><li>• Tom pities Mayella, helping her with chores until she tries to kiss him. When he rejects her advances, she accuses him of attacking and raping her. It is because Tom is black that there is no real chance of him receiving justice. No-one will believe the word of a black man over a white woman, even though Atticus presents a convincing defence. Tom is a victim who faces the threat of the lynch mob when he is kept overnight in the jailhouse.</li><li>• Tom is shot dead while trying to escape from custody. Knowing full well the implications of his conviction, he would rather risk death on the run than the prejudiced white legal system. Atticus says: 'I guess Tom was tired of taking white men's chances and preferred to take his own'</li><li>• like Tom, Calpurnia lives on the fringes of town. She works for Atticus as a housekeeper and has a grown-up son, Zeebo. She has worked for the Finches since Jem was born. Scout says: 'I had felt her tyrannical presence as long as I could remember'. Atticus treats her with respect, a part of the family. She is firm and does not flinch from disciplining the children should it be necessary to do so. Atticus trusts her to do this and she enjoys a position of respect in the household that would be unusual at the time and place the novel is set: 'Atticus always took her side'</li><li>• Calpurnia is clever and educated. She can read and write, teaching Scout these skills, but does not know her own age. She goes to the First Purchase Church and on one occasion takes Scout and Jem with her. One of her fellow church-goers questions her decision to do this. Atticus refuses to sack her when Aunt Alexandra visits</li><li>• Scout and Jem are surprised to learn that Calpurnia has a life of her own beyond their needs but, as the novel progresses, Scout learns to see her as a person in her own right.</li></ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

Question Number	Indicative content
9(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>the fictional town of Maycomb initially comes across as a friendly place with not much going on. It represents many small towns in Alabama in the 1930s: 'A day was twenty four hours long but seemed longer. There was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with, nothing to see outside the boundaries of Maycomb County'</li> <li>the impact of the Great Depression can be seen in the hardships experienced on a daily basis by families like the Cunninghams. Mr Cunningham pays Atticus for his legal services in produce rather than money as this is all he has. His son, Walter, attends school with Scout and arrives on the first day with neither shoes nor lunch. When Walter goes to the Finch house for lunch, he pours molasses all over his food, craving the sweet taste because he is always so hungry. Scout does not understand this behaviour as she does not suffer the same daily hardships as he does</li> <li>daily life in Maycomb is static due to the same families living there for generations. The characteristics of each family are well-known and stereotypical views prevail: 'Miss Maudie Atkinson's shoulder stoops because she was a Buford; if Miss Grace Merriweather sips gin...it's nothing unusual – her mother did the same'. This situation does not accommodate independence or originality, meaning that Maycomb struggles to move on from the past</li> <li>racism is ingrained in the daily life of Maycomb. Atticus comments that it is as much a part of Maycomb as 'missionary teas'. Black Americans have their own community on the outskirts of the town, including the black church that Calpurnia attends and a cemetery beyond the confines of Maycomb. At the trial of Tom Robinson, it is accepted custom for the white people to have the best seats on the ground floor, while the black people must stand on the crowded balcony area. Racism is almost routine in Maycomb</li> <li>Maycomb's residents reflect different aspects of life and social position. Burris Ewell frightens Miss Caroline but the other children console her by explaining his behaviour 'ain't Maycomb's ways'. This suggests an unwritten code of politeness in the town, such as when Jem is made to read to Mrs Dubose and apologise for destroying her flowers, even though she insults Atticus. Aunt Alexandra's narrow mindedness is set in contrast to Atticus. She holds the opinion that 'the longer a family had been squatting on one patch of land the finer it was'.</li> </ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>



**The English Teacher – R K Narayan**

Question Number	Indicative content
<b>10(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• at the beginning of the novel, Krishna’s character can be perceived as not strong. He works at the college in a tedious routine: ‘Eating, working, speaking, walking, talking, all done to perfection, I was sure, but always leaving behind a sense of something missing’. He relies on his mother to help him prepare the home for Susila’s arrival with Leela</li><li>• Krishna awaits the arrival of his family with ‘travail and anguish’. He relies on Susila and Leela for his personal fulfilment and happiness, using the contrast between himself and them as a means of developing personal strength. On arriving home from work he comments how he looks: ‘in my sagging grey cotton suit with grimy face and ink- stained fingers while the mother and daughter looked particularly radiant’</li><li>• Krishna shows strength when Susila falls ill, but relies on ‘days of iron routine’ to deal with it. Susila’s parents come to stay and Krishna is upset that her mother calls the eastern healer, the Swamiji, as much of his strength in dealing with the typhoid Susila has contracted comes from reliance on western medicine: ‘Everything in the sick room seemed to me profoundly ingenious and full of technical points and pleasures and triumphs’</li><li>• after Susila dies, Krishna struggles to find the strength to carry on: ‘Nothing else will worry me or interest me in life now’. He feels like committing suicide after her death but keeps going for the sake of his daughter: ‘My one aim in life now was to see that she did not feel the absence of her mother’. Arguably this shows strength</li><li>• Krishna gains the strength to leave the college and take a different approach to teaching at the kindergarten through his friendship with the Headmaster. He offers the Headmaster advice about his own life and considers him ‘a man who had strayed into a wrong world’</li><li>• Krishna initially needs the help of the medium to contact Susila in the spirit world. Eventually he is able to communicate with her directly and this gives him the strength to reach a stage of enlightenment. Ultimately, he achieves physical peace and contentment, ceasing to need earthly things such as money or work, instead communicating directly with his dead wife: ‘‘Susila! Susila!’’ I cried’. His spiritual strength at the end of the novel leads him to find true happiness in his own existence.</li></ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

Question Number	Indicative content
10(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• the novel is semi-autobiographical as it reflects aspects of Narayan’s own life and thoughts about death. Throughout the novel, Krishna attempts to teach himself to be ‘grateful to life and to death’. The arrival of Susila and Leela in his life leads him to reappraise his priorities and he becomes painfully aware of mortality, remonstrating to a student: ‘Don’t worry so much about these things – they are trash, we are obliged to go through and pretend we like them, but all the time the problem of living and dying is crushing us’</li> <li>• Krishna encounters death when he loses his wife, Susila, to typhoid. This deadly illness was common in India and Susila becomes infected while they are looking for a new house. Susila’s illness does not follow a predictable pattern and as hope for her recovery dwindles ‘the doctor was losing his cheerfulness and looked harrowed and helpless’</li> <li>• Susila’s funeral is distressing for Krishna as he carries the stretcher bearing her dead body to the cremation ground himself. He is overwhelmed by sorrow: ‘I feel nothing, and see nothing. All sensations are blurred and vague’. The physical loss of Susila causes Krishna to consider suicide as his life becomes unbearable to him. It is only the need to care for Leela that sustains him</li> <li>• the Headmaster’s view of life and death is fatalistic as he believes that the day of his death is set: ‘Man must be a creature of knowledge and certainty’. The astrologer who told him the date he would die believes he must not put his head in the sand about this matter. When the Headmaster does not die on the given date he ‘looked rejuvenated’ and likens the prior knowledge of a day to die with ‘having cancer’. He treats his survival of the day as an opportunity to start again: ‘I have ceased to be my old self’</li> <li>• the novel’s element of magical realism in Susila’s communication with Krishna from the spirit world suggests that death is not a barrier to love and fulfilment. The medium through whom he first communicates with Susila uses automatic writing to convey messages. It is interesting to note that Krishna’s acceptance of occult practices towards the end of the novel is a turnaround from his earlier rejection of his mother-in-law’s belief in the ‘Evil Eye’ and her use of the Swamiji to try to cure her daughter’s illness. Eventually Krishna is taught by Susila to communicate directly with her, thus breaking the physical barrier that separates life from death. He successfully reaches spiritual enlightenment by the end of the novel.</li> </ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

## ***Of Mice and Men – John Steinbeck***

Question Number	Indicative content
<b>11(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• early in the novel, the reader is introduced to George as Lennie’s protector and carer. The physical differences between them are marked as one is ‘huge’ while the other is ‘small and quick.’ Lennie follows George down to the clearing: ‘one stayed behind the other’, establishing George’s dominance in the relationship. He prevents Lennie from drinking the stagnant water and chastises him for carrying dead mice to pet: ‘That mouse ain’t fresh’</li><li>• George is frustrated by Lennie, speaking to him harshly when Lennie says he likes ketchup with his beans: ‘Whatever we ain’t got, that’s what you want’. George says that if he did not have the burden of travelling with Lennie: ‘I could live so easy’</li><li>• George looks after Lennie’s work card for him and does all the talking when they meet the boss of the ranch. The boss is suspicious of George’s motives in travelling with Lennie: ‘Say, what you selling?’ George tells the lie that Lennie is his cousin and was kicked in the head by a horse when he was a child. This is more believable than the truth that they are just friends</li><li>• George relates to Slim how he and Lennie have known each other since they were young: ‘Him and me was both born in Auburn. I knowed his Aunt Clara’. He relates how he used to ‘play jokes on ‘im ‘cause he was too dumb to take care of himself’. He tells Slim how one day he told Lennie to jump in the Sacramento River which Lennie did even though he could not swim. He nearly drowned but never held it against George</li><li>• George and Lennie share the same dream of having a little place to live where they work for themselves and do not have to answer to anyone: ‘We got a future. We got somebody to talk to that gives a damn about us...Someday – we’re gonna get the jack together and we’re gonna have a little house and a couple of acres an’ a cow and some pigs and –’</li><li>• Lennie relies on George for protection: ‘Jesus Christ, somebody’d shoot you for a coyote if you was by yourself’. He warns him to stay away from both Curley and his wife, explaining that both are likely to bring trouble. When Curley attacks Lennie, it is George that tells him to fight back</li><li>• George also relies on Lennie for friendship and companionship. Theirs is a relationship that stands outside the bleak hardships of the Great Depression. In sharing the dream they have a common goal and rather than being the ‘loneliest guys in the world’, they have each other. Lennie is defensive of George when Crooks suggests he might not return from the town</li><li>• when Lennie kills Curley’s wife, his first thought is that George will be mad at him. He obediently runs to the river-clearing where they spent the first night. George’s final act of friendship towards Lennie is to shoot him in the back of the head out of mercy before Curley and his posse arrive to enact mob justice.</li></ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

Question Number	Indicative content
<b>11(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>the reader sees the everyday life of itinerant workers during the Great Depression as the novel opens. Lennie and George have been given a 'bum steer' by the bus driver who was meant to drop them at the ranch. Both Lennie and George carry 'blanket rolls slung over their backs' and are dressed in denim trousers and jackets. They eat tinned beans: 'George undid his bindle and brought out three cans of beans'. George is frustrated by Lennie's desire to have them with ketchup</li> <li>Steinbeck's description of the bunkhouse reflects the meagre conditions of the men's accommodation. The layout is regimental with 'eight bunks, five of them made up with blankets'. This is where the itinerant workers live and sleep. Home comforts and necessary items are stored in apple boxes converted into shelves: 'And these shelves were stocked with little articles, soap and talcum powder, razors and those Western magazines ranch men love to read and scoff at and secretly believe'</li> <li>ranch work involved hard labour and long days during the Great Depression. Lennie's sheer strength and ability to buck barley and drive a cultivator are valued on the ranch and the men admire his skills. He can lift four hundred pounds. Slim is the 'jerline skinner', a skilled role. Crooks is the 'stable buck', lowest of the low who lives with the mules and horses he cares for as he is not allowed to live with the other men in the bunkhouse: 'They say I stink'</li> <li>leisure time for the men revolves around the bunkhouse and games of cards or solitaire. Whit outlines the advantages of visiting the brothel in town: 'Hell of a nice place. Old Susy's a laugh - always crackin' jokes'. The life of the itinerant worker precluded the possibility of raising a family and the men would go to town for companionship from Susy's 'girls'. When the men go into town, Lennie, Crooks and Candy are left behind along with Curley's wife. Another significant leisure activity is the game of horseshoes which the men play in the evenings and on Sundays. Crooks is adept at this game. It is ironic that while George is finally relaxing with a game of horseshoes, happy that the dream is about to be realised, Lennie is engaged in the conversation with Curley's wife that proves fatal for both of them</li> <li>day-to-day life for Curley's wife is very dull and monotonous. She is lonely, craving companionship and attention from the workers. She devotes a good deal of time to her appearance. She has 'full, rouged lips', is 'heavily made up' and wears 'red mules, on the insteps of which were little bouquets of red ostrich feathers'. Curley's wife's craving for someone to talk to leads her into her final, doomed exchange with Lennie in the barn.</li> </ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>



**Roll of Thunder, Hear My Cry – Mildred Taylor**

Question Number	Indicative content
<b>12(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• the role of Cassie as narrator is important in the novel because the reader learns of the events from her perspective, that of an innocent child, whose family are inextricably linked with all the themes and events. This innocence enables the reader to view her account as credible and unbiased. It is poignant to have a child narrator recount the serious and unsettling happenings such as the burning of John Henry Berry: ‘The boys and I sat at our study table pretending not to listen, but listening still’</li><li>• in the first chapter Taylor presents Cassie’s proud spirit through her narrative voice; self-respect, regardless of her race, is strong: when Miss Crocker is about to whip Little Man, Cassie defends him, exemplifying the close knit family she is part of. Cassie’s narration demonstrates to the reader first-hand the rift between the white and black communities, such as the incident with the school bus. Black children must walk many miles to school while white children catch the bus. The bus splashes the black children with muddy water as it goes past them: ‘We consequently found ourselves comical objects to cruel eyes that gave no thought to our misery’</li><li>• Cassie’s description of the poor quality textbooks is another detail that highlights to the reader the inequalities between the white and black communities. In addition, in the store, white customers are served before T.J. and Cassie. She innocently assumes that the assistant has forgotten them and tugs at his sleeve, which leads him to throw her out: ‘And make sure she don’t come back till yo’ mammy teach her what she is’</li><li>• out in the street, Cassie bumps into Lillian Jean who, with her father, pushes her out of the way. When Big Ma forces Cassie to apologise, she is incensed. Her naivety and lack of understanding of this situation emphasises to the reader the injustice of the prejudice that proliferated in the south of America at this time. She does not see the danger to black citizens who dare to stand up for their rights</li><li>• at the end of the novel, Taylor demonstrates, through Cassie’s narration, that black and white people can work together when the need arises. The fact that Cassie has only been aware of a few events is a valuable plot device, adding to the novel’s atmosphere of suspense. The reader is at first led to believe that the fire is a natural event, bringing together the community, but later learns that Papa was behind it in a desperate, but ultimately successful, attempt to save T.J. from the lynch mob.</li></ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

Question Number	Indicative content
<b>12(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• courage in defending land ownership is an important aspect of this novel as Mama, Papa and his mother, Big Ma, are passionately determined not to 'lose the land'. For them it offers hope and independence in a context of prejudice and injustice for black farmers. This ownership sets them apart from other black sharecroppers and is seen as a threat by powerful white landowners such as Mr Granger. It is 'Logan land' and the family have to fight and work hard to hang onto it</li> <li>• when the Logans learn of the burning of John Henry Berry by the Wallaces who own the local store, they have the courage to stand against this violence and injustice and set up a boycott: 'As I see it the least we can do is stop shopping there. It may not be real justice but it'll hurt them'. This is a brave and difficult action as the Wallace store is the only place where black people can buy their goods. With Mr Jamieson's help, they arrange a way for the black community to shop in Vicksburg instead. The action they take is dangerous and results in Papa being shot</li> <li>• the school bus used by the white children to get to school is hated by the black children who must walk long distances to their school. It is described as a 'huge yellow dragon' by the black children and is portrayed as something evil and unjust. Stacey and the other children dig a trench disguised with rainwater to obstruct it. This requires considerable courage as discovery would bring severe consequences. The bus falls into the trench and the wheel breaks</li> <li>• when Mr Granger visits the Logans to persuade them to end the boycott, they show courage in refusing his demands. Granger threatens them that he will use his power and influence to make them lose their land but they hold firm. One of Papa's reasons for persisting with the boycott is the example he is setting the children of standing up for what is right and just</li> <li>• Mama defies the school board by teaching her students what she feels they need to know. She shows great courage in teaching black history, especially as the topic of slavery is not covered in the county-approved books. She continues to teach them about slavery even when the white men observe her lesson: 'she spoke of the cruelty of it'. She loses her job because of this and for her rejection of the substandard, cast-off textbooks that the black children are expected to use</li> <li>• Papa shows courage when he starts the fire to rescue T.J. from the lynch mob. This is a risky and desperate strategy that costs him a large amount of his cotton crop, but it pays off and T.J. survives as the community, both black and white, unite to save the cotton from the flames.</li> </ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

### 19<sup>th</sup> Century Short Stories

Question Number	Indicative content
13(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• in the opening description, Tony Kytes is described as 'quite the women's favourite', which shows his popularity with females. He is not presented as attractive, having 'a seam here and there left by the small pox'. He appears serious and is 'unsmiling'. These features make his considerable success in courting women quite surprising</li><li>• although engaged to Milly Richards, when Unity Sallet, a girl Tony has known 'since we were children almost', asks him for a lift in his cart, he agrees. Unity expresses disappointment that Tony has chosen Milly instead of her: 'Why did ye desert me for that other one?' When Tony sees Milly approaching down the road, his behaviour can be considered surprising as he asks Unity to hide under the tarpaulin in the back of the wagon</li><li>• Milly finds Tony's behaviour somewhat surprising as they had agreed to meet and he now appears to have forgotten the plan: 'I had quite forgot it'. Milly climbs up onto the wagon and rides with Tony until he sees Hannah Jolliver. Surprisingly, as Unity is already under the tarpaulin and there is a risk that they will find each other, even though she is 'snug at the other end', he asks Milly to hide there also</li><li>• Tony's warm greeting to Hannah can be considered surprising as he already has two young women who are keen on him in the back of the wagon. He is described as 'feeling a dim sort of sweat'. It is astonishing that, in the short time Tony is with Hannah on the wagon, he decides that he wants to marry her rather than Milly or Unity. His affections are certainly changeable. It is most amusing that Tony explains away the 'squeak' of Milly under the tarpaulin as 'a couple of ferrets'</li><li>• Tony's father advises him to come out into the open, be honest and choose one girl. The father's recommendation of Milly puts Tony off her. He marries her in the end after she surprisingly accepts his lies that she is the one for him when, in actual fact, Unity and Hannah have walked away from him</li><li>• other stories that could be used to answer this question include: <i>Hop Frog or the Eight Chained Ourang-Outangs</i>, <i>News of the Engagement</i> or <i>Lou the Prophet</i>.</li></ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

Question Number	Indicative content
13(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• poverty underpins the story’s action throughout. Madame and Monsieur d’Hubières are very wealthy in stark contrast to the Tuvache and Vallin families. The opening description highlights the poor conditions in which these families live: ‘The two peasants labored hard on the unproductive soil’. Each family has four children, ‘a troop of urchins’, who all play together</li> <li>• poverty is not presented as totally unpleasant: ‘They all subsisted frugally on soup, potatoes and fresh air’. The families have an established routine and the children eat at a table ‘varnished by fifty years of use’. The families do not go hungry: ‘A small pot roast on Sunday was a feast for all’. Although they are not starving, the father’s words reflect a sense of desire for something more: ‘I wish we could have this every day’</li> <li>• while out on a carriage ride, the rich Madame d’Hubières is enchanted by the sight of the children ‘tumbling about in the dust’. Her attitude to the poor children is that she could buy one of them, as if they were some kind of novelty: ‘Oh, how I should like to have one’. The couple return two weeks later with treats: ‘pockets full of dainties and pennies’</li> <li>• Madame d’Hubières and her husband go into the Tuvache cottage and she asks to buy their young son, Charlot. She explains that he will become their heir and will receive a lump sum straight away. The family would receive one hundred francs a month. Charlot’s mother rejects the idea outright as an ‘abomination’. The couple leaves and this time approach the Vallins about their son. The Vallins are swayed by the pension amount and haggle, insisting on one hundred and twenty francs a month. It appears to the reader that the Vallins are brought so low by poverty that they are willing to sell their child</li> <li>• Mother Tuvache repeatedly confirms her decision as the right one: ‘I’m not rich, but I don’t sell my children’. The Vallins live a comfortable life because of the pension while the Tuvaches continue in poverty. When Charlot grows up he becomes a labourer like his father. One morning, when he is twenty-one, a young gentleman arrives in a carriage. It is the now-rich Jean Vallin who has returned to visit his parents. Charlot is bitter and angry that his parents passed up the opportunity for him to be adopted. He leaves while the Vallins celebrate ‘the return of their child’</li> <li>• other stories that could be used to answer this question include: <i>The Half-Brother</i>, <i>Twenty-six men and a Girl</i> or <i>Lou the Prophet</i>.</li> </ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Some engagement with the text is evident; examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
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<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>



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