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# Mark Scheme (Results)

January 2017

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

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## General Marking Guidance

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

Assessment Objectives: 4ET0/01

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**

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>the two women in the play are Beatrice and Catherine. Beatrice is the wife of Eddie Carbone and aunt of Catherine. Catherine is a 17-year-old woman, the orphaned daughter of Nancy, Beatrice's sister. The roles and attitudes of the two women reflect how society was changing in 1950s Brooklyn</li> <li>Catherine is lively and optimistic about life. She is also innocent and arguably naïve, having little experience of life outside her adopted family of Eddie and Beatrice Carbone upon whom she relies. She loves Eddie as a father and seeks his approval on things such as her appearance when she shows him a new skirt. Beatrice is a mother figure to her</li> <li>Catherine is clever, the 'top of the class' according to her teacher, and is delighted to be offered a job. The prospect of a young woman going out to work represents a culture change in the Red Hook community, with women of Beatrice's generation largely fulfilling roles as homemakers. Eddie does not support the idea of Catherine working, although his motives are suspect. This may relate to his own cultural background</li> <li>Catherine seems to be unaware of Eddie's unhealthy interest in her. Beatrice tells her not to walk around the apartment in her slip. Catherine is upset by this, with the stage direction referring to her as 'at the edge of tears as though a familiar world had shattered'. She is growing from girl to woman, which is unsettling for her and Beatrice who must adapt to their new roles</li> <li>Catherine falls in love with Rodolpho and agrees to marry him against Eddie's wishes. She becomes mature and independent but still blames herself for Eddie's death: 'Eddie, I never meant to do nothing bad to you'. She represents a young woman making her own way in the world but expressing guilt at the loss of the man who has been a father to her</li> <li>Beatrice fulfils the role of conventional homemaker. She takes time and care to make sure the apartment is tidy and welcoming before Marco's and Rodolpho's arrival. She accepts Eddie's superiority in the home and is conscious not to upset him: 'I'm just worried about you'. Beatrice is juxtaposed with Catherine's modern attitudes in Miller's presentation</li> <li>Beatrice is frustrated by the lack of romance and love in her marriage: 'When am I gonna be a wife again, Eddie?' She is also aware of Eddie's growing feelings for Catherine. She encourages Catherine's independence (an opportunity she probably never experienced herself)</li> <li>Beatrice stands by Eddie in spite of the fact that he reports Marco and Rodolpho to the authorities. She is a calming influence on her volatile husband. She obeys him by staying with him instead of attending Catherine's wedding. Eddie's dying words are: 'My B!' She is presented as faithful to the end.</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>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:</p> <ul style="list-style-type: none"> <li>• hopes and dreams are central to the play and a sense of optimism is evident as the play opens. Eddie is in a strong position at work; Catherine is about to start a new phase of her life and Marco and Rodolpho have arrived from Sicily to start a new life in America. Beatrice says: 'You'll see, you'll get a blessing for this!' These words prove ironic as the play ends in tragedy</li> <li>• Eddie hopes for a different life for Catherine as a result of education. He is keen for her to finish school, but not to get a job: 'You'll never get nowheres unless you finish school'. It can be argued that Eddie's hidden desires for Catherine represent a dark and destructive dream. As Beatrice says: 'You want somethin' else, Eddie, and you can never have her!'</li> <li>• Rodolpho has high hopes of life in America, not least his plans for permanent residence. He states: 'Me, I want to be an American'. He wants a motorbike and sees a brilliant future for himself: 'Once I am a citizen...I would start to be something wonderful here!'</li> <li>• Catherine has several hopes and dreams as the play progresses. At the outset, her dream job as a stenographer is within her reach. After meeting Rodolpho, she harbours hopes of marriage and possibly travel to Italy. Rodolpho dampens her enthusiasm for this by telling her it is not a good place to return to: 'in two years you would have an old, hungry face'</li> <li>• Marco hopes for security for his family through a more stable economy in the USA. He sends money home to his family in Sicily. His hopes are dashed after Eddie reports him to the Immigration Office and he is arrested. Marco makes a point about marriage: 'When you have no wife you have dreams'</li> <li>• Beatrice hopes for romance and a more meaningful marriage with Eddie. She has modest dreams but even these are crushed when the play's tragic end unravels. She is with Eddie as he dies and experiences the bittersweet knowledge of her importance to him when he calls her name as he dies</li> <li>• Alfieri is the play's commentator, a Chorus figure in the tragedy. He attempts to intervene in Eddie's path towards self-destruction and counsels him in a positive way but is all too aware of the inevitable ending of the play's action: 'I could see every step coming, step after step, like a dark figure walking down a hall toward a certain door'.</li> </ul>

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**An Inspector Calls – J B Priestley**

Question Number	Indicative content
<b>2(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>• Sheila is the daughter of Mr and Mrs Birling. She is a young woman: 'a pretty girl in her early twenties, very pleased with life and rather excited'. She is engaged to Gerald Croft, the son of Lord and Lady Croft and her social superior. The play is set on the evening of Gerald and Sheila's engagement</li> <li>• there is tension between Sheila and Gerald, albeit light-hearted in tone. Gerald says 'I've been trying long enough, haven't I?' meaning becoming part of the Birling family. Sheila has to be prompted again, twice by Gerald and once by her mother, to respond to him. Her response is accompanied by the stage direction '<i>half seriously, half playfully</i>' and she alludes to 'last summer' when Gerald 'never came near' her. This foreshadows the revelation later in the play that Gerald had been seeing Eva/Daisy</li> <li>• after the toast, Gerald presents Sheila with an engagement ring. He says 'I hope I can make you as happy as you deserve to be'. When offered the ring, Sheila comments: 'Is it the one you wanted me to have?' which suggests that she defers to Gerald's judgement and lacks opinions and ideas of her own. The kiss she gives to Gerald is referred to as given '<i>hastily</i>' in the stage direction</li> <li>• Gerald admits to his relationship with Eva/Daisy under questioning from the Inspector. His honesty makes him rather more sympathetic to an audience, especially after they may have responded negatively to his support of Mr Birling's ethos and comments earlier in the play</li> <li>• Sheila is predictably upset by the revelations of Gerald's involvement with Eva/Daisy. Her tone becomes sarcastic and undermining, for example when she refers to Gerald as 'the hero' of the Inspector's account. She later mocks him by referring to him as 'the wonderful Fairy Prince'. Arguably, these points may reflect how she put Gerald on a pedestal before she found out about his secret relationship with Eva/Daisy</li> <li>• towards the end of Act 2, Sheila's view of Gerald softens as she accepts both her own part in Eva/Daisy's demise and Gerald's good intentions when he first helped Eva/Daisy to escape from Alderman Meggarty. She hands back the engagement ring, a symbolic gesture, as she realises, after the Inspector's revelations, that she and Gerald do not really know one another</li> <li>• Gerald and Sheila's broken engagement reflects the change in the play since its comfortable and rosy opening in Act 1. Sheila as a character changes because she is moved by the words of the Inspector. While there is no such change in Gerald, there is hope for the relationship as Sheila states: 'I rather respect you more than I've ever done before'. The trust in their relationship has been broken but Sheila realises that they can 'start all over again, getting to know each other'.</li> </ul>

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**An Inspector Calls – J B Priestley**

Question Number	Indicative content
<b>2(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 importance of responsibility is central to the play. The quotation: 'Public men, Mr Birling, have responsibilities as well as privileges' comes from the Inspector and is a key message from Priestley about the social awareness that must accompany wealth and status</li> <li>structurally, the play spreads the responsibility across the whole Birling family. There is disagreement amongst them about who is most responsible for Eva/Daisy's death. As the Inspector reveals his truths, each one is implicated</li> <li>in his speech towards the end of the play, the Inspector draws together the shared responsibility: 'We don't live alone. We are members of one body. We are responsible for each other'. Collective responsibility is at the heart of his message</li> <li>the Inspector, as Priestley's mouthpiece, presents his message that human actions do not take place in isolation, but that they affect others and continue to reverberate through society. He speaks to the audience as well as the Birlings, urging them to take responsibility: 'One Eva Smith has gone – but there are millions and millions and millions of Eva Smiths and John Smiths still left with us'</li> <li>the context behind Priestley's message lies in historical events such as World War 1 where powerful aristocrats and generals pushed through national agendas without considering ordinary people. The General Strike and Russian Revolution stand as examples of the 'fire, blood and anguish' that result when the poor revolt</li> <li>by the end of the play, Eric and Sheila have changed and take responsibility for their actions and attitudes that resulted in Eva Smith's demise. This is evident in their responses to the news that the Inspector is not a real police officer. Eric says: 'Whoever that chap was, the fact remains that I did what I did. And Mother did what she did. And the rest of you did what you did to her'</li> <li>contrastingly, Mr and Mrs Birling have learnt nothing and continue to dodge responsibility for their involvement in the death of Eva/Daisy. Mr Birling rejoices when he thinks that the whole story behind the Eva/Daisy death is a hoax: 'We've been had, that's all'. Priestley insinuates his view that there is no hope for the older generation to change, but that the younger generation can learn from their mistakes and take responsibility.</li> </ul>

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**Henry V - William Shakespeare**

Question Number	Indicative content
<b>3(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>• Henry's decision to invade France and take the throne that he believes is rightfully his represents a decisive moment of leadership. It is arguable that Henry is partly swayed by the arguments of the Archbishops – Canterbury notes: 'He seems indifferent'. However, the ultimate decision is his: 'Now are we resolv'd'. This sets out Henry as a leader in contrast to his presentation in the <i>Henry IV</i> plays</li> <li>• Henry's rousing speeches such as that given during the siege of Harfleur mark him out as a convincing and charismatic leader: 'Once more unto the breach, dear friends, once more'; Henry unites his men by referring to them as his friends, urging them to be loyal and brave</li> <li>• sometimes Henry makes decisions as a leader that may be considered extreme or immoral. For example, at the siege of Harfleur Henry's threats to the Governor of what he will do if the city does not surrender are violent and harsh: 'I will not leave the half-achieved Harfleur/Till in her ashes she lie buried'. His decision to reject Falstaff's pleas and to punish his old friend Bardolph are examples of difficult decisions that Henry takes more as a leader than a man</li> <li>• Henry is sensitive to his men's needs and opinions. Before Agincourt he listens to their feelings and views while moving amongst them in disguise. In his speech before the battle, he refers to them as a 'band of brothers'. This strategy helps to ensure the loyalty and courage of his men who face a much larger French army. Henry's words are designed to keep them motivated: 'For he today that shed his blood with me/Shall be my brother'</li> <li>• Henry's leadership is marked by his ability to turn disadvantage into success. He is undeterred by the fact that the odds are stacked against him at Agincourt. As a soldier he leads by example on the battlefield, situating himself in the middle of the fighting. This contrasts with the French leaders who direct the battle from afar.</li> </ul>

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**Henry V - William Shakespeare**

Question Number	Indicative content
<b>3(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>• it can be argued that the play is largely about war and battles, but candidates may offer other themes: love and Henry's wooing of Catherine; family in the form of Henry's many relatives who fight with him; politics in his decision to invade France in the first place; kingship; loyalty</li> <li>• the Chorus sets out the play's intent, referring to the 'warlike Harry' and using imagery of war: '...and at his heels,/Leash'd in like hounds, should famine, sword and fire/Crouch for employment'</li> <li>• it can be argued that the play does glorify war and battles, for example through Henry's key speeches to his men, but the play also presents the devastating consequences of war in the deaths of individuals and the fall-out for ordinary people: 'the widows' tears, the orphans' cries/The dead men's blood, the pining maidens' groans,/For husbands, fathers, and betrothed lovers'</li> <li>• the play dramatises historical events, especially the English invasion of France. History appears to be a series of battles during this period. The Chorus reminds the audience that the effects of victory will fall apart with the next generation, showing the transience of victory and fleeting gains of war</li> <li>• warfare constitutes the dramatic setting of the play and is presented with complexity outlined by the Chorus: '...two mighty monarchies,/Whose high, upreared, and abutting fronts/The perilous narrow ocean parts asunder'. Battles and army camps, courts and cities are portrayed within the confines of the play</li> <li>• candidates may consider the theme of politics or kingship. Examples may include the arguments and persuasion of the Archbishops to ensure Henry invades France and the politics of the French court such as the Dauphin's decision to send Henry the disrespectful gift of tennis balls</li> <li>• it could be argued that the play is also about love. Although an arranged union, Henry's courting of Catherine is presented in rich detail in the final act. Far from rushing in brusquely to claim his bride, Henry talks gently and romantically with her to win her over: 'You have witchcraft in your lips, Kate. There is more eloquence in a sugar touch of them than in the tongues of the French council...'</li> </ul> <p><b>Candidates may choose to write about any other relevant themes.</b></p>



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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>



**Much Ado About Nothing – William Shakespeare**

Question Number	Indicative content
<b>4(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>• Beatrice is the niece of Leonato and cousin of Hero. She is cynical, lively and assertive, sustaining a 'merry war' of wits with Benedick. It is suggested that the two had a relationship in the past, before the action of the play, but that this did not work out. It is implied that Beatrice was in love with him. Benedick is a friend of Don Pedro and Claudio and serves as a soldier of high standing in Don Pedro's army</li> <li>• Beatrice and Benedick can be considered perfect for each other as their verbal sparring suggests a mutual attraction, even though it is scathing and insulting in tone. Early in the play, Benedick's words reflect this: 'What, my dear Lady Disdain! Are you yet living?' Beatrice's reply is similarly rude: 'Is it possible disdain should die while she had such meet food to feed it...?' Although insulting, the words mirror each other, suggesting that they are well-suited</li> <li>• Benedick and Beatrice are intellectual equals who both speak eloquently, indulging in fast-paced word play. Benedick insults Beatrice calling her a 'parrot teacher' while she refers to him as 'a disease'. Some may argue that the insults suggest they are not perfectly matched while others will see this as something they hold in common</li> <li>• Benedick supports Beatrice when the play turns serious after Hero's public shaming and feigned death. He is intelligent enough to see through the false accusation against Hero. This loyalty and courage in standing up to his friends, Don Pedro and Claudio, reflect the deep bond of loyalty that lies beneath the jokes and mockery. He agrees to challenge Claudio at Beatrice's behest: 'Enough, I am engag'd'</li> <li>• both Beatrice and Benedick are affected by the plot to convince them of the other's love. When Beatrice overhears Hero describing Benedick's romantic feelings for her, she responds in a way that shows her vulnerability and openness to a relationship with him: 'And, Benedick, love on, I will requite thee,/Taming my wild heart to thy loving hand.' Benedick is similarly affected: '...for I will be horribly in love with her'</li> <li>• Beatrice and Benedick are set against marriage. They agree to unite in matrimony at the end of the play, even though they joke about doing it for pity and, in Beatrice's words, '...to save your life, for I was told you were in a consumption'.</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>

**Much Ado About Nothing – William Shakespeare**

Question Number	Indicative content
<b>4(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>• family is important in the play in a number of ways. Leonato is the father of Hero and uncle of Beatrice. Antonio is brother to Leonato. Don Pedro and Don John are brothers. Beatrice and Hero are cousins</li> <li>• Leonato, Hero's father, is in control of her destiny when it comes to marriage and Don Pedro approaches him before courting her at the masked ball on Claudio's behalf. When Hero is shamed, her father's wrath at her apparent adultery is extreme and damning: 'Hence from her, let her die'. He is persuaded by the Friar to show clemency and to wait for the truth to emerge</li> <li>• Beatrice and Hero are cousins and friends. Even though they have very contrasting personalities, they offer loyal support and friendship to each other. Beatrice protects and defends Hero after she is falsely accused: 'O, on my soul, my cousin is belied!'</li> <li>• Hero cares for her cousin's happiness and is involved in the plan to get Beatrice and Benedick together through the overheard conversations: 'If it prove so, then loving goes by haps:/Some Cupid kills with arrows, some with traps'</li> <li>• family is important in the relationship between Don Pedro, Prince of Aragon, and his brother, Don John. Don John is an illegitimate sibling and his evil personality is in keeping with Elizabethan views on children conceived and born out of wedlock. Don John, whose status gave him no right to family wealth or status, had attempted to overthrow his brother in battle but after defeat was forgiven and welcomed back into his company</li> <li>• building and extending families is an important focus for the play's events as the weddings of Hero to Claudio and Beatrice to Benedick are central in their importance to their families. Hero's match to Claudio is arranged by Don Pedro and Leonato – it is their approval that the couple needs to proceed with their relationship. Marriage in Elizabethan times was not merely a matter of two people agreeing, but of significance to the whole family.</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
<b>5(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>• all four parents appear in the play, but the parents of Juliet, Lord and Lady Capulet, have bigger parts in the action than Romeo's parents, the Montagues</li> <li>• Lords Montague and Capulet demonstrate their hostility in Act 1 Scene 1, establishing themselves as enemies. After the brawl between the servants, Capulet asks for his sword so he may join in: 'Give me my long sword, ho!' Montague retaliates with: 'Thou villain Capulet!' while Lady Montague and Lady Capulet try to hold them back, but neither openly condemns the violence. Lady Capulet suggests that a 'crutch' is more appropriate than a sword, while Lady Montague comments: 'Thou shalt not stir one foot to see a foe'</li> <li>• Lord and Lady Montague show concern for Romeo's whereabouts following the fray. Lady Montague comments: 'Right glad I am he was not at this fray'. Montague reflects on his son's maudlin state of mind: 'Could we but learn from whence his sorrows grow,/We would as willingly give cure as know'</li> <li>• Lady Capulet tries to speak with Juliet about Paris's suit in Act 1. It is clear that she is not close to her daughter when she begs the Nurse to stay and be part of the conversation. It seems that she is not even sure how old her daughter is: 'Thou knowest my daughter's of a pretty age'. Their conversation is formal with Lady Capulet asking: 'How stands your disposition to be married?'</li> <li>• Capulet appears a thoughtful father in his exchange with Paris early in the play, expressing the wish that Juliet not marry until she is older. However, later, after the death of Tybalt, he decrees that she must marry Paris 'a' Thursday'. When Juliet questions his authority, he treats her harshly, telling her that if she will not obey him she can 'hang, beg, starve, die in the streets'</li> <li>• Lady Capulet is calmer in her rejection of her daughter but her coldness is significant in the rhyming couplet: 'Talk not to me, for I'll not speak a word/Do as thou wilt, for I have done with thee'. There is dramatic irony as she wishes 'the fool were married to her grave!' Her grief when she learns of Juliet's 'death' is a contrast to her earlier coldness: 'O me, O me! My child, my only life!'</li> <li>• at the end of the play, Lord Montague announces that his wife is dead from the grief of losing Romeo. Capulet reaches out to Montague: 'O brother Montague, give me thy hand'. But even when there is a new peace between the families, the two appear to compete about who can erect the more elaborate memorial.</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
<b>5(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>• it can be argued that hatred triumphs over love in the play as the feud has cost the lives of Tybalt, Mercutio, Romeo, Juliet and Paris by the end of the play. These are all characters who represent the younger generation who should be the hope for the future. Apart from Lady Montague (who is reported to have died from grief after learning of Romeo's death), the flawed older generation are left to move things forward in Verona</li> <li>• the play ends as it begins – in violence and bloodshed – with the slaughter of Paris at Juliet's tomb and the dramatic suicides of both Romeo and Juliet. The hatred brought about by the feud and forbidden by the Prince drives the tragedy as outlined by the Chorus at the beginning of the play: 'From forth the fatal loins of these two foes/A pair of star-cross'd lovers take their life'</li> <li>• the attempts of Friar Lawrence to restore peace in Verona by secretly marrying Romeo and Juliet are destroyed by the hot tempers and hatred of Mercutio and Tybalt. Romeo tries to win over his old enemy by declaring his love for him, but both Tybalt and Mercutio are too fuelled with anger and bitterness to be swayed by him. Their deaths follow quickly as the tragedy accelerates</li> <li>• Juliet's parents appear to demonstrate hatred for their daughter when she refuses to marry Paris. Lord Capulet is aggressive and violent while both wish their daughter dead rather than disobedient. Even though they are sorry at the very end of the play, hatred has coloured Juliet's last hours</li> <li>• it can be argued that hatred does not triumph over love. The great love between Romeo and Juliet is the centrepiece of the play's events and is expressed in spiritual and romantic terms. On first seeing Juliet at the Capulet ball, Romeo says: 'Did my heart love till now? Forswear it, sight!' Juliet, when asking the Nurse who Romeo is, states: 'If he be married,/My grave is like to be my wedding bed'</li> <li>• love can be said to triumph over hate as the deaths of Romeo and Juliet do result in peace in Verona, even though it is a bleak and joyless peace: 'A glooming peace this morning with it brings'</li> <li>• love can be said to triumph as Romeo and Juliet do remain true to each other to the end, their suicides uniting them in death. The dagger used by Juliet to kill herself is referred to as 'happy' by her.</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</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</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>• Lady Bracknell is mother of Gwendolen and aunt to Algernon. Coming from humble beginnings, she married into wealth and status and her chief aim in life is to ensure that Gwendolen does the same. She has a list of potential suitors for her daughter who she proposes to interview to check their suitability</li> <li>• Lady Bracknell can be said to represent Wilde's views on the upper classes in Britain. She is an overbearing snob who makes foolish pronouncements that provide much of the play's humour. She says to Jack: 'To lose one parent, Mr Worthing, may be regarded as a misfortune; to lose both looks like carelessness'. When she gives a dinner party, she prefers her husband to eat downstairs with the servants</li> <li>• Lady Bracknell is insistent that Gwendolen marry a man of high status and does not consider Jack Worthing's origins as a foundling to be suitable: 'You can hardly imagine that I and Lord Bracknell would dream of allowing our only daughter...to marry into a cloakroom, and form an alliance with a parcel?'</li> <li>• Gwendolen is like her mother in some ways – she is dogmatic and strong in her dealings with others, telling Cecily what to do and ensuring that Jack proposes in the correct way. She is obsessed with the name Ernest (the name she believes Jack to have). She claims that this name 'inspires absolute confidence'</li> <li>• Gwendolen is sophisticated and elegant, reflecting high society of the time. She is well-suited to Jack who is practical and straightforward, realising that he has to maintain appearances and pay his bills. Gwendolen spars briefly with Cecily, but the two become friends, even though Gwendolen sees her as unsophisticated and not her social equal: 'I am glad to say that I have never seen a spade. It is obvious that our social spheres have been widely different'</li> <li>• Gwendolen is used by Wilde to satirise Victorian views on marriage. Although Victorian women are traditionally portrayed to be at the mercy of a male-dominated society, both Gwendolen and Lady Bracknell provide examples of strong female characters. Gwendolen is not hard-nosed like her mother but has the potential to become more like her as she ages. Jack asks Algernon: 'You don't think there is any chance of Gwendolen becoming like her mother in about one hundred and fifty years, do you, Algy?'</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(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>• morality and how people behave can include aspects of religion, manners and truth and lies</li> <li>• early in the play, Algernon talks with Lane about the need for servants to set the moral standard for the upper classes: 'Really, if the lower orders don't set us a good example, what on earth is the use of them?' Wilde mocks the loose morals, behaviour and hypocrisy of the Victorian upper classes</li> <li>• Jack suggests to Algernon that reading the cigarette case inscription is 'ungentlemanly' but Algernon maintains that: 'More than half of modern culture depends on what one shouldn't read'. Algernon is used by Wilde as a means of mocking the strict and often hypocritically-applied values extolled by Victorian society</li> <li>• earnestness is related to morality and is suggestive of seriousness and sincerity. It has multiple meanings in the play including: tedium, self-righteousness, conceit and a sense of obligation. It is used by Wilde as a pun in the play's title</li> <li>• resisting the conventional confines of morality is attractive to Cecily, who desires to meet Jack's brother, Ernest, after discovering that he may be unscrupulous. She questions Algernon's behaviour and he tells her: 'Oh! I am not really wicked at all, cousin Cecily. You mustn't think that I am wicked'</li> <li>• religious morality is satirised by Wilde through the character of Canon Chasuble, whose amusing pronouncements and virtuous exterior reflect the idea that religious morality was, like other aspects of morality, for appearances and not sincerely linked to deep views and ideas. His romantic interest in Miss Prism, another supposed custodian of morality, provides much humour. As a governess, she holds responsibility for the education and moral guidance of Cecily, but has herself behaved in an irresponsible and foolish manner in her youth</li> <li>• lack of care for others demonstrates a lack of morality. Lady Bracknell has no compassion or feelings for the ill or dying, believing it a responsibility of the individual to remain healthy: 'Health is the primary duty of life'. When she hears that the fictitious Bunbury has died, she criticises him for behaving inappropriately.</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
<b>7(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>• male characters that candidates may choose to write about are: The Stage Manager, George Gibbs, Dr Frank Gibbs, Charles Webb, Wally Webb, Simon Stimson and Howie Newsome. There are a number of other minor male characters that may be selected but the question requires <b>two</b> characters only</li> <li>• The Stage Manager is the play's omniscient narrator and dramatic interface with the audience. He plays other roles in the play including master of ceremonies, Mr Morgan and a minister. During each act of the play, he interrupts the action to provide the audience with background information and ideas. He breaks down the fourth wall between the audience and the play. His actual identity remains vague, giving him a position between the real and the mysterious</li> <li>• George Gibbs is the son of Dr and Mrs Gibbs and one of the play's main characters. He is a baseball star while at school and originally planned to attend State Agricultural School, but his developing relationship with Emily Webb causes him to stay in Grover's Corners. Emily's death causes him extreme grief and he lies on her grave, consumed by his loss</li> <li>• Dr Gibbs is George's father and the town's doctor. Just before the play begins, he delivers twins, introducing the play's themes of birth, work and life. He is an expert on the Civil War and lives with his family next door to the Webbs</li> <li>• Charles Webb is editor of the local paper, the Grover's Corners Sentinel. He reports directly to the audience in the first act. He is Emily's father. He is an intelligent man and proactive like Emily. He promotes marriage as a 'wonderful thing' to George</li> <li>• Wally Webb is Emily's young brother, a minor character who dies of appendicitis on a scouting trip. He appears with the dead and his early death highlights the transience and brevity of life</li> <li>• Simon Stimson is the town's choirmaster and a troubled alcoholic. He commits suicide: 'Hung himself in the attic. They tried to hush it up...', and appears with the dead. He states that human life is nothing but 'a cloud of ignorance'. Wilder uses him to show the dark side of small town life</li> <li>• Howie Newsome is the town's milkman. He appears during each morning scene and represents the idea of routine and continuity in life.</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
<b>7(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>time is manipulated by Wilder throughout the play to convey his themes: the transience of life and concept of 'carpe diem'. It is used as a dramatic device through which the world of Grover's Corners accelerates, slows down and jumps through time between acts to convey its core messages and present important aspects of character development. We see George and Emily as high school students, adults preparing to marry and finally separated by death</li> <li>The Stage Manager stands outside normal time, controlling the events of the play and speaking directly to the audience. He moves in and out of different scenes at will and exists in both the time frame of the play and that of the audience. There is a godlike quality to his omniscience</li> <li>the passage of time and phases of life are crucial to the play's concerns: 'to spend and waste time as though you had a million years'. Birth, marriage and death are highlighted as key aspects of human life through the structure of the play's three acts. It presents the paradox that life can be simultaneously monotonous and rushed. The day-to-day routine of Grover's Corners, with Howie Newsome delivering the milk and the Crowell boys delivering newspapers, contrasts with the big events such as Emily and George's wedding and Emily's death</li> <li>time passes very quickly in the play and the structure of the three distinct days, plus partial flashback days, reinforces an impression of life that is potentially tedious but speeding by: 'Summers and winters have cracked the mountains a little bit more and the rains have brought down some of the dirt'. The apparently unimportant events and conversations become increasingly important and immediate – they reflect a rich and diverse community life, no matter how unexciting they are</li> <li>the play moves beyond mortal time in Act 3 to include the dead in its action: 'There is a land of the living and a land of the dead and the bridge is love'. The dead appear to exist in an abstract environment incompatible with mortal time spans. Wilder uses the scene when Emily is transported back in time to her twelfth birthday to show that time cannot be replayed or events relived. Emily is upset by how rushed and intense things seem to be and asks her mother to stop for a moment to appreciate life. Emily sadly comes to the conclusion that the reality of mundane human life is mismatched with the concept of carpe diem.</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
<b>8(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>Elizabeth's initial impressions of Mr Wickham are very favourable and, after his arrival in Meryton with his regiment, she is impressed by his dashing appearance: 'But the attention of every lady (including Elizabeth) was soon caught by a young man that they had never seen before, of most gentlemanlike appearance'</li> <li>part of the tension of the novel surrounds the mystery of Wickham's and Darcy's shared past. Elizabeth is initially taken aback by the atmosphere between them but is quite easily taken in by Wickham's allegations that Darcy prevented him from receiving his rightful inheritance and pushed him into penury, resulting in the need for him to join the regiment</li> <li>Elizabeth's attraction to Wickham increases as he continues to charm everyone in Meryton. She is happy that he chooses to sit with her and 'thought him handsomer than ever' and 'went away with her head full of him'</li> <li>after receiving the invitation to the Netherfield ball, Elizabeth dresses to please Wickham, imagines herself dancing with him and is saddened when he is not there. She blames Darcy and continues to value Mr Wickham's perceived qualities. Elizabeth is disappointed but not heart-broken when Wickham turns his attentions to Miss King</li> <li>Elizabeth is warned by Miss Bingley that Mr Wickham is not to be trusted and later discovers that, the previous summer, Wickham had tried to seduce Darcy's fifteen-year-old sister, Georgiana. She begins to see the real Mr Wickham and is drawn closer to Darcy as a result of his revelation</li> <li>when Elizabeth hears that Miss King has been sent away to Liverpool to stay with her uncle, she believes that Miss King has had a lucky escape. She notices how much Lydia is talking about Wickham: 'there was no escaping the frequent mention of Wickham's name'</li> <li>alarm bells begin to ring for Elizabeth when she hears that Lydia has been invited to Brighton by Colonel Forster's wife. This puts Lydia into Wickham's path and Elizabeth tries to persuade her parents that it is a bad idea. Before he leaves, she lets Wickham know that she is aware of his past by telling him of the time she has spent with Darcy. Wickham is alarmed: 'for a few minutes he was silent'</li> <li>Elizabeth is horrified to be told that Lydia and Wickham have eloped. Later, she discovers that Darcy has been instrumental in making Wickham marry Lydia. Although Elizabeth meets Wickham after the marriage, the relationship is strained and she declines Lydia's request to approach Darcy for any preferment.</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>• family is a theme that runs through the novel on many different levels. The contrasting characters of the Bennet family lead to much of the novel's humour and tension. Mrs Bennet is the foolish, hopeless wife of a husband whose detachment and sarcastic wit are much in keeping with the temperament of his second oldest daughter, Elizabeth. He was 'captivated by youth and beauty, and that appearance of good humour, which youth and beauty generally give'</li> <li>• the five Bennet sisters display contrasting characters – Jane is affable and beautiful, close to her sister Elizabeth who shares her father's wit and intelligence. Mary is a studious book lover, while Kitty and Lydia are frivolous and flirtatious</li> <li>• the importance of family is significant as the law of entailment meant that, in the absence of a male heir, Mr Collins, Mr Bennet's nephew, would inherit his estate, including their family home. It is hoped that one of the Bennet sisters will marry Mr Collins to keep the home and money in the family</li> <li>• Mr and Mrs Gardiner are the sensible and kindly brother and sister-in-law of Mrs Bennet. Mr Gardiner and his sister are unlike: 'Mr Gardiner was a sensible, gentlemanlike man, greatly superior to his sister, as well by nature as education'. The Gardiners provide Jane and Elizabeth with the parenting that is lacking in their own mother and father. They help in tracking down Lydia and Mr Wickham after the scandalous 'elopement'</li> <li>• Mr and Mrs Phillips are the brother-in-law and sister of Mrs Bennet. Like Kitty and Lydia, Mrs Bennet and Mrs Phillips are similar in their frivolous and foolish ways. She lives in Meryton and encourages the interest Lydia and Kitty form for the officers of the regiment</li> <li>• the theme of family can also be seen in Mr Darcy's protection and care for his young sister, Georgiana, when Mr Wickham attempted to seduce her. It is also evident in the bond shared between Mr Bingley and his sister, Caroline, who are closely linked throughout the novel</li> <li>• Mr Darcy's aunt, Lady Catherine de Bourgh, tries to influence him in his choice of bride, demonstrating the power that family members felt they could bring to bear to preserve their wealth and status. She had planned for Mr Darcy to marry her own daughter.</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>• it is likely that candidates will write about <b>two</b> of the following children who face problems: Scout, Jem, Dill, Walter Cunningham</li> <li>• Scout Finch, the narrator of the novel, is the motherless six-year-old daughter of Atticus Finch, who questions the problematic events that take place. She is something of a tomboy and resists wearing a dress when her Aunt Alexandra tries to make her do so. She stands up for Atticus when he is accused of being a 'nigger lover' by one of her classmates. Her naïvety is evident, for example when she questions Mr Cunningham and the rest of the lynch mob outside the jail, not realising the danger of the situation. Scout faces a threat to her life when she is attacked by Bob Ewell, but she is saved by her 'malevolent phantom', Boo Radley</li> <li>• Jem, Scout's older brother, is nine years old at the beginning of the novel. He acts quickly when faced with the rabid dog, Tim Johnson. Mrs Dubose causes problems for Jem when she insults Atticus so he destroys her camellias. He resents having to read to her but he later comes to understand her situation. He is intelligent and suffers when he realises the reality of Tom Robinson's situation and the injustice Tom is subjected to. Jem is injured while protecting Scout from the murderous Bob Ewell</li> <li>• Dill is emotionally deprived. He visits his aunt, Miss Rachel, in Maycomb during his summer holidays. He is lonely and it is suggested that his parents do not want him. He makes up lies about his father to cover up his unhappiness. He exists in a fantasy world of his own making rather than face reality: 'a pocket Merlin, whose head teemed with eccentric plans, strange longings and quaint fancies'. He is sensitive, weeping during Tom Robinson's cross-examination</li> <li>• Walter Cunningham is in Scout's class at school but is the same age as Jem – he has to repeat the year because he has missed so much school to help his father on the land. On the first day of term, he arrives with no lunch and refuses to accept money offered by his teacher although he is always hungry. He is invited back to the Finch house for lunch after Jem intervenes following Scout's attack on him in the playground. Scout does not understand why he pours molasses on his food but Calpurnia admonishes her for humiliating him by drawing attention to it. It is Walter's father to whom Scout speaks when the lynch mob approaches the jail</li> <li>• other characters may be considered including: Francis Hancock, Mayella Ewell and Burris Ewell.</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
<b>9(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>• friendship is vital to the novel and offers hope against a bleak backdrop of racism, injustice and poverty. It can be interpreted in several ways, including the childhood friendships between Dill, Scout and Jem; the distant friendship between Boo and the children; friendship between Atticus, Miss Maudie and Heck Tate and the tight friendships in the black community</li> <li>• Jem and Scout are friends as well as brother and sister, enjoying childhood games together and spending time with Dill. Their fascination with Boo Radley and relative freedom outdoors show their innocence, in contrast to the evil and injustice of Maycomb's 'usual disease'</li> <li>• it is arguable whether Tom Robinson's act of friendship is a force for good when he shows Mayella Ewell ordinary kindness, such as moving a chifferebe for her; this ironically leads to the accusation of rape. By even speaking to the isolated and abused Mayella, Tom is putting himself in danger, but in spite of this risk he gives her the time of day that no-one else seems to offer. His kindness and friendship prove fatal in the judgmental world of Maycomb</li> <li>• friendship is important to Atticus, whose defence of Tom Robinson leads to some members of the community judging and attacking him. Miss Maudie and Heck Tate are two characters who are friends of Atticus. Miss Maudie lives next door while Heck Tate is the sheriff of Maycomb. Their friendship is positive as they stand by him when the rest of the town disapproves of his stance. Moreover, Atticus shares a friendship with Calpurnia, his black housekeeper, on whom he relies greatly</li> <li>• Boo Radley is isolated and withdrawn and is possibly the least likely person to befriend others. He shows small acts of kindness to Jem and Scout by leaving small gifts in the knothole of the tree and also mending Jem's pants after he snags them while running away. His most crucial act of friendship is in looking out for Scout and Jem, ultimately saving them from the violent hands of Bob Ewell when he attacks them after the Halloween pageant</li> <li>• the black community demonstrates tight friendships as they close ranks in the face of Tom's arrest. Calpurnia's church and the family of Tom Robinson demonstrate the importance of friendship within the black community who are ostracised by many parts of Maycomb. Helen Robinson finds it hard to find work after her husband is arrested, but is supported by Reverend Sykes and Link Deas, without whom she would have been unable to feed her family.</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>• when the novel opens, Krishna is living in a hostel near the university. He is wearied by academic life, 'reading for the fiftieth time Milton, Carlyle and Shakespeare'. He had previously lived here as a student. His life is governed by a routine that is predictable and he is not very happy in his role as an English teacher, describing it as 'living like a cow' with 'a continuous sense of something missing'</li> <li>• the arrival of his wife, Susila, and baby daughter, Leela, leads him to reappraise his priorities in life. In an outburst to a student he says: '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'. Susila and Leela change Krishna's life as he must adjust his routines and embrace the changes that living with his young family brings. He experiences the joy of domestic happiness and married life</li> <li>• Krishna's development is touched by tragedy when he has to deal with the sickness and lingering death of Susila. The doctor asserts that typhoid 'is the one fever which goes strictly by its own rules' and that Susila will be well in a few weeks. Susila dies and Krishna is devastated, only forcing himself back to an active life through the need to care for Leela</li> <li>• when Krishna meets the Headmaster, this is a catalyst for his changing views of education. The Headmaster is a caring and profound man who puts his students, whom he deems 'angels', at the top of his list of priorities. Krishna adapts the Headmaster's approach to develop his own methods, but begins to overlook his daughter. Krishna turns his attention to teaching younger children rather than focusing on the dry, academic world he complained about at the novel's start when the English department 'existed solely for dotting 'i's and crossing 't's'</li> <li>• in the second half of the novel, Krishna resigns from his job having developed an interest in meditation and learnt to live a more genuine life. His relationship with Susila develops when a medium enables him to communicate with her beyond the grave. He develops a more spiritual way of living, rejecting the western culture that has governed most of his life at the start of the novel and also material possessions, including money: 'I have no use for money'.</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(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>• love appears in many forms in the novel. At the beginning, there is a distinct lack of love in Krishna's life as he plods along teaching English at the Albert Mission College in Malgudi. He leads 'the life of a cow', a predictable life of routine and order from which there is no deviation. He is frustrated by the sense that something is missing</li> <li>• romantic love is evident when Krishna receives the scented letters from his wife who lives apart from him with her parents: 'I smelt my wife's letter before opening it. It carried with it the fragrance of her trunk'. He is flooded with previously hidden emotion. When the letter arrives to inform him that Susila will be coming to Malgudi to join him, Krishna's life is turned upside down. He is filled with anticipation while waiting for her and their tiny daughter at the railway station and describes her in her colourful saris with a sense of awe</li> <li>• love between Krishna and Susila grows as they set up home with Leela and learn to live together: Susila is keen to organise the home and inadvertently crosses Krishna when she gets rid of his ineffective alarm clock</li> <li>• when Susila and Krishna go to look at a possible new house, she contracts typhoid from which she dies. It is a lingering and drawn-out illness that causes Krishna much distress and he is heartbroken at her loss; as he helps to bear her body to the cremation ground he says: 'I feel nothing and see nothing. All sensations are blurred and vague'</li> <li>• Krishna's paternal love for his daughter, Leela, saves him from despondency and despair as he must set about the daily task of caring for her in the absence of her mother. She returns this love, for example she watches her father sleep so that he is not plagued by flies and ants. She explains this to him 'as if a sentry had mounted guard against a formidable enemy'</li> <li>• ultimately, Krishna achieves a state of physical peace and contentment where he ceases to need earthly things such as money or work, instead communicating directly with his dead wife: "'Susila! Susila!" I cried'. Previously he had mocked his wife's spiritual devotion: 'Oh! Becoming a yogi!' He now relies on her guidance from beyond the grave which indicates that his journey is over as he finds true happiness and renewed love for his wife in this different way of living.</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>• Curley's wife does not fit in on the ranch for many reasons. First and foremost, she is the only woman. Her lack of importance and low status are emphasised by Steinbeck in the fact that she is given no name. She desperately seeks companionship under the guise of 'looking for Curley' but does not fit in with the men in the bunkhouse or even the outcasts who gather in Crooks' room. Here she cruelly uses what power she has to threaten the only person on the ranch of lower status than herself – Crooks: 'I could get you strung up on a tree so easy it ain't even funny'</li> <li>• Curley's wife is left out of private conversations. She is married to the inconsiderate Curley who openly continues to visit a brothel in town. She describes him as 'not a nice fella'. When telling Lennie of her dreams of being in the movies, she demonstrates her outsider status even more as her dreams are very different from those of the others on the ranch. Her death incites not grief and pity, but rather anger on the part of Curley</li> <li>• Lennie is a character who does not fit in on the ranch because of his learning difficulties and childlike ways. George has to do the talking for him: 'An' you won't let the big guy talk, is that it?' Lennie's almost superhuman ability to buck barley is another feature that prevents him from fitting in and he is unable to join in the card games and conversations of the other men, preferring to spend his time in the barn petting his pup</li> <li>• it can be argued that George is a character who does not fit in on the ranch as he travels with another guy, Lennie, and has a dream, unlike many of the other men. He longs for a different future: 'An' we'd keep a few pigeons to go flyin' around the win'mill like they done when I was a kid'</li> <li>• Crooks does not fit in on the ranch as he is black and is referred to as 'nigger' by the other men; the racial prejudice that prevailed at the time the novel was written means that he is effectively cast out by the other men. Given the job of 'stable buck', Crooks must live alone in a room within the barn. He is mocked and badly treated by others, including Curley's wife and the ranch boss who 'gives him hell'. He is described as having 'the terrible protective dignity of the negro'</li> <li>• Candy does not fit in on the ranch as he is old and disabled after a farming accident resulted in the loss of his hand. He has the role of 'swamper' on the ranch and is painfully aware that when he becomes of no use, he will be 'canned' with nowhere to go and no means of supporting himself: 'I ain't got no relatives or nothing'.</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(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>• friendship is a central theme in the novel, with the most significant being that shared by Lennie and George. The reader learns that when Lennie and George were younger, George got Lennie to jump into the Sacramento River, knowing that he could not swim. After Lennie almost drowned, George felt bad and became Lennie's protector and friend. When Lennie's guardian, Aunt Clara, died, George became Lennie's carer</li> <li>• George and Lennie's unusual friendship is evident from the start of the novel when they camp down by the river for the night. George tries to stop Lennie making himself ill by gulping down stagnant water: 'You never oughta drink water when it ain't runnin', Lennie'. Before they go to sleep he gets frustrated by Lennie's request for ketchup with his beans, after which Lennie threatens to find a cave to live in. George and Lennie talk about their dream and the importance of friendship: 'With us it ain't like that. We got a future. We got somebody to talk to that gives a damn about us'</li> <li>• at the ranch, Lennie and George's friendship is evident as George speaks for Lennie when they meet the boss. Unable to believe in genuine friendship, the boss suggests that George has ulterior motives for travelling with Lennie such as taking his pay: 'Well I never seen one guy take so much trouble for another guy. I just like to know what your interest is'</li> <li>• George continues to protect Lennie, but his final act of friendship comes when he shoots Lennie in the back of the head after Lennie accidentally killed Curley's wife. He realises that Lennie would be unhappy locked up and that if Curley and his posse catch him, his end will be painful and violent. He ensures that Lennie is thinking about the dream as he dies</li> <li>• Candy has had his dog since he was a 'pup', but now it is 'a drag-footed sheepdog, gray of muzzle, and with pale, blind old eyes'. Candy's friendship with his dog is clear as Steinbeck presents his pride in and love for his old companion: 'hell of a good sheepdog'. But the dog is so old that Carlson presses him to have it shot. This foreshadows what George must do to Lennie at the end of the novel</li> <li>• George forges a new friendship with Slim. He confides in him about how he and Lennie were when they were younger and how he persuaded Lennie to jump in the river. He trusts him enough to recount the events in Weed when Lennie grabbed the girl's dress and the two were run out of town. After the death of Curley's wife, Slim's advice is that of a friend: 'An s'pose they lock him up an' strap him down and put him in a cage. That ain't no good, George'.</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>• candidates can choose <b>one or more</b> character(s) who change(s) in the course of the novel</li> <li>• Cassie is the narrator of the novel and the only female child in the family. As the novel progresses, she experiences racism at first hand and learns how dangerous it is to be black in 1930s southern America. When the novel starts she has pride in who she is but, because of exposure to the violence and injustice experienced by those around her, she realises the difficulties and threats that face black people. This includes her mother who loses her job and her father who has to work away to raise enough money to keep them. She changes during the course of the novel, growing up to know the strength and resilience of the community that surrounds her</li> <li>• Stacey Logan is a twelve-year-old boy, the eldest of the Logan children. He uses his resourcefulness to protest by digging a trench that fills with rain to hold up the white children's bus. He is between child and man and he shows courage in trying to help his good friend, T.J., when he gets into trouble. He changes as he becomes more aware of racism, making difficult choices such as distancing himself from his white friend, Jeremy</li> <li>• Papa Logan is the second oldest of Big Ma's sons. From the end of planting until Christmas he works on the railroad to earn enough money to pay for his land: 'Papa never divided the land in his mind, it was simply Logan land.' He becomes more active in his resistance when he starts the boycott against the Wallace store. He endures great suffering as his leg is broken and he is shot. He almost loses his land when the bank is persuaded to foreclose on his loan by the vengeful Mr Granger. He uses his inventiveness and increasing desperation to save T.J. from being lynched. The fire that he starts distracts the mob, but unites the community in a common purpose</li> <li>• Mama Logan has been a teacher for fourteen years since she was nineteen and has four of her own children. She changes, becoming resistant to the school authorities by taking the brave step of covering the insulting message inside the hand-me-down books from the white school, stating that her pupils 'need current books'. Her candid expression of opinions results in her being sacked. She becomes disillusioned but still tries to protect her children from violence and injustice. Ultimately she is unable to do so</li> <li>• Hammer Logan is the brother of Papa and son to Big Ma. Living in the north, he is unused to the more extreme racism of the south. He has a strong temper and wants to attack Charlie Simms for his poor treatment of Cassie but changes, calming his temper and eventually selling his beloved Packard to protect his family's land: 'What good's a car? It can't grow cotton', giving the money to his brother and leaving to prevent more trouble being caused.</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(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>• a violent racist incident occurs at the start of the novel and Cassie and her brothers are shocked to hear of it. John Henry Berry has been set on fire by some drunken white men and died of his injuries. Another example of racism early in the novel relates to the worn-out school books of the white children being given to the black school children. Racist language is used to describe the recipients and this makes Cassie and Little Man angry. Racism appears to be evident in all aspects of life</li> <li>• when Cassie first visits Strawberry, she is angry to find that black people must use the worst positions at the farmers' market. When she goes into the Barnett Mercantile Store, the owner calls her 'nigger'. Outside the store, a white man called Mr Simms pushes her out the way into the road</li> <li>• the land belonging to the Logans is very important to them and is constantly under threat from white farmers. Many years ago, Cassie's grandfather bought 400 acres of land from Harlan Granger's family, enabling the Logans to make extra money from cotton growing. 200 acres are mortgaged and the family has to pay tax on the rest. This is difficult for them and Papa must work on the railroads to earn enough to maintain the land. At this time it was very rare for a black family to own land and Harlan Granger tries to get it from them</li> <li>• the sheriff follows the orders of Mr Granger to the letter, turning a blind eye to lynching and violence against black people. This demonstrates institutional racism as the very individual, who is employed to enforce the laws of the land and see justice done, is obeying the prejudiced orders of a white man</li> <li>• when her parents boycott the Wallace store in protest at the burning of Mr Berry, Cassie learns not to accept racist violence and intimidation passively. Both Papa and Mama are victims of racial injustice as he is attacked for leading the boycott of the store: 'As I see it the least we can do is stop shopping there. It may not be real justice, but it'll hurt them and we'll have done something'. In addition, Mama loses her job because she has been teaching things that the school board consider inappropriate and because she covered up the racist word used in the text books handed down by the white school.</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
<b>13(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 name of the narrator is never clear. Her vulnerability and weakness are evident in her situation as a woman writer with a nervous disposition in the late nineteenth century. Her husband is a doctor: 'If a physician of high standing, and one's own husband, assures friends and relatives that there is really nothing wrong with one but temporary nervous depression – a slight hysterical tendency – what is one to do?'</li> <li>she has to take 'phosphates or phosphites', air and exercise and is not allowed to work or to care for her baby. She describes the house she lives in as attractive but it is portrayed increasingly as her prison. In her room, the wallpaper is described as a 'smouldering, unclean yellow, strangely faded by the slow-turning sunlight'</li> <li>although the narrator is very positive about her husband, John, he comes across to the reader as smothering: 'It is so hard to talk with John about my case, because he is so wise, and because he loves me so'. Later in the story she admits to 'getting a little afraid of John'</li> <li>as the story progresses, her description of the wallpaper becomes more disturbing and detailed. She begins to see things in the patterns and her vulnerability is evident as she appears obsessed by it, describing its 'sprawling outlines run off in great slanting waves of optic horror, like a lot of wallowing sea-weeds in full chase'</li> <li>Jennie, the narrator's sister-in-law, takes care of the baby and the housework and the narrator envies the fact that she has something to do. She longs to write but is afraid to do so: 'There comes John's sister. Such a dear girl as she is, and so careful of me! I must not let her find me writing'</li> <li>the narrator seems to crave simple human company and her isolation makes her vulnerable. She recounts how she has tried to persuade John to let her visit 'Cousin Henry and Julia', but he 'said I wasn't able to go, nor able to stand it after I got there'. The suggestion that the narrator's husband is controlling and effectively suffocating her becomes more evident</li> <li>eventually the narrator begins to see a person moving behind the wallpaper. The description is frightening: 'It is the same woman, I know, for she is always creeping'. The story ends with the narrator almost becoming the creeping woman behind the wallpaper and succumbing to madness completely</li> <li>other stories that could be used to answer this question include: <i>The Half-Brothers</i>, <i>Country Living</i>, <i>Lou the Prophet</i> and <i>Hop Frog or the Eight Chained Ourang-Outangs</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>

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

Question Number	Indicative content
<b>13(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>• Orrin Brower's crime is described without feeling by Bierce in the opening of the story: 'Having murdered his brother-in-law'; Brower is described as a 'fugitive from justice'. He is also portrayed as a cold-blooded killer who 'coolly killed his brother-in-law'</li> <li>• Brower commits another callous crime while escaping jail, 'knocking down his jailer with an iron bar'. Bierce's concise style effectively outlines his crimes in their true, stark reality without embellishment. Pathetic fallacy is used to set the scene: 'the night was pretty dark, with neither moon nor stars'</li> <li>• the vigilante-style law and order of the American West at the time that Bierce was writing can be seen in the references to the 'posse of citizens' and 'pack of bloodhounds'. Brower is presented as a seasoned criminal as he is aware of their methods</li> <li>• the figure Orrin Brower sees when on the run is termed 'embodiment of Law'; this is a contrast to his criminal status and he responds to its compelling gesture: 'he walked submissively away'. Bierce describes Brower as: 'courageous a criminal who ever lived to be hanged' foreshadowing his eventual fate on the gallows</li> <li>• Brower's captor is revealed eerily in moonlight as Burton Duff, the jailer he had attacked during his escape. The simile used to describe him hints at his supernatural state: 'as white as death'. Brower's latest crime has attracted supernatural justice</li> <li>• in the penultimate paragraph he is described as 'the criminal' as he walks back to jail. The threat he presents is expressed in the presence of 'a half dozen armed men'. The concluding stark and simple line finalises Bierce's message: that there is no escape from criminal justice, even if it must be delivered supernaturally</li> <li>• other stories that could be used to answer this question include: <i>The Adventure of the Speckled Band</i>, <i>The Stolen Bacillus</i> and <i>Van Bibber's Burglar</i>.</li> </ul>



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