



Mark Scheme (Results)

June 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 – Arthur Miller

Question Number	Indicative content
1(a)	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: • Alfieri is an Italian-American lawyer who represents the bridge between cultures in <i>A View from the Bridge</i>. It is his perspective from which the audience sees the unfolding action. He is like the Chorus figure in Greek tragedy, narrating events with clarity and credibility. He is an educated man who can therefore be trusted by the audience to convey a truthful picture of the Red Hook community and the character of Eddie Carbone. He knows Eddie only a little as he represented him in a case some years earlier but comments: 'He was as good a man as he had to be'. Their relationship develops as events unfold • Eddie Carbone is the tragic central character of the play. Unlike Alfieri, his view of the world is skewed by his own passions and beliefs. He is governed by emotion, developing an unhealthy interest in his adopted niece, Catherine, and interpreting the ancient rules of Sicilian honour to suit his own purposes. During their first conversation, Alfieri realises that Eddie has these feelings for Catherine, but Eddie will not listen to him or take his advice • Alfieri tries to bring balance to Eddie's behaviour: 'Now we are quite civilized, quite American. Now we settle for half and I like it better'. This contrasts strongly with Eddie whose obsessions and hamartia (fatal flaw) bring about tragedy and disruption as the play unfolds. Alfieri relies on the law to guide him while Eddie is influenced by the older, tribal laws of his homeland, Italy. Eddie's values are based on the demand for violent revenge and retaliation when honour is transgressed. The story of Vinny Bolzano is a warning not to transgress the old codes of honour, but Eddie later commits the same 'crime' • Miller demonstrates the growing relationship between Eddie and Alfieri when Eddie visits with concerns about Rodolpho and Catherine's relationship. Alfieri advises him: 'You have no recourse in the law'. He sees through Eddie's real motivation in reporting Marco and Rodolpho to the Immigration Bureau, noting that the only legal issue is how the brothers came to America. He advises Eddie: 'But I don't think you want to do anything about that' • Eddie's stubborn refusal to listen to Alfieri results in the report to the Immigration Bureau. Both Marco and Rodolpho are arrested, but it is Alfieri who pays their bail on the condition that neither will go after Eddie. Marco breaks his promise to Alfieri by shouting Eddie's name outside the apartment. Eddie tries to defend his honour to the gathered crowd. He tries to stab Marco but is instead mortally injured himself. Alfieri's final monologue is tinged with both sadness and respect for Eddie: 'And so I mourn...' He knows what Eddie did was wrong, but retains admiration for him.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

A View from the Bridge – Arthur Miller

Question Number	Indicative content
1(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: • conflict is central to the events of the play. Eddie is the source of much of this conflict as he is at odds with all the other characters in one way or another. He suffers from inner conflict throughout the play, struggling to deal with his feelings as Catherine becomes a young woman. He battles his own conscience when he reports Marco and Rodolpho to the authorities, breaking his own rules: 'you can quicker get back a million dollars that was stole than a word that you gave away' • conflict exists between the American way of life and the old way of life that Eddie and Marco experienced in Italy. Their patriarchal society is in conflict with the new America and its emphasis on justice, law and equality. Eddie's discomfort with Catherine's job as a stenographer reflects an aspect of this conflict • Eddie refers to Catherine as 'Madonna', a religious reference that harks back to the Catholicism of his old country. This embodies the conflict he experiences as he continues to place her on a pedestal while struggling with unnatural feelings of attraction to her. It can be argued that this conflict is the fundamental source of his hamartia • conflict between Eddie and Rodolpho is evident as Rodolpho and Catherine grow closer. Eddie is unimpressed by Rodolpho's ostentatious style and even resents his blond hair and unconventional skills of sewing and singing. Eddie says: 'The guy ain't right', expressing his suspicion of this new incarnation of masculinity. Later in the play, after Marco spits in his face, Eddie is dismissive of Rodolpho: 'he's only a punk...' • Beatrice and Eddie are a married couple who are in conflict during the course of the play. Beatrice bemoans the state of her marriage: 'When am I gonna be a wife again, Eddie?' She is aware that Eddie's attentions are focused on Catherine, but supports him throughout the play and is united with him as he dies, calling out: 'My B!' • Eddie's conflict with Marco is both violent and vengeful. Marco is initially very grateful to Eddie and respectful of his home. The conflict begins when he realises that Eddie dislikes his younger brother, Rodolpho. He shows his greater strength when he lifts the chair and later seeks revenge against Eddie after the report to the Immigration Bureau, which has threatened the future and health of his own family back in Italy. Eddie's death in the scuffle with Marco ends the conflict and the play.

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Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

An Inspector Calls – J B Priestley

Question Number	Indicative content
2(a)	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: • Sheila is the daughter of Mr and Mrs Birling; sister of Eric and fiancée of Gerald Croft. She is described as 'a pretty girl in her early twenties, very pleased with life and rather excited'. This description of a naïve and carefree girl sums up her character at the play's opening. Like Eva Smith, she is a young woman just starting out in life but the two are poles apart because of social status and circumstance. Sheila leads a privileged life of luxury, but does learn and change as a result of the Inspector's visit • Sheila's engagement to Gerald Croft is the reason for the dinner party hosted by the Birlings. Sheila is light-hearted and jovial, but she does mention that Gerald 'never came near' her the previous summer. The audience later learns that this was the time when Gerald was seeing Eva/Daisy. The two young women share involvement with Gerald, but it is to Sheila that he returns as society requires this match and it would be impossible for a man of Gerald's status to marry a working class girl like Eva/Daisy • Eva/Daisy is an important character in the play, even though the audience never sees her on stage. All detail of her character and life comes from the Inspector and other characters who talk about her. Gerald describes her as 'very pretty - soft brown hair and big dark eyes'. Unlike Sheila, she is not town-born, coming from the countryside to find work in Brumley. She is working class and has no family to rely on as both her parents are dead • Sheila and Eva cross paths when Sheila visits Milwards, the department store where Eva/Daisy is working. Sheila tries on a dress that does not suit her, but it looks better on Eva/Daisy who has been asked to model it for her. Eva/Daisy's smile is considered impertinent by Sheila who insists that she lose her job. Ironically, it is the loss of this job that leads to Eva/Daisy meeting Gerald and the start of their affair • Sheila reacts with shock and regret at her part in Eva/Daisy's demise, running out of the room in great upset upon being shown the photograph of her by the Inspector. She considers herself responsible and says that she 'felt rotten at the time' • ultimately, Sheila learns valuable lessons from the Inspector and becomes his ally, but Eva/Daisy, representing many poor young women of the time, loses her life. Sheila continues to be protected by class, wealth and family but there is hope in her for the future as she accepts the Inspector's message and reappraises her relationship with Gerald.

Level	Mark	A01/A02/A04
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Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

An Inspector Calls – J B Priestley

Question Number	Indicative content
2(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: • power comes from wealth, status, gender and class in this play. Mr Birling has great power as an employer of many working-class people in his factory. He represses them through poor pay and when they try to exercise a little power by going on strike, he has the ringleaders dismissed. He brags about this misuse of power: 'I went down myself and told them to clear out' • Inspector Goole has supernatural powers, as seen in his omniscient knowledge of the characters' involvement in Eva/Daisy's downfall. He is mysterious and imposing, using the power of a conventional policeman to demonstrate his uncanny familiarity with Eva/Daisy's life as he questions the Birlings and Gerald. Mr Birling tries to use his power as a magistrate: 'I'm still on the Bench' to deter the Inspector from his investigation, but is unsuccessful. The Inspector shows little regard for status or social class and refuses to be dominated by Mr Birling or Mrs Birling • although male characters have much of the power in the play, Sheila exercises the power she has to have Eva/Daisy sacked from her job at Milwards. She grows in authority as she begins to adopt the Inspector's message and begins to stand up to her blinkered parents: 'And mother hardened her heart and gave her the final push that finished her' • Eva/Daisy is powerless. She has no status as a working-class woman and, when she attempts to stand up for herself and the other underpaid workers by asking for fairer pay, is dismissed. Her lack of money contributes to her lack of power, but she keeps her moral compass when she discovers that Eric has stolen the money to support her from Mr Birling's business. Our knowledge of her powerful belief in what is right comes from her strong character and her defender, Inspector Goole • Gerald's laissez-faire attitude to life is rooted in the power he gains from wealth and status. As the son of Lord and Lady Croft, he is upper class and set to inherit not only wealth but a title. He, therefore, has power over Mr Birling who is desperate to impress him: 'You ought to like this port, Gerald. As a matter of fact, Finchley told me it's the same port your father gets from him.' Gerald uses his power for good when he rescues Eva/Daisy from the lascivious Alderman Meggarty • Eric has little power in the play, even though he is the son of the wealthy Birlings. He abuses what power he has when he takes advantage of Eva/Daisy, but does at least attempt to deal with his mistakes by offering to marry her and by trying to support her financially • Mrs Birling holds some power over Mr Birling as she is of a higher social status. She tells the Inspector: 'You have no power to make me change my mind'. She uses her power as Chairwoman to ensure that Eva/Daisy receives no help from the Brumley Women's Charity Organisation.

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Henry V - William Shakespeare

Question Number	Indicative content
3(a)	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: • Henry has a number of enemies including: Cambridge, Scroop and Grey; the Dauphin, King Charles and French military leaders. Other characters that candidates may consider to be enemies of Henry, although they were once his friends, include Bardolph, Pistol and Nym • the Dauphin is the bitter enemy of Henry. He is first seen at the King's palace in Rouen. He does not take the English threat seriously, sending a gift of tennis balls to Henry in disdainful mockery of him. This act of defiance only serves to make Henry more determined. The Dauphin will regret his offensive gift, Henry says, when 'thousands weep more than did laugh at it'. The Dauphin also challenges Henry through his exchange with Exeter: 'I desire nothing but odds with England'. He is killed at Agincourt • Charles, the French King, is another enemy of Henry. He takes Henry's claim to the throne seriously, ordering his troops to bolster France's 'towns of war', reminding the court that Henry is descended from the Black Prince, victor at Crécy. He eventually accepts Henry's claim and negotiates the peace treaty • various French noblemen and military leaders are enemies to Henry. They include the Duke of Bourbon, Duke of Orléans and the Governor of Harfleur who attempts to defend the town himself, standing on the town walls before surrendering to Henry's troops. Most of the French military leaders are killed or captured by the English at Agincourt. Like the Dauphin, they make the mistake of not taking the English threat seriously. The Duke of Burgundy survives and supports the peace talks between England and France • at the start of the play, Cambridge, Scroop and Grey, three English noblemen, plot against Henry after French agents bribe them to kill him before he can leave for France. Scroop's betrayal is particularly shocking to Henry as the two have been friends. He has them put to death for treason but interestingly notes that this is for 'our kingdom's safety' rather than his own • Pistol, Bardolph and Nym may be considered enemies to Henry as they defy his orders. Bardolph and Nym are both executed for their misdemeanours.

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	0	No rewardable material.
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Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

Henry V - William Shakespeare

Question Number	Indicative content
3(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: • it can be argued that love is a very strong theme in <i>Henry V</i> but some candidates may argue that love is overshadowed by power, war and death • love of country, patriotism, is an important part of Shakespeare's portrayal of Henry. The rousing speeches at Agincourt and before St Crispin's Day present Henry as a King who is pushing forward for his country rather than himself. He states: 'But if it be a sin to covet honour,/I am the most offending soul alive'. Shakespeare may well have used this love of country to flatter his own Queen Elizabeth • in the <i>Henry IV</i> plays, Falstaff was Henry's close friend and advisor. In <i>Henry V</i>, we learn that he is ill and close to death, allegedly dying of a broken heart because Henry no longer cares for him or comes to see him: 'The king has killed his heart'. The Henry, who was 'wild' in the earlier plays, is now serious and focused on kingship, caring little for the love and friendship of his old companion • a wider sense of love and loyalty for family is evident, for example in Henry's uncle, the Duke of Exeter, who acts as a trusted confidant to Henry and the Dukes of Bedford, Gloucester and Clarence, Henry's younger brothers. The Duke of Gloucester has few lines in the play but does represent family loyalty. Henry tells him: 'We are in God's hand, brother, not in theirs' when he hopes that the French will not strike the wearied English soldiers. Henry is moved to tears when he hears of the death of his cousin, the Duke of York, whose last words are: 'Tarry, cousin Suffolk/My soul shall thine keep company to heaven' • love is the focus of Henry's wooing of Katherine towards the end of the play. His approach is gentle and romantic, even though Katherine has no choice but to marry him: 'Fair Katherine, and most fair,/Will you vouchsafe to teach a soldier terms'. Henry even tries to speak to her in French as he continues to woo her. King Charles effectively hands his daughter over to Henry as part of the peace treaty so it is debatable that this scene is about love, perhaps being more focused on politics • Henry shows love for his soldiers by referring to them as a 'band of brothers' and by taking the time and effort to disguise himself and learn their views and feelings on the eve of the Battle of Agincourt.

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Much Ado About Nothing – William Shakespeare

Question Number	Indicative content
4(a)	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: • Claudio is a young soldier in Don Pedro's army. As he has fought well and proved himself to be loyal, Claudio is trusted and admired by his leader. He is also a good friend to Benedick. It is suggested that he admired Hero on an earlier visit and this time he falls in love with her. Some may argue that she represents a good match for him; as the only daughter of Leonato, she would inherit his estate • Claudio tells Don Pedro about his feelings for Hero. Don Pedro talks positively about her and gives his blessing to the relationship: 'Amen, if you love her, for the lady is very well worthy'. This leads Claudio to suggest that Don Pedro is persuading him to love her: 'You speak this to fetch me in, my lord'. Don Pedro, as Claudio's leader and friend, takes an interest in his pursuit of Hero • Don Pedro is the Prince of Aragon and the most nobly born of the play's characters. Although Benedick and Claudio are his friends, they must still obey his orders and follow his leadership. It is arguable whether or not he uses his power for good at all times. He insists on courting Hero on Claudio's behalf at the masked ball rather than allowing Claudio to talk to her himself. Claudio suspects that he wants Hero for himself: 'Tis certain so, the Prince woos for himself'. However, Don Pedro's motives are benign and the relationship between Claudio and Hero flourishes • Don Pedro has the idea to trick Beatrice and Benedick into declaring their love for one another: 'The sport will be when they hold one an opinion of another's dotage...' Claudio helps him in this plan and the two conduct a fake conversation within Benedick's hearing • both Claudio and Don Pedro are taken in by Don John's lies regarding Hero's purity. Initially, Claudio rejects the suggestion: 'Disloyal?' but is taken in when shown the fake evidence at Hero's window. Both men are completely taken in by Don John's plot and Claudio disgraces Hero cruelly at their wedding ceremony the next day • in order to protect Hero, the family announces that she has died. When Borachio finally tells the truth about the plot by Don John, both Claudio and Don Pedro repent of their swift judgements. Claudio states: 'Tonight I'll mourn with Hero' • Claudio commits to marrying Leonato's niece as directed and he and Don Pedro are amazed when the bride is in fact Hero herself. Don Pedro comments in surprise: 'The former Hero! Hero that is dead!' Don Pedro remains unmarried at the end of the play, even though he had approached Beatrice about a possible marriage earlier in the play. He is happy for both couples.

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Much Ado About Nothing – William Shakespeare

Question Number	Indicative content
4(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: • forgiveness is important in Don Pedro's relationship with Don John, the illegitimate brother who betrayed him and fought against him. Don John envies his brother's status and authority as Prince of Aragon. He is welcomed by Leonato at the start of the play only because he is once again in the Prince's favour: 'Let me bid you welcome, my lord, being reconcil'd to the Prince your brother: I owe you all duty' • when Hero is wrongly accused of adultery, had the accusation been true, forgiveness is never considered as an option. Such was the value of a woman's honour at the time Shakespeare was writing that Claudio's humiliation and rejection of her are absolute. He calls her a 'rotten orange'. Leonato suggests that if Claudio has 'made defeat of her virginity' himself this would change the situation, but Claudio insists that he treated her 'as a brother'. Until the Friar intervenes, even Leonato is persuaded to turn against Hero and wish her dead rather than dishonoured. Even Don Pedro refers to her as a 'common stale' • when the truth about Don John's plot is finally revealed, Claudio is racked with guilt. Leonato insists that he must repent and Don Pedro, realising his own part in the false accusation, says: 'I would bend under any heavy weight/That he'll enjoin me to'. Both men must seek forgiveness: they must hang 'an epitaph upon her tomb/And sing it to her bones'. Furthermore, Leonato demands that his vengeance will only subside if Claudio marries 'the copy of my child that's dead' • in marrying Claudio, Hero clearly forgives him for his earlier unkindness and swift judgement. It is not made clear why she does this and she does not explicitly forgive him, rather confirming the point that she is pure: 'I am a maid'. After Claudio's cruelty at the first wedding, some may find it hard to see why she takes him back so willingly • at the end of the play, news arrives that Don John has been captured and is to be brought to Messina. Benedick makes it clear that he will not be forgiven this time: 'Think not on him till tomorrow, I'll devise thee brave punishments for him'. Benedick and Claudio forgive each other and this leads to the restoration of their friendship.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

Romeo and Juliet – William Shakespeare

Question Number	Indicative content
5(a)	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: • Juliet is very close to the Nurse who has brought her up since she was a baby. It was common in Shakespeare's time for wealthy women such as Lady Capulet to employ wet nurses to feed and raise their children. It is clear to the audience that the Nurse knows more about Juliet than her own mother. She emphasises Juliet's young age: 'I'll lay fourteen of my teeth, - / And yet, to my teeth be it spoken' • it is the Nurse who tells Juliet that the young man she has fallen in love with is from the Montague family: 'His name is Romeo, and a Montague, / The son of your great enemy'. The Nurse understands the implications of this and when Romeo and Juliet meet on the balcony after the party it is her insistent call of 'Madam!' that breaks their tryst • the Nurse acts as a go-between for the lovers, meeting Romeo the next day to arrange the couple's wedding. Unable to confide in family, Juliet can only turn to the Nurse to speak for her. The Nurse spars verbally with Mercutio and makes the arrangements with Romeo for Juliet to meet and marry him that afternoon. She warns Romeo not to lead Juliet in a 'fool's paradise' but, as they part, agrees to commend him to Juliet 'a thousand times' • Juliet's impatience as she waits for the Nurse's return is evident as she is preoccupied with the time: 'The clock struck nine when I did send the/nurse'. The audience can see the genuine affection and close relationship between them as the Nurse teases Juliet about her meeting with Romeo. Her references to the whereabouts of Lady Capulet: 'Where is your mother?' suggests her underlying concern about the secret plan. When she tells Juliet to meet Romeo at Friar Lawrence's cell, she makes references to the wedding night: 'But you shall bear the burden soon at/night' • after the death of Tybalt, the Nurse continues to facilitate Romeo and Juliet's relationship. She goes to Friar Lawrence's cell and finds Romeo desperate for news of Juliet, asking to know her feelings for their 'cancell'd love'. She tells Romeo to go to Juliet for their wedding night • after Lord and Lady Capulet have told Juliet that she must marry Paris against her will, she seeks advice from her Nurse. The Nurse now seems to act pragmatically in siding with her employers, the Capulets, and, in a volte face from her previous encouragement of Romeo and Juliet's relationship, she tells Juliet it would be best if she married Paris. This is shocking to Juliet and pushes her further to the desperate measures suggested by the Friar • when Juliet returns from Friar Lawrence's cell, she pretends to the Nurse that all is well. This is the first time she has lied to her old friend, but their relationship has changed and she can no longer trust her. She asks the Nurse to leave her alone, enabling her to take the Friar's potion. Ironically it is the Nurse who discovers the following morning that she is supposedly dead: 'She's dead, deceas'd, she's dead, alack the day!'

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

Romeo and Juliet – William Shakespeare

Question Number	Indicative content
5(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: • it can be argued that fate is the main reason for the tragic outcome. Other arguments may relate to flaws in characters, such as those in Tybalt, Lord Capulet and Romeo himself, or the feud between the two families or poor planning on the part of the Nurse and Friar Lawrence. Candidates may argue either way • the Chorus announces at the play's opening that Romeo and Juliet are 'star-crossed' lovers, thereby confirming the role of fate in the couple's tragic demise. The fact that the play's events are predestined would seem to suggest that fate is a major reason for the deaths of the lovers. There are signs of impending doom throughout the play with Mercutio's curse after becoming mortally wounded under Romeo's arm: 'A plague o' both your houses' and Romeo's 'I defy you stars' when discovering that Juliet is apparently dead • the series of disasters that beset Friar Lawrence's plan to get a letter to Romeo, explaining about Juliet's fake death, reflects the hand of fate. The letter does not arrive in Mantua because the messenger who is carrying it is prevented from free passage owing to the plague. Juliet's awakening just moments after Romeo has taken the apothecary's deadly poison can also be seen as the cruel hand of fate • Romeo's character can be considered a factor in the tragedy. His swift transfer of affections from Rosaline to Juliet, followed by an extremely hasty courtship and marriage, can be considered foolish. The Friar warns him about the dangers of this impatience: 'they stumble that run fast'. Romeo's headstrong insistence on committing suicide at Juliet's tomb precludes any good outcome from the Friar's plan: 'Come, cordial and not poison, go with me/To Juliet's grave, for there must I use thee' • Tybalt's bellicose nature is a character flaw that speeds the tragic end. He fuels the violence in the play and intensifies the feud. His words early in the play illustrate this: 'What, drawn, and talk of peace? I hate the word,/As I hate hell, all Montagues and thee'. It is his refusal to accept Romeo's peaceful approach that leads to Mercutio's death and his own at Romeo's vengeful hand. Lord Capulet's attempts to force Juliet into marriage to Paris can also be considered a contributory factor to the tragedy and the lovers' fate • the feud is another factor that leads to tragedy. There is no given reason for the animosity between the families, except that it is a longstanding disagreement. The Prince refers to Capulet and Montague as 'enemies of peace' and threatens them with death if they continue to promote and engage in violence. If the feud did not exist, there would have been no need for Romeo and Juliet to marry so hastily or in secret, and Mercutio's and Tybalt's deaths would have been avoided as well as those of Romeo and Juliet.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

The Importance of Being Earnest – Oscar Wilde

Question Number	Indicative content
6(a)	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: • Algernon Moncrieff is a wealthy bachelor who lives in a fashionable area of London. He is light-hearted and irreverent, enjoying a life of luxury with no sense of guilt or responsibility. He loves his champagne lifestyle and is not very good with money. In the opening scene with his butler, Lane acts as a kind of droll sidekick in their discussion about servants and cucumber sandwiches • Algernon's alter ego, the infamous Bunbury, is a source of great entertainment in the play as Algernon uses him to get out of dull engagements and social duties. He tells Jack: 'Nothing will induce me to part with Bunbury, and if you ever get married, which seems to me extremely problematic, you will be very glad to know Bunbury'. Creating fiction in his life is important to Algernon but he does it in a carefree and harmless way, ultimately reporting Bunbury's illness and subsequent demise • Algernon's wit is renowned. He is also selfish and amoral, but remains entertaining as he is not a bad character. He laughs at his own social class and is charmingly irreverent. His use of amusing epigrams delights the audience: 'I thought you had come up for pleasure? ... I call that business' • Algernon is considered by some to be Wilde's counterpart. This would suggest that he is indeed the most entertaining character. He is portrayed as an archetypal dandy. Like Wilde he lives a double life, breaking the rules of Victorian society and indulging in secrecy and deception. Wilde's real life rule-breaking can be aligned with the character of Algernon • Lady Bracknell is an entertaining character, a caricature of opinionated upper-class matriarchs in Victorian England. Wilde uses her to satirise the aristocracy with great success. Her references to Jack's orphan status are amusing in their outrageousness: 'To lose one parent, Mr Worthing, may be regarded as a misfortune; to lose both looks like carelessness'. She considers his foundling status unacceptable: 'You can hardly imagine that I and Lord Bracknell would dream of allowing our only daughter – a girl brought up with the utmost care – to marry into a cloakroom and form an alliance with a parcel?' • Miss Prism is another character who could be considered one of the most entertaining. She is Cecily's governess and represents the moral self-righteousness of Victorian society. She has a secret passion for Canon Chasuble and reveals the truth behind Jack's parentage when she admits to leaving him as a baby at the railway station.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

The Importance of Being Earnest – Oscar Wilde

Question Number	Indicative content
6(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: • courtship and marriage are presented in discussion between Jack and Algernon as business matters rather than pleasure. Algernon asserts that marriage is nothing more than a duty. Lane, however, tells his master that he considers marriage to be a 'pleasant state'. He talks about being married once, stating cryptically that it came about because of a 'misunderstanding between myself and a young person'. This is a deliberate reversal of the usual situation where an understanding leads to marriage. Algernon considers Lane's views 'lax' • marriage involves a careful selection process to ensure suitability for the families. Lady Bracknell interviews potential suitors for Gwendolen, questioning Jack about his parents, financial situation, expectations and politics amongst other things. The most important factor appears to be wealth. Once it is established that they are a good match financially, the matter of Jack's parentage is raised. Lady Bracknell suggests that Jack find any parent from the right kind of background to fulfil the role. Marriage is presented as essentially a formal arrangement between families • Lady Bracknell's interference in the relationships between the two couples is not confined to Jack and Gwendolen. When Algernon expresses his intention to marry Cecily she notes: 'I think some preliminary enquiry on my part would not be out of place'. She is of the belief: 'An engagement should come on a young girl as a surprise, pleasant or unpleasant as the case may be' • ideas of marriage and courtship are aligned with Victorian values of responsibility, social class, wealth and character. Lady Bracknell herself married into the upper class. In contrast, Cecily and Gwendolen retain romantic notions of marriage. Both are obsessed with the idea of marrying someone named Ernest. Wilde uses this to comment on the superficial nature of Victorian values that surrounded marriage. The joke is made even more poignant when Jack and Algernon, pretending to be Ernest, are not behaving in an earnest way • by taking matters of courtship into their own hands, Cecily and Gwendolen subvert the Victorian conventions of marriage. It was not considered seemly for a woman to take the lead in courtship. Cecily comments that courtship is not straightforward: 'It would hardly have been a really serious engagement if it hadn't been broken off at least once'.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

Our Town – Thornton Wilder

Question Number	Indicative content
7(a)	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: - the Stage Manager stands outside the main action and events of the play. He narrates the play's events and is also the master of ceremonies, Mrs Forrest, Mr Morgan, and a minister. His character is omniscient, which carries with it a sense of authority and power. He stands both outside and within the play's action. He introduces not only the characters, but also the director and actors at the beginning of the play - the Stage Manager opens and closes each act, thereby functioning as a structural device. His comments provide a link between the scenes. At the start of Act 2 he says: 'Three years have gone by'. He interrupts the play's actions for a number of reasons, sometimes offering additional information or commenting on something that has taken place. At times he is a backstage hand, moving set or cueing scenes. This gives him a mysterious and somewhat other-worldly presence - the Stage Manager helps the audience to form beliefs about the characters, pointing out the significance of aspects of the emerging action. He acts in some ways as a teacher and guide: 'So – people a thousand years from now – this is the way we were in the provinces north of New York at the beginning of the twentieth century'. His omniscience gives the audience privileged knowledge about the characters' futures, for example he explains that Joe will graduate from university only to die while fighting in France during World War 1 - standing outside time, it is ironic that the Stage Manager contributes to the time capsule that is buried under the new bank. He makes sure that a copy of <i>Our Town</i> is placed in the capsule to preserve the history of small town America. He also moves back and forth freely through time, taking the audience to Emily and George's first meeting, then to their wedding day and finally to the day of Emily's funeral. He even joins her in death when she travels back to visit her childhood - the Stage Manager can be considered to embody the playwright, Thornton Wilder, and his appreciation of everyday life in small town America. He expresses a fondness for Grover's Corners and a sense of belonging: 'Here in our town we like to know the facts about everybody'. However, he also considers the bigger questions about life and death. He makes the audience and characters think about the nature of life and death: 'There's something way down deep that's eternal about every human being'.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured, examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

Our Town – Thornton Wilder

Question Number	Indicative content
7(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: • it can be argued that family life is the central theme of <i>Our Town</i>. However, some candidates may argue that death, love, time, life or another theme is more central • Wilder explores the theme of family life through the setting of Grover's Corners, an average small town in America during the early twentieth century, 1901-1913. It is depicted through the everyday lives of the residents • key events and the traditional rites of passage, such as births, marriages and deaths, demonstrate aspects of family life that engage the audience, who can also empathise with the familiar feelings of fear, growing up too fast, love and regret: 'This is the way we were: in our growing up and in our marrying and in our living and in our dying' • characters such as the Gibbs family, the Webb family and the wider community embody the nature of family life. Milkman Howie Newsome and paper boy Joe Crowell epitomise the reassuring daily routines: 'there comes Joe Crowell, Jr., delivering Mr. Webb's Sentinel' • central to the depiction of family life are George Gibbs, a doctor's son, and Emily Webb, the daughter of the town's newspaper editor and George's future wife. Their developing relationship is presented in Act One and culminates in marriage in Act Two, when they observe the accepted traditions: 'the groom can't see the bride on his wedding day, not until he sees her in church'. They create their own family with the birth of their first child • it is in Act Three that the tension builds as the audience is presented with life after death. Emily dies giving birth to her second child and observes her grieving family, helpless to comfort them. She is supported by her wider family when her deceased mother-in-law, Mrs Gibbs, helps her to accept the reality of death • compelled by emotion and nostalgia for life, Emily travels back to her 12th birthday; the audience sees the importance of simple, ordinary events that make up the patterns of family life. Wilder reminds the audience again and again that time is 'a-flying' and of the importance of treasuring one's family and time together whilst one can • the audience becomes aware at the end of the play that Grover's Corners serves as a microcosm of the world, with characters reflecting the hopes and dreams, the failures and successes of families everywhere.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

Section B: Prose

Pride and Prejudice – Jane Austen

Question Number	Indicative content
8(a)	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: • Lady Catherine de Bourgh has the highest social status of anyone in the novel. She is a widow with one daughter, Anne, and is the only female character of independent means. She is Darcy's aunt and the patron of Mr Collins. She disapproves strongly of Darcy's match with Elizabeth and the association with the Bennets that this brings: 'Are the shades of Pemberley to be thus polluted?' • Austen develops Lady Catherine as more of a caricature to highlight the worst aspects of the upper classes. She is a bully and her life is far removed from reality. She is full of her own self-importance, rude and insensitive. At Rosings she dominates all conversation 'in so decisive a manner, as proved that she was not used to have her judgement controverted' • Lady Catherine's daughter is weak and timid in the face of her mother's overbearing dominance. Mr Collins is her clergyman and he feeds Lady Catherine's inflated view of herself through his relentless flattery and obsequiousness. He comments that his 'small rectory abuts her estate' and he is very grateful for her patronage • Mr Collins is the cousin of the Bennet sisters. He is set to inherit their family home of Longbourn upon Mr Bennet's death because of the law of entailment. Although he comes from relatively humble origins, he has lofty ambitions as a result of Lady Catherine's support • Mr Collins shares some of Lady Catherine's characteristics, being both pompous and materialistic. Mr Bennet's views on the hapless Mr Collins reinforce his character as a figure of fun. He stays with the Bennets, spending some time focusing on his clumsy and unsuccessful courtship of Elizabeth, after finding that Jane is no longer available. He is extremely proud of his links to Lady Catherine and name drops in his attempts to court Elizabeth: 'My situation in life, my connections with the family of de Bourgh, and my relationship to your own, are circumstances highly in my favour'. He moves on to Charlotte Lucas when Elizabeth refuses him • Mr Collins is blunt in his views on Lydia's transgression, claiming that he shares the beliefs of Lady Catherine on the situation: 'The death of your daughter would have been a blessing in comparison with this'. His lack of tact is evident as he outlines the shame that Lydia's actions will bring on the Bennets with: 'for who, as Lady Catherine herself says, will connect themselves with such a family?' Both are overly concerned with social standing and appearances.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

Pride and Prejudice – Jane Austen

Question Number	Indicative content
8(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: • pride, one of the words in the title, is important as it runs through the novel's themes and characters. As Mary Bennet says: 'Pride...is a very common failing I believe...I am convinced that it is very common indeed; that human nature is particularly prone to it' • Elizabeth's pride prevents her from seeing Darcy's qualities and true nature, as well as affecting her judgement as she initially admires the caddish Mr Wickham. Ultimately, after learning of Mr Wickham's actions, she realises the error in her view and recognises the role pride has played: 'I, who have prided myself on my discernment!' • Elizabeth's pride is dented by Darcy at the ball, which has the effect of turning her against him as she protects her own family interests. Pride is closely aligned with prejudice and Darcy sees this in her tendency 'willfully to misunderstand' everybody • Mr Darcy's pride stems from his high social status and this makes him aloof and unapproachable. He looks down on the Bennets and his naturally reserved nature makes him appear even more distant: 'his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud; to be above his company' • Lady Catherine's pride is overwhelming and results in her inflated view of her own power and importance. She simply cannot understand why Darcy would choose Elizabeth over her own daughter, Anne. She asks Darcy: 'Heaven and earth! – of what are you thinking?' • Mr Collins is proud of his position under the patronage of Lady Catherine and boasts of their relationship whenever the opportunity arises. His pride is restricted, however, as in the company of his social superiors he becomes humble • Mrs Bennet's pride leads her to the foolish obsession with marrying off her daughters at all costs. The approach she takes to this end has the effect of alienating the very people she seeks to attract as potential suitors for her daughters. Her pride in the knowledge of Lydia's popularity with the officers illustrates her poor parenting and short-sightedness, as she allows Lydia to spend too much time with them. At the end of the novel she is proud of her well-married daughters, Elizabeth and Jane: 'With what delighted pride she afterwards visited Mrs Bingley, and talked of Mrs Darcy, may be guessed'.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

To Kill a Mockingbird – Harper Lee

Question Number	Indicative content
9(a)	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: • Atticus Finch exhibits a great deal of strength. He demonstrates strength of character, strength of conviction and emotional strength as he brings up two young children on his own. Strength of resolve is evident in his determination to defend a black man, Tom Robinson, against high on impossible odds • Atticus shows strength in the way he brings up his children; he has a unique parenting style, treating Scout and Jem as adults. They call him 'Atticus' and he answers their questions honestly and passes his moral values on to them. He teaches them to respect others, for example when he supports Calpurnia's chastising Scout for rudeness. He also makes Jem apologise to Mrs Dubose and read to her. He has the courage to let the children be themselves, for example when he allows Scout to dress as a tomboy, even though Aunt Alexandra insists she wear a dress • Atticus reveals a hidden strength when he shoots the rabid dog, Tim Johnson. Heck Tate requests that he takes the shot as he is such a good marksman, but even though he succeeds and earns Jem's admiration, he explains that 'courage is not a man with a gun in his hand'. His heroic strength is shown once again as he saves Miss Maudie's rocking chair from the house fire • in agreeing to defend Tom Robinson, Atticus shows great strength. He knows he cannot win the case as the word of a white woman would always be believed over that of a black man, such was the extent of racial prejudice in the southern states of America at the time. His courage in taking the case reflects the view: 'you know you're licked before you begin anyway and you see it through no matter what' • when Atticus protects Tom Robinson by sitting on watch outside the jailhouse, he shows strength. He puts himself between Tom and the lynch mob, even though he is fully aware of the danger this situation presents. He refuses to back down and is supported by the arrival of Jem, Scout and Dill. Scout's politeness deters one of the lynch mob, Mr Cunningham, and Atticus states: 'a gang of wild animals can be stopped, simply because they're still human' • after Tom is convicted, Atticus leaves the courtroom alone. The black members of the community, recognising the strength of his efforts in defending Tom, applaud him from the upper balcony. Even after defeat he plans to appeal the case. When Tom is shot dead in an escape attempt, Atticus shows strength when he visits Tom's widow, Helen, to deliver the bad news: 'Atticus lifted Helen to her feet and half carried, half walked her to the cabin' • following the Halloween attack on Jem and Scout by Bob Ewell, Atticus demonstrates strength when he calmly accepts the possibility that Jem will have to face legal proceedings over the stabbing of Bob. He behaves pragmatically, even after this brutal attack on his children. He stays by Jem's bedside as Scout walks Boo home.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

To Kill a Mockingbird – Harper Lee

Question Number	Indicative content
9(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: • law is a significant theme throughout the novel. Law and justice can be considered to be two different things but there is overlap at some points. Tom is tried under American law for the rape of Mayella Ewell, but does not receive justice. The law divides the black and white communities • Scout is not concerned or involved with the law but has grown up with Atticus's profession. She takes it as a normal part of life that Mr Cunningham pays for Atticus's legal services with produce rather than money. By the end of the novel she shows more understanding of the implications of the law, realising that reporting Boo to the authorities would be similar to killing a mockingbird • Jem shows understanding of the law. Initially he is unaware of the racial prejudices that underpin it. He appreciates the need for the law to be fair and sees the power of evidence in the trial of Tom Robinson when Atticus draws attention to Tom's disability in the arm that would have been used to hit Mayella. He is frustrated and angered by the outcome of the trial: 'How could they do that?' Atticus notes that if the jury had been populated by boys like Jem, the outcome would have been very different • a small but significant victory for the law is evident in the fact that the verdict against Tom is not immediately unanimous. One member of the jury takes 'considerable wearing down'. This suggests that the law is beginning to make an inroad into racial prejudice • Atticus is the embodiment of law in the novel. As a state legislator he helps to create the laws of the land. He understands the importance and intricacy of the law and is even willing to hand his son, Jem, over to the authorities because of his possible involvement in Bob Ewell's death. He trusts in the fairness of the process • it is Judge Taylor who asks Atticus to take Tom's case. Heck Tate, the Maycomb Sheriff, is another embodiment of law in <i>To Kill a Mockingbird</i>. He later asks him to overlook Boo Radley's involvement in the stabbing of Bob Ewell for reasons of kindness, justice and pity. The reclusive Boo would not have coped with the processes of the judicial system, nor would he have enjoyed hero status in Maycomb. Heck wisely tells Atticus: 'Let the dead bury the dead this time, Mr Finch. Let the dead bury the dead'.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

The English Teacher – R K Narayan

Question Number	Indicative content
10(a)	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: • there are a number of characters that candidates may select as attracting the reader's sympathy. These include: Krishna, Susila, Leela, Susila's parents and the Headmaster • Krishna, the novel's main protagonist, is based on Narayan himself and this autobiographical element may lead to sympathy from the reader. At the opening of the novel, Krishna is dissatisfied with his job and his life: 'What was wrong with me?' His insecurity is addressed when his wife and daughter come to live with him. The fact that Krishna finds happiness with his family makes us sympathise with him when Susila, his wife, contracts typhoid and dies a lingering and painful death: 'I wanted to take her in my arms and comfort her' • Susila is another character with whom the reader can sympathise. She comes to live with Krishna in Malgudi accompanied by their young daughter, Leela. She occasionally clashes with Krishna on domestic matters, such as the incident when she sells his prized alarm clock. We sympathise with her plight when, while house hunting with Krishna, she is trapped in an infected toilet. Her long and painful illness proves fatal: 'The doctor was losing his cheerfulness and looked harrowed and helpless'. Small details such as the unfinished yellow sweater she had been making add to the feeling of sympathy • Leela could be considered a sympathetic character. She loses her mother to typhoid at a very young age and becomes very protective of her father, Krishna. She protects him from flies and ants: 'as if a sentry had mounted guard against a formidable enemy' • the Headmaster is a character with whom we can sympathise. He is a caring and profound man who puts his students, whom he deems 'angels', at the top of his list of priorities. He is absorbed in his teaching and the lives of his students but neglects his own family. On the day his death is predicted by an astrologer 'who can see past, present and future as one' he does not die but does leave his family. This may lead the reader to sympathise with him as his cast iron belief in fate is disproved • we can sympathise with Susila's parents as they bear witness to her death from typhoid. Her mother calls the Swamiji, the eastern healer, when she sees that conventional medicine is not working for her daughter. She believes that Susila has been afflicted by the 'Evil Eye'. Krishna is unhappy with the involvement of the Swamiji and sends him away. Effectively, Susila's parents are left out of decisions about their daughter's treatment.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

The English Teacher – R K Narayan

Question Number	Indicative content
10(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: - the novel's themes, events and characters convey both happiness and sadness as contrasting states - Krishna's situation at the opening of the novel is one of sadness and dissatisfaction with life. He considers himself to be 'living like a cow' in an existence of humdrum routine. His predictable and ordered life gives him a sense of 'something missing'. He lashes out at one of his students: 'Don't worry so much about these things – they are trash'. He states that 'the problem of living and dying is crushing us' - upon the arrival of his wife and child, Krishna experiences the joy and happiness of spontaneity created by family life. Small pleasures such as seeing his wife and daughter washing when he returns home from work fulfil him. Susila's unpredictability brings happiness, for example when she chooses to walk by the river to wash her feet - sadness comes to Krishna and his family when Susila contracts typhoid and suffers a lingering death. After Susila dies, Krishna experiences incredible loneliness. His life becomes one of robotic monotony, working at the college and caring for Leela to whom he is now both parents. He comes close to ending his own life but rejects this ultimately because of his responsibility to Leela - Leela's nursery school gives Krishna the opportunity to find happiness in a new approach to education. He is impressed by the Headmaster of this school who really cares for the wellbeing of his students. Krishna leaves his college job to help with the 'children play school' idea. The Headmaster is an interesting character who takes a fatalistic view of life and death. He avoids his wife and ignores his children, preferring to eat lunch with Krishna. Although he is a good teacher, his personal life is tainted with sadness. After the date for his preordained death passes without incident, the Headmaster completely detaches himself from his family - Krishna finds happiness and true joy when he is able to communicate with Susila in the spirit world. He first converses with her through a medium and is described as 'hopelessly miserable' that he cannot reach out to her psychically by himself. Susila becomes his guide in gaining this independence, which leads to a spiritual and fulfilling existence. Her spirit gives him the strength to continue with life and he finds true happiness in this state.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

Of Mice and Men – John Steinbeck

Question Number	Indicative content
11(a)	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: • Candy is the first of the ranch hands to greet George and Lennie on their arrival at the ranch. He is described as 'a tall stoop-shouldered old man'. He is dressed in the denim clothing worn by the workers. His right hand is just a stump as he suffered a farming injury in the past. His duties now are menial – he is the 'swamper', which largely involves sweeping and cleaning • Candy has an old sheepdog that has been with him since it was a pup. The dog is his only friend. Candy speaks proudly of the dog's prowess in younger days: 'he was the best damn sheepdog I ever seen'. When Carlson pushes for the dog to be put down, Candy protests: 'Well - hell! I had him so long'. Eventually Carlson leads the dog outside to shoot him in the back of the head. When the shot rings out, Candy turns miserably to face the wall • he tells George that he should have shot his dog himself. His relationship with the dog mirrors that of George and Lennie, foreshadowing George's decision to end Lennie's life at the end of the novel • after overhearing George and Lennie talking about their dream of owning their own place, Candy offers his compensation money towards the 'little place' that George describes. He convinces them by offering to work and pledges: 'I'd make a will an' leave my share to you guys'. Candy becomes part of the dream and his money appears to put it within their reach • Candy joins Lennie and Crooks in Crooks' room on the evening when the other men go into town. Candy talks about the dream and Crooks offers to join them and work for free. When Curley's wife enters the room she says: 'They left all the weak ones here', ironically including herself in this statement. Candy stands up to her: 'You got no call foolin' aroun' with other guys, causin' trouble' • it is Candy who discovers the body of Curley's wife in the barn and raises the alarm with George. He blames Curley's wife for the trouble she has caused, reacting angrily to her dead body • Candy holds out a brief hope that perhaps he and George will be able to fulfil the dream themselves. George explains that without Lennie there will be no dream, thereby crushing the old man's hopes completely. Candy faces a bleak future of homelessness and poverty as the novel ends.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound, examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

Of Mice and Men – John Steinbeck

Question Number	Indicative content
11(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: • respect for the ranch boss arises from necessity rather than any natural deference or admiration. With jobs in short supply during the Great Depression, Lennie and George must respect the ranch owner as must all the itinerant workers who depend on casual labour for their livelihoods. George is very polite in his initial meeting with the ranch boss, defending himself and Lennie for their lateness • Slim attracts the most respect with Steinbeck describing him as 'Prince of the ranch'. He is a skilled worker, the 'jerkline skinner' and all the men look up to him and accept his word. George respects him enough to confide in him about what happened when he and Lennie left Weed and it is he who ultimately seals the fate of Candy's dog. He is described as follows: 'There was a gravity in his manner and a quiet so profound that all talk stopped when he spoke' • Curley is the son of the ranch boss and should therefore attract respect from the men. This does not happen as Curley rather attracts gossip and fear in the rest of the men. He is short and pugnacious, earning the comment from Candy that he is 'handy' as a boxer. Curley's power lies in his ability to get the other men 'cann'd' should they cross him rather than any real respect. When Curley starts on Lennie, he initially hurts him, but when George gives Lennie permission to fight back, he becomes a 'flopping fish' in the face of Lennie's brute strength • the ranch workers respect Lennie for his strength and skill at 'bucking barley'. George also tells the boss of Lennie's ability to drive a cultivator. He points out that Lennie 'ain't bright' but is 'as strong as a bull' and a good worker • Lennie respects George and follows his direction with only a little resistance. It is vital that Lennie respects George for his own safety. George repeatedly saves Lennie from himself, for example when he warns him not to drink the stagnant water at the pool and tells him to stay away from Curley. It is when Lennie fails to follow George's advice that he gets into real trouble. George warns him that Curley's wife is trouble and that Lennie must stay away from her. He initially obeys this advice, but, in the barn while the men are playing horseshoes, forgets George's words and engages in the ultimately fatal exchange with the lonely woman • Crooks is not respected by the men on the ranch because he is black. Nevertheless, respect is very important to him. He is defensive and protective of his room and belongings. He has a battered copy of the 'California civil code for 1905' on his shelf, which suggests that he knows his rights • Curley's wife is not even respected enough for her name to be used; she exists only as the possession of her husband. Curley shows no respect for her, visiting the brothel in town with the other men and making no attempt to conceal it from her.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

Roll of Thunder, Hear My Cry – Mildred Taylor

Question Number	Indicative content
12(a)	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: • Papa and Hammer Logan are the surviving sons of Big Ma. Papa remains living on the family farm, working the land on which he grew up. Hammer has moved to the more tolerant northern USA. Papa is Big Ma's second youngest son. He defends his family and his land, working hard on the railroads between planting and Christmas time in order to pay the mortgage. He tells Cassie: 'You ain't never had to live on nobody's place but your own and long as I live and the family survives, you'll never have to' • Papa is thoughtful and does not lose his temper: 'he always took time to think through any move he made'. He is tall, good looking and wise. After Cassie is pushed over by Charlie Simms, he advises her that it is better to leave him alone, even though what he did was wrong. This protects the family from further danger • Papa risks his life when he boycotts the Wallace store after the burning of Mr Berry. He is shot at and breaks his leg because of the action he takes in leading the boycott. He almost loses his precious land when Mr Granger persuades the bank to foreclose on his mortgage. He shows courage and sacrifice when he prevents T.J. from being lynched. He starts a fire that distracts the mob and unites the community, but also destroys a large proportion of his own cotton crop • Uncle Hammer is more of a firebrand in terms of his character. His life in the north is less affected by racial prejudice than in the south where the Logan family lives. He drives a Packard like Mr Granger and visits the Logans at Christmas, bringing gifts. He is shocked by the low wages paid for labour: ' "I just ain't never figured fifty cents a day was worth a child's time let alone a man's wages" ' • Uncle Hammer wants to retaliate against Charlie Simms after he finds out about how he pushed Cassie. He quells his temper and withdraws from the idea of hitting Charlie, but he does support the family by selling his car to pay off the money owed on the mortgage. He leaves town before his anger makes him take further action.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

Roll of Thunder, Hear My Cry – Mildred Taylor

Question Number	Indicative content
12(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: - the setting of the novel in southern USA during the Great Depression is significant as poverty was the situation for many people, black and white, in rural Mississippi. The outlook for poor black sharecroppers was particularly bleak as they had to give the white landowners a percentage of their crop in return for farming the land. Terms for the black farmers were not favourable - the Logans are poor and 'would wear threadbare clothing washed to dishwater color, but always, the taxes and the mortgage would be paid up'. Poverty is a way of life for the family, but they make ends meet by working hard and prioritising their payments - the Averys are one of the poorest families in the area. There are eight children, four of whom are under school age. They have little food to eat and T.J. is described as: a 'tall, emaciated-looking boy [who] popped suddenly from a forest trail and swung a thin arm around Stacey'. T.J.'s descent into serious trouble can be attributed, at least in part, to his desperately poor life - Mr Turner is so poor that he uses a line of credit at the Wallace store to buy essentials. He admits: 'I got no cash money'. He relies on the wealthy white landowner for whom he works, Mr Montier, to support this credit. Thus, poverty makes the sharecroppers dependent on the white landowners. Sharecropping becomes another form of slavery - Mama Logan has a 'cardboard lining' in her shoes to waterproof them as she cannot afford new shoes. Cassie feels uncomfortable about this. Mrs Logan may tolerate her own threadbare appearance but she will not stand by and allow the black children she teaches to work with substandard textbooks thrown out by the white children's school - Uncle Hammer is shocked by the low wages paid by landowners like the Grangers who keep generations of sharecroppers in poverty. Slavery may have been abolished, but the hold that these rich white men have on the black community reflects how little some things have changed. The Logans are unusual as they gain some level of freedom from owning their own land.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

19th Century Short Stories

Question Number	Indicative content
13(a)	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: - the narrator of this story is a young man named Philip who visits his mother to tell her of his engagement to a young woman, Agnes, who he has fallen in love with. Philip's mother, Sarah, is 45 years old; this would have been considered quite an advanced age at the time the story was written. Philip states: 'I was the only son of a widow'. He considers her to be a devoted housewife and mother, never considering that she might have hopes and desires as an individual. Philip's mother proves to be more powerful and independent than he thinks as the story unfolds - the story is told from Philip's perspective throughout. This emphasises his own self-centred view and leads to the story's narrative twist when the reader discovers that Philip's mother has her own engagement to announce. The view of women at the time would have supported Philip's view: that his mother must be revolving her life around homemaking and preparing for his visits, rather than making plans to build her own future. He comments: 'I was all that my mother had'. He is shocked to discover that his mother has fallen in love with Mr Nixon - Philip presents his mother as an adoring presence, 'like a seagull hovering around a steamer'. He is quite condescending, referring to her as 'little plump mother', which proves to be an amusing contrast when the reader discovers her to be energetic and independent in her choices. When he arrives at the house, he presumes she is excited to see him as she rushes to the door 'as nervous as a young girl'. In fact she had been expecting to find Mr Nixon there - ironically, when Philip sees the table set for three, he imagines that his mother has discovered his relationship with Agnes and has secretly set up a meal for the three of them as a surprise. He imagines her corresponding with Agnes to arrange the meal. When he discovers that the third seat is for Mr Nixon he 'is not too well pleased' and imagines that his mother has fallen into some kind of financial trouble for which she needs advice. He assumes she is weak and dependent. When Philip finds out that his mother is to be married to Mr Nixon he admits: 'I had never thought of my mother as a woman with a future, I had never realised that she was desirable' - other stories that could be used to answer this question include: <i>Twenty-six Men and a Girl</i>, <i>The Unexpected</i> and <i>The Adventure of the Speckled Band</i>.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

19th Century Short Stories

Question Number	Indicative content
13(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: • an air of mystery shrouds the Baker Street location of the rooms of Sherlock Holmes. Sherlock Holmes unexpectedly awakens Watson very early with news of a pressing case. The description introduces mystery. This is a Victorian home with a client waiting in the sitting room. Later in the story, a man visits and is described as framing himself 'in the aperture' • another visitor, Helen Stoner, a pale woman of around thirty years old, describes how she lives with her quixotic stepfather, Dr Grimesby Roylott, at Stoke Moran. Stoke Moran was once so large it expanded into Berkshire. The family have lost all their money and only a few acres of land are now left along with the 200-year-old house. She describes how the Indian animals owned by Dr Roylott, a baboon and a cheetah, roam freely over the Stoke Moran grounds. This sets an unusual and exotic backdrop for the mystery • Helen tells of how living in the heat of Calcutta has made her stepfather more violent. She tells Holmes that he once flew into such a rage that he beat his Indian butler to death • Conan Doyle uses the technique of pathetic fallacy to create a mysterious atmosphere through 'the creaking of an old house'. The manor house is described as having only one inhabited wing. Helen relates the detail of the bedrooms on the ground floor and sitting rooms as being in a central block. The restricted nature of the architecture shrouds the identity of the murderer in mystery. Helen relates the story of the mysterious whistling, the howling wind and the scream of her sister, Julia, which caused Helen to run down the passage to find her dying • Holmes' questioning of Helen helps to solve the mystery: '...if the lady is correct in saying that the flooring and walls are sound, and that the door, window and chimney are impassable, then her sister must have been undoubtedly alone when she met her mysterious end'. Towards the end of the story, Dr Roylott dies and a swamp adder is revealed not only as the cause of Julia's death but his as well • other stories that could be used to answer this question include: <i>Lou</i>, <i>the Prophet</i>, <i>An Arrest</i> and <i>The Stolen Bacillus</i>.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	- Limited knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft - Engagement with the text is basic; examples used are of limited relevance - Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	- Some knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft - Some engagement with the text is evident; examples used are of partial relevance - Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	- Sound knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft - Engagement with the text is sound; examples used are clearly relevant - Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	- Thorough knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft - Engagement with the text is sustained; examples used are fully relevant - Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	- Assured knowledge and understanding of the text evident in the response - Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft - Engagement with the text is assured; examples used are fully relevant - Where response requires consideration of two or more features, a perceptive, balanced approach is evident

