

Mark Scheme (pre-standardisation)

Summer 2016

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

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## General Marking Guidance

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

Assessment Objectives: 4ET0/01 and KET0/01

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

## Paper 1: Drama and Prose

### Section A: Drama

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

Question Number	Indicative content
<b>1(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that 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>• Alfieri is an Italian-American lawyer; he was born in Italy, but has worked in Brooklyn for the past 25 years. He is well-educated in the American legal system and comes from the same Italian community as Eddie and Beatrice. He can therefore understand American law while sympathising with the views and priorities of the Italian community of Red Hook</li><li>• the play is told from Alfieri's perspective. He is the commentator on the events of the play, telling the story as a flashback and introducing the characters in the same way as a traditional chorus. He reveals the events honestly and his narration and descriptions at the beginning of every scene-change supports the play's structure</li><li>• Alfieri represents the bridge between the Italian and American communities and is well-placed to comment on the events of the play. He breaks the 'fourth wall' between the audience and the drama by talking to them directly</li><li>• when Eddie first visits Alfieri, he is warned by the lawyer that his feelings for Catherine, his niece, are too strong. Alfieri describes Eddie's unnatural demeanour: 'His eyes were like tunnels; my first thought was that he had committed a crime, but soon I saw it was only a passion that had moved into his body, like a stranger'</li><li>• Alfieri's warning becomes more emphatic when Eddie visits him the second time to try to prevent the wedding of Catherine and Rodolpho, stating: 'You won't have a friend in the world, Eddie'. He cannot help Eddie who dismisses his advice, continuing to orchestrate his own tragedy</li><li>• Alfieri does his best to stop Marco from taking events into his own hands after arranging Marco and Rodolpho's bail and promising that they will not hurt Eddie. On Marco's visit to his office, Alfieri points out: 'Only God makes justice'. Although Marco promises to take his advice, he confronts Eddie and Eddie dies in the struggle. Alfieri is in the difficult position of commenting on events, but being unable to change 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>

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

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

Question Number	Indicative content
<b>2(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that 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>• Eva Smith is arguably the play's protagonist, even though she never appears, in that all the play's events and tensions depend on her fate. Her involvement with each of the other characters forms the basis for Priestley's focus on themes of responsibility and social division</li><li>• Eva's name is significant in that it represents the 'Everywoman' character in its derivation from Eve in the Old Testament of the Bible. 'Smith' reflects a generic British surname belonging to many people. Eva Smith's name has a universality that represents a wide swathe of society</li><li>• Eva has an alias, Daisy Renton. In both guises she acts as Priestley's key plot device, exposing the ills of capitalism and selfish vanity of the upper classes</li><li>• Eva/Daisy is described as 'very pretty' by Inspector Goole, Sheila, Eric and Gerald. Her parents are dead and she came to Brumley from the countryside in search of work. She represents many young women who left rural areas to seek a better life in the city</li><li>• Inspector Goole claims to know her story because of the diary she left. Crucially, as the Inspector shows round a picture of Eva/Daisy, there is no evidence that it is the same person in each photo. Gerald later remarks: 'We've no proof it was the same photograph and therefore no proof it was the same girl'</li><li>• according to the Inspector, Eva/Daisy was sacked by Mr Birling; lost her job at Milwards because of Sheila's spoilt selfishness and was kept as a mistress and then abandoned by Gerald. In addition she was made pregnant by Eric and, finally, was rejected by Mrs Birling when she asked for help from her charity</li><li>• Eva/Daisy's suicide by drinking disinfectant is violent and shocking. This may engage audience sympathies with its dramatic nature and desperate finality. The Inspector himself reveals the cause of her death in graphic detail</li><li>• Eva/Daisy shares with the Inspector a surreal identity in her lack of physical presence in the play's action. She is irrevocably linked to the Inspector throughout the play, leading to speculation about the nature of his identity and origins.</li></ul>



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

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## Henry V – William Shakespeare

Question Number	Indicative content
3(a)	<p><b>Examiners should be alert to a variety of responses and should reward points that 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 is a range of possible choices of character in answering this question. Examiners should accept any relevant and supported arguments for a particular character</li><li>• the Duke of Exeter can be considered one of the most important characters. He is Henry's uncle and advisor, acting as Henry's right-hand man. He has a number of significant responsibilities: he sent the envoy to France to warn the court about the impending war and took part in the Siege of Harfleur and Battle of Agincourt. He offers counsel to Henry: 'Your brother kings and monarchs of the earth/Do all expect that you should rouse yourself, /As did the former lions of your blood'. He is a statesman and a capable soldier</li><li>• the Dauphin is an important character. As son and heir of the French king, he directly opposes Henry in terms of power and arguably has the most to lose from Henry's victory. He is confident and overbearing, mocking the English campaign and Henry himself by sending a gift of tennis balls. He frequently brings up the unruly youth of Henry as a means of undermining the threat that England, poses to France: 'For, my good liege, she is so idly king'd,/Her sceptre so fantastically borne/By a vain, giddy, shallow, humorous youth,/ That fear attends her not'</li><li>• Catherine is the daughter of the King of France. Although she does not play a very active role in the play's events, she is important as a woman in an otherwise very male-dominated play. Catherine's world is in sharp contrast to the violence evident in the rest of the play. She spends her days with Alice in light-hearted English lessons. Catherine's soft French language and the limits imposed by her situation reflect the culture imposed by male values. Her betrothal to Henry is a key part of the ultimate peace reached in the play and their exchange towards the end presents Henry in a softer and more favourable light</li><li>• Fluellen can be considered an important character. He is a Welsh captain in Henry's army, representing, along with Jamy and MacMorris, other British people. Shakespeare presents him as something of a stereotypical Welshman. His accent and tendency to be very serious reflect this use of the character. Although a source of amusement, Fluellen is knowledgeable and a good soldier. He wins the approval of the audience in his scenes, proving himself more than a stereotype</li><li>• Bardolph is an important character. He also appears in the earlier <i>Henry IV</i> plays where he was one of Henry's old drinking friends. He has bad skin and a particularly bulbous, red nose. Even though he is a lieutenant in this play, he is a coward and a thief who Henry has hanged for stealing from a French church.</li></ul>

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## **Henry V – William Shakespeare**

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<b>3(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that 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>• as one of Shakespeare's History plays, based on real events and people, the outcome is known to the audience who could draw on their own knowledge of the past as well as the previous three plays that precede <i>Henry V</i>. Arguably the play relies on a degree of prior knowledge. It deals with the historic rise of the English royal house of Lancaster</li><li>• Henry is referred to as having been a wild and outgoing young prince: 'Wild Prince Hal'. His rebel rousing days are alluded to in the Hostess, Mistress Quickly's: 'The King has killed his heart', referring to Falstaff's broken heart at Henry's rejection of him. The dismissal of Falstaff's influence is important in showing Henry's mature, royal character. Canterbury remarks: 'The King is full of grace and fair regard' but notes that 'the courses of his youth promised it not'</li><li>• a parliamentary bill from the past resurfaces early in the play. The bill stands to lose the church a lot of money. Canterbury and Ely want to make the bill disappear so persuade Henry to go to war with the offer of finance</li><li>• the effect of historical reality leads to dramatic irony. When the Dauphin talks with disdain about the English threat: 'they will give their bodies to the lust of English youth', many in the audience will already know that the English are victorious because of the play's historical basis</li><li>• Henry is haunted by his father's mistakes and asks God to forgive him for his father's sins. He is worried about the way his father got the throne: 'think not upon the fault/My father made in compassing the crown'. Henry only came to the crown by inheritance after his father usurped it from Richard II</li><li>• by refusing to pardon his old friend, Bardolph, Henry demonstrates that he has left his reckless past behind him</li><li>• the Dauphin does not take Henry's threat seriously, but Charles VI of France does, remembering when Henry's great uncle invaded with violent and destructive outcomes. Henry comes from a line of warriors who should not be underestimated.</li></ul>

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## ***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 that 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>• Don Pedro is the Prince of Aragon and the most powerful character in the play. He is highest in the social hierarchy, half-brother to Don John and friend to Leonato. Claudio and Benedick fought in his army</li><li>• Don Pedro is the social superior of Benedick and Claudio; they can join in with the witty banter, but must ultimately defer to Don Pedro to keep their positions</li><li>• Don Pedro uses his power and influence for positive ends, but may at times abuses it and this is open to interpretation. An example is his insistence on wooing Hero himself at the masked ball, rather than allowing Claudio to court her. This shows a nature that can, perhaps, be quite controlling</li><li>• it is Don Pedro's idea to try to unite Beatrice and Benedick. He is instrumental in organising the comic plot to deceive the two into believing that they are in love with each other. He is the only one of the three young men to remain unmarried, although he attempts to woo Beatrice briefly: 'Will you have me lady?' Benedick encourages Don Pedro to marry: 'Prince, thou art sad - get thee a wife'</li><li>• Don Pedro is the unwitting witness to Don John's staging of Hero's supposed adultery the night before her wedding to Claudio. His control and wisdom, it can be argued, are lacking in this situation and he is reduced in the eyes of the audience because he falls for this scheme</li><li>• Don Pedro is mistaken in trusting his previously disloyal brother, Don John. He is level-headed when dealing with all situations, including the scene where Hero is disgraced at her wedding. There is a sense of sadness surrounding Don Pedro at the end of the play as he remains single and has been double-crossed by his brother.</li></ul>



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

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

Question Number	Indicative content
4(b)	<p><b>Examiners should be alert to a variety of responses and should reward points that 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>• Don John's plot is most used to convey the evil of human nature. He has few lines and can be said to be more of a plot device than a full character in his own right. He admits to his bad nature and says he relishes causing trouble</li><li>• Don Pedro's wooing of Hero on behalf of Claudio results in jealousy on the part of Claudio. His jealousy continues to grow when he is quick to believe the deception created by Borachio and the unknowing Margaret as they appear at Hero's window in a passionate embrace. He is gullible and hot-headed in his accusation of Hero. It is particularly cruel that Claudio accuses her of being a 'rotten orange' at the altar</li><li>• Leonato's belief in the accusation against Hero also reflects the evil in human nature. He wishes his own daughter dead in spite of her vigorous denial of the charges aimed at her. Until the intervention of Friar Francis, he will not be subdued and shows no pity for Hero. She collapses and the Friar suggests the plan to fake her death while the truth is uncovered</li><li>• when Claudio is told that Hero is dead, he is initially unrepentant. This is an evil world where the word of a fellow officer is always more trustworthy than that of a woman. Benedick jokes about cuckoldry, but his disdain of marriage suggests that he has little faith in the fidelity of women</li><li>• Conrad's insults towards Dogberry, the play's amusing policeman, show a darker side of human nature. There is no respect for Dogberry and he discovers that he is regarded as a fool when Conrad calls him an 'ass'. Although this scene is funny, the underlying tragic side to Dogberry is revealed when he says he is not just an ass, but 'a fellow that hath had losses'</li><li>• the ending may appear to be a happy one, but the audience is left with a sense that both marriages may be fragile and fraught with pride and jealousy. Don John's appearance at the end of the play, after his capture by the Sexton, reminds the audience of the omnipresent nature of evil within humanity.</li></ul>

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

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

Question Number	Indicative content
<b>5(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that 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>• Juliet's relationship with her mother, Lady Capulet, is arguably a distant and awkward one. Juliet is the only surviving child of Lord and Lady Capulet and therefore very important to them. Her match in marriage is vital to the family's continued standing in Verona and, after the eligible Paris has asked for Juliet's hand in marriage, Lady Capulet is faced with the need to have the kind of intimate conversation with her daughter that she is not used to</li><li>• Lady Capulet calls for her daughter to inform her of Paris's suit. She begins by asking the Nurse to leave, but realises that she cannot manage the conversation by herself: 'We must talk in secret. - Nurse, come back again./I have remembered me'. It is apparent that Juliet has a distant relationship with her mother who seems unable to remember her daughter's age: 'She's not fourteen'</li><li>• Lady Capulet points out to Juliet: 'I was your mother much upon these years/That you are now a maid'. Lady Capulet herself was married very young and gave birth to Juliet in her early teens. In the match with Paris, Juliet's future is very much following the pattern of her own mother</li><li>• Lady Capulet has no idea that Juliet's grief is a result of Romeo's banishment rather than Tybalt's death. Juliet tells her mother that she is not well which Lady Capulet takes as deep grief and she appears shallow when she says: 'But much of grief shows still some want of wit'. Lady Capulet tells Paris that Juliet is 'mewed up to her heaviness' when he calls on the family to discuss wedding plans</li><li>• Juliet and her mother speak at cross-purposes when discussing Romeo's killing of Tybalt. Shakespeare uses the irony of this exchange to highlight the distance between Juliet and her mother. Juliet's double meaning is evident: 'I never shall be satisfied/With Romeo, till I behold him - dead'</li><li>• Lady Capulet takes the order of Lord Capulet to Juliet after Tybalt is slain, informing her that she will marry Paris 'next Thursday morn'. Juliet's response is dramatic and heartfelt: 'Now by Saint Peter's Church and Peter too, /He shall not make me there a joyful bride'. Lady Capulet is cold-hearted in her response to Juliet's pain and says: 'I would the fool were married to her grave'</li><li>• after the violent exchange with Lord Capulet and her visit to Friar Lawrence where the plan to feign death is hatched, Juliet returns home and to her usual distant and formal approach to talking with her mother: 'No, madam. We have culled such necessaries/As are</li></ul>

behoveful for our state tomorrow'

- Lady Capulet's grief upon believing Juliet to be dead is in sharp contrast to her earlier reserved demeanour: 'O me, O me, my child, my only life!' She dramatically repeats: 'she's dead' three times
- Lady Capulet's final words in the play upon the real death of her daughter are tinged with the knowledge of her own mortality: 'O me, this sight of death is as a bell/That warns my old age to a sepulchre'.

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 that 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 actual power in the play is held by Prince Escalus, who is Prince of Verona. He is the ultimate arbiter of law in the city and warns Lord Capulet and Lord Montague that further brawling on the streets of Verona will be 'punished'. He is the power behind the decision to spare Romeo death and instead exile him to Mantua for killing Tybalt</li><li>• Lord Capulet is powerful in his position as head of the Capulet family. He exerts power over his daughter, wife and nephew as well as the Capulet servants. He is able to direct Juliet more easily at the start of the play when she agrees to 'look to like if looking liking move'. She pushes against his power when she refuses to marry Paris later in the play</li><li>• the power of fate is significant. Its influence stretches from the Prologue where the Chorus presents the play's tragic outcome. Romeo cries out that he is 'Fortune's fool', summing up its power after he kills Tybalt. Romeo and Juliet are 'star-crossed lovers' whose futures lie in the hands of fate. They are in its power seemingly throughout and even love cannot diminish its control in their lives</li><li>• the power of love is central to the play's themes, motivating the actions of Romeo and Juliet after their meeting. Both Romeo and Juliet prize love over life, reflecting its significance. Love drives the extreme acts that Romeo and Juliet are driven to committing, including Juliet's consumption of the Friar's potion and both their suicides</li><li>• the power of death transcends the play's concerns and focuses the audience on the tragic plight of Romeo and Juliet. On arriving at Juliet's tomb he notes: 'Death, that hath sucked the honey of thy breath,/Hath had no power yet upon thy beauty'</li><li>• the physical power of the apothecary's poison is formidable. He claims it can kill as many as 10 men. The power of the feud is tearing Verona apart. It is described as an 'ancient grudge', suggesting that no-one can really remember the reason the feud began in the first place.</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 evidence of engagement with the text, 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 that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Jack was discovered as a foundling child by the late Mr Thomas Cardew at a London railway station. He is one of the play's protagonists and has grown into a respectable young man with an estate in the country. He has a ward, Mr Cardew's granddaughter Cecily, and holds the position of Justice of the Peace. He is very much an upstanding member of society. He has earned his respectable status as a result of his adoptive father's fortune</li> <li>• Wilde presents Jack as representative of the upper classes. He stands for conventional Victorian values, appearing to be trustworthy, honourable and respectable. Hypocritically, Jack is not all he seems to be at first sight. He pretends to have a ne'er-do-well younger brother called Ernest. Jack uses 'Ernest' (the name he chooses for his city alias) as an excuse to go up to London to escape from his responsibilities and live a more hedonistic lifestyle</li> <li>• Jack can be seen as an alter ego of Wilde, appearing respectable on the surface (in the country) and irresponsible underneath (in London). He is witty, able to converse on trivial topics: 'My dear Algyn, you talk exactly as if you were a dentist'. His humour softens his character. The story about the French maid and the mourning clothes for his fake brother's funeral add a tone of levity to his presentation</li> <li>• he is a friend to Algernon and the two characters share a number of similarities, including their use of Ernest and Bunbury to escape social expectations and tiresome responsibilities</li> <li>• when Jack falls for Gwendolen and learns of her fixation with the name, Ernest, he finds himself turning to his alias to gain her affection and acceptance. Jack has always relied on Ernest to get his own way, but in his relationship with Gwendolen, Ernest's existence threatens to derail their romance</li> <li>• Jack's discovery of his true origins and the unfolding events form the climax of the play's action. He successfully bargains with Lady Bracknell for Gwendolen's hand in marriage and learns that he is Algernon's brother when the story of Miss Prism's carelessness with her handbag comes to light. He learns that he really is named Ernest and delights in his betrothal to Gwendolen. He tells Lady Bracknell at the end of the play that he has learned: 'the vital Importance of Being Earnest'.</li> </ul>

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

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

Question Number	Indicative content
<b>6(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that 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>• dishonesty is part of the play's central comedy. It is Algernon and Jack's well-meaning dishonesty through the inventions of Bunbury and Ernest that establishes much of the plot, comedy and dramatic tension. Dishonesty can be said to be essential to the play's effects and outcomes</li><li>• dishonesty appears to be second nature to many of the characters. Algernon questions Jack about who Cecily is when he reads her name on Jack's cigarette case. Jack lies easily: 'Well, if you want to know, Cecily happens to be my aunt'</li><li>• Jack's dishonesty is explained by him as a result of his responsibilities. His life is torn between duty and pleasure. He finds being dutiful boring, hence the creation of his younger brother, Ernest. This allows him some relief from the gravity of his role as a guardian: 'And as a high moral tone can hardly be said to conduce very much to either one's health or one's happiness, in order to get up to town I have always pretended to have a younger brother of the name of Ernest'</li><li>• Jack is partially condemned by Wilde because his elaborate deceptions and dishonesty have affected other characters such as Cecily and Gwendolen. For this, he receives their scorn when his dishonesty is revealed. Algernon's dishonesty is presented as secondary to Jack's as he uses it as merely a form of escape to London</li><li>• the intent to cover the truth is less important than its effects. When Jack's deceptions turn out to be true – he really is called Ernest – all is forgiven and a happy ending is a foregone conclusion. Both Gwendolen and Cecily are frustrated by the dishonest behaviour of their partners. This becomes something they have in common that draws them together</li><li>• some characters are dishonest with themselves. Cecily deceives herself in her fantasy relationship with Algernon/Ernest, and Gwendolen lies to herself when she believes that Jack only deceived her so that he could spend more time with her. In these scenarios, the dishonesty of women can be seen to have a comforting effect.</li></ul>

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

**Our Town – Thornton Wilder**

Question Number	Indicative content
<b>7(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that 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>• George is one of the play's central characters. He is the son of Dr Gibbs and his wife and a classic all-American boy at the start of the play, a good son. He plays baseball and is president of his senior class in high school. His innocence and sensitivity are engaging, but early in the play he is naïve and unaware of the realities of life</li><li>• George develops a romantic relationship with Emily. They become friends, then sweethearts, with Emily helping George with homework and George offering to carry Emily's books. A change in George can be seen when he asks Emily why she has been distant towards him. This leads to a more open and truthful relationship. The scene where George takes Emily for ice-cream sodas and tells her he loves her can be seen as a change in his life, a sign that their relationship has become more serious</li><li>• George's plan has always been to go to agricultural college and then take over his uncle's farm. He changes this plan when he decides to stay in Grover's Corners and marry Emily instead. He demonstrates that he is aware of the priorities in his life: 'Well, I think that's just as important as college is, and even more so. That's what I think'</li><li>• George and Emily's wedding day demonstrates George's changing character. He goes over to the Webb house to see Emily, against the traditional convention of not seeing the bride before the wedding. He talks with Mr Webb about being a groom, showing some degree of immaturity. He is downcast about having to leave without seeing Emily. He fears growing old and it can be argued that perhaps he is getting cold feet about the wedding, but when he sees Emily, he realises how much he truly loves her and embraces adulthood</li><li>• in the play's final act, George has a small part, but it is very significant and demonstrates further changes to his character. He is now a widower and, while successful in farming, he is alone bringing up their children. He visits Emily's grave at night and throws himself upon it, showing his great love for her and devastation at losing her. His moving response to the death of his wife reflects his maturity and development as a man, husband and father.</li></ul>

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

**Our Town – Thornton Wilder**

Question Number	Indicative content
7(b)	<p><b>Examiners should be alert to a variety of responses and should reward points that 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>• Wilder uses the play's structure and routines to explore death and to demonstrate the fundamental relationship between life and death. Strong ideas pervade as Wilder presents events of transient significance against the context of eternity. Death is the overarching leveller of human existence.</li> <li>• Act 3 takes place in a cemetery in 1913. The cemetery is on a hill that overlooks Grover's Corners. The dead are shown, seated in several rows of chairs. The Stage Manager introduces them as the dead citizens of the town. They include characters we have already met in earlier acts. The Stage Manager introduces the cemetery as 'certainly an important part of Grover's Corners'. Sparse scenery is used and the characters sit quietly</li> <li>• death is presented as an inevitable and accepted part of life in the town. Mrs Soames, Mrs Gibbs, Wally Webb and Simon Stimson are all seated in the rows of the dead. Wilder uses the voices of the dead. The Stage Manager is used to express Wilder's views on immortality. He refers to 'something' in every human being that is eternal. He notes that people 'don't take'm out and look at'm very often', suggesting that we do not focus enough on our 'spirit'. Interpretation is left open as the word 'soul' is not used</li> <li>• it is suggested towards the end of the play that 'the dead don't stay interested in us living people for very long'. The Stage Manager explains that the dead separate themselves from the pleasures and interests of the living. The audience is shown a freshly prepared grave, dug for an unnamed person</li> <li>• the audience learns of Emily's death during childbirth. The dead discuss the new arrival to their numbers. Wilder demonstrates the difference between the living and the dead. Emily appears as one of the newly dead. Her arrival gives the other dead characters the opportunity to reflect on the nature of being dead</li> <li>• Mrs Soames, Mrs Gibbs and Simon Stimson (who committed suicide) participate in this discussion. It can be argued that there is a sense of freedom shown in death and that it is the living who are 'shut up in little boxes'. Death is represented as a state of peace, freed from life's problems</li> <li>• although her newly-dead companions warn her not to return to the living, Emily returns to a scene from her girlhood. Death teaches her, paradoxically, the importance of appreciating life. The final scene shows human weakness, the 'cloud of ignorance' that exists as people waste their time on minor issues when they should be living for the moment.</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
<p><b>8(a)</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Elizabeth has four sisters. She is the second daughter of the Bennets and the most intelligent and witty. Her sisters are: Jane, Mary, Kitty and Lydia. Candidates are asked to focus on Elizabeth's <b>younger</b> sisters</li> <li>• Mary and Kitty Bennet are not fully developed as characters. Mary is a caricature of a quiet young woman who is preoccupied with her books. Unlike Lydia and Kitty she is serious. She is considered the plainest of the Bennet sisters and her father thinks of her as foolish. There is evidence that she believes she is clever but she is conceited. This can be seen at the Netherfield ball when she does not realise that she plays the piano badly</li> <li>• readers are likely to sympathise with Mary as she is largely ignored by the family and she is left alone when her two older and two younger sisters have found partners. After Jane and Elizabeth leave the family home, Mary improves as she finally attracts some of her mother's attention and is less frequently compared to her sisters</li> <li>• Kitty is similar to Lydia. Elizabeth considers both of them to be 'weak-spirited'. They are 'ignorant, idle and vain'. In the end, Kitty improves as she is said to spend most of her time visiting her married sisters, Jane and Elizabeth, and staying away from Lydia. Under the positive influence of Elizabeth and Darcy, Kitty becomes: 'less irritable, less ignorant and less insipid'</li> <li>• Elizabeth assumes an almost guardian-like role in the interest of Lydia's wellbeing. She begins to try to temper Lydia's wild behaviour before her visit to Brighton. Elizabeth continues to care after Lydia goes to Brighton, despite Elizabeth's reservations</li> <li>• Elizabeth, along with the other Bennets and their friends, is devastated when Lydia runs away with Wickham. This changes her as she is deeply affected by grief and humiliation: 'she burst into tears'. Lydia's shameful actions contribute to Elizabeth's realisation of her feelings for Mr Darcy</li> <li>• it can be argued that Elizabeth's ultimate realisation of her prejudiced views is brought about by her interactions with her sisters.</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 that 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 a number of letters in the novel that support the plot. Candidates need not write about all of them. Some may argue that the epistolary device was a means of creating drama, furthering the plot and revealing themes and aspects of character</li><li>• the first letter is from Mr Collins announcing his arrival. This suggests his role in the plot. His later letters advise Mr Bennet to 'throw off' Lydia and he comments on gossip that Elizabeth will shortly be engaged to Mr Darcy. The pedantic tone of his letters and his references to Lady Catherine create humour</li><li>• Jane's letters to Elizabeth reveal her character and further the plot. She writes telling Elizabeth about her visit to London. The nature of the letters also reveals the relationship between the two sisters. Jane tells her everything and admits that Elizabeth was right about Caroline Bingley's false friendship, revealed by Caroline's brief and hypocritical letters. Austen uses it to condense Jane's story into a concise form, but also giving the reader a clear picture of events</li><li>• Elizabeth's letter to Mrs Gardiner, her aunt, shows their close relationship. She explains that Mr Wickham no longer seems romantically interested in her and now has the newly rich, Miss King, in his sights. Elizabeth's frank outpouring to Mrs Gardiner, that she cannot actually have been in love with Mr Wickham, shows the depth of trust there. Mrs Gardiner almost fulfils a maternal role. The reader is well-informed as a result of these letters</li><li>• Darcy's letter to Elizabeth is polite, but her initial reaction to it is with strong prejudice against him. He confesses that he separated Bingley from Jane because he thought she didn't have strong feelings for him. He also explains his past involvement with Wickham. Darcy's emotions are conveyed in this letter which is heartfelt. This letter is a turning point</li><li>• Elizabeth receives two letters from Jane when visiting Pemberley with her aunt and uncle Gardiner. One informs her of Lydia's elopement with details of their plan to go to Gretna Green. This provides detail and plot information. The letters also have a dramatic shock effect on readers and give further insight into Lydia's frivolous nature. The letter brings Elizabeth the realisation that the shame will mean no repeat of Darcy's proposal. The letter makes Elizabeth realise she loves him</li></ul>

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|  | <ul style="list-style-type: none"><li>• Mrs Gardiner's letter towards the end of the novel explains the outcome of Darcy's involvement in Lydia and Wickham's eventual marriage</li><li>• letters were a major means of communication at the time the novel was written.</li></ul> |
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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
<p><b>9(a)</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that 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>• Dill Harris comes from Mississippi in the summer to visit relatives in Maycomb. He is therefore an outsider, although accepted by the community as he is a child and related to residents of the town. As a stranger to Maycomb values, Dill acts as a moral yardstick for the reader in understanding the town and responding to events in the novel</li> <li>• Dill is befriended by Scout who considers him a 'curiosity'. She and Jem revel in his imaginative mind and interesting ideas: 'Thus we came to know Dill as a pocket Merlin, whose head teemed with eccentric plans, strange longings and quaint fancies'. He joins in with their games, being fascinated by Boo Radley and the stories that surround him</li> <li>• Dill is an observer of events in Maycomb, rather like Scout. He and Scout have things in common such as Scout losing her mother and Dill not knowing his father. He is horrified by Mr Gilmer's harsh treatment of Tom Robinson at the trial and cries uncontrollably. Mr Raymond sums it up: 'Things haven't caught up with that one's instinct yet'</li> <li>• Dill spices up reality by telling lies. Harper Lee uses Dill's largely innocent falsehoods to introduce the idea of lying to the novel as a whole and to highlight Mayella's malicious lies in court. Scout is angered by Dill's lies, and tells him that he should only: 'lie under certain circumstances and at all times when one can't do anything about them'</li> <li>• Dill can be considered a victim in his own right as he runs away when his mother remarries. He suffers as a result of the selfishness of others and can be compared with Boo Radley and Tom Robinson</li> <li>• after the trial, while Scout and Jem struggle with the outcome, Dill detaches himself, pledging to become a clown when he grows up: 'There ain't one thing in this world I can do about folks except laugh'. The restrictions of Dill's perspective shed light on the nature of Maycomb's 'usual disease' where justice is blotted out by racism.</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
<p><b>9(b)</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that 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 deaths in the novel: Tom Robinson, Bob Ewell, Mrs Dubose and the rabid dog shot by Atticus to protect the town. In addition, Scout and Jem's mother has died before the start of the novel. She died of a sudden heart attack when Scout was only two years old, though Jem was six and remembers more</li> <li>• Mrs Dubose has been slowly dying and is in great pain. In her case, death is a challenge. She decides she wants to die free from her addiction to morphine. She does this, showing that even though death is inevitable, it can be controlled through courage and personal choice</li> <li>• Tim Johnson, the dog who catches rabies, has to be shot by Atticus. The name, it can be argued, is similar to Tom Robinson, suggesting that this death foreshadows his demise. Scout is affected by Atticus shooting the dog; for example, she merges this memory with that of the lynch mob arriving at the jail</li> <li>• the death of Tom Robinson is starkly dramatic. It seems inevitable that his reckless escape attempt will end this way. Atticus says: 'I guess Tom was tired of white men's chances and preferred to take his own'. Death seemed to Tom, perhaps, as his only choice and preferable to life after being found guilty. Tom's death does not change the attitude of Maycomb to him: 'To Maycomb, Tom's death was typical. Typical of a nigger to cut and run'</li> <li>• Atticus takes pride in his attempts to get Tom a fair trial, but following his death, Mr Underwood's newspaper editorial makes the point that 'Tom was a dead man the minute Mayella opened her mouth and screamed'</li> <li>• Bob Ewell attempts to kill Jem and Scout as they walk home from the pageant. Boo Radley intervenes and saves Jem and Scout. Bob is killed in the scuffle. Heck Tate informs Atticus that Bob is 'lying under a tree, dead, with a knife stuck under his ribs'. This dramatic climax to the novel's action draws the cycle of destruction to a close as Heck decides not to drag Boo into an inquiry saying: 'Let the dead bury the dead'</li> <li>• the killing of an innocent is condemned, as Atticus says: 'it's a sin to kill a mockingbird'. Tom Robinson is a good example of one of the mockingbirds in this novel.</li> </ul>



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

**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 that 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>• Krishna is the main character in this semi-autobiographical novel, representing Narayan himself. Susila is his wife and their changing relationship forms a central concern. At the start of the novel, he is an English teacher at the Albert Mission College in Malgudi. At this point his wife, Susila, and their daughter, Leela, are living away with her parents. Susila's arrival in Malgudi changes Krishna's outlook which has been quite introspective and opinionated</li><li>• Krishna anticipates Susila's arrival eagerly, saying: 'My dear wife will see that the proper light comes through the window'. Susila's arrival brings unpredictability and a fresh outlook to Krishna's life. Before her arrival to live with him, he smells her beautifully-scented letters. He first meets her at the train station and is taken with her brightly coloured sari. He soon falls into a happy domestic routine, going to work each day and returning to find his wife and daughter waiting for him</li><li>• Krishna and Susila do not completely see eye-to-eye and their domestic peace is disturbed when Susila gets rid of the unpredictable alarm clock that he had kept on his desk for years. The turning point of the story rests on Susila's unpredictable nature. When they go to visit a house they might want to move to, Susila wanders off on her own and contracts typhoid from a contaminated lavatory. Susila's lingering illness proves fatal. During her sickness, Krishna is an attentive husband and tries all kinds of medicine to fix her, including the mystical eastern medicine of the Swamiji</li><li>• the loss of Susila brings the gritty reality of life's hardships to Krishna. Previously he has been protected by a life of academia in the ordered world of school. He is heartbroken at the loss of Susila and only comes through his grief because he has to look after Leela</li><li>• Krishna receives a letter from a stranger who explains that Susila has been in touch with him from the afterlife and wants to contact him. Krishna begins a journey to spiritual enlightenment with the stranger acting as a medium for Susila. Eventually Krishna learns to communicate with Susila on his own and leads a life devoid of practical cares. He describes his contact with the spirit of Susila as 'a moment of rare immutable joy'.</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 that 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>• change is a key theme in <i>The English Teacher</i>, reflected in Krishna's journey. Change in belief, state, way of life and culture are all features of the novel's ideas</li><li>• at the start of the novel, Krishna is an English teacher living and teaching at the Albert Mission College in Malgudi where he was once a student himself. By the end of the novel, he has left his job to work at a kindergarten and is more spiritually aware, able to meditate and communicate psychically with his dead wife, Susila</li><li>• change is presented as unpredictable. Krishna finds unpredictability to be ultimately life-enhancing and refreshing. His life had become so predictable that he felt he lived 'like a cow'. The arrival of his wife, Susila, and young daughter, Leela, presents him with a source of joyous unpredictability. He moves from an enclosed academic world to one of ordinary life</li><li>• Susila brings a great deal of change to Krishna's life. When they go to view a house she chooses to take a route by the river (which is out of their way) so that she can wash her feet. Krishna finds this engaging, but he is not keen on all the changes that take place, e.g. when Susila gets rid of his alarm clock (which he ironically cherishes for its unpredictability). Krishna is effectively forced by change to lead a more day-by-day existence</li><li>• both Susila's death from typhoid and the failed predictions of the astrologer regarding the Headmaster's date of death reflect the relentless and unpredictable nature of change. The truth is that change is inevitable and cannot be predicted or controlled by people</li><li>• change of state and relationships is significant. Krishna comes to terms finally with the death of Susila and learns to forge a very different relationship with her through their psychic connection. He changes in his abilities to meditate and learns to communicate without the help of the medium by the end of the novel.</li></ul>

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

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

Question Number	Indicative content
<b>11(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that 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>• Crooks is the lonely black stable buck on the ranch. He is one of the only permanent workers there. His job is to tend the mules and horses. He injured his back in an accident and suffers from constant pain</li><li>• Crooks lives alone, isolated from the other men in the bunkhouse because of his colour. Apart from games of horseshoes on Sundays, he does not socialise with anyone and is very lonely. When Lennie visits his room he says: 'A guy goes nuts if he ain't got nobody...I tell ya a guy gets too lonely an' he gets sick'</li><li>• Crooks is an outsider as he is the only black person on the ranch. He is referred to as 'nigger' by the other men which shows how racism is taken for granted and an everyday part of life on the ranch. The only character who does not call him 'nigger' is Slim. Candy tells George and Lennie a story about how the boss 'gives him hell when he's mad'</li><li>• Crooks has a room near the stables where he keeps his few treasured possessions. These include a number of books, among which is a copy of the California civil code. This suggests that he is concerned about his rights. There is also evidence that he is intelligent</li><li>• Crooks has become proud and aloof as a result of his situation. He informs Lennie that he is not descended from slaves. He seems almost to enjoy taunting Lennie by saying that George will not come back from the town</li><li>• Crooks is quickly and sharply put in his place by Curley's wife who threatens him with lynching: 'I could get you strung up on a tree so easy it ain't even funny'. This threat was a real possibility at the time and Crooks is crushed by it: 'Crooks had reduced himself to nothing...' 'Yes, ma'am,' and his voice was toneless'</li><li>• Crooks is initially sceptical of the dream of Lennie and George but eventually warms to it as a possibility. He promises to work for nothing on the little place they hope to get, so long as he can live out the rest of his life there and no longer feel like such an outsider.</li></ul>

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

**Of Mice and Men – John Steinbeck**

Question Number	Indicative content
<b>11(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that 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>• before George and Lennie arrive at the ranch, the geographical context is described, presenting rural California in the shadow of the Gabilan mountains. This description becomes more specific as Steinbeck describes the 'recumbent' branch of the sycamore down by the pool where tramps come to 'jungle down' for the night. The inclusion of the 'rabbits like statues', the heron, the 'skittering' lizard and the water snake offers clear detail that draws the reader into the world of the novel effectively. This setting foreshadows future events, as the novel returns to the clearing in the final section</li><li>• the opening of the novel introduces readers to the two central characters, Lennie and George, who arrive at the clearing after a 'bum steer' from the bus driver. Themes of hardship and poverty, which pervade the novel, emerge as they bed down for the night by a fire they have made themselves. The only food that they have to eat is beans that Lennie bemoans as being without ketchup</li><li>• the idea of friendship is reflected in the novel's opening as the reader first sees aspects of Lennie and George's relationship. George and Lennie are described as both dressed in denim, one large and lumbering, the other short and quick-witted. George warns Lennie not to gulp down water from a stagnant pool, showing his care for him. We also see George's frustration with Lennie: 'Whatever we ain't got is what you want'. Lennie indignantly offers to go and live in a cave in the mountains, but it is clear that he would not survive long without George</li><li>• the theme of dreams is established early in the novel as Lennie begs George to retell the story of their friendship and dream. George's description of the 'little place' they will get together one day reverberates throughout the rest of the novel. He describes in detail to Lennie the thick surface of the milk, the little stove and the rabbits they will keep. Lennie's childlike nature comes across clearly as he fantasises about keeping red and green and blue rabbits</li><li>• the idea of the dangers that Lennie brings upon himself are evident in the opening. George is careful to ensure that Lennie remembers where the clearing is so that he can return there should he get into any trouble. His warning is based on the fact that Lennie got into trouble when they were working in Weed by touching a girl's red dress. The warning foreshadows the trouble that Lennie will get into when they get to the ranch and events unravel that prevent them achieving the dream they so yearn for.</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 that 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>• T.J. Avery is 14 years old and friend to Stacey. He is tall and skinny and comes from a poor sharecropping family. It can be argued that part of his unpleasant nature is caused by the grinding life of poverty he endures. He is a troublemaker, a cheat and a liar</li><li>• the other Logan children are not keen on T.J. He is manipulative and lazy, keen to avoid work if he can: 'See, fellows, there's a system to getting out of work'. He goes on to say that the thing to do is to not be there when there is work to do. He is caught cheating on the history test</li><li>• T.J. assumes that being friends with white people will earn him respect. He is disrespectful to his black friends saying: 'Got me better friends than y'all'. He is quick to tell the Wallaces about the boycott of their store and gets Mrs Logan sacked from her job</li><li>• T.J. allows Stacey to get whipped. He is not really a friend to either the black or white community, using either side for his own ends</li><li>• T.J. can be said to attract sympathy from readers when he is rejected by the Logans at the revival meeting: 'I had never seen him look more desolately alone, and for a fleeting second I almost felt sorry for him'. He is used by Taylor as a catalyst for the violence that breaks out at the end of the novel. He is ultimately a victim of racism and poverty</li><li>• T.J. arrives at Cassie's door in the night of the storm and tells her and Stacey: 'I'm really in trouble'. He has been beaten by R.W. and Melvin for threatening to tell what had really happened in the shop - that R.W. had hit the shop owner and left him for dead. Stacey agrees to help T.J. and goes out with Cassie into the night to walk T.J. home</li><li>• T.J.'s destructive friendship with the older white Simms brothers results in him committing a crime that almost ends with him being lynched. A group of cars pulls up at his home and the white men drag T.J.'s whole family out of the house. T.J. only escapes lynching because the fire provides a distraction</li><li>• at the end of the novel, Papa tells the Logan children that T.J. is in jail and that he is not sure whether he will be killed or not. Cassie is shocked and: 'cried for those things which had happened in the night and would not pass'.</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 that 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>• for black people, fear was a reality at the time in which the novel is set. It was the result of racist attitudes both through physical threat and verbal attack. In the novel, the fear of injustice, such as the books handed down to the black school children as they are not considered fit for the white school children, is an example of this. Another example is the threat to the land through hostile white farmers and crop burning</li><li>• physical fears for the characters include: lynching, fighting, whipping and the effects of poverty. Early in the novel, the Logan children hear about how three local black men were burned by a white family for supposedly flirting with a white woman</li><li>• readers later find out that the Wallaces were responsible for the burning. L.T. Morrison is the man who stays with the Logans because Papa fears the lynchings and violence that have happened in the area and wants protection for his family while he is away working on the railroad</li><li>• poverty is less of a fear for the Logans than others who work as sharecroppers, but its threat compounds their fierce protection of the land they own. Papa reiterates to Cassie how important the land is to their family. Poverty is part of what drives T.J. to his rash actions: he is ultimately blamed for the death of a white man and faces a fate of hanging or a life on the chain gang</li><li>• racism breeds fear in the novel. The white school board are so afraid of Mama's lessons about slavery, and the economic dominance of white communities that led to it, that they fire her. Harlan Granger and Kaleb Wallace are behind Mama losing her job. They fear the truth as they make a huge profit from exploiting black labour. Their greed feeds their fear when they call to their mob to put out the fire rather than carry out the lynching</li><li>• Cassie experiences fear when her father arrives home after being shot and also when she learns of T.J.'s fate. She grows up as the novel progresses but is taught valuable lessons by her family that help her survive in a hostile world.</li></ul>

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

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

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

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

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

Question Number	Indicative content
13(b)	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• <i>News of the Engagement</i> is told in the first person from the point of view of Philip. Philip's mother is a widow whom he considers to have no future. Mr Nixon is a well-established kindly man who falls in love with Philip's mother. Philip comes across as a self-centred person who stereotypes people including his mother and Mr Nixon</li><li>• Philip is changed by the surprises he encounters upon visiting his mother to inform her of his engagement to Agnes. His assumption about his mother is that he must be the centre of her life and that, at the age of 45, she is too old for love. He discusses the contents of some of his letters to his mother which are all about himself: 'I think Agnes likes me' and 'I am mad on her'</li><li>• Philip believes that his mother's sole aim should be to fulfil society's expectations of her and to 'prepare' for his visits</li><li>• irony is evident in the use of surprises in this story. Arnold Bennett presents Philip as full of the excitement and the self-importance of his own engagement: 'the tremendous news I had for her'. It does not occur to him that his mother may have similar news</li><li>• tension is created in the story as Philip builds up to delivering his surprise announcement. Bennett uses dialogue and fine detail to develop suspense. Philip's first real surprise is when his mother sets the table for three rather than two. He speculates that she must have found out about his engagement and organised a surprise guest at their meal: his own fiancée, Agnes</li><li>• a further surprise takes place when Mr Nixon knocks at the door as Philip has been expecting Agnes. He considers him nothing more than his mother's trustee and does not contemplate that the two of them could be romantically involved</li><li>• when Mr Nixon announces to Philip: 'What do you think of me as a stepfather?' This provides Philip with the biggest surprise of all, although it is likely that readers will be less surprised as Philip's own egocentric narration hints at the aspects of his mother's life that he has not even considered. By the end of the story, Philip has realised the error of his earlier thinking: 'And I was ashamed of my characteristic filial selfish egoism'</li><li>• other stories that could be used to write about the idea of surprise include: <i>An Arrest</i>, <i>Tony Kytes: the Arch-Deceiver</i>, <i>Country Living</i> and <i>The Adventure of the Speckled Band</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>

