



# Mark Scheme (Results)

January 2019

Pearson Edexcel International GCSE  
In English Literature (4ET0) Paper 1

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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.
- In some cases details of what will not be accepted for a marking point will be identified below the phrase 'do not accept'.
- 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.

## IGCSE English Literature - Paper 1 Mark scheme 4ET0/01

### Section A: Drama

#### A View from the Bridge

Question Number	Indicative content
1(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Beatrice is Eddie Carbone's wife. She is childless, but brings up her orphaned niece, Catherine, caring for her like her own daughter. She is a good wife to Eddie, looking after their home and considering his feelings: 'I'm just worried about you.' She defers to Eddie and is careful to avoid upsetting him before the arrival of her cousins from Sicily</li> <li>• Beatrice welcomes her cousins, Marco and Rodolfo. She wants everything to be in place and regrets that she 'didn't even buy a new tablecloth'. She keeps a neat home, saying to Eddie: 'I was gonna clean the walls. I was gonna wax the floors'</li> <li>• Beatrice is supportive of Catherine's wish for independence, even though she herself fulfils an old-fashioned domestic role as a housewife. She helps to persuade Eddie that Catherine should be permitted to go to work, emphasising the salary: 'Fifty dollars a week, Eddie'. She understands that Catherine needs to follow a different course in her life: 'It means you gotta be your own self more'</li> <li>• Beatrice is frustrated by Eddie's lack of attention towards her. She comments on the state of their marriage: 'When am I gonna be a wife again, Eddie?' She is unsettled by Eddie's feelings for Catherine, avoiding his eyes when Catherine brings his cigar to him. Beatrice is pragmatic in her handling of Eddie's interest in Catherine. She openly confronts the situation, telling Eddie: 'You want somethin' else, Eddie, and you can never have her'</li> <li>• she tries to intervene in the trouble between Eddie, Catherine and Rodolfo, eventually remaining loyal to Eddie. She stays with him rather than attending the wedding. Beatrice's love and commitment to Eddie are finally acknowledged by Eddie when he lies dying in her arms after being wounded by Marco's knife. Eddie's last words are: 'My B!'</li> </ul>

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

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

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1(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>the action of the play centres on the immigrant community of Red Hook, Brooklyn in New York of the 1950s. The community sticks to the values of honour and family that originated in Sicily. Alfieri introduces this community as the play opens: 'behind that suspicious little nod of theirs lie three thousand years of distrust'</li> <li>Eddie sees it as part of his duty to the community to protect illegal immigrants. He considers their plight: 'starving like them over there'</li> <li>there is a tension in the community between what is legal in American law and what is honourable in Sicilian tradition. The audience hears the story of Vinny Bolzano who 'snitched to the immigration' and was punished: 'And they spit on him in the street, his own father and his brothers. The whole neighbourhood was crying'</li> <li>when Eddie betrays the trust of his family and the wider community by reporting Marco and Rodolfo to the Immigration Bureau, Alfieri warns him that what he is doing is dangerous. Marco himself tells Alfieri: 'All the law is not in a book'</li> <li>the Red Hook community appears to be defined by gender roles where most men work in manual jobs as longshoremen while women such as Beatrice stay at home engaging in domestic duties. Some may consider that Catherine defies community expectations when she goes for a job as a stenographer. Eddie disapproves of her working because of his possessive feelings towards her</li> <li>Eddie's description as a '<i>husky, slightly overweight longshoreman</i>' is contrasted with Rodolfo's modern approach to life. Rodolfo embraces cooking, singing and sewing, the opposite to the stereotypical longshoreman in the Red Hook community. Eddie is threatened by this, complaining: 'He give me the heeby-jeebies'</li> <li>Eddie defines his success by his ability to provide for his family: '... I put my roof over their head and my food in their mouth? Like in the Bible?'</li> <li>Marco stays true to the code of the community. He is angry and vengeful when he learns that Eddie has betrayed him. He complains: 'He degraded my brother. My blood'. Later, Eddie argues that Marco has taken his good name</li> <li>Eddie pays the ultimate price when he fails to live by his community's code. He refuses to 'settle for half' as Alfieri advises.</li> </ul>

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

Question Number	Indicative content
2(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Mrs Sybil Birling is the wife of Mr Arthur Birling and the mother of Sheila and Eric. It can be argued that she learns nothing from the Inspector's visit as she remains resolute at the end of the play that she has done nothing wrong</li> <li>• Mrs Birling's high social standing means that she is arrogant and has a sense of entitlement. She is her husband's social superior, sharing his capitalist views. She is taken aback by some of Sheila's comments: 'Really, the things you girls pick up these days'. She treats Eric and Sheila like children, even though they are in their twenties</li> <li>• it can be argued that Mrs Birling learns from the Inspector's visit, but only in terms of finding out secrets in her family such as Eric's stealing from the business and getting Eva/Daisy pregnant. She is a snob who refers to women like Eva/Daisy as 'Girls of that class'</li> <li>• Mrs Birling is naïve about Eric's drinking. Before the Inspector's arrival there is a suggestion that she is disappointed in Eric but she tries to be proud of him. The Inspector exposes Eric's drinking problems, relationship with Eva/Daisy and theft from the family business. Mrs Birling is oblivious to the Inspector's impending revelation about Eric. Afterwards she says to Eric: 'I'm absolutely ashamed of you', but takes no responsibility</li> <li>• Mrs Birling refuses to listen to the Inspector. His arrival and questioning threaten the status quo of her social standing. She is put out by his interruption to the engagement party. Mrs Birling resists answering the Inspector's questions and is dismissive of his efforts to make her take some responsibility for Eva's/Daisy's death</li> <li>• Mrs Birling is short-tempered with Sheila after the arrival of the Inspector. This is a result of Sheila's belief in, and support of, the Inspector's ideas and values that are the opposite of Mrs Birling's philosophy. Sheila stands up to her mother on the subject of Eva's/Daisy's treatment, saying: 'Mother, I think it was cruel and vile'</li> <li>• Mrs Birling is insensitive and unrepentant when she learns of her part in Eva's/Daisy's tragedy. In her role in the Brumley Women's Charity Organisation, she should have helped a woman in distress, but she stands firm in her belief that she did the right thing by rejecting Eva's/Daisy's claim. Even after hearing what has happened to Eva/Daisy she says that the charity only supports 'deserving cases'.</li> </ul>



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## Henry V - William Shakespeare

Question Number	Indicative content
3(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>the Chorus has two main functions within the play: firstly to inform the audience of the play's events and secondly to lead them in forming a view of Henry's character. The Chorus introduces each of the play's five acts in much the same manner as that of classic Greek drama</li> <li>the Chorus is important in praising King Henry, offering justification for his waging of war with France. Metaphorical language is used to explore Henry's character and mission. This is important in representing him as the embodiment of English values, upholding religion and the rightful power of the monarchy: 'Following the mirror of all Christian kings'</li> <li>in the prologue to Act 4 the Chorus praises Henry's 'sweet majesty' as he visits soldiers at the camp, describing their reaction to his presence: 'every wretch, pining and pale before, / Beholding him, plucks comfort from his looks'. The Chorus uses hyperbolic imagery to increase Henry's importance and presence in the play: 'A largess universal, like the sun'</li> <li>the Chorus also refers to Henry as being like the sun in the prologue to Act 3, comparing him to the Greek god, Phoebus: 'With silken streamers the young Phoebus fanning'. He is again likened to a god with the English soldiers described as 'English Mercuries' carrying the messages and will of their master</li> <li>it is the important role of the Chorus to keep the audience on track with events and changes in time and place in the 'wooden O'. It is the Chorus that informs them of the plot hatched by Cambridge, Scroop and Grey: 'confirmed conspiracy with fearful France'</li> <li>the Chorus is important in giving events an epic tone and, in Act 5, describes the English people waiting on the shores for Henry's return: 'Behold, the English beach / Pales in the flood with men, with wives and boys'. He once again uses hyperbole to describe their cheers and applause as louder than the sea.</li> </ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
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## Henry V - William Shakespeare

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3(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>the settings of <i>Henry V</i> present epic historical events across more than one country, compressing action into several hours on stage</li> <li>in the opening of the play, the Chorus sets out Shakespeare's ambitious use of settings: '...can this cockpit hold / The vasty fields of France? or may we cram / Within this wooden O the very casques that did affright the air at Agincourt?' The Chorus is based on the conventions of Greek tragedy and enables the audience to imagine the settings</li> <li>an early scene in '<i>An ante-chamber in the King's palace</i>' provides a fitting backdrop to the Archbishops' discussion of Henry's future. Shakespeare's use of long speeches such as the Archbishop's advice to Henry in '<i>The Presence Chamber</i>' are in contrast to the short scenes on the battlefield to portray the reality of war. The Archbishop's long speech in this intimate setting conveys the importance of Henry's claim to the French throne, invoking his ancestor, Edward, the Black Prince</li> <li>Shakespeare interweaves scenes involving Henry and his lords with scenes involving characters from the lower classes such as Bardolph and Nym in a London street. This technique increases tension, provides comic relief and varies the mood of the play. It also offers a broad view of the campaign and its characters. Fluellen acts as a link between the two different groups of characters</li> <li>Shakespeare's use of the battle scenes in France as settings is important as it combines Henry's intent and the size of the campaign with the experiences of the individual soldiers on the ground. Henry is able to move amongst his troops in disguise at the camp prior to the Battle of Agincourt, creating memorable dramatic tension. He aligns himself with his men: 'the violet smells to him as it doth to me'</li> <li>the setting of the King's palace is important, as is Southampton. The 'council-chamber' is the significant setting in which Henry addresses Exeter, Bedford and Westmoreland. He also exposes the treachery of Cambridge, Scroop and Grey in this setting: 'The mercy that was quick in us but late, / By your own counsel is suppressed and killed'</li> <li>the French courts at Rouen and Troyes are also used as settings, presented unfavourably compared to the English court. However, the French court is presented in a positive light towards the end of the play when Katherine and her maid practise the English language together: 'La main? Elle est appelée de hand'. This use of the French language provides an air of realism. Later, Henry successfully courts Katherine in this setting and fulfils his designs to claim the French throne.</li> </ul>

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### ***Much Ado About Nothing – William Shakespeare***

Question Number	Indicative content
4(a)	<p><b>Examiners should be alert to a variety of responses and should reward points, which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• a number of characters can be considered to cause trouble in the play. Don John, Borachio and Conrad are likely to be included but some candidates may consider others, such as Claudio, Leonato and Margaret</li> <li>• Don John causes most trouble in the play. Otherwise known as Don John the Bastard, he is the illegitimate half-brother of Don Pedro. He is described as 'out of measure sad' when the audience first encounters him early in the play's action. In many of Shakespeare's plays illegitimate characters bear out their origins by causing trouble</li> <li>• Don John is a brooding trouble-maker who seeks to destroy happiness and contentment. He hatches the plot to discredit Hero by employing Borachio to pretend to be her adulterous partner when he is really with Margaret. He also encourages Don Pedro and Claudio to believe the facade he presents to them. The source of his bitterness would seem to be the illegitimacy that compromises and reduces his status</li> <li>• Don John flees Messina after Hero has been disgraced, but is later caught by the Sexton. His trickery is bad in intent, a contrast to the benevolent gulling of Benedick and Beatrice by their friends in an effort to unite them romantically</li> <li>• Borachio can be considered a trouble maker. His name is Spanish for 'drunkard' or 'a bag made of pig skin'. He deliberately stirs up trouble by helping Don John with his plan; in fact the basic idea to set up Hero is his: 'Proof enough to misuse the prince, to vex Claudio, to undo Hero and to kill Leonato'. He clearly enjoys his part in the deception</li> <li>• Borachio brags to Conrad late at night about what they have done. This leads ultimately to the revelation of the plot, as the men of the Watch overhear the conversation and arrest them</li> <li>• Conrad is a follower of Don John. He listens to Borachio's story that Don John had paid him to pretend to meet Hero in her room, when really this was Margaret. He is arrested by the Watch along with Borachio and becomes an object of humour during his detention when he demands to be treated like a gentleman and calls Dogberry an ass. He is full of his own self-importance and lacks a moral compass</li> <li>• it can be argued that Margaret is a trouble maker as she is easily duped into becoming an unwitting participant in the plot to disgrace Hero. Claudio causes trouble by jumping to conclusions about Hero's chastity. He is quick to believe all he is told against the woman he claims to love. Similarly, Leonato should know his daughter better and can be considered a trouble maker for believing the accusations without even asking to hear her side of it.</li> </ul>



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

### ***Much Ado About Nothing – William Shakespeare***

Question Number	Indicative content
4(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• it can be argued that the play has a happy ending, but candidates may argue that there are aspects of the ending that detract from a fully happy conclusion</li> <li>• the last act of the play consists of four scenes. Benedick's defence of Hero in opposition to Claudio and Don Pedro contributes to the happiness of the ending. It unites Benedick with Beatrice in a common cause, the defence of Hero's honour, and demonstrates another side to Benedick. His pledge to fight with Claudio (which is initially thought by Don Pedro and Claudio to be a joke) reflects his courage and conviction. It is Benedick who tells Don Pedro that Don John has fled Messina</li> <li>• the sub-plot involving Dogberry and Verges is an important factor in the play's happy ending as it is their investigation that reveals the deception and plotting of Conrad and Borachio (in league with Don John). Don Pedro realises the truth when Borachio tells the whole story. Leonato arrives with the Sexton and accuses Claudio and Don Pedro of bringing about the death of Hero. Margaret's innocence in the plot is confirmed by Borachio in his confession. Borachio's revelations contribute to the success of the play's ending, neatly tying up a number of loose ends. Claudio promises to marry Leonato's niece in an attempt to make amends</li> <li>• Benedick has written a sonnet for Beatrice and the two are engaged in word play when the news comes that Hero's innocence has been vindicated. Candidates may consider in their arguments how real the love of Benedick and Beatrice is. They have merely been thrown together by society and the fact that they are rather older lovers. There is a short and poignant vigil by Claudio, Don Pedro and several others at Hero's supposed grave. Claudio writes an epitaph for Hero but there may be some doubt with regard to the credibility of his remorse</li> <li>• the play's concluding scene constitutes what some may argue is a happy ending. The women are ordered to attend the wedding in masks and Antonio presents the disguised Hero to Claudio. Benedick asks Leonato if he can be married to Beatrice in the same ceremony</li> <li>• Claudio is delighted to find that Hero is in fact alive and that he has married her. However, the fact that he went to the ceremony fully prepared to marry someone else does cast doubt on the sincerity of his feelings</li> <li>• some candidates may argue that Hero's forgiveness of Claudio after his cruel treatment of her previously is also an unsatisfactory part of the ending but it is in keeping with her gentle character. Benedick and Claudio are reconciled at the end of the play</li> <li>• although this is a happy ending, we are left with a sense that not everything is perfect. The ending is soured by the return of Don John who is returned to Messina in chains. Benedick promises that Don John will be punished but this is certainly a shadow over the happy ending.</li> </ul>

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

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

Question Number	Indicative content
5(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• a number of characters can be said to have power in the play. These include: Prince Escalus, Lord Capulet, Lord Montague, Friar Lawrence and Tybalt, although other characters may be considered</li> <li>• Prince Escalus is the power in Verona. He is incensed and frustrated by the escalating violence on the streets of the city because of the Capulet/Montague feud. After the opening fray between the families' servants, Prince Escalus warns that further violence will be punished: 'If ever you disturb our streets again, / Your lives shall pay the forfeit of the peace'. After the slaying of Mercutio and Tybalt, he banishes Romeo to Mantua: 'And for that offence / Immediately we do exile him hence'</li> <li>• Lord Capulet holds a great deal of power in the play. He is head of an influential family, a respected patriarch who sets up a good match for his daughter, Juliet, with the eligible bachelor, Paris. His power to influence events is clear when he allows Romeo to stay at the ball and later when he moves the wedding of Juliet and Paris forward and threatens his daughter that she will 'hang, beg, starve, die in the streets' if she will not abide by his orders to marry his 'friend'</li> <li>• Lord Montague is equal in power to Lord Capulet even though he has a smaller part in the play so it is more difficult to quantify his power. He is patriarch of the Montague family and is as intransigent as Lord Capulet when it comes to reaching a peaceful solution to their 'ancient grudge'</li> <li>• Friar Lawrence has great power in the play. As a friar he represents the church and his wisdom is respected, not least by Romeo who sees him as a father figure and confidant. Although he warns Romeo, 'They stumble that run fast', he agrees to marry Romeo and Juliet at very short notice with the misplaced confidence that their union will bring peace to Verona</li> <li>• it is Friar Lawrence who hatches the plan for Juliet to take the potion that simulates death, a plan that ends in disaster as Romeo fails to receive the message that explains what is happening. He believes that Juliet is genuinely dead. His power, alongside that of fate, is arguably the most significant influence on the play's tragic ending</li> <li>• Tybalt is a powerful character as he seeks violence and confrontation, thereby perpetuating the feud. At the Capulet ball he is furious that Romeo is there uninvited. He seeks to challenge him but is stopped from doing so by Lord Capulet. It is partly his eagerness for retribution that leads to the fight with Mercutio. Both die as a result of this confrontation and the tragedy accelerates as a result.</li> </ul>

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

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

Question Number	Indicative content
<b>5(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>the deaths of Romeo and Juliet are foretold by the Chorus prior to Act 1: 'their death-mark'd love'. This ensures that death dominates the events of the whole play</li> <li>Lord Capulet talks about the deaths of his other children when meeting with Paris early in the play: 'Earth hath swallowed all my hopes but she'. He refers to Juliet as his precious only child. These deaths serve to emphasise her importance to the Capulets; her match in marriage takes on an even greater importance</li> <li>death permeates the whole play on many levels. The Nurse has lost a child, Susan, who died in infancy. She states: 'Well, Susan is with God: she was too good for me'. Infant mortality was considerably higher in Elizabethan times than it is today and it was common for parents to lose one or more of their children</li> <li>the first death is that of Mercutio who dies during a fight with Tybalt. He is killed under Romeo's arm as Romeo seeks to break up the brawl. Mercutio is darkly entertaining in his approach to his own demise: 'Ask for me tomorrow and you shall find me a grave man'</li> <li>Tybalt's violent death at Romeo's hands is inevitable after Mercutio has been killed: 'Either thou or I, or both, must go with him'. Tybalt's death is significant in the play as momentum gathers pace towards the play's tragic end</li> <li>Juliet's soliloquy prior to taking the Friar's potion is rife with metaphors of death: 'a faint cold fear thrills through my veins'. It is ironic that Juliet threatens suicide, then fakes her death, which leads to her real death at the end of the play</li> <li>Lady Montague dies, as Montague reports to the Prince: "my wife is dead tonight;/Grief of my son's exile hath stopped her breath."</li> <li>the death of Paris presents a dramatic focus as the play draws to an end. He is killed by Romeo during an altercation at the Capulet tomb. Paris is keen to kill his rival: 'Obey, and go with me, for thou must die'</li> <li>Romeo's death by his own hand is both dramatic and romantic. He takes the apothecary's poison and dies at Juliet's side, believing that he is joining her in death. Juliet's wakening from her death-like state is followed by her real death, using the dagger from Romeo's body. She is focused on joining Romeo in death, despite the protestations of Friar Lawrence to leave with him. Juliet and Romeo do bring peace through their deaths as the families pledge to reconcile their differences and raise a golden statue to the couple as a memorial.</li> </ul>

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



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

Question Number	Indicative content
6(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Cecily is the grand-daughter of the late Mr Thomas Cardew and the ward of Jack Worthing. She lives in the country at Jack's estate with Miss Prism, her governess. She falls in love with Algernon, believing him to be the notorious Ernest</li> <li>• Cecily is likened to a pink rose by Algernon who remarks on her beauty: 'You are the prettiest girl I ever saw'. This is a fitting description as she is presented by Wilde watering roses at the beginning of Act 2</li> <li>• she is innocent and natural in her appearance and manner, dressing and wearing her hair simply. Lady Bracknell considers that 'There are distinct social possibilities in Miss Cardew's profile' and describes her life as 'crowded with incident' after Jack shows her the large number of certificates that confirm Cecily's background and identity</li> <li>• she resembles Gwendolen in her fascination with the name Ernest: 'There is something in that name that seems to inspire absolute confidence'. She appears to fall in love with Ernest because of his scurrilous reputation. She sees his reformation as a personal challenge</li> <li>• Cecily has an independent spirit that resists Miss Prism's dull lessons, preferring to engage in imagined stories and fantasies. She writes all her ideas down in a fictional diary which she plans to publish. This makes her a good match for Algernon and relates her character to Wilde's and to the Aesthetic Movement (art for its own sake)</li> <li>• it can be argued that Cecily is the most believable character in the play. She is quick-witted and determined. This can be seen in her lively word play with Gwendolen over tea. By the end of the play she is engaged to Algernon and, because of her prospects, accepted by Lady Bracknell: 'A hundred and thirty thousand pounds!', 'Miss Cardew seems to me a most attractive young lady, now I look at her'.</li> </ul>



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

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

Question Number	Indicative content
6(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Algernon and Jack's friendship is essential to the play's narrative. Algernon acts as a brother to Jack and is, perhaps, Jack's London alter ego. Jack is presented as the more responsible character in the relationship, yet Algernon brings out Jack's more extravagant side. Algernon shares his secrets of 'Bunburying'</li> <li>• Wilde's portrayal of this friendship could represent the reflection of similarities between friends. Jack and Algernon are both gentlemen of leisure, symmetrical characters who take on the character of Ernest. The main difference between them is that, while Algernon is always Ernest in character, Jack tries to hide it</li> <li>• Algernon and Lane are presented as enjoying a friendship that would be considered unusual in the time Wilde was writing. Lane is more than just Algernon's butler, expressing views on topics such as marriage, champagne and the unreliability of servants. This relationship of butler and master is different from Algernon's friendship with Jack, as there is a social division and a type of professional relationship. Lane is a character that Algernon can bounce ideas off and use as a sounding board</li> <li>• the friendship between Cecily and Gwendolen reflects a prickly rivalry that may occur between friends: 'From the moment I saw you I distrusted you. I felt like you were false and deceitful'. A secure friendship between them forms when they realise that they are not a threat to each other: 'My poor wounded Cecily!', 'My sweet wronged Gwendolen!' Wilde creates a satire of female friendship as their relationship develops. They begin to mirror one another like Algernon and Jack and comfort each other in their mutual frustrations at their partners' deceptions</li> <li>• Miss Prism and Dr Chasuble share a friendship with suggestions of romance. Wilde uses their relationship to parody the romantic novels popular at the time and there is humour in their friendship with underlying sexual tension. Wilde uses euphemism to highlight this: 'Ripeness can be trusted. Young women are green. I spoke horticulturally. My metaphor was drawn from fruits'</li> <li>• friendships in the play are sometimes layered with hidden motives and suspicion. Wilde uses these friendships to expose features of Victorian social and ethical mores.</li> </ul>

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

## Our Town – Thornton Wilder

Question Number	Indicative content
7(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>the younger generation is represented by a number of characters in the play. They include: Emily Webb, George Gibbs, Wally Webb, Rebecca Gibbs and Joe and Si Crowell. Young people represent hope for the future, innocence, the transient nature of existence and the speed at which time passes</li> <li>Emily Webb is one of the play's major characters. She appears as a child in the first Act, where she shows her affection for George Gibbs, agreeing to help him with his homework. Their relationship is innocent and friendly. By the second act, she is a young woman nervously awaiting her wedding to George. Her death in childbirth marks a tragic turning point for George and a sad loss to the community</li> <li>George Gibbs is the conventional all-American boy who excels at baseball and is president of his class. He represents the ideal that American boys might traditionally aspire to. He is a good son, but his non-completion of his chores suggests that he is a normal child. He is Emily's closest neighbour since early childhood. He does not want to go to college, expressing his belief that finding a person 'that you're very fond of' is as important as college. His young views are followed through by his adult choices when he chooses to stay in Grover's Corners</li> <li>Wally Webb is a minor character. He is Emily's younger brother, dying in childhood from a burst appendix on a trip with the scouts. His death as a child, before his time, contributes to the idea of the fleeting nature of life. For the younger generation, death is a very real threat as much as it is for the old</li> <li>Rebecca Gibbs is George's younger sister and has a minor role. She has one significant scene with her brother when she points out the location of Grover's Corners in the universe. This demonstrates the idea of the town being a microcosm of a greater, shared human experience. The younger generation represents hope and potential</li> <li>Joe Crowell is the paper boy whose routine of delivering papers to the same people each morning emphasises the routine nature of life in Grover's Corners. The younger generation is presented as very much a part of life in the town</li> <li>Si Crowell takes over the paper round from his brother, which shows the constant nature of life and patterns created by the younger generation contributing to the life of the town. The younger generation is a constant, but paradoxically shifting, aspect of the town's life and their presence suggests hope, life and growth.</li> </ul>

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

## ***Our Town – Thornton Wilder***

Question Number	Indicative content
7(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• morning scenes are important in each of the play's three acts. Mornings represent fresh beginnings as well as the importance of routine in human life, hope and regeneration. Wilder contemplates the human condition through his use of mornings: simple acts, such as feeding chickens, become dramatic events</li> <li>• Act 1 presents the ordinary, commonplace activities of life in Grover's Corners such as Howie Newsome delivering milk and the newspaper boy on his rounds. These predictable events form a consistent thread throughout the play that is reassuring but also leads to a degree of apathy. The townspeople become so used to their routines that they fail to notice the nuances and subtle peculiarities of life that each new day brings: 'So- another day's begun'. Wilder presents the paradox that these morning routines are necessary but also lead to people taking their lives for granted</li> <li>• Act 2 presents the two families, Gibbs and Webb, on the morning of Emily and George's wedding. Wilder shows how big life events intervene in morning routines, leading to a special and memorable experience. The first morning is an average day, while the second morning possesses these features in a unique context</li> <li>• in Act 3, Wilder reveals the morning of Emily's twelfth birthday</li> <li>• through the eyes of her dead spirit. This perspective gives the morning a sense of transience and distance. Attending a morning from her past leads Emily to appreciate that life cannot be relived: 'It goes so fast. We don't have time to look at one another'</li> <li>• the Gibbs and Webb families both hurry through their morning routines without appreciating one another or the day itself. In the way of most people, both families adopt the faulty assumption that they have unlimited time to live</li> <li>• Wilder's use of mornings to structure his play suggests that life is essentially repetitive, but that it is in the detail and consciousness of this experience that happiness and satisfaction exist. The use of mornings grounds the play in reality, contrasting with the magic realism and manipulation of time elsewhere in the play. In his use of mornings, Wilder contrasts the busy nature of everyday activities with the characters' inattentiveness to them. The characters tend to accept their circumstances with a degree of passivity. Each morning offers a kind of rebirth that can be considered something of an illusion of immortality.</li> </ul>

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



Section B: Prose

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

Question Number	Indicative content
8(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Mr Bingley is Mr Darcy's good friend and can be said to act as a foil to him. He is a very eligible bachelor. He is amiable and good-natured like Jane Bennet. He can be seen as a two-dimensional character who remains pleasant throughout the novel. Jane Bennet considers him to be an ideal man</li> <li>• Bingley's good humour provides a contrast to his friend Darcy who is known for his brooding nature. He is amusing in his teasing of Darcy: 'I assure you that if Darcy were not such a great tall fellow, in comparison with myself, I should not pay him half so much deference'</li> <li>• Bingley's large fortune is presented as a draw to Mrs Bennet, who sends Jane to visit him on horseback in the hope that she will have the need to stay over at Netherfield. She is correct, as Jane does indeed catch a chill 'all in pursuit of Mr Bingley'</li> <li>• Austen presents Caroline Bingley as attracted to Darcy. She is awkward in her approaches to him, praising him for his handwriting as she has nothing else to say: 'How can you contrive to write so even?'</li> <li>• Bingley is portrayed as so good-natured that he is easily swayed by his family and friends. Although he loves Jane, when in London, Caroline and Darcy succeed in persuading him that Jane has no 'peculiar regard' for him and that such a connection is unwise. Caroline and Darcy continue to keep the two apart when Jane visits London</li> <li>• Caroline Bingley does not want her brother to marry Jane for several reasons. She hopes that he will marry Miss Darcy, making it more likely that she will get closer to Darcy. Caroline considers the Bennet family to be inferior. She disparages Jane's appearance: 'Her face is too thin; her complexion has no brilliancy'</li> <li>• Bingley loves Jane, describing her as 'the most beautiful creature I ever beheld'. Again he is presented as easily influenced: just as he is persuaded that she is not for him, he is easily persuaded by Darcy to renew his courtship</li> <li>• when Bingley and Jane finally marry, it is a happy moment in the novel. Mr Bennet notes that they are very similar in personality, commenting: 'You are each of you so complying, that nothing will ever be resolved on; so easy that every servant will cheat you; and so generous, that you will always exceed your income'.</li> </ul>



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

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

Question Number	Indicative content
8(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• hope for the future frames the ironic opening of the novel: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife'. It highlights the preoccupation of women in early nineteenth century English society with making a good marriage. Mrs Bennet is ambitious to see her five daughters married off and the arrival of the wealthy Mr Bingley excites great hope and interest</li> <li>• part of Mrs Bennet's ambitious plan to marry one of her daughters off to Bingley is to ensure that Jane rides to Netherfield in poor weather. Her resultant chill allows her to spend more time with him. When Darcy and the Bingleys leave Netherfield and return to London, Jane is disappointed. She visits the city in the hope of seeing Mr Bingley but does not get the opportunity and is treated rudely by Miss Bingley. Jane's ambitions and happiness are effectively crushed as the family closes ranks on her</li> <li>• Mr Collins, the young clergyman who receives Lady Catherine's patronage, is presented as pompous and ambitious. He is set to inherit Mr Bennet's property that can only be passed down to a male heir and he is being strongly encouraged to marry by Lady Catherine. Mr Collins takes into consideration the uncertain future of his cousins in deciding to marry one of them. Having discovered that Jane is unavailable, he proposes to Elizabeth who turns him down. He later becomes engaged to Charlotte Lucas who marries him for social and financial reasons</li> <li>• Miss Bingley has pinned her hopes on marrying Darcy. She wishes that her brother will marry Miss Darcy, which would bring them closer and facilitate further union between the families. She is presented as unimpressed when Darcy shows interest in Elizabeth</li> <li>• Wickham's hopes for the future reflect his caddish personality as he lies about Darcy and courts a number of wealthy young women, including Miss King, to further his own ends. He elopes with Lydia and agrees to marry her in exchange for an annual income; the Bennets at first believe this has been paid by Mr Gardiner. It later turns out to have been provided by Darcy who still harbours hope of marrying Elizabeth</li> <li>• after his initial rejection by Elizabeth, Darcy's hopes are rekindled when she refuses to promise Lady Catherine that she will never become engaged to her nephew: 'It taught me to hope ... as I had scarcely allowed myself to hope before'</li> <li>• Elizabeth states her hope to marry for love in contrast to Charlotte Lucas who only hopes for security and a comfortable position, yet she does demonstrate some social ambition in her words and actions. She apparently hates avarice and social climbing but is openly impressed on seeing Pemberley for the first time. She describes it as a 'large, handsome, stone building'. She uses the word 'handsome' frequently to describe the rooms and imagines herself as the mistress there, which is a hint of hope and ambition. When Jane asks her sister when she was first aware that she loved Darcy, she replies: 'I believe I must date it from my first seeing his beautiful grounds at Pemberley'. This may be tongue in cheek but there is an element of truth there too.</li> </ul>

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

Question Number	Indicative content
9(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• characters who can be considered important in the novel include: Scout, Jem, Atticus, Boo Radley, Tom Robinson and Bob Ewell, but other characters may be used to answer this question</li> <li>• Jem is an important character. As Scout's older brother he is a key influence in the Finch household. Approaching his teens, he enjoys dares and dreaming. He realises the injustice in the trial of Tom Robinson and highlights some of the novel's key themes such as tolerance and courage. He tries to protect Scout from the murderous attack of Bob Ewell</li> <li>• as the novel's narrator, Scout is an important character. The reader sees the events as they unfold through the eyes of this innocent girl. She is the daughter of Atticus, an intelligent, essentially kind-hearted girl who enjoys being a tomboy and fighting to make her point: 'I was born good but had grown progressively worse every year'. She has faith in the fundamental goodness of humanity but this is tested by the hatred and prejudice she experiences during Tom's trial. She grows up during the course of the novel, learning that human goodness exists alongside evil. She is still a child at the end of the novel but her perspective has matured</li> <li>• Atticus is important as the guardian of justice and peace in Maycomb. He is an interesting and caring father, but in an unconventional way. He is opposed to violence, racism and injustice, telling Jem: 'There's a lot of ugly things in this world, son'. He is an effective legal advocate, intelligent and good at his job. He stands out in the local community for a number of reasons, including his relative wealth in the time of the Depression. Atticus shows the courage of his convictions when he agrees to defend Tom Robinson. He is ostracised by some of the community but stands by his beliefs. He is a heroic figure but modest, never telling his children about his skill at shooting</li> <li>• Tom Robinson is an important character in the novel. He is the black man who is falsely accused of raping Mayella Ewell. He suffers great injustice at the hands of the white court: 'The one place where a man ought to get a square deal is in the courtroom'. He is 25 years old, married and father to three children. He has a strong sense of right and wrong and is a respectable member of the community. He is kind to Mayella, feeling sorry for her and trying to help her. The attention he gives her results in her fascination with him and the false accusation of rape. He is killed attempting to escape from prison. He is one of the novel's mockingbirds, an innocent destroyed by evil</li> <li>• Boo Radley is an important character. He lives near the Finches and is a recluse. He is considered a monster by the children at first, but he is devoted to them and watches over them. He has previously been mistreated by his father and kept isolated in the house by his brother. He represents human goodness, saving the children from Bob Ewell</li> <li>• Bob Ewell is a poor white man who lives in relatively close proximity to the black part of Maycomb. He is important as the villain in the novel. He is father of Mayella and seven other children. He is a lazy and violent man, drinking heavily and beating Mayella. He is a liar and is even prepared to subvert the truth in the courtroom. He attempts to kill Scout and Jem in an act of revenge against Atticus but is stopped by the intervention of Boo.</li> </ul>

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

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

Question Number	Indicative content
9(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Maycomb is the setting for Harper Lee's <i>To Kill a Mockingbird</i>. It is described as 'a tired old town'. It is a fictional place, situated in Alabama in America's deep South at the time of the Great Depression in the 1930s. Scout, as Harper Lee's narrator, comments that people moved more slowly there as they had nowhere to go. In Maycomb there was 'nothing to buy and no money to buy it with'</li> <li>• Maycomb is described as insular and inward-looking: 'A day was twenty four hours long but seemed longer'. It was the residents' view that there was 'nothing to see outside the boundaries of Maycomb County'. This attitude intensifies the hatred and abuse of Tom Robinson</li> <li>• Maycomb is described as a run-down place: 'In rainy weather the streets turned to red slop; grass grew on the sidewalks, the courthouse sagged in the square'. An impression of decay and misery is created. It is hot and humid: 'Men's stiff collars wilted by nine in the morning. Ladies bathed before noon, after their three o' clock naps, and by nightfall were like soft teacakes with frostings of sweat and sweet talcum'</li> <li>• Maycomb has one main street of houses where the Finches live. There is a school and on the outskirts there is a dump with a settlement of poor white people and black people living near it. Maycomb is presented as a segregated community</li> <li>• Maycomb families have lived there for generations and there is a strong sense of inertia. Family reputations have come to be seen as concrete facts: 'Miss Maudie Atkinson's shoulder stoops because she was a Buford; if Mrs Grace Merriweather sips gin out of Lydia E. Pinkham bottles it's nothing unusual - her mother did the same'. The Cunninghams are another well-known family of the area</li> <li>• when Aunt Alexandra comes to visit she tries to teach Scout about her own heritage and the history of the family, who are from Finch's Landing. She emphasises that Scout is 'the product of several generations' gentle breeding'</li> <li>• Harper Lee presents the oppressive nature of Maycomb as a product of the oppressive and narrow-minded attitudes that lead to Tom Robinson's unjust conviction and death.</li> </ul>

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



### ***The English Teacher – R K Narayan***

Question Number	Indicative content
10(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• it can be argued strongly that Susila is a perfect wife to Krishna. She transforms his mundane life at the College with her presence and is compatible with him both emotionally and spiritually</li> <li>• although a distant character at the beginning of the novel (Susila is living with her parents following the birth of their daughter, Leela), Susila is presented as feminine and loving. She writes to her husband using a pale blue envelope, carefully underlining the name of the town three times. The letter is scented with jasmine: 'I smelt my wife's letter before opening it'</li> <li>• Narayan describes Susila as very beautiful when Krishna meets her at the train station: 'She wore her usual indigo-coloured silk saree'. Her role as an attentive mother to Leela and respectful daughter to her father suggests that she will be an ideal wife</li> <li>• Susila and Krishna get on well, sharing a mutual interest in literature. She always waits for him on his return from work and the couple enjoys a harmonious relationship. She is a thrifty housewife, managing the household well</li> <li>• there is, however, one glitch in their marital bliss when Susila upsets Krishna by getting rid of an alarm clock to which he is sentimentally attached. She is distressed when he is angry with her and this shows her emotional dependence on Krishna and also a degree of vulnerability. The reader also sees a stubborn side to Susila's character which Krishna does not challenge when she tries to walk barefoot to their new house: 'I was in the mood to yield completely to her wishes'</li> <li>• when Susila becomes ill with typhoid she bears her suffering with courage and fortitude, making no fuss and accepting her fate: 'She lay listening to my words with grim unresponsiveness'. Krishna is paralysed by grief when her illness proves fatal: 'Nothing else will worry or interest me in life hereafter'</li> <li>• Krishna's love for Susila transcends death as she communicates with him via a medium. She is as beautiful in spirit form as she was when alive. She describes her appearance to Krishna: 'shimmering purple woven with gold'. She teaches Krishna to communicate with her directly and brings him to a place of spiritual peace and acceptance.</li> </ul>



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

**The English Teacher – R K Narayan**

Question Number	Indicative content
10(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• friendship is an important theme in the novel and can be seen to exist between a number of characters. Although a little hesitant about the arrival of his wife and daughter, Krishna ultimately enjoys a close and rewarding friendship with his wife, Susila</li> <li>• friendship is more important than romance as Narayan highlights the domestic, ordinary friendship that underpins their marriage rather than any romance between them. Affection between them is presented as Narayan describes Krishna's anticipation on returning home to see Susila waiting for him in her brightly-coloured sari</li> <li>• Susila acts as a foil to Krishna's routine and order. He has to move away from his earlier life, focused on his profession as an English teacher and his rigid daily schedule, to become a husband. When Susila sells his prized alarm clock, the friction between them threatens their friendship. Susila 'broke down and wept bitterly' after Krishna reprimanded her for getting rid of the clock. He later forgives her and tries to make amends by saying: 'You did the best thing possible. Even in the hostel, the wretched thing worried everyone near about'</li> <li>• Leela offers friendship to Krishna in a less conventional way when she provides Krishna with a reason to live after Susila's death. Caring for his daughter affords Krishna a raison d'être and he embarks on a journey of self-discovery through her dependence on him</li> <li>• it is through Leela that Krishna meets the Headmaster at the junior school she attends. Krishna starts work there and his relationship with the Headmaster develops into friendship. When he is offered a meal, the Headmaster says: 'I am not very fond of this, but can I say so?' Hence the two reach an unspoken understanding to be truthful with one another rather than formal and polite. The Headmaster's friendship with Krishna allows him to share in his unconventional philosophy of education, which emphasises that teachers can learn from their pupils</li> <li>• Krishna's friendship with the medium acts as a catalyst for change in his life. He enables Krishna to communicate with Susila from beyond the grave and thereby supports Krishna's transition from the material to the spiritual world</li> <li>• Krishna's friendship with Susila reaches another level when he realises eventually that he no longer needs to communicate with her via a medium, but can do so himself. This experience leads him to 'a moment of rare immutable joy' through his enhanced self-awareness and friendship with Susila's spirit.</li> </ul>

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

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

Question Number	Indicative content
11(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Slim's relationship with George and Lennie is positive from their first meeting. Slim bemoans the lack of good workers on his team and respects George's praise of Lennie's strength: 'Slim looked approvingly at George for having given the compliment'. Slim later acknowledges Lennie's hard work: 'I never seen such a worker'</li> <li>• Slim shows kindness to Lennie when he gives him one of Lulu's puppies and is self-deprecating in his generosity: 'No need to thank me about that'</li> <li>• Steinbeck's use of religious imagery confirms Slim as standing apart from the other men. He is described as 'God-like' and this is reflected in George's 'tone of confession' when he tells him about the incident on the Sacramento River. Slim's demeanour invites trust: 'It invited confidence without demanding it'</li> <li>• Slim, a quiet, thoughtful man, understands the special nature of George and Lennie's relationship. George also confides in him about Lennie's actions in Weed that got them run out of town. Slim accepts George's explanation, responding: 'He ain't mean ... I can tell a mean guy a mile off'</li> <li>• he is well respected by the other men, even Curley, and is described as the 'prince of the ranch'. When Curley picks a fight with Lennie, Slim takes control of the situation. He protects George and Lennie by ensuring that they do not get 'canned' after Lennie crushes Curley's hand. Slim pointedly tells Curley: 'I think you got your han' caught in a machine'</li> <li>• after the discovery of Curley's wife's body, Slim encourages George to do the right thing by Lennie, telling him that it would not be good if Lennie was locked in a cage like an animal</li> <li>• Slim takes care of George after the shooting of Lennie, reassuring him that he did the only thing he could to spare his friend suffering: 'Never you mind ... A guy got to sometimes'. Slim sympathises with George's grief at his loss: 'You hadda, George. I swear you hadda'. However, Carlson completely fails to understand their feelings: 'Now what the hell ya suppose is eatin' them two guys?'</li> </ul>

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

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

Question Number	Indicative content
<b>11(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>the theme of disability is important to the novella. Steinbeck uses the characters of Lennie, Crooks and Candy to convey the significance of disability at the time of the Great Depression. Some candidates may even refer to Curley's crushed hand or Candy's dog</li> <li>Lennie is very strong physically but has learning difficulties that make him vulnerable. Candy is the old swamper who cannot work with the other men as he lost his right hand in a farm accident. Curley has his hand crushed by Lennie after antagonising him. Crooks suffers from a back problem after being kicked by a mule</li> <li>Lennie's learning difficulties are presented in the opening of the novella when George berates him for drinking from a stagnant water source. He also stops him from keeping dead mice to pet in his pocket: 'it ain't fresh'. George confides in Slim that he has known Lennie since childhood when Lennie's Aunt Clara brought Lennie up. After her death, George takes on the responsibility of caring for Lennie, a challenge in the harsh environment of the Great Depression</li> <li>George has to hide the fact that Lennie was born with his disability as attitudes at the time were prejudiced against people who were different. Lennie earns respect on the ranch by showing himself to be a 'hell of a good worker'. Lennie makes up for his learning difficulties through his skill and strength at bucking barley. Steinbeck does not portray Lennie as a weak character, but as one who is different and vulnerable</li> <li>Candy is disabled because of his injured hand, the result of an accident on the ranch. He receives some compensation for the injury but has to work as a swamper, a lowly job on the ranch, to make ends meet. He is afraid of being 'cann'd' when he can no longer do even this menial job: 'They'll can me purty soon'</li> <li>Curley's hand is crushed by Lennie in the dramatic events in the bunkhouse after Curley has turned on Lennie in fury at being unable to find his wife. Ironically, Slim persuades him to tell everyone that his hand was caught in a machine instead of letting them know that he was hurt by Lennie</li> <li>Crooks suffers greatly from the pain in his back. Steinbeck reflects his continuous suffering with 'pain-tightened lips' and 'a face lined with pain'. He is discriminated against because he is black, so being disabled in addition to this is a double setback. He applies liniment to his back in his room but is seen as an object of fun to the other men who talk about how he is beaten by the boss when the boss is in a bad mood.</li> </ul>

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

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

Question Number	Indicative content
12(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Mildred Taylor considers the ways in which law and politics discriminates in favour of white people and against black people, for example in land ownership and equality of opportunity. Many white people resent the Logans as black people owning their own land and want to dispossess them of it</li> <li>• racism against the black community forms the background to the events of the novel and is the source of all difficulties faced by the Logans and other black families. Taylor also shows individual acts of hatred and discrimination such as abuse and the actions of lynch mobs like the one which L.T. Morrison and Papa try to prevent</li> <li>• Mr Jamison is presented as a white man who is on the side of the black community. He is a lawyer whose forebears bought land from Harlan Granger during the reconstruction and sold some to the Logan family. He supports the Logans and other black people when they need help</li> <li>• the inequality between the black and white communities is most evident in terms of education. The books used by black children in their school are in poor condition having been rejected by the white classrooms. The school bus is for white children and it deliberately drives close to the Logan children to try to cover them with mud. This brings about the chosen revenge of the black children to dig a ditch that fills with water which halts the bus</li> <li>• Taylor presents Jeremy Sims as a white boy who befriends the Logan children and is not racist, unlike the other members of his family. His sister, Lillian Jean, is rude to Cassie and pushes her off the sidewalk. His two big brothers, Melvin and R.W., use T.J. pretending they are his friend. They frame him after the robbery and assault on Mr Barnett at the store in Strawberry. Jeremy's father beats him for mixing with the Logan children</li> <li>• the Wallace family run the store on Harlan Granger's land; it is an integral part of the community. They are brutal and violent people. After the fight at the store between T.J. and Stacey, Mama Logan organises a boycott, encouraging people not to use the store, but eventually people return to it.</li> </ul>



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

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

Question Number	Indicative content
12(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>the title of the novel is important for a number of reasons. Roll of Thunder, Hear My Cry comes from an old spiritual sung by black slaves a hundred years before. Mr L.T. Morrison sings the song during the dramatic events towards the end of the novel</li> <li>the song goes: ‘Roll of Thunder, Hear My Cry, Over the Water, Bye and Bye, Ole Man Comin, Down the Line, Whip in Hand to Beat me down’. The final lines say ‘But I ain’t gonna let him turn me round’. This can be seen to relate to the novel’s themes and concerns as the Logan family stand strong against the threat of white injustice still prevalent in the 1930s</li> <li>the metaphor of thunder is used throughout the novel to resonate with human emotions. When the Logans boycott the Wallace store, they are met with violence. A storm metaphor is used to illustrate the parallel between the weather and the relationship of the black and white communities. A storm of hatred brews throughout the novel until the desperate act of Papa when he lights the fire in the cotton fields</li> <li>Papa starts the fire that presents a common threat to both black and white farmers, uniting them against a common enemy. A distant roar of thunder can be heard at the beginning and end of the penultimate chapter, presenting a sense of warning and foreboding in the novel</li> <li>although Mama and Big Ma fight the fire with buckets of water, it is a torrential rain storm that finally puts it out. The weather is presented as a powerful force, stronger than human endeavour, and Taylor emphasises the dependence of people on nature. There is a sense of pathetic fallacy in the thunder as it can be seen to represent an unsettling violence in the weather but also represents a clearing of tension</li> <li>pathetic fallacy is evident in the rain, representing the segregation of the black and white children on their journey to school. The rain and thunder could mirror the way in which the black children are degraded by the injustice of white supremacy</li> <li>‘Hear My Cry’ is not only a line from the spiritual, but also represents the voice of Cassie and other black people. The white community attempts to silence their demands for equality and justice but they continue to make their voices heard, such as in the boycotting of the shop and in Mary Logan’s refusal to accept the damaged school books for her black students</li> <li>the ‘My’ element of the title may relate to the narrator, Cassie, who matures during the course of the novel, learning valuable lessons about life.</li> </ul>

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

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

Question Number	Indicative content
13(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>the story of <i>The Woman's Rose</i> is told from the point of view of a woman, using first person narration. This presentation makes the story personal and compelling as she introduces 'the old, brown, carved box'. This is where she keeps a precious rose that prompts her to recall a treasured memory. The rose is precious to her and she tells the story of how she came about it</li> <li>the narrator was visiting a town when she was 15; this town was largely inhabited by men but there was a woman there who 'was about seventeen'. She is presented as 'fair and rather fully-fleshed'. She explains that this woman was very much admired by the men, who 'worshipped her'</li> <li>the narrator's arrival in the town draws the attention of the men away from the other woman even though she admits she was 'not as handsome'. Her attraction appears to come from the fact that she is 'vital' and 'new' to the area. The narrator says: 'I liked my power'. Many of the men propose to the narrator and the other woman is largely overlooked</li> <li>although the narrator enjoys the attention she is getting from the men, she is presented as hating the fact that the other woman has been deserted and wishes that they could be friends: 'I would have given all their compliments if she would once have smiled at me as she smiled at them'</li> <li>just before leaving the town, the narrator has a party thrown for her. In the garden of a friend, a white rose has been put aside for the other woman: 'promised to the fair-haired girl to wear at the party'. The narrator presents the woman's appearance in great detail and with admiration: 'her bright hair glittering in the candlelight'</li> <li>the narrator says that the woman 'looked like a queen'. The woman takes the white rose from her breast and puts it in the narrator's 'nice, dark hair'. The narrator never forgets this gift of friendship from one woman to another. She does not see the woman after leaving the town, but hears she has 'married and gone to America'</li> <li>other stories that could be used to write about the presentation of women include: <i>Twenty-Six Men and a Girl</i>, <i>News of the Engagement</i> and <i>The Unexpected</i>.</li> </ul>

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

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

Question Number	Indicative content
13(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• innocence is important in the <i>Lou, the Prophet</i> as it highlights Lou's nature. Lou is the central character and it is his innocent outlook that drives plot</li> <li>• the story relates to innocence, referring to children in its opening lines: 'only the children and the old people who emigrate ever long much for the lands they have left over the water'. The line refers to Lou's affection for his old home: Denmark</li> <li>• Lou is described as an innocent, 'simple, thickheaded fellow' and is his mother's favourite. He works hard in farming and is supposed to marry a local girl, but his misfortune in losing all his cattle over the winter means that she chooses a more 'prosperous' groom</li> <li>• being quite child-like and innocent himself, Lou befriends the little Danish boys who tend their fathers' cattle. They have an affinity with Lou who does not tease them as the other men do</li> <li>• six or eight boys who herd near the 'dog town' create a makeshift shelter 'in the side of a high bank' for protection when it is cold and wet. Although they are children of twelve or thirteen years old, they are toughened up by hard work; still they follow Lou innocently and listen to his words</li> <li>• Lou preaches his religious messages to the innocent children who form a fascinated audience. He tells them: 'Boys, if you want rain, there is only one way to get it, by prayer'. The children are in awe of his words, forming a congregation for his preaching: 'the boys knelt and each said a few blundering words'</li> <li>• the local people believe Lou to be mad when he takes his religious 'wild words' to the town where the sheriff and his men try to hunt him down. The children hide him: 'They shared their dinners with him, but now they would have gone straight through fire for him, any one of them'. Cather considers that children are more able than a phrenologist when it comes to identifying a sincere man. To them, Lou's innocent sincerity is not in doubt</li> <li>• Cather's story shows the children's innocent faith and belief that are lost by adults. Lou tells the children that he has had another vision, a message from God that He was going to take him as he was, not in death. He explains that he must go, but the boys beg him to stay inside to avoid capture. Lou goes and is never seen again. The local adults believe that he has been lost in the quicksand but the little boys believe that 'he was translated as Enock of old'</li> <li>• other stories that could be used to write about innocence include: <i>Country Living</i>, <i>The Poor Relation's Story</i> and <i>The Half Brothers</i>.</li> </ul>

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

