



# **Mark Scheme (Results)**

January 2018

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

## **Edexcel and BTEC Qualifications**

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at [www.edexcel.com](http://www.edexcel.com) or [www.btec.co.uk](http://www.btec.co.uk). Alternatively, you can get in touch with us using the details on our contact us page at [www.edexcel.com/contactus](http://www.edexcel.com/contactus).

## **Pearson: helping people progress, everywhere**

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: [www.pearson.com/uk](http://www.pearson.com/uk)

January 2018

Publications Code 4ET0\_01\_1801\_MS

All the material in this publication is copyright

© Pearson Education Ltd 2018

## General Marking Guidance

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

## Assessment objectives and weightings

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

**Paper 1: Drama and Prose**

**Section A: Drama**

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

Question Number	Indicative content
<b>1(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Catherine is the 17-year-old niece of Eddie Carbone. She is a clever and pretty young girl, the orphaned daughter of Beatrice’s sister, Nancy. She sees Eddie as a father figure but is naïve and has very little experience of life outside the family home. Eddie Carbone is 40 years old, a Sicilian American who is described as ‘a husky, slightly overweight longshoreman’. He is very protective of Catherine</li><li>• Catherine gives Eddie the news that she has been chosen from her typing class to work for a big plumbing company; the work is well paid and she is very excited. Eddie is unhappy at this development in her independence, but she is supported by Beatrice and Eddie backs down</li><li>• there are several suggestions in the play that Eddie’s love for Catherine may not be purely paternal. When Catherine lights Eddie’s cigar in the living room, Eddie derives unusual pleasure from it. He also admonishes her for ‘walking wavy’. The lack of a physical relationship between him and Beatrice causes her to state the real problem behind Eddie’s loss of interest in her: ‘You want somethin’ else, Eddie, and you can never have her!’</li><li>• when Marco and Rodolfo move in, Eddie finds the effect on his relationship with Catherine unbearable. Catherine takes an immediate interest in Rodolfo but Eddie's displeasure is clear: ‘his face is puffed with trouble’</li><li>• a few weeks after the brothers arrive in Red Hook, Eddie and Beatrice are waiting for Catherine and Rodolfo to return from the cinema. At this point it is clear that the couple have started a romantic relationship. Beatrice is pleased about this but Eddie is horrified. When Catherine and Rodolfo return, Eddie tells Catherine that she is growing up but that Rodolfo is only using her to gain American citizenship. Catherine is upset and admits to Beatrice that she loves Rodolfo and wants to marry him</li><li>• Eddie seeks advice from Alfieri as he is desperate to prevent the couple marrying so that he can keep his special bond with Catherine. Alfieri points out that Eddie's love for Catherine is not natural and tells him that he must let her go: ‘You did your job, now it's her life; wish her luck and let her go’</li><li>• Catherine is horrified when she discovers that Eddie has reported Marco and Rodolfo to the Immigration Bureau. She calls him ‘a rat’ and rejects him completely. At the end of the play she marries Rodolfo and they both forgive Eddie before he dies.</li></ul>

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

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

Question Number	Indicative content
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>• family is of great importance in Sicilian society and this tradition has made its way to Red Hook in the immigrant population. The Carbone family reflects this position. Beatrice and Eddie are the married couple who have taken in their orphaned niece, Catherine. They also take in Beatrice's cousins, illegal immigrants Marco and Rodolfo, when they need somewhere to stay. This demonstrates the significance of the extended family in the play and sets up the dramatic implications when the family bonds are broken by Eddie's actions</li> <li>• Eddie's inappropriate love for his niece, Catherine, suggests the breaking of a taboo in the Carbone family structure. Alfieri tells him: 'There is too much love for a daughter, there is too much love for a niece'. This reflects a destruction of the natural order - Eddie's feelings for Catherine should remain purely paternal. The result of his overstepping this mark contributes to his own destruction and that of others</li> <li>• the family drama spills out into the community in this play, elevating it to the level of tragedy. When Eddie breaks the bonds of family honour by reporting Marco and Rodolfo to the Immigration Board, he breaks a key trust. As Beatrice's cousins and guests in his house, Marco and Rodolfo are Eddie's relatives and dependants. His betrayal of them breaks family bonds and is universally frowned upon by the community</li> <li>• Eddie and his wife, Beatrice, form the basis of a family but their relationship is sterile. They have no children of their own and Beatrice complains of their lack of a physical relationship: 'when am I gonna be a wife again, Eddie?'</li> <li>• Marco and Rodolfo's relationship reflects close family bonds. They look out for each other and Marco is a protective brother to Rodolfo. Marco respects Eddie's family and is a compliant and polite guest in his house</li> <li>• Marco's main concern is to send money back home to his family in Sicily. His wife and three children are dependent on his earnings, including his baby who is ill with tuberculosis and the older one who 'is sick in the chest'. Marco is a genuine family man. When Eddie's actions threaten his livelihood and therefore his family, he is angry and proactive in his response. The fight he has with Eddie results in Eddie's death.</li> </ul> <p>Note: Candidates may consider as few as two characters as long as the theme of family is addressed.</p>

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>

## **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>• Eric and Sheila represent the younger generation in the play. They are the son and daughter of Mr and Mrs Birling. Eric is described at the beginning of the play as 'in his early twenties, not quite at ease, half-shy, half-assertive'. Sheila is described as 'a pretty girl in her early twenties, very pleased with life and rather excited'. The play opens as the family celebrates her engagement to Gerald Croft</li> <li>• it can be argued that, early in the play, both Eric and Sheila are presented as quite superficial characters. Eric appears to be on the periphery of this gathering and the Birling family, while Sheila is preoccupied with her shopping and the engagement ring she receives from Gerald: 'is it the one you wanted me to have?'</li> <li>• Eric demonstrates some awareness of social justice when he learns his father has sacked Eva Smith: 'Why shouldn't they try for higher wages?' In this way he can be seen to be aligned with Sheila, who, unlike the older Birlings, is moved by the Inspector's revelations</li> <li>• when the Inspector reveals Sheila's part in getting Eva sacked from Milwards, she is initially indignant, claiming that the girl was impertinent, but she is horrified when she learns of Eva's downfall and violent death. Her guilt and regret provide hope for the future as she demonstrates that social conscience is possible, even in those who have been brought up in the protection of wealth and status</li> <li>• when Eric is revealed as the father of Eva/Daisy's baby, he appears to offer little hope for the future. It is implied that he has forced her to sleep with him and it is clear that he has contributed to her downfall</li> <li>• however, there is hope in that Eric accepts some responsibility and feels guilty about his behaviour. He offers to marry Eva/Daisy but she refuses him. He also tries to do the right thing by attempting to support her financially, although he resorts to stealing from the firm. He is horrified by his parents' abdication of responsibility, telling Mr Birling: 'You're the one I blame for this'. He exposes his parents' lack of conscience and, along with Sheila and Inspector Goole, acts as a mouthpiece for Priestley's socialist views</li> <li>• arguably Sheila offers most hope for the future as she stands firm against her parents' views and cannot understand why they have learnt nothing from the revelations of Inspector Goole. She says: 'It frightens me the way you talk'. Sheila is also determined to reassess her relationship with Gerald.</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>

**An Inspector Calls – J B Priestley**

Question Number	Indicative content
2(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Priestley’s views of the class system are exposed in this play through its exploration of social prejudice and privilege. In a capitalist society, embraced and embodied by Mr Birling, working people were viewed as part of the profit-making process so had few, if any, rights. The early twentieth century saw strikes for higher pay and better conditions, including that by the coal miners. Priestley uses dramatic irony to undermine the views of Mr Birling as he laughs off various historical events – the prospect of war, strikes, the sinking of the Titanic - as ‘a lot of wild talk’</li> <li>• Priestley’s views on social injustice come through the play largely in the words and actions of the Inspector. The Birlings can be described as nouveau riche, having made their money through Mr Birling’s ‘hard-headed’ business acumen. Priestley notes that Mrs Birling is her husband’s social superior, which is mirrored by Gerald and Sheila’s relationship</li> <li>• it is implied that Gerald’s mother, Lady Croft, may disapprove of the match between her son and Sheila because Sheila is not from an aristocratic background. It can be argued that the Crofts are noticeable by their absence from this celebration. Also, it would not have been unusual for a man of Gerald’s social class to frequent the stalls bar at the Palace music hall. Gerald later refers to ‘Women of the town’, a euphemism for prostitutes, suggesting that he is perhaps familiar with them on some level</li> <li>• in order to boost his social standing in front of Gerald, Mr Birling boasts of his role as a magistrate and his belief in an impending knighthood. His assumption when the Inspector arrives is that he must be seeking a warrant. The Inspector himself falls outside the class structure. In his ‘Fire and blood and anguish’ speech, the truth of Priestley’s own views on the suffering caused by prejudices of social class comes through. The Inspector shows little regard for the mores of social class, refusing to be dominated by Mr Birling</li> <li>• Eva Smith is from a lower-class background. Mrs Birling refers to her in a derogatory way as a girl ‘of that class’, which shows her utter dismissal and disregard of working women despite being Chair of The Brumley Women’s Charity Organisation. The other working-class character who appears briefly in the play is Edna, the maid</li> <li>• the Inspector highlights the importance of those who have the power to help the lower classes actually helping them. He does this through the exposure of Mrs Birling’s involvement in the women’s charity where she is actually very judgemental and unhelpful and through his words to Mr Birling: ‘Public men, Mr Birling, have responsibilities as well as privileges’.</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>

## Henry V - William Shakespeare

Question Number	Indicative content
<b>3(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• there are four main female characters in the play. The first encountered by the audience is the Hostess or Mistress Quickly. She also appears in <i>Henry IV Part 2</i>. She cares for Falstaff while he is dying and bemoans Henry's neglect of his old friend and drinking partner, blaming Henry for his condition: 'The king has killed his heart'. She is unhappy when all the men go to fight in Henry's war. Despite having once been engaged to Nym, she is married to Pistol. She dies from venereal disease</li><li>• Queen Isabel is wife to King Charles of France. She welcomes the English when they arrive at the French court in victory and uses wit and charm to diffuse the potentially tense situation: 'You English princes all, I do salute you'</li><li>• Alice is Katherine's servant and confidante. She once lived in England and has some skill at speaking the language. She encourages Katherine as she learns to speak English, but still has to translate when Henry is courting Katherine. The two women are very close and Katherine appreciates Alice's abilities: 'Alice, tu as été en Angleterre, et tu parles bien le langage'</li><li>• as daughter of King Charles VI of France, Katherine is a political bargaining chip in the outcome of the war with the English. She is conscious that her role is likely to be wife to Henry as part of any peace agreement. She is pragmatic about this situation, aiming to learn English so she can better fulfil her role. Her marriage to Henry is designed to bring peace to England and France. Her high status can be seen to protect her but she is also restricted by it. She has been raised to be brokered as a wife in a political agreement</li><li>• Katherine is unimpressed by the tone and sounds of the English language. Hesitant about Henry at first, she is won over by his good humour and charm. She mocks his bad French while he praises her beauty and influence; 'You have witchcraft in your lips, Kate: there is more eloquence in a sugar touch of them than in the tongues of the French Council'.</li></ul>

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>

## Henry V - William Shakespeare

Question Number	Indicative content
<b>3(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• it is arguable whether the way in which Henry treats his old drinking friend, Falstaff, is disloyal or not. The two had been very close but now it is reported that Falstaff is pining away because of Henry's lack of attention. Candidates may discuss the nature of loyalty and there may be some overlap with the theme of friendship. Henry is conflicted between his responsibilities as King and his closeness to an old friend</li><li>• most English characters show loyalty to Henry, fighting with him in battle even when they are outnumbered. Westmoreland expresses his desire that he and Henry alone engage the French army</li><li>• the three conspirators, Scroop, Cambridge and Grey, are traitors to King Henry. They plot to assassinate Henry, for which they are put to death. Henry considers the betrayal of Scroop to be the most bitter as he: 'knew'st the very bottom of my soul, / That almost mightst have coined me into gold' as a 'cruel / Ingrateful, savage, and inhuman creature'. Henry values loyalty highly and the plot is treated very seriously</li><li>• when the French kill the luggage boys in the English tents they are in breach of the rules of law, which suggests treachery and betrayal. This may be deliberate on Shakespeare's part to put the French in a comparatively poor light compared with the English</li><li>• Henry remains true to his position as King, but not to his former friend, Bardolph, when he does not intercede in his execution after Bardolph has stolen a religious icon from a French church. Henry knew Bardolph in his old drinking days with Falstaff but is unmoved by this connection, remaining faithful to his word</li><li>• Henry shows loyalty to England and to his troops. He considers it his duty to lay claim to the French throne. He is true to his word, treating the French at Harfleur with mercy after their surrender. Moving amongst his troops in disguise, Henry's fervent loyalty to this 'band of brothers' can be seen</li><li>• the quotation in the title of the question reflects the success Henry enjoys through his ability to inspire loyalty in his troops. The unwavering loyalty of his men, though outnumbered by the French troops, is the key to his victory.</li></ul>

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

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

Question Number	Indicative content
<b>4(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Hero is the daughter of Leonato and cousin of Beatrice. She is a kind and gentle person who is a major female character in the play. She is depicted as the Elizabethan ideal of innocent womanhood, obedient and placid. She has few actions and words in the play, rather reacting to others and allowing them to make decisions for her. She embodies the formal courtship traditions of the period, being passive in the arrangements for her marriage</li><li>• Hero is accused of adultery, denying everything and then fainting with the shock. After being humiliated at her wedding, she feigns death until her innocence is proved. She is less naïve by the end of the play, noting that 'One Hero died defiled, but I do live; / And surely as I live I am a maid'. She also actively takes Beatrice's poem, giving it to Benedick and helping to strengthen the relationship between them</li><li>• Beatrice is the niece of Leonato and a contrast to Hero, often speaking her thoughts openly and interrupting others when she feels strongly about something. She is clever and loyal, particularly to Hero. She does not hesitate to believe and defend her when Hero is falsely accused of adultery. Beatrice is described as a 'pleasant spirited lady' and at the start of the play is unable to contemplate the prospect of marriage</li><li>• in their contrast, Beatrice and Hero can be considered to be foils for each other. Beatrice is cynical, lively and assertive, sustaining a 'merry war' of wits with Benedick. It is suggested that there has been some relationship between the two in the past but that this did not work out</li><li>• as a character, Beatrice can appear quite vulnerable, despite her hard exterior, opening herself up to strong feelings when she overhears Hero explaining that Benedick is in love with her. She is a strong female character who kicks against the inequality of women at the time by wishing to be a man: 'I cannot be a man with wishing: therefore I will die a woman with grieving'</li><li>• the bond between Hero and Beatrice is strong throughout the play and Beatrice's brave and outspoken defence of her cousin leads her to wish that she were a man: 'O that I were a man for his sake, or that I had any friend would be a man for my sake'. Both Hero and Beatrice marry at the end of the play.</li></ul>

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

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

Question Number	Indicative content
<b>4(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• deception is mentioned early in the play when Don Pedro jokes with Leonato that Hero may not be Leonato's daughter as her mother may have deceived him: 'I think this is your daughter'. Leonato almost supports the concept of deception in marriage with his reply: 'Her mother hath many times told me so'</li><li>• Benedick talks of a lack of trust in relationships: 'I will do myself the right to trust none'. He asserts that he would rather be single than find it in himself to trust a woman: 'and the fine is, for the which I may go the finer, I will live a bachelor'</li><li>• Don Pedro deceives Hero in his well-meaning courtship on behalf of Claudio: 'I will assume thy part in some disguise'. He leads her to believe that his words are Claudio's, thereby manipulating her response to the marriage proposal. He uses language of confinement and violence: 'And take her hearing prisoner with the force / And strong encounter of my amorous tale'</li><li>• Don John deceives his brother, Don Pedro, into believing that he is a reformed character. Previously he had fought against his brother and has only recently been welcomed into Don Pedro's group. He is, ironically, open about his deceiving nature: 'I cannot hide what I am'</li><li>• Claudio is easily deceived by the plot to shame Hero. He asks Don John: 'How know you he loves her?' and is prepared to believe both Don John and Borachio, who lead him to Hero's window where he accepts what they say and their interpretation of what he sees without question</li><li>• Don Pedro and Claudio deceive Benedick into believing that Beatrice loves him. Their deception is well-meaning, but can also be seen as manipulative. They take pride in the skill of their deception: 'If we can do this, Cupid is no longer an archer: his glory shall be ours, for we are the only love-gods'</li><li>• Claudio and Don Pedro are deceived into believing that Hero is dead. This allows time for the plot of Don John and Borachio to be discovered and for the return of Hero's honour through their penance.</li></ul>

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

## Romeo and Juliet – William Shakespeare

Question Number	Indicative content
5(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• it is hard to envisage Romeo as a hero when we first encounter him in the play, pining in a sycamore grove for his supposed love, Rosaline. He seems to be preoccupied and lacking maturity. He bemoans Rosaline's lack of interest in him: 'She hath forsworn to love, and in that vow / Do I live dead, that live to tell it now'</li> <li>• it can be argued that Romeo's irreverent and fun-loving nature continues to preclude him from being considered a hero as he gate-crashes the Capulet ball, as this is a risky strategy that could lead to grave danger for him. It is also arguable that this is brave as Tybalt presents a genuine threat: 'This, by his voice, should be a Montague. / Fetch me my rapier, boy'</li> <li>• after falling in love with Juliet at first sight, Romeo visits her on her balcony. This incurs great risk and could be considered either heroic or foolhardy depending on one's point of view. He addresses Juliet's fears for his safety: 'I have night's cloak to hide me from their eyes. / And but thou love me, <i>let</i> them find me here'. His pledge to marry Juliet the next day in spite of the bitter feud between their families could be considered heroic. It could also be viewed as impulsive and reckless</li> <li>• Friar Lawrence attempts to caution Romeo against his haste, advising him: 'These violent delights have violent ends'. Nevertheless, Romeo goes through with his plan and marries Juliet as he promised. He is arguably heroic in his refusal to engage with Tybalt in a duel after the secret wedding as Tybalt is now his relative by marriage. He tries to defuse the violence of the encounter with Mercutio: 'Tybalt, the reason that I have to love thee / Doth much excuse the appertaining rage'</li> <li>• after the death of Mercutio under Romeo's arm, Romeo is aware of what he risks when he pursues Tybalt in rage and guilt at the loss of his dearest friend. He knows that the Prince has threatened death for those who bring violence to the streets but such are his grief and anger that he kills Tybalt. It can be argued that this is heroic as he risks death to avenge his friend's murder. On the other hand, he can be considered too hot-headed in his reaction</li> <li>• after banishment to Mantua, Romeo learns of Juliet's 'death' from Balthazar and does not receive the message from Friar Lawrence that it is faked. His actions in rushing immediately to Verona to procure poison can be considered heroic as he is determined to join his love in death. Conversely, this could again be considered reckless as the swiftness of Romeo's actions at the tomb seal the tragic end of both the lovers. Had he waited, the Friar's plan could have been successful and Juliet and he could have had a future together. His defiance at the hand of fate could be seen as a heroic act: 'I defy you, stars!' It could also be seen as the rash outburst of a desperate young man.</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 Chorus refers to fear as the play opens, describing Romeo and Juliet's relationship as 'The fearful passage of their death-marked love'. Most of the fear relates directly to the feud between the Montague and Capulet families. Prince Escalus fears anarchy and violence on the streets of Verona when he makes his speech warning Lords Capulet and Montague of dire punishments should there be further trouble</li><li>• Shakespeare uses foreshadowing to present Romeo's fears for the future early in the play. He says: 'I fear, too early - for my mind misgives / Some consequence, yet hanging in the stars'. His fears prove well-founded as what starts at the Capulet ball, 'his fearful date', does lead to his premature death</li><li>• it is the feud and its consequences that spark Juliet's fear upon discovering that Romeo is 'a Montague, / The only son of your great enemy'. After falling in love at first sight, Romeo visits Juliet on her balcony. She fears for his safety if he were to be caught by the Capulets</li><li>• when Benvolio tries to defuse the potentially violent situation with a hot-headed Mercutio in the opening of Act 3, he is motivated by concern that things will get out of hand. He knows that the situation is tense and that Mercutio is likely to provoke trouble: 'The day is hot, the Capels are abroad, / And if we meet we shall not scape a brawl - / For now, these hot days is the mad blood stirring'</li><li>• Juliet's fearful soliloquy before taking the Friar's potion is extreme in its morbidity. She first worries that the Friar may be trying to poison her and comments: 'a faint cold fear thrills through my veins'. She envisages the horror of awakening in the tomb and questions the graphic nature of the horrors created by her imagination: 'Environed with all these hideous fears'</li><li>• it is fear of the disapproval of her employers or the possibility of being sacked that may lead the Nurse to change her opinion of what is best for Juliet. Her volte-face as she advises Juliet effectively to commit bigamy by marrying Paris, while she is secretly married to Romeo, is based on fear: 'I think it best you married with the County'</li><li>• Romeo's fear of living without Juliet leads to his swift decision to end his life when he believes that she is dead. Ironically, fear makes him more decisive and driven as he insists that the apothecary sell him poison and rushes impulsively to the Capulet tomb to be with Juliet. Juliet's fear of being prevented from joining Romeo in death leads to similar reckless courage as she plunges the 'happy dagger' into her body at the sound of voices drawing near.</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>• Algernon has an unusual relationship with his butler, Lane, which transcends servant/master conventions. Lane's exchanges with Algernon add to the humour of the play. As the play opens, Lane can be seen setting out afternoon tea. The two discuss champagne, servants and cucumber sandwiches with a witty exchange on marriage in which Lane states: 'I have only been married once. That was in consequence of a misunderstanding between myself and a young person'</li> <li>• Jack and Algernon are friends who both enjoy leading double lives and keeping secrets. The two men are similar in some ways, for example both pretend to be named Ernest and they sometimes repeat each other's lines. They are revealed to be brothers through Miss Prism's revelations about the lost handbag</li> <li>• Algernon enjoys a fulfilling relationship with his fictional invalid friend, Bunbury, whom he invents to avoid boring engagements and to escape the monotonous expectations of Victorian society. He values the freedom that Bunbury affords him: 'A man who marries without knowing Bunbury has a very tedious time of it'. Algernon's secret life can be considered to echo Wilde's own notorious double life</li> <li>• Algernon first learns of the existence of Cecily when he discovers the inscription on Jack's cigarette case addressed 'Uncle Jack' from 'Little Cecily'. This excites his interest and Jack explains that Cecily is his ward. When Algernon arrives at Jack's estate, he presents himself to Cecily as Jack's younger brother, Ernest. He falls in love with her and Cecily appears to fall for his fake name of Ernest. Algernon and Cecily prove to be well-matched as they indulge in fiction and fantasy in their day-to-day lives</li> <li>• Lady Bracknell is Algernon's aunt. She disapproves of Cecily as a partner for him until she discovers her wealthy background. She warns him: 'Never speak disrespectfully of Society, Algernon. Only people who can't get into it do that.' Gwendolen is Algernon's cousin. She expresses the view that style is more important than substance in terms of him explaining himself as his untruths are revealed.</li> </ul> <p>NB: candidates do not have to write on Algernon's relationships with all characters.</p>

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>• the play is set in England in the 1890s. Act 1 is set in London while Acts 2 and 3 are set in the countryside of Hertfordshire. It begins in the fashionable West End flat of Algernon Moncrieff in Half-Moon Street</li> <li>• Wilde’s scenes in both town and country are important in showing his key themes and ideas. The elegant Mayfair townhouse reflects the opulence of the upper classes in Victorian society. The inclusion of servants, fine food and elegant décor matched the rich and privileged lifestyles of those he wrote about. The stage directions note that the house was ‘luxuriously and artistically furnished’. Gwendolen is from the ‘fashionable’ city of London. She patronises Cecily when she asks if there are any interesting walks in the country. Cecily replies proudly: ‘From the top of one of the hills quite close one can see five counties’</li> <li>• the country setting offers a visual contrast but is no less luxurious than the town setting despite the disparaging view of fashionable Londoners. Act 2 takes place outside in the rose garden at the Manor House in Woolton, where Algernon compares Cecily to ‘a pink rose’. The grey stone steps and old-fashioned style reflect tradition and conservatism</li> <li>• the tea ceremony with Cecily and Gwendolen becomes a ridiculous event because of the circumstances in which it takes place. Wilde presents Cecily constantly watering the roses. Gwendolen comments sarcastically in conversation with Cecily: ‘I had no idea there were any flowers in the country’. Wilde uses this exchange to demonstrate how those from the city viewed those from the country. These flowers, like the piano in the opening scene, support a flippant mood that shows Wilde’s theme of the trivial nature of society</li> <li>• Wilde’s settings underpin his themes of social class and privilege. Settings are manipulated by Jack to allow him the freedom to be one person, Ernest, in the city and another person, Jack, in the country. While eating cucumber sandwiches, Algernon admits to the same deception, using an imaginary invalid friend, Bunbury, as his cover. Settings are used by these characters to support the lies they tell to live the kind of lives they want to live.</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 Stage Manager can be considered the most memorable character in the play as he performs a unique role beyond the conventional confines of characterisation. He interacts directly with the audience, breaking the fourth wall, and contributes a powerful commentary to the events of the play. He also plays specific parts: the minister, Mr Morgan and Mrs Forrest. He also acts as the voice of Wilder himself and he informs the audience of important details and points, such as Joe Crowell's future as he graduates top of his class at MIT only to die tragically in World War One. His omniscience and omnipresence afford him a God-like status. He outlines the intent of the play: 'So - people a thousand years from now - this is the way we were in the provinces north of New York at the beginning of the twentieth century'</li><li>• Mrs Gibbs is descended from a long local line in Grover's Corners. She is described as a 'plump, pleasant woman in her middle thirties'. She has never achieved her dream of visiting Paris, which gives an element of pathos to her life. It is Mrs Gibbs who, on the morning of Emily and George's wedding, remarks: 'people are meant to go through life two by two. 'Tain't natural to be lonesome'. She is the only resident of Grover's Corners that dreams of leaving the town. She dies of pneumonia before she can realise her dream and comforts Emily when she too joins the dead. She is memorable as she reinforces the idea that life is fleeting</li><li>• as one of the play's central characters, George Gibbs can be considered most memorable. He is a classic all-American boy who becomes a husband and widower over the course of the play. The audience sees his decision to forgo agricultural college, preferring to remain in Grover's Corners with Emily. He is refreshingly down-to-earth, sharing an ice cream soda with her and discussing his worries before the wedding with Mr Webb. After Emily's death he throws himself on her grave, consumed by grief</li><li>• Emily is memorable as another central character in the play. She embodies the play's main message of carpe diem. Her tragic death in childbirth at the age of twenty-six is followed by her need to revisit points in her life with the help of The Stage Manager. She realises that life is fleeting and that one can never relive the past: 'Do any human beings ever realize life while they live it?'</li><li>• Dr Gibbs has a memorable role in the play. The audience first encounters him after he has delivered twins. He is a caring husband and father and engages with other characters in the play such as Howie Newsome, the milkman.</li></ul> <p>Note: there are other characters that candidates may choose.</p>

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

## **Our Town – Thornton Wilder**

Question Number	Indicative content
<b>7(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• the theme of love is evident in different forms throughout the play and encompasses both romantic and parental love. The title of Act 2 is 'Love and Marriage', establishing it as important to the play's events and concerns. The Stage Manager says: 'Nature's been pushing and contriving in other ways, too: a number of young people fell in love and got married'. Wilder considers it to be a fundamental aspect of the human experience alongside birth and death. At the start of this Act, Dr and Mrs Gibbs talk about their own wedding: 'I was remembering my wedding morning, Julia'. The conversation suggests that their marriage has been successful but has had its ups and downs</li><li>• George and Emily fall in love as teenagers. The Stage Manager presents the audience with a flashback to their early romance when they share an ice cream soda after walking home from school. Their conversation about the future is touching and George speaks of his plans to attend agricultural college. He says: 'So I guess this is an important talk we've been having', eventually choosing to stay in Grover's Corners because of his love for Emily</li><li>• George and Emily's wedding day takes place in Act 2. Mrs Gibbs makes the point that: 'People are meant to go through life two by two'. The traditions and superstitions relating to marriage are respected as George is not permitted to see Emily before their wedding</li><li>• The Stage Manager plays the part of the minister and conducts George and Emily's marriage service. They both have misgivings about the future and the gravity of what they are doing but the wedding goes ahead, ending in a tableau that captures the scene. The wedding is dramatically highlighted as a significant event in human life and Wilder presents marriage as the natural outcome of love</li><li>• love is closely related to the theme of mortality, reflected in George's intense grief after Emily's death. In Act 3 he prostrates himself on her grave, unable to come to terms with his loss</li><li>• parental love is demonstrated in both the Webb and Gibbs families. Mr Webb and Dr Gibbs are presented as caring, nurturing fathers who are sensitive to the needs of their children, while Mrs Webb and Mrs Gibbs express love through domestic care and concern. Some candidates may argue that a clichéd or conventional view of love is presented in the play.</li></ul>

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

## Section B: Prose

### *Pride and Prejudice – Jane Austen*

Question Number	Indicative content
8(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Jane is the oldest and most conventionally attractive of the Bennet sisters. She is good-natured and enjoys a loving relationship with her sister, Elizabeth. The two are close in age and confide in each other. Jane falls for the charming and eligible Mr Bingley: 'He is just what a young man ought to be'. She dances with him twice at the Meryton ball and Bingley says of her that she is 'the most beautiful creature' he has ever beheld. By contrast, Mr Darcy comments that she smiles too much</li><li>• when Jane first visits Netherfield she asks for the carriage but is made to go on horseback by Mrs Bennet who hopes that, should it rain, she will have to stay there. Jane is forced to stay several nights at Netherfield when the bad weather results in her catching a chill. Mrs Hurst comments: 'I have an excessive regard for Jane Bennet, she is really a very sweet girl, and I wish with all my heart she were well settled'. Mrs Hurst implies that this will not be in her family</li><li>• Jane acts as a counterbalance to her sister's tendency to judge others too harshly. She is an optimist who likes to see the best in people, as Elizabeth recognises Jane 'never sees a fault in anyone'. At times her positivity is misplaced, for example she places too much faith in Caroline Bingley, the sister of Mr Bingley, later saying: 'I confess myself to have been entirely deceived in Miss Bingley's regard for me'</li><li>• Jane is hurt when Mr Bingley's interest in her appears to cool when he returns to London. She visits the Gardiners for three months and hopes to see Mr Bingley, but Caroline Bingley, supposedly her friend, prevents this. She recognises her own vulnerability when she says: 'If the same circumstances were to happen again, I am sure I should be deceived again'</li><li>• later it transpires that Mr Bingley had mistaken Jane's quietness for lack of interest and the two are reunited when he returns to Netherfield. Jane is thrilled: 'I am certainly the most fortunate creature that ever existed!' Their engagement is confirmed and Jane's forgiving nature leads her to receive Miss Bingley warmly once again</li><li>• once the initial misunderstanding has been resolved, Jane's union with Mr Bingley is calm and uneventful, lacking the depth and emotional range of Elizabeth and Darcy's relationship. Her feelings are predictable and she is consistently well-meaning. She and Bingley are compatible and it is suggested that a happy marriage lies ahead of them.</li></ul>

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

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

Question Number	Indicative content
<b>8(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Austen was very conscious of the roles and situation of women at the time she was writing. She was critical of injustice based on gender, particularly when it came to women's rights. Elizabeth is presented as an intelligent young woman, the intellectual equal of Mr Darcy, yet she is still under pressure to find a husband for social and economic reasons</li><li>• the importance of marriage to Mrs Bennet is made clear in the novel's opening lines: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife'. As all the Bennet children are daughters and the estate is entailed, they have little choice but to marry as favourably as they can for security and status</li><li>• the Longbourn entailment is at the heart of the Bennet family's economic vulnerability and is presented by Austen as deeply unfair. When Mr Bennet dies, his house and all property will automatically go to Mr Collins who is the closest male relative</li><li>• Charlotte Lucas is driven to marry Mr Collins for reasons of financial security. She accepts her lot and adapts her life to accommodate her marriage of convenience. She comments: 'happiness in marriage is entirely a matter of chance'. Elizabeth seeks to talk her out of the match but she explains: 'I ask only for a comfortable home'</li><li>• the character of Jane represents the ideal for women of the Regency period: demure, attractive and socially agreeable. Austen's portrayal of each of the Bennet daughters reflects a specific aspect of womanhood, such as Lydia's frivolity and lack of social awareness and the intelligent, strong-minded Elizabeth. Austen presents female characters as individuals trying to thrive in a prejudiced society</li><li>• upper-class women in nineteenth-century England lacked access to the education available to men of similar social standing, although some had access to governesses or masters who instructed them in the accomplishments desirable for ladies of their status. Elizabeth explains to Lady Catherine that those of the Bennet girls 'as wished to learn, never wanted the means'. Darcy suggests that it is beneficial for women to improve themselves 'by extensive reading'</li><li>• the only respectable alternatives to marriage in Austen's time were to become a lady's companion or a governess. Miss de Bourgh's companion, Miss Jenkinson, is an example of such a companion. Chaperones were important to protect the reputations of unmarried women: Jane stays with the Gardiners in London and Lydia is able to go to Brighton respectably as the guest of Mrs Forster</li><li>• Lydia's disgrace after running away with Mr Wickham emphasises the precarious state of a woman's reputation and the destruction that could be wrought through breaching accepted social rules.</li></ul>

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

**To Kill a Mockingbird – Harper Lee**

Question Number	Indicative content
9(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• the reader sees Jem between the ages of 10 and 13 over the course of the novel's events. He is brave throughout, but his view of the nature of courage is different by the end of the novel. Atticus is his father and Scout his sister. His mother is dead</li> <li>• Jem is daring and curious early in the novel, making up games such as touching the notorious Radley House: 'In all his life, Jem had never declined a dare'. He is fascinated about the stories surrounding Boo Radley and is the one who takes the risks and tells tall stories about Boo</li> <li>• several factors contribute to Jem's maturing during the course of the novel. Jem's trousers are mended by Boo after he catches them on a fence while running away. Jem is upset when Nathan Radley blocks up the knot hole with cement where Boo had previously left small gifts for the children. Jem is shocked by what he sees as an act of malice: 'Jem was facing me when he looked up, and I saw him go stark white'. Scout notices that Jem has been crying</li> <li>• after crushing her flowers, Jem is made to read to the racist and cantankerous Mrs Dubose who we learn is experiencing a great deal of pain from a persistent and debilitating illness, suffering withdrawal symptoms from morphine addiction. He learns humility and the nature of suffering through this involvement and after her death, Atticus teaches him that 'Courage is not a man with a gun in his hand'. Jem also grows up quickly during Tom Robinson's trial. He is frustrated and disillusioned when Tom's defence is unsuccessful and justice is overturned. Jem learns compassion: he stops Scout from squashing a roly-poly bug, showing his awareness of the value of life no matter how insignificant</li> <li>• Jem admires his father. He is impressed by Atticus's excellent marksmanship when he is called upon by Heck Tate to shoot the rabid dog, Tim Johnson. Atticus later teaches Jem the value of perseverance: 'It's when you know you're licked before you begin but you begin anyway and you see it through no matter what'</li> <li>• Jem is perceptive enough to appreciate the danger at the jail when the lynch mob arrives to try to kill Tom Robinson before his trial. The presence of Jem, Scout and Dill at the gatehouse along with Atticus defuses the situation and the reader sees a more stubborn Jem refusing to leave his father's side</li> <li>• Jem's relationship with Scout is strong, but he becomes more the responsible older sibling as the novel progresses. As the novel reaches its climax, he and Scout are attacked by the vengeful Bob Ewell as he walks her home from the Halloween Pageant</li> <li>• Jem's arm is broken during the violent attack and he only survives because of the timely intervention of Boo Radley who kills Bob in order to save the children. Ironically, Jem is left with his left arm 'somewhat shorter than the right' like Tom Robinson's arm after it was damaged in a cotton gin.</li> </ul>

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

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

Question Number	Indicative content
<b>9(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• the big question behind the novel about the innate moral nature of humanity is reflected in the dramatisation of Scout and Jem’s transition from childhood innocence to a more adult perspective. As the innocent narrator of the novel’s events, Scout enables the reader to see the horrors of injustice and prejudice in Maycomb society</li><li>• the mockingbird symbolises the idea of innocence, so to kill a mockingbird is to destroy an innocent. Many characters can be seen as mockingbirds: Jem, Tom Robinson, Boo Radley, Dill and Mr Raymond are examples. ‘Mockingbirds don’t do one thing but make music for us to enjoy...That’s why it’s a sin to kill a mockingbird’</li><li>• the children are presented in a state of innocence at the start of the novel. They harbour childish fears of Boo Radley, believing him to be a monster, but they gradually learn that he is a vulnerable man who is showing them kindness. They later become more worldly: for example, Scout learns self-control when she is insulted by her peers, because her father is representing Tom Robinson</li><li>• Jem gains a deeper understanding of human nature when, after destroying Mrs Dubose’s camellias, he must read to her for a set period every day as his punishment. After her death Atticus tells him that she has been in severe pain and battling a morphine addiction: ‘she died beholden to nothing and nobody. She was the bravest person’</li><li>• Tom Robinson is an innocent who is unprepared for the evil he encounters and as a result is destroyed. His innocent generosity in helping Mayella and pitying her is exploited and twisted when she falsely accuses him of rape. He is killed as he tries to escape from prison. The children lose their innocence after Tom Robinson’s trial when their naïve belief that truth and justice will prevail is shattered</li><li>• Boo Radley is an innocent – a shy loner; he is kept at home by his brother and is a neighbour of the Finch family. As the novel progresses, the children’s changing attitude to him is an important measurement of their growth from innocence to a more mature understanding. Boo has suffered a cruel childhood but, in spite of this, he is good and, in saving Jem and Scout from Bob Ewell, he is the ultimate symbol of good. By protecting Boo, Atticus and Heck Tate allow him to maintain his innocence.</li></ul>

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

**The English Teacher – R K Narayan**

Question Number	Indicative content
<b>10(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• parents are mainly presented through the example of Krishna and Susila as parents to Leela. When Leela, aged seven months, arrives with her mother to live with Krishna, great joy and companionship are brought to his life. He relishes the sight of his wife and child waiting for him as he returns from work and recounts little anecdotes about Leela’s development. These minor domestic details of their lives as parents contribute to the novel’s sense of realism and Krishna’s own development. Parenthood is portrayed as a deeply rewarding experience</li><li>• the views of the headmaster subvert conventional ideas of parenting in his belief that adults should learn from children. His difficult relationship with his wife leads to his discomfort in the adult world and he is content in the company of other people’s children although he neglects his own</li><li>• Leela highlights the difference between the worlds of adults and children as she is seen largely through Krishna’s perspective of her upbringing</li><li>• Susila’s parents are important in the novel as they show that even when children grow up, the bond remains. Susila and her daughter live with them before they move in with Krishna and visit the family when Susila falls fatally ill with typhoid</li><li>• Krishna’s mother helps her son to prepare for the arrival of his wife and child. She places vermilion dye at the entrance to the house and decorates the floor and doorway with ‘white flour designs’. She also adorns the threshold of the house with mango leaves to give her daughter-in-law a traditional Indian welcome. Grandparents can be seen as preserving culture and tradition and a link between old Indian family traditions and modern parenting</li><li>• after Susila’s death, Krishna must act as a lone parent to Leela. He fulfils this role effectively and learns from his relationship with his young daughter. It is Leela who is able to communicate with Susila after death, showing that the bonds of parenthood (and love) survive death. Krishna’s eventual decision to allow Leela to go to live with her grandparents again (Susila’s parents) is presented as a selfless choice and, although he misses her, he embraces a new life of spiritual fulfilment teaching children.</li></ul>

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

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

Question Number	Indicative content
<b>10(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• the first settings used in the novel are the Albert Mission College in Malgudi and the hostel where Krishna works and lives. They are important because his life is organised around the routines of these places and the reader is presented with structured scenes where he leads a life of predictable routine and academic endeavour with a schedule of meals, work and chats with colleagues</li><li>• when Krishna does leave the college, he feels liberated from his routine and the description is particularly vital: 'There were immense banyan trees hanging over the river'. On his walk along the riverbank he is energised by the restorative power of nature and feels compelled to swim, discovering 'a new lease of life'</li><li>• the city of Malgudi is vividly portrayed in the novel and the reader is presented with an idea of eastern and western co-existence. This is sometimes conveyed through juxtaposition, such as the way Anderson Street, where the headmaster lives, is contrasted with the poor sanitation and images of children rolling around in the dust, 'unkempt and wild'</li><li>• the house Krishna shares with his wife and daughter is another important setting as they experience domestic contentment here. The study, verandah, store room and table are all important contexts to the relationships developing between the characters, preparing the reader for upcoming events</li><li>• the description of the toilet where Susila contracts typhoid is particularly direct, with a 'green-painted lavatory door' behind which Susila is trapped. There is a sense of fatalism in the way she becomes locked in: 'the door shut by itself with a bang'. Her description of the disgusting conditions, flies and other horrors portrays another side of India, rife with disease</li><li>• another setting is in the village of Tayur to which Krishna is drawn by the message from his dead wife. Krishna's arrival at the home of the medium is laced with pathetic fallacy as it is dusk: 'The west was ablaze with the sun below the horizon'. The description of the grounds with orchards and the ruined temple is particularly evocative and fitting for the dramatic and touching contact from Susila. It contributes to the success of the magic realism here. The pond adds to this sense of otherworldliness with its 'gentle ripples' and purple lotus blossoms. The sound of the casuarina contributes to the creation of a spiritual atmosphere in this setting.</li></ul>

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

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

Question Number	Indicative content
<b>11(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Lennie is a victim of his own situation. His learning difficulties make him vulnerable as an adult in the cruel environment of the Great Depression. He is protected from harm by his long-suffering but extremely loyal friend, George Milton. Lennie does not know his own strength and inadvertently crushes the mouse he pets</li><li>• George tells Slim the circumstances by which the two men had to leave Weed. It appears that in this situation Lennie was a victim of misunderstanding as the young woman whose dress he touched was frightened by him and exaggerated the encounter into an accusation of attempted rape. George ensured that they both escaped Weed unhurt but the incident foreshadows the end of the novel when Lennie faces becoming a victim of the vigilante justice meted out by Curley and his posse</li><li>• Lennie is a victim of ignorance as most of the ranch hands do not understand his condition. George has to lie to the boss that Lennie was 'kicked by a horse' to make his problems more acceptable and also says that he is his cousin. When he is attacked by Curley in the bunkhouse, he is a victim of bullying and physical violence. Even though Lennie has the physical strength to overcome Curley, he waits for George's say-so to fight back. He turns to George: 'Make 'um stop George'. Lennie is a victim at the end of the novel when George is forced to shoot him in order to spare him from the cruelty of Curley</li><li>• Curley's wife is a victim of Curley's possessiveness and brutality. Her lonely life on the ranch as the only woman is peppered with a few snatched conversations and moments of companionship. Her freedom is compromised by the jealous and pugnacious Curley and his glove 'fulla vaseline'. She says: 'I don't <i>like</i> Curley. He ain't a nice fella'</li><li>• Curley's wife is a victim of attitudes to women in 1930s America. Steinbeck's portrayal of her without a name of her own compounds this status and she is described by Candy as a 'tart'. She is humiliated by Curley when he openly joins the other men at the brothel in town</li><li>• Curley's wife is also a victim of Lennie's not knowing his great strength and also his fear when he snaps her neck in an attempt to silence her: 'he shook her; and her body flopped like a fish'. Even in death she is a victim of Curley's cold-heartedness when he ignores her broken body in favour of pursuing a vendetta against Lennie.</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(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• the novel opens with a natural setting as Lennie and George 'jungle down' in the open clearing with the dramatic background of the California landscape behind them. The relationship between man and nature is reflected in the smooth sycamore bough that has been worn by years of itinerant men stopping to sit there. Lennie rushes to gulp water from the stream but is prevented from doing so by George who can see that it is stagnant. As George has advised in case of any trouble, it is to this place that Lennie must return after he has killed Curley's wife. It is a place of safety and also, paradoxically, threat</li> <li>• the bunkhouse is a significant setting, being the only home the itinerant workers know. Furnishing is sparse, with eight bunks and recycled apple boxes to store their few possessions: each box 'made two shelves for the personal belongings of the occupant of the bunk'. The bunkhouse gives the reader an insight into the monotonous daily lives of the ranch hands with their 'Western magazines' and the table for playing cards</li> <li>• significant events take place in the barn. It is where Lennie kills the puppy and, subsequently, Curley's wife against a background of the restless sounds of horses and the clink of the horseshoe game outside</li> <li>• attached to the barn is the harness room where Crooks lives, segregated from the other men because he is black; even at the ranch hands' level of deprivation they will not accept him in the bunkhouse. Despite his loneliness Crooks values his privacy and knows his rights, owning 'a mauled copy of the California civil code for 1905'</li> <li>• the relationship between man and nature, as well as his alienation from it, is significant because of the effects of the historical setting, the Great Depression. Itinerant workers are not close to nature as they are part of a man-made production line. George and Lennie dream of owning 'a few acres', along with Candy and Crooks</li> <li>• the natural setting frames the novel: 'the golden foothill slopes curve up to the strong and rocky Gabilan mountains'. The setting is used to foreshadow events later in the novel as the narrative returns at the end to the very same place. Whilst at the beginning Steinbeck describes the scene: 'A water snake slipped along the pool' unharmed, the heron's killing of the water snake at the end of the novel mirrors Lennie's demise and the tragic loss of the men's shared dream</li> <li>• Steinbeck's description has a biblical tone and the symbolism presented in the natural setting he describes is significant. The snake sliding through the water reflects the temptation of Eve by the devil. The snake and heron represent the predatory nature of the natural world and the cruelty of 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>

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

Question Number	Indicative content
<b>12(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Harlan Granger is a wealthy white landowner who wants to take back control of the Logan land. He comes from a family of slave-owners who used to hold all the plantation land in the area. This is now farmed largely by sharecroppers, who must give up much of what they grow to Granger, and the Logans, who own their own land. He resents the fact that they have their own land</li><li>• Harlan Granger has power over the justice system and local community. He maintains an aloof air of power, which comes from a time when 'the Grangers had one of the biggest plantations in the state and Spokane County practically belonged to them'</li><li>• he opposes the boycott of the Wallace store, which is also on his land. The boycott is in protest at the burning of a black man by the Wallaces. The Logans have begun shopping in Vicksburg and distributing goods to the sharecroppers. Harlan Granger threatens to ensure that the bank forecloses on the Logans' mortgage. Harlan Granger drives a silver Packard, a high-status vehicle that shows off his wealth to everyone in the community. He wants to return to how things were before the war when black people had fewer rights</li><li>• it is Harlan Granger who, with Kaleb Wallace and another member of the school board, visits Mama's classroom to see her alterations of the racist language in the text books. They criticise her lessons and have her fired. Granger and Wallace do this to punish and intimidate the Logans</li><li>• Harlan Granger is selfish and immoral. At the end of the novel, he tells the mob who seek to lynch T.J. that they cannot do it on his land but can go ahead and do it somewhere else. Mr Jamieson wants Harlan Granger to intervene and stop the murder of T.J. but he is unconcerned. He 'stood there on his porch looking sleepy and bored'. He passes the responsibility for dealing with the incident to the sheriff: 'Hank, you take care of this'</li><li>• ironically, Harlan Granger is unwittingly instrumental in preventing the lynching. He is so concerned that his land is burning and his valuable crops are being destroyed that he panics and calls for everyone to help put the fire out: 'hollering like he's lost his mind'. He orders: 'Give that boy to Wade and get on up there'.</li></ul>

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

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

Question Number	Indicative content
<b>12(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Mama and Papa Logan teach their children self-respect and resilience. Cassie's self-respect leads to her shock and outrage when Mr Barnett treats her badly in the store and throws her out on the street. She does not understand as she views herself as equal to white customers. Uncle Hammer complains: 'You think my brother died and I got my leg blown off in their German war to have some red neck knock Cassie around'. Similarly, Little Man reacts with anger to the unpleasant statements he finds in his text book</li><li>• the Logans are forced to balance self-respect with survival. Coming from the open-minded, more tolerant north, Uncle Hammer particularly struggles with this concept as he is not used to disrespect. He is appalled by the low pay offered to workers on the Granger land: 'Up there I got me a man's job and they pay me a man's wages for it'. T.J.'s lack of self-respect is a key factor in his downfall</li><li>• the boycott of the Wallace store shows the community's self-respect, refusing to support a business run by murderous racists. Papa stands up for what is right, even though it is a dangerous stance when he chooses to go to Vicksburg to shop. He suffers physical injury when he breaks his leg, but retains his self-respect: 'In this family, we don't shop at the Wallace store'</li><li>• the bus that takes the white children to school is a symbol of how the black children are not respected. Little Man is humiliated when the bus speeds past him near the start of the novel. He 'ran frantically along the road looking for a foothold and finding one, hopped onto the bank', but not before the bus had 'sped past enveloping him in a scarlet haze while laughing white faces pressed against the bus windows'. When the children lay a trap for the bus, they seek justice in order to regain some self-respect</li><li>• Mr Morrison earns the respect of the family for his protective role while Papa is away working on the railroads. He too urges a climate of respect, telling Stacey to confess to his parents that he has gone to the Wallace store against their wishes</li><li>• the Great Depression and segregation made it hard for black people to respect themselves. In the novel they struggle to gain respect from the white community. The wildly unjust and prejudiced society of southern USA in the 1930s requires them to find their own justice whilst maintaining dignity and self-respect.</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>

## Nineteenth 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>• Michael is the name of the poor relation in the story. At a Christmas gathering, hosted by a colleague, he narrates his own story from a first-person perspective. His reluctance and modesty are emphasised when he resists at first. He is very polite, referring to his 'esteemed host', John, and the nature of the tale he will tell</li> <li>• he opens by telling the gathering: 'I am not what I am supposed to be'. He cites his failures in life, including not meeting the expectations of his Uncle Chill. He is approaching sixty, 'living on a limited income'; he has failed in both business and love</li> <li>• he describes his domestic arrangements and the day-to-day struggle of his life. He is expected to leave the house he lodges in for the whole day and fills the time in coffee shops or walking round the city. He describes himself as 'a solitary man' with few social connections, relying on the companionship of Little Frank, the son of his cousin. He speaks of his death and how little money he is likely to leave, naming Frank as his beneficiary. He comments on his unimportance: 'I was only a superfluous something to every one'</li> <li>• after this downtrodden description, Michael becomes louder all of a sudden and changes his tack, telling the listeners that what he has recounted is 'the general impression of me'. He goes on to tell a completely different version of his life. He tells the gathering that he actually lives in a Castle and refers to a proposal of marriage to Christiana when he was 25 and living with his Uncle Chill</li> <li>• details of a very different existence follow as Michael relates how he survived the cold and dull life at Uncle Chill's and went on to be very successful, gaining a wife, money, children and friends</li> <li>• then when asked where his Castle is he admits: 'My Castle is in the Air!'; it transpires that Michael uses his imagination to lead a life very different to the one he is, in reality, living</li> <li>• he exposes his host, John, as a manipulative con man who took advantage of him, and reveals that Christiana is motivated by money and has married another man for his riches. His story is the wishful thinking of a poor man and a means of surviving in a cruel world. Dickens uses the story cleverly to integrate social comment with rich narrative</li> <li>• other stories that can be used to answer this question include: <i>Lou, the Prophet, The Half-Brother</i> and <i>Country Living</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>

**Nineteenth 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>• the conversational style of the opening to <i>Napoleon and the Spectre</i>: 'Well, as I was saying...' lulls the reader into a false sense of security that contrasts with the later suspense and action in the story</li> <li>• Napoleon, the protagonist, represents a powerful man in a vulnerable situation, preparing for bed. The silence described by Brontë creates suspense as he settles down and events build from an initial minor 'rustling noise'</li> <li>• there is an anti-climax with a growing number of disturbances, initially proving to be nothing at all. Napoleon hears a 'deep groan' coming from a 'haunted closet' but it is no more than a cloak that has fallen from a hook when he goes to investigate. The description of Napoleon as 'Half ashamed of himself' as he returns to bed supports the atmosphere of suspense</li> <li>• the darkening of the candles is followed by the vision of a dark shadow and Napoleon is described as 'Sweating with terror'. Supernatural references indicate that what is happening is unnatural as an 'invisible being' is present in the room. Napoleon dismisses it as an 'ocular delusion' but the reader cannot tell if this is the case or not</li> <li>• when the disembodied voice whispers to Napoleon, suspense grows and peaks when a 'tall, thin man dressed in a blue surtout' materialises before him. The description reflects a sense of Gothic horror with his 'livid' face and 'bloodshot' eyes</li> <li>• the figure silently gestures to Napoleon to follow him, once again increasing suspense as neither he nor the reader know its intent. The description of Napoleon's journey through the back streets of Paris is atmospheric and creates suspense in its detail. When the two arrive at a 'lofty house', Napoleon sees beautifully dressed women wearing 'ghastly masks'. The figure's refusal to answer Napoleon's questions contributes to an atmosphere of suspense</li> <li>• Napoleon finds himself all of a sudden dressed in his nightwear in front of the Empress, Marie Louise. It seems that he is back in reality but Brontë creates suspense, leaving it open to the reader whether or not the event happened as he described or was a somnambulating nightmare</li> <li>• other stories that can be used with include: <i>An Arrest</i>, <i>The Adventure of the Speckled Band</i> and <i>The Yellow Wallpaper</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>

Pearson Education Limited. Registered company number 872828  
with its registered office at 80 Strand, London, WC2R 0RL, United Kingdom