



## **Mark Scheme (Results)**

Summer 2018

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

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## General Marking Guidance

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

## Section A: Drama

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

Question Number	Indicative content
1(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Catherine is the 17-year-old niece of Beatrice and Eddie Carbone. She is a clever and pretty young Italian girl, the orphaned daughter of Beatrice's sister, Nancy. As Catherine matures, she begins to seek independence while Eddie's feelings for her begin to go beyond those of an uncle towards his niece</li><li>• it can be argued that the changes in Catherine prompt Eddie's increasingly unhealthy interest in her as she seeks independence. She remains ignorant of Eddie's changing view of her, although Beatrice is wise enough to notice. It can be argued that she is more a driver to the plot than a character in her portrayal by Miller</li><li>• the audience is introduced to Catherine as she waves to Eddie from the second-floor window of their apartment. Her new skirt and hairstyle reflect the changing fashions for women in contemporary American society as well as her own modern and ambitious nature. She explains that she has just got a job at a plumbing company earning fifty dollars a week. Catherine is optimistic about her future with the company: '... when I'm working I'll keep getting better, you see?' Her relationship with Beatrice is positive as Beatrice does not seek to prevent her from growing up</li><li>• Eddie feels threatened by the changes in Catherine and tries to stop her from taking a job. At first, Catherine is attentive to Eddie's needs, lighting his cigar for him: 'Here! I'll light it for you!' and talking to him in the bathroom as he shaves. Beatrice points out that Catherine needs to move away from him to achieve her independence: 'I know, honey, but if you act like a baby and he be treatin' you like a baby'. Catherine is unaware of Eddie's unnatural feelings for her and still holds an innocent affection for him</li><li>• when Catherine falls for the attractive Italian, Rodolfo, it marks a development in her character and acts as a catalyst for events in the play. Eddie tries to stop Catherine from taking a job and seeing Rodolfo. He criticises Rodolfo for singing and cooking, saying: 'The guy ain't right'. Later in the play she declares her love for Rodolfo and asks him to 'teach' her: 'I don't know anything, teach me, Rodolfo, hold me'. Her relationship with him leads to Eddie's jealousy and subsequent actions when he reports the brothers to the Immigration Bureau</li><li>• Catherine's warmth towards Eddie changes dramatically when she realises that he has reported Marco and Rodolfo to the Immigration Bureau. She calls him 'a rat'</li><li>• Catherine marries Rodolfo at the end of the play and forgives Eddie before his death, saying: 'Eddie, I never meant to do nothing bad to you'.</li></ul>

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

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

Question Number	Indicative content
1 (b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• the play is set largely in Eddie and Beatrice's flat in Red Hook, Brooklyn. The stage directions suggest that it is a fairly spartan environment but that it is clean and comfortable: a homely setting. The street outside is also used on stage, as is Alfieri's office. The drama moves out of the apartment and into the community</li><li>• the 1950s setting is an important aspect of the play's context. The position of a woman as a homemaker dependent on a working man is challenged by Catherine's plan to work as a stenographer. This is seen as a threat by Eddie but it could be argued that, in sending her to school in the first place, he partially demonstrated a more modern view. Beatrice's role as a woman in the household reflects the standard 1950s attitudes: she makes her opinions known but still does what Eddie tells her to do</li><li>• the 1950s view of masculinity and patriarchal society is also evident in the play. Rodolfo's interests in singing and cooking are perceived as feminine traits by Eddie and the men at the docks. This leads to accusations of homosexuality and suspicion of Rodolfo's intentions. It is the working-class 1950s setting that supports this view</li><li>• Red Hook is described by Alfieri in the opening of the play as 'the slum that faces the bay on the seaward side of Brooklyn Bridge' so can be viewed from the bridge. People here do not have much but work hard for their living. Eddie is proud of his job as a longshoreman, which is a respected role. This is the area that accommodates the Italian American community and in this respect it bears the tension of both societies</li><li>• American law collides with Sicilian codes of honour in this community and, as the play progresses, it is this tension in the setting that provides much of the unfolding drama. Alfieri's office offers a bridge between the two worlds, but is unable to bring about resolution to the situation between Eddie and the rest of the community</li><li>• America, and specifically New York, are new world symbols of hope. The American Dream is evident in the play's setting. The ideas that Marco and Rodolfo, as immigrants, can be successful there, and that Catherine can marry a man of her choice and work for a living, are powerful possibilities.</li></ul>

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

Question Number	Indicative content
2(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• while Inspector Goole possesses features of a typical police inspector, he remains a mysterious, charismatic and unconventional character, who is described by Priestley as a man in his fifties with an 'impression of massiveness, solidity and purposefulness'. This portrayal would have an impact on the audience</li><li>• his moral focus and systematic approach to the characters one by one enable the audience to build a sense of the contribution of each one to Eva's/Daisy's demise. His questions are leading in nature: 'Are you sure you don't know?' Sheila points out that 'he's giving us the rope – so that we'll hang ourselves'</li><li>• he is direct and powerful in his dealings with the Birling family and Gerald. He speaks with calmness about the fate of Eva/Daisy and is not put off by Mrs Birling's bluster or Mr Birling's pontificating speeches. He remains unimpressed by their trappings of wealth and position, steadfastly focused on his goal: 'It would do us all a bit of good if sometimes we tried to put ourselves in the place of these young women counting their pennies in their dingy little back bedrooms'</li><li>• Inspector Goole demonstrates omniscience that suggests he stands outside human experience. He seems to understand everything already, arguably in contradiction to the expected approach of an ordinary police inspector. He knows Eva's/Daisy's life story and the involvement of each character in its outcome. Sheila says 'Of course he knows' in response to Gerald, and the inspector's demeanour and attitude imply that he has knowledge of the future</li><li>• the Inspector's final speech is a sermon of 'fire and blood and anguish', which suggests that he stands outside the play's boundaries and contributes to the play's quality of magic realism. He represents Priestley's voice and views in his direct message of social justice</li><li>• to emphasise the point that he is not a typical inspector, the name, Goole, is suggestive, through the pun on 'ghoul', of the idea that he is supernatural. There are a number of possible interpretations including this idea that he is a ghost; that he is God himself; or that he is an embodiment of collective human conscience; or Priestley himself. His mysterious disappearance from the room and the effect of the phone call, indicating the imminent arrival of a real police inspector, support the interpretation that he has paranormal significance.</li></ul> <p>Note: candidates may argue either for or against the statement, or may offer a balanced view of the character, focusing on his ambivalence.</p>

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2(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• the opening description of the Birling family dining room reflects wealth in the heavy furniture, cut glass and opulent surroundings. This is the kind of room enjoyed by the rich and privileged; the context of an engagement party implies pleasure and luxury. Servants are employed to serve the family in the form of the seldom-seen Edna and another off-stage cook. A 1946 audience would have been aware that this setting was from a very different era to their own</li><li>• Arthur Birling is very proud of the fact that he is a self-made man of business. He shows the confidence of a successful manufacturer in his lengthy speeches and confident pontificating on subjects ranging from the likelihood of war to the 'unsinkable' Titanic. Money brings confidence to Birling but this proves dangerous as the irony of Priestley's drama confirms. The Titanic was not unsinkable and war was on the horizon as audiences would know all too well. Wealth blinds Arthur Birling to the realities on the horizon</li><li>• Sheila has been spoilt by the wealth of her family and is portrayed as an immature girl at the start of the play, sheltered by her parents' money. She does not work and her hobby is shopping. She uses her wealth and position as a form of power to have Eva sacked from Milwards for a minor transgression. She is materialistic in her attitudes to appearance and possessions, and most excited at the ring that Gerald has bought for her: 'Is it the one you wanted me to have?'</li><li>• Gerald comes from a family of wealth and high breeding – his mother and father are Lord and Lady Croft - and Gerald possesses the relaxed self-confidence of a privileged young man who has never had to struggle or go without. He could put Eva/Daisy up in a friend's flat because of his connections but could not grasp the gravity of her situation of poverty, so far was it removed from his own experience</li><li>• Eric has been damaged by the Birling wealth. The effect of his decadent upbringing is that he has turned to alcohol for fulfilment and, like Gerald, has no understanding of what it is to be genuinely poor. Gerald remarks: 'I have gathered that he does drink pretty hard'. When he is driven to steal from his father's business to support Eva/Daisy after she becomes pregnant with his baby, it is Eva/Daisy whose moral values will not permit her to accept this help</li><li>• Priestley implies in his play that great financial wealth can lead to moral destitution.</li></ul>

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## Henry V - William Shakespeare

Question Number	Indicative content
3(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• like Falstaff and the Hostess, Pistol and Bardolph are Henry's old drinking friends from Eastcheap (in <i>Henry IV Part 1</i>). In <i>Henry V</i>, Nym joins them. He is a soldier and criminal. All three men join Henry's army in France. Bardolph is a heavy drinker and jokes are made about his red nose. Fluellen comments: 'it is like a coal of fire'. Bardolph, Pistol and Nym highlight the contrast between Henry's wilder youth and his current role as King</li><li>• Pistol attempts to prevent the death of Bardolph after he has looted a church against Henry's orders: 'And let not Bardolph's vital thread be cut'. He admires the King, acting as a standard-bearer in the war, and, although full of empty bragging, is reported by Fluellen to have defended the bridge bravely at Picardy</li><li>• Pistol is unconventional and maverick in his approach to warfare. He captures a French lord in order to hold him to ransom. His goal is to profit personally from the French campaigns. He is married to Mistress Quickly, the Hostess, and is unhappy when he learns of her death. He is beaten and made to eat a leek by Fluellen as punishment for insulting him. He ultimately returns to England to a life of crime, stealing for a living</li><li>• Bardolph steals a 'pax' (a valuable tablet) from a church during the campaign and is sentenced to death. Fluellen stands firm against Pistol's pleas: '... if, look you, he were my brother, I would desire the duke to use his good pleasure and put him to execution; for discipline ought to be used'</li><li>• when Henry encounters Bardolph following the battle, he shows no emotion and does not try to prevent the punishment. This is somewhat surprising as Bardolph was a former drinking friend of the young prince Henry: 'We would have all such offenders so cut off' are his words following the hanging</li><li>• Nym is also hanged for war crimes in France. He competes with Pistol for the Hostess's affections. He has a short comic sequence based on different definitions of the word 'humour'. The irony is heightened by the fact that he is a dour person.</li></ul>

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## Henry V - William Shakespeare

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3(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• violence is a consistent feature of the play's dramatic development. It can be argued that there are other significant aspects such as love, loyalty and brotherhood. Some of the violence in the play is real; some threatened. There are ruthlessness, atrocity, slaughter of children and the old, killing of prisoners, betrayal of friends, looting and rape</li><li>• in Act 2, the Duke of Exeter considers how Henry will act in war. His language reflects the violence that may come in the campaign as a 'fierce tempest'. Images of 'the widows' tears, the orphans' cries' and 'The dead men's blood' present the audience with graphic images of violence</li><li>• Henry threatens the Governor of Harfleur with terrible violence should the town continue to block him in its siege. His threats express extreme violence to the residents of the town and Henry suggests he will not hold back: 'Defile the locks of your shrill-shrieking daughters; / Your fathers taken by the silver beards, / And their most reverend heads dash'd to the walls'</li><li>• Henry does not intervene when his old friend, Bardolph, is sentenced to death. When he hears that Bardolph has been executed for looting he shows no regret. Nym is also hanged later in the play</li><li>• amidst the violence of war, care and sorrow are expressed at the deaths of Suffolk and York, suggesting that, although they have died horrible deaths, their sacrifice is valued and will be remembered: 'Tarry, sweet soul, for mine, then fly abreast, / As in this glorious and well-foughten field / We kept together in our chivalry!'</li><li>• Gower comments on a French atrocity, the killing of the luggage boys at camp: 'Tis certain there's not a boy left alive'. Henry is incensed and expresses his anger in violent terms: 'Besides, we'll cut the throats of those we have, / And not a man of them that we shall take / Shall taste our mercy. Go and tell them so'</li><li>• some candidates may argue that moments of tenderness counterbalance the violence, scenes such as Henry's courtship of Catherine and the brotherhood he shows when he walks in disguise to meet the English soldiers before Agincourt.</li></ul>

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<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(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Leonato is the governor of Messina and a central character. He connects with all the different situations through both his position and his family relationships. He is also significant because the play's action takes place in his home. He is the father of Hero and the uncle of Beatrice, as well as Antonio's brother. He hosts Don Pedro and his party when they arrive in Messina. He is described as an elderly noble with a white beard. It can be said that he offers a benchmark by which the audience can measure other characters</li><li>• he is easily guided by the opinions of others and is compliant with the idea of Hero marrying first Don Pedro and then Claudio. He is also happy to engage in the plot to unite Benedick and Beatrice, joining in with the mockery at the masked ball. He is well-to-do and second in power only to Don Pedro, but he is hasty in his willingness to believe the slander aimed at his own daughter on her wedding day when she is accused of adultery</li><li>• honour is very important to Leonato and he suffers significantly when Don John destroys that of his daughter and, by implication, his own. His pain is clearly demonstrated in: 'O fate, take not away thy heavy hand. Death is the fairest cover for her shame'. As the Friar is convinced of Hero's innocence, Leonato eventually agrees to go along with his plan to announce Hero's death, allowing time to find out the truth</li><li>• Leonato is an authority on what is fair and just; he is wise and discreet in his manner. He commands the pity of the audience when he has to deal with the grief of the situation with Hero and earns their respect when he and his brother challenge Don Pedro and Claudio to a fight over her honour. He is decisive in his order to make them sign an epitaph to Hero's grave when the truth of Don John's deception is revealed and he wishes to confront Margaret over her part in the plot</li><li>• although Leonato shows respect to the lower classes, such as Dogberry, he fails to listen to him when he first offers useful information about his suspicions concerning Borachio, telling him: 'Brief, I pray you, for you see it is a busy time with me'. His impatience with Dogberry – 'Neighbours, you are tedious' – leads to him missing out on important information that might have averted the trouble caused by Don John.</li></ul>

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

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

Question Number	Indicative content
4(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• there are many different types of love within the play: unacknowledged love, romantic love, parental love and love between friends</li><li>• love is often far from straightforward. The unacknowledged love between Beatrice and Benedick is a source of much of the play's humour. Gentle deceit is a hallmark of their growing love for one another. At the beginning of the play, when Benedick says that he loves no one, Beatrice retorts: 'A dear happiness to women: they would else have been troubled with a pernicious suitor', 'I had rather hear my dog bark at a crow than a man swear he loves me'</li><li>• in contrast, Hero and Claudio can be said to fall in love rapidly. Don John tries to destroy their happiness in his plot to present Hero as unfaithful. When Claudio has shamed and rejected Hero, Leonato and his household announce that Hero has died. This is done in order to punish Claudio for his mistake. When Claudio returns, penitent, he in turn is deceived; he agrees to marry Leonato's niece, not realising that she is in fact Hero because all the women are veiled. The love seems superficial</li><li>• although Leonato shows paternal love for his daughter, he is quick to accept the view that she is an adulteress when Don John's fake evidence is presented to him. It would seem that his view of his daughter as a marriageable commodity is more significant than his care for her as his child</li><li>• Don Pedro quests for love and presents himself as a potential suitor for Beatrice when the two talk at the masked ball. Don Pedro asks Beatrice: 'Will you take me, my lady?' to which she replies: 'No, my lord, unless I might have another for working days. Your grace is too costly to wear every day'</li><li>• many of the discussions about love and who loves whom take place under the instructions of Don Pedro as he tries to engineer Beatrice and Benedick's loving union. At the end of the play he has not found love himself but has been successful in uniting Beatrice and Benedick</li><li>• the love that women have for each other is stronger and fiercer than anything we see from the men. Beatrice is very angry when she realises how Hero has been treated. She tells Benedick to kill Claudio. When he refuses, she walks away. Beatrice remains fiercely loyal to her cousin.</li></ul>

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

**Romeo and Juliet – William Shakespeare**

Question Number	Indicative content
5(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Benvolio is Romeo's cousin and good friend. He is different to Mercutio, being a balanced and more neutral character in the play. He is a natural peace-maker, eager to stop the feud between the Montagues and Capulets</li><li>• early in the play, Benvolio tries to prevent the brawl in the streets of Verona. His name hints at his essential goodness: he 'wishes well'. Lord and Lady Montague turn to him for insight into Romeo's behaviour near the start of the play and he acts as a go-between for Prince Escalus and the Montagues</li><li>• Benvolio suggests to Romeo that he gatecrash the Capulet ball because Rosaline is attending. Benvolio's plan does not work out and Rosaline is hardly mentioned again after Romeo sets eyes on Juliet. It is Benvolio who tries to dissipate the anger and tension before Mercutio fights with Tybalt. He urges Mercutio to come inside: 'I pray thee, good Mercutio, let's retire. The day is hot, and the Capels are abroad, / And if we meet, we shall not 'scape a brawl'. He witnesses the duel between Tybalt and Mercutio and it is he who advises Romeo to flee after his revenge killing of Tybalt. He is a practical and well-meaning influence in Romeo's life but is unable to prevent the tragedies that take place</li><li>• Mercutio is a foil for Romeo. He laughs at Romeo's view of love but is very loyal to him. His Queen Mab speech refers to the power of dreams inhabited by fairies. He believes that dreams spring only from the worries and wishes of those who sleep, telling Romeo that 'dreamers often lie'. Mercutio enjoys teasing Romeo but is possessive towards him when Romeo goes to see Juliet rather than accompanying him to his father's house</li><li>• Mercutio's name reflects his mercurial nature and he is quick-tempered as well as clever and witty. He refers to Tybalt as 'King of Cats'. He is allied to neither Montague nor Capulet and is a relative of both Prince Escalus and the County Paris</li><li>• although he is in the play for a relatively short time, he has a significant impact on the unfolding action, not least because it is his death during the fight with Tybalt that catalyses and accelerates the tragedy. He is incensed by Romeo's peaceful attitude towards Tybalt: 'O calm, dishonourable, vile submission!' He dies when Romeo intervenes between him and Tybalt and curses both families for the feud: 'A plague o' both your houses!'</li></ul>

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

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

Question Number	Indicative content
5(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• the hot climate of the play's setting in the city of Verona, Italy, is in keeping with the hot tempers that blow up in its streets as the feud intensifies. The streets provide an apt setting for the violent opening scene when the Capulet and Montague servants are involved in a public brawl that attracts the disapproval of Prince Escalus: 'If ever you disturb our streets again, / Your lives shall pay forfeit of the peace!' This setting ensures that the intense hatred of the two families for each other is publicly known from the start</li><li>• Capulet's mansion is one of the main settings in the play and is first used when the audience is introduced to the sheltered Juliet in her own home. The house represents the Capulet wealth and is also the scene for the lavish ball where Romeo and Juliet meet for the first time. The Capulets have not thrown a party for thirty years, so this is a very special occasion</li><li>• the balcony outside Juliet's bedroom is a romantic setting. It symbolises the figurative distance between the lovers as Romeo is in the orchard and Juliet is on the balcony. They are near to one another but also far away</li><li>• Friar Lawrence's cell is the home and retreat for this figure of the church. Romeo can be seen in a state of confession when he confides in the Friar. He tells him of his love for Juliet; the religious setting supports the spiritual nature of the true love he feels. It remains a place of confession when Romeo returns there and is informed by Friar Lawrence that he is to be banished rather than executed for killing Tybalt. It is the place to which Juliet goes later in the play to plead with the Friar for help</li><li>• a public place is again the setting for the scene of violence between Tybalt and Mercutio when Mercutio is fatally wounded in the brawl. It is significant that this fight takes place in public because Prince Escalus had clearly warned that no more civil unrest should disturb the streets of Verona. This scene demonstrates the effect of the violence between the families on the city itself</li><li>• Juliet's bedroom is an important location as it is the scene of her intense soliloquy as she waits for Romeo to come to her and contemplates the consequences of her cousin's death. It is also where Juliet confides in the Nurse (it could possibly be compared to the cell of Friar Lawrence) and receives the advice to commit bigamy and marry Paris. It is also the scene of her wedding night with Romeo and, ironically, her consumption of the Friar's potion</li><li>• the churchyard and tomb of the Capulets are used as the settings for the play's concluding scenes. This is a fitting scene for the tragic outcome of the play; Shakespeare's words create time, place and atmosphere, e.g. Paris using a torch in the darkness and mentioning 'yon yew trees'.</li></ul>

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

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

Question Number	Indicative content
6(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Miss Prism and Canon (Dr) Chasuble can be considered caricatures that Wilde uses to consider both religion and morality. Chasuble is a rural vicar who views himself above his station, while Miss Prism is the governess of Cecily but dreams of being a novelist. Chasuble and Miss Prism are sources of humour and can be considered similar in that they are both lacking in self-awareness and are hypocritical and affected</li><li>• Chasuble is a vehicle for Wilde to criticise the insincerity and shallowness of some of the clergy. His pomposity is reflected in his pretentious pronouncements: 'Charity, dear Miss Prism, charity! None of us are perfect. I myself am peculiarly susceptible to draughts'. Wilde's humour is often aimed at the Victorian notions of duty and respectability</li><li>• Chasuble's persistent flirtation with Miss Prism is very entertaining: 'Were I fortunate enough to be Miss Prism's pupil, I would hang upon her lips. [Miss Prism glares.] I spoke metaphorically. – My metaphor was drawn from bees'. His language is at once ludicrous and clichéd</li><li>• Chasuble and Miss Prism learn from Jack that Jack's 'brother', Ernest, has died in Paris from 'A severe chill'. Miss Prism comments judgementally: 'As a man sows, so shall he reap'. Chasuble seems more concerned with the propriety of dying in Paris than he is about the man's demise: 'I fear that hardly points to a very serious state of mind at the last'</li><li>• the sacrament of baptism is treated very casually by Chasuble: 'Sprinkling is all that is necessary, or indeed I think advisable. Our weather is so changeable'</li><li>• Miss Prism is at her most disapproving when she is asked about the errant Ernest: 'Indeed I am not sure that I would desire to reclaim him. I am not in favour of this modern mania for turning bad people into good people at a moment's notice'</li><li>• trying to impress with her knowledge, Miss Prism only succeeds in making herself a laughing stock: 'You will read your Political Economy in my absence. The chapter on the Fall of the Rupee you may omit. It is somewhat too sensational. Even these metallic problems have their melodramatic side'</li><li>• Miss Prism's flirtation with Chasuble continues throughout the play, implied by her highly exaggerated language: 'You are too much alone, dear Dr Chasuble. You should get married. A misanthrope I can understand – a womanthrope, never!'</li><li>• Miss Prism is crucial to the play's plot as it was she who accidentally left the baby Jack in a handbag at Victoria railway station. She speaks of losing her beloved manuscript, showing a sentimental side to her character but demonstrating her inability to prioritise and make good choices in her actions.</li></ul>

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

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

Question Number	Indicative content
6(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Wilde wrote the play in order to mock the rules, values and manners of contemporary upper-class society. He originally reversed the title, calling it 'A Serious Comedy for Trivial People'. It is a comedy of manners and incongruity in its unlikely situations</li><li>• the plot is absurd, providing comedic effect. The concepts of a baby left in a handbag, two men using invented people to avoid social duties and two girls falling in love with the name Ernest are very amusing</li><li>• humour is created in the exchanges between characters. Examples may include: Algernon and Lane (cucumber sandwiches); Algernon and Lady Bracknell (social duties); Jack and Algernon (the art of Bunburying); Jack and Gwendolen (marriage proposal); Cecily and Gwendolen (tea party and diaries); Lady Bracknell and Cecily (suitability for marriage); Chasuble and Miss Prism (flirtation); Lady Bracknell and Miss Prism (handbag)</li><li>• the play is a satire, making fun of the aristocratic class. The shallowness and corruption of the upper classes are presented through Lady Bracknell's sometimes unintentionally hilarious pronouncements. Algernon means to be funny; she does not. Lady Bracknell values ignorance, comparing it to 'a delicate exotic fruit'. Some may find it humorous that, when giving a dinner party, she likes her husband to eat downstairs with the servants</li><li>• puns and light-hearted jokes involving words such as 'serious', 'earnest' and 'absurd' are used throughout the play. There is a more serious point behind much of the apparent word play through which Wilde's wider social and moral views are conveyed to the audience. Some jokes are at the expense of characters such as the austere Lady Bracknell: 'I don't really know what a Gorgon is like, but I am quite sure that Lady Bracknell is one'</li><li>• Wilde uses unique and witty epigrams to create humour in the play. An example is: 'In matters of grave importance, style, not sincerity is the vital thing'. There is an element that challenges received wisdom here as well as humour</li><li>• Wilde satirises love and the institution of marriage through his presentation of courtship between the two couples: Gwendolen and Jack; Cecily and Algernon. Religion is another target shown through Chasuble's inane pronouncements.</li></ul>

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

***Our Town - Thornton Wilder***

Question Number	Indicative content
7(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Mrs Webb is Emily's mother; Mrs Gibbs is George's mother. Emily becomes a mother during the play but dies in childbirth at the end of Act 2. Motherhood is presented as an important part of the play's narrative structure as the cycle of birth, love, marriage and death unfolds</li><li>• Mrs Gibbs and Mrs Webb are, arguably, stereotyped by Wilder who shows them in traditional roles, feeding their children and sending them to school: 'They brought up two children apiece, washed, cleaned the house'. The Stage Manager states that he is impressed by their stamina, noting: 'they have cooked three meals a day – one of them for twenty years, the other for forty'. They share household jobs together and discuss selling a piece of furniture to finance a trip abroad. Both belong to the church choir and discuss the organist's drinking problems</li><li>• Mrs Gibbs is descended from a long line of Grover's Corners residents. She is described as a 'plump, pleasant woman in her middle thirties'. She has never achieved her dream of visiting Paris, which gives an element of pathos to her life. It is Mrs Gibbs who, on the morning of Emily and George's wedding, remarks: 'People are meant to go through life two by two. 'Tain't natural to be lonesome'. She is the only resident of Grover's Corners who dreams of leaving the town</li><li>• Mrs Gibbs dies of pneumonia before she can fulfil her dream of going to Paris. Hers is an unexpected death, demonstrating one of Wilder's key messages: that death may come before a person's dreams are fulfilled. She plays a maternal role even after death, acting as a caring spirit when Emily first arrives among the dead. As a spirit she finds out that her legacy of \$350 helped to finance George and Emily's farm. More importantly, she supports Emily in developing patience: looking forward rather than back to the life she cannot return to</li><li>• Mrs Webb is described as 'a thin, crisp woman'. She focuses on the health and happiness of her children, stating: 'I'd rather have my children healthy than bright'. Her character is quite two-dimensional; she becomes representative of mothers in general. Mrs Webb chooses the dress that Emily will wear to school and, when Mr Webb sees his daughter looking out of the window late at night, he comments that she had better not let her mother catch her on a school night</li><li>• Emily dies during the birth of her second child. She dies prematurely and without a chance to prepare herself. She misses her young family and longs to return to Grover's Corners, but learns that going back is futile. She teaches the audience that they should appreciate everything in life, including the unique power of a mother's love for her children.</li></ul>

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

***Our Town - Thornton Wilder***

Question Number	Indicative content
7(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Grover's Corners is Wilder's creation of a small American town early in the twentieth century. It would have been typical of many in the United States at the time the play was written. Grover's Corners is home to a diverse range of characters through whom Wilder presents his key message of carpe diem. Births, marriages and deaths take place just as they would in any community</li> <li>• the audience is presented with an almost idyllic scene of community harmony: 'Nice town, y'know what I mean?' The day-to-day business of life secures the safe, if uneventful, context for events. The Stage Manager comments on its ordinary nature: 'Nobody very remarkable ever come out of it, 's far as we know'</li> <li>• those who live in Grover's Corners regularly make the time to connect with one another whether through brief chats with Howie Newsome, the milkman, or small talk with Constable Warren. Howie's part in every morning scene highlights the comforting predictability of life in the town as well as in the wider human experience. The most prominent interpersonal relationship in the play is the courtship and marriage of George and Emily; Wilder suggests that love epitomises human creativity and achievement</li> <li>• the solidity and permanence of the town are juxtaposed with the transience of human life, which is prey to the ravages of time. In Act I, entitled 'Daily Life', the Stage Manager speaks of the value of routine and daily activity. Simple acts such as eating breakfast and feeding chickens become subjects of dramatic scenes, indicating the significance Wilder sees in such seemingly mundane events</li> <li>• Wilder highlights the importance of Grover's Corners when the Stage Manager speaks of the importance of preserving the everyday history of the community in a time capsule to be buried: 'So - people a thousand years from now - this is the way we were in the provinces north of New York at the beginning of the twentieth century - This is the way we were: in our growing up and in our marrying and in our living and in our dying'</li> <li>• the audience can relate to the characters' daily routines; they can also empathise with the familiar feelings of insecurity, growing up too fast, love and regret. The audience becomes aware at the end of the play that Grover's Corners acts as a microcosm of the world condensed into a small community, with characters reflecting the hopes and dreams, the failures and successes, of families everywhere.</li> </ul>

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

## *Pride and Prejudice - Jane Austen*

Question Number	Indicative content
8(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Charlotte Lucas is 27 years old and a friend of Elizabeth. It can be argued that her approach to marriage is pragmatic and sensible as 27 was a relatively advanced age for a woman to be unmarried at the time Austen was writing. It is a shock to Elizabeth when Charlotte accepts the proposal of Mr Collins</li><li>• Charlotte herself admits Mr Collins is 'neither sensible nor agreeable'. Mr Collins had previously sought the hand of Jane and then Elizabeth before settling his hopes on Charlotte Lucas</li><li>• Charlotte has a very different view on marriage from Elizabeth who seeks a union based on true love and compatibility. Charlotte notes: 'happiness in marriage is entirely a matter of chance'</li><li>• Charlotte is selfless in that she wishes to leave her parents' home to avoid being a drain on their resources. Arguably she is wrong to compromise her happiness by marrying a man she does not love, but she is motivated by practicality</li><li>• at a period of time when women had few options other than marriage, Charlotte knows, without being pretty or independently wealthy, her choices are limited. She marries Mr Collins 'solely from the pure and disinterested desire of an establishment'. Her brothers are relieved about the union because they know she will not be dependent on them</li><li>• Charlotte believes that marriage is 'the only honourable provision for well-educated young women of small fortune'</li><li>• different responses to Charlotte's marriage to Mr Collins include pity, respect or condemnation. Elizabeth is highly unimpressed by Charlotte's decision after being told of the engagement face to face. Charlotte accepts Mr Collins the day after Elizabeth rejects him but sees no problem with this, trying to calm her friend: 'When you have had time to think it over, I hope you will be satisfied by what I have done. I am not romantic, you know'</li><li>• six weeks after the wedding, Mr Collins meets Elizabeth for breakfast and makes the claim that he and Charlotte share a happy and congenial relationship: 'My dear Charlotte and I have but one mind and one way of thinking'. In his view the marriage is successful</li><li>• Charlotte tries to find contentment in her marriage to Mr Collins by focusing on her domestic situation. When Elizabeth visits their home, Charlotte demonstrates how she has arranged her house to avoid spending much time with Mr Collins. She cleverly places her sitting room at the back of the house in order to avoid spending time with her husband. She chooses not to hear when he makes embarrassing remarks in public</li><li>• Charlotte's marriage presents a contrast to the romantic relationship of Elizabeth and Darcy and shows that not all couples need to be the same in their partnerships.</li></ul>

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

## ***Pride and Prejudice - Jane Austen***

Question Number	Indicative content
8(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• the wider plot of the novel revolves around money as the five Bennet daughters will have no means of financially supporting themselves when their father dies and their house is given to Mr Collins through entailment. This increases the pressure on the Bennets to find husbands for their daughters in a time when financial security for women was based on finding a good match in marriage</li><li>• Mr Darcy is an eligible bachelor who is 'handsome' but, more importantly, wealthy: 'Mr Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year'. Unlike his aunt, Lady Catherine, Mr Darcy does not use his resources to influence others but rather to do good, for example his treatment of his employees and tenants, as Mrs Reynolds warmly states to Elizabeth</li><li>• Wickham's debts are used as a means of portraying his bad character. His reputation as a dashing officer is crushed when he elopes with Lydia. After he has fled with Lydia, his gambling debts, considered debts of honour, come to light. Wickham's reputation in Meryton is badly damaged when these debts are made public</li><li>• marriage and money are bound together with the importance of making a good match, essential for most young women in the novel. Mrs Bennet's quest to find partners for her daughters is very amusing but there are serious implications for the whole family if she is unsuccessful. Mr Bingley's arrival in Netherfield brings much excitement. He is seen as a very good match for Jane because of his high financial status. He has inherited his father's money made from business. He is easily led by his old friend, Darcy, to distance himself from Jane Bennet</li><li>• the source of a person's money was important at the time Austen was writing. There is some emphasis on the difference between old and new money in this novel. Darcy's wealth is inherited; Bingley's comes from his father's business but Sir William Lucas is looked down upon because he used to be in trade in Meryton. Austen notes that he had made a 'tolerable fortune' and received a knighthood but that this had 'given him a disgust' for both his town and business. He has moved his family to Lucas Lodge, away from Meryton, but ironically Austen shows that he is not respected as an equal by his wealthy neighbours who mock him</li><li>• in Elizabeth's conversations with Darcy about marriage, the subject of money is brought up: 'And pray what is the usual price of an earl's younger son? Unless the elder brother is very sickly, I suppose you would not ask above fifty thousand pounds'. This shows the reader the male perspective on inheritance issues that put younger sons in a family in a much riskier situation than their older male siblings.</li></ul>

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

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

Question Number	Indicative content
9(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• the Ewell family is large and includes Bob, Mayella and Burris. Bob's wife is dead and he has eight children for whom he does little. At the start of the novel, Scout says: 'I maintain that the Ewells started it all. Atticus said the Ewells had been the disgrace of Maycomb for three generations'. The Ewells live on the edge of Maycomb's dump in an old, run-down cabin and they would have been considered 'white trash'</li><li>• Burris Ewell arrives at school on Scout's first day and is described by Chuck Little as 'a hard-down mean one'. He states that he will not be coming to school again. He is dishevelled and unpleasant, riddled with lice. He calls Miss Caroline a 'snot-nosed slut of a schoolteacher'</li><li>• Bob Ewell is a coarse man, an alcoholic with no job and racist views. He is ignorant and fuelled by hate. He is the only man Scout ever heard of who 'was fired from the WPA for laziness'. He abuses Mayella Ewell himself but accuses Tom Robinson of rape as he will not tolerate anyone saying that Mayella tried to seduce Tom. The idea of a white woman trying to kiss a black man would have been scandalous in the racist context of the Maycomb community. His language is coarse and base when he accuses Tom: 'I seen that black nigger yonder ruttin' on my Mayella!'</li><li>• Mayella Ewell is 19 at the time of Tom Robinson's trial. The reader may feel some pity for her as she is abused by her father and, as the oldest child, forced to bring up her seven brothers and sisters. She is so lonely that she traps the kindly Tom Robinson, a local negro man, by inviting him into the house on the pretence of helping her with little jobs; at her request he 'busts up a chiffarobe'. She saves up money for weeks so that she can send her brothers and sisters to get ice cream, leaving her alone with Tom Robinson. When she attempts to kiss him, Tom stops her and it is this rejection alongside her fear of her father that leads her to lie that Tom has assaulted her</li><li>• in court, Mayella maintains her lie even though she is put under pressure in the witness stand by Atticus. She is very uncomfortable when Atticus treats her with respect, accusing him of taunting and making fun of her: 'Your fancy airs don't come to nothin' - your ma'amin' and Miss Mayellerin' don't come to nothin', Mr Finch'. Her false accusations result in Tom's eventual conviction and death</li><li>• Bob Ewell takes revenge on Atticus for exposing his lies and abusiveness at Tom's trial. Atticus acknowledges: 'I destroyed his last shred of credibility at that trial, if he had any to begin with'. Bob even pesters Helen Robinson, Tom's wife, outside her workplace</li><li>• even though Tom is convicted, Bob takes revenge on Atticus by attacking Jem and Scout as they walk home from the Pageant on Halloween. In defending the children from Bob Ewell's knife attack Boo Radley accidentally turns the knife on Bob, killing him.</li></ul>

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

## *To Kill a Mockingbird - Harper Lee*

Question Number	Indicative content
9(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• the theme of courage takes a number of different forms in the novel including moral courage, physical courage and innocent, child-like courage</li><li>• Atticus uses the suffering and courage of Mrs Dubose to teach his children a lesson. Her battle with morphine addiction demonstrates the courage in her character and, even though she is prejudiced, Atticus admires her strength of will. He sends Jem to read to her as a lesson in fortitude. She is a contentious character in some respects but Harper Lee shows the reader that there can be good points in everyone through her stoical attitude to suffering. She chooses to die 'beholden to nothing and no-one'</li><li>• Jem's courage changes and develops as the novel progresses. Towards the beginning it is rash and impulsive, leading to his acceptance of the dare to run up to the Radley Place and touch it. Later Jem displays moral courage when he reveals the whereabouts of the runaway, Dill. He is able to understand the concern and distress that Dill's parents must be enduring and tells Atticus, breaking 'the remaining code of childhood'</li><li>• Atticus demonstrates courage throughout the novel, shooting a mad dog in one shot and defending Tom Robinson against his accusers. He is aware of the levels of prejudice in Maycomb but continues to do what he knows is right. This can also be seen in the confrontation with the lynch mob when Atticus puts himself between the angry crowd and Tom, protecting his vulnerable client</li><li>• Tom's attempt to escape prison could be seen as courageous and Boo's actions in saving the children from Bob Ewell demonstrate heroic courage. Boo's timely intervention adds a tone of adventure to the theme of courage. His fortitude in coping with the isolated life he leads can be seen as bravery</li><li>• Dill shows courage in his escape from his stepfather to return to Maycomb. He makes up tall tales to help him deal with the complexities of his life, which is a form of courage as it is his coping mechanism</li><li>• Scout's courage is clear when she stops fighting at the request of Atticus. She used to fight frequently but when Atticus asks her to stop she does so, even though she describes it as 'a policy of cowardice'. She also shows courage when she faces the lynch mob even though she does not fully understand the danger she is in</li><li>• Boo Radley shows courage when he intervenes to save Jem and Scout from Bob Ewell who attacks them on the way home from the Halloween Pageant. He struggles with Bob who is armed with a knife and Bob dies in the altercation. Boo puts aside his fear of society when he carries the unconscious Jem back to his home to be treated for his injuries.</li></ul>

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

**The English Teacher - R K Narayan**

Question Number	Indicative content
10(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• <i>The English Teacher</i> is an autobiographical novel, with Susila representing Narayan's own wife, Rajam. Leela is part of the author's own life as well as the novel's structure. This adds a sense of realism and genuine feeling to the narrative that enable an emotional connection with the reader</li><li>• Leela is the young daughter of Krishna and Susila. At the beginning of the novel she lives with her mother and grandparents away from her father. Her arrival in Krishna's life along with her mother provides a catalyst for change in his outlook and way of life</li><li>• when they are learning to live together, Leela is instrumental in preventing her parents from arguing, saying: 'Are you fighting?' which prompts them to stop. Susila and Krishna are both anxious about her health and wellbeing. Susila says: 'If she starts crying no one can stop her'. In many ways her parents are as dependent on Leela as she is on them. Krishna is moved by her desire to spend time with him: 'At night she waited for me ..., hugged and clung to me, sat on my lap while I ate my dinner, and prattled away about all the day's activities'</li><li>• Krishna spoils Leela, for example when he wants to give her 'just a little of his tiffin'. He does worry that this will make her unwell. Leela keeps Krishna emotionally connected with the world after Susila's death from typhoid as 'his one aim in life is to make sure that she did not feel the absence of her mother'. She gives Krishna a reason to go on living after he loses his wife. He begs to be sent to 'those [funeral] fires' in a desperate plea to God, but he stops himself when he thinks of Leela: 'The child! The child!'</li><li>• Leela acts as a teacher to Krishna, showing him domestic contentedness that, prior to her arrival, he had not experienced. The Headmaster states 'one can learn a great deal' from children. Leela's constant questioning of Krishna helps him develop his way of thinking as he must consider ideas that would never trouble an adult: 'Why is that door closed?' and 'Why are you closing your eyes?'</li><li>• Leela provides a link between Krishna and Susila. She is a physical link between them as she is their child but she also provides a spiritual link. Leela attends the pre-school where Krishna meets the Headmaster. She eventually goes to live with her grandparents when Krishna becomes more closely and directly linked to Susila's spirit. He gains enlightenment and, it can be argued, no longer needs Leela's physical presence because of this.</li></ul>

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

**The English Teacher - R K Narayan**

Question Number	Indicative content
10(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• different types of journeys are of great importance in the novel and take several forms. These include spiritual, emotional and physical journeys. The central journey of the narrative involves Krishna's personal development from dissatisfaction with life to contentment and happiness. This journey of personal development takes place as a result of a series of unpredictable events</li><li>• physical journeys in the novel include: Krishna's walk down to the river; his visit with Susila to view the house they hope to move to; and his trip to see the medium, when he follows the young boy who presents him with Susila's message. Often these physical journeys show different features of life in India</li><li>• an uglier side is exposed through the description of the toilet where Susila catches the typhoid that kills her. After Susila's death, Krishna visits the street where the Headmaster lives. It has poor sanitation and is a place where 'unkempt and wild-looking children rolled about in the dust'. Krishna's journey here shows that, even for those of relatively high standing, conditions in India can be difficult</li><li>• Krishna's journey as a husband and father is a significant part of the novel as he learns to live a different kind of life with his family. This contrasts starkly with his life as a single academic working at the university in a monotonous routine</li><li>• Krishna thinks that his and Susila's visits to see houses should be an ordered experience, but instead Susila brings unpredictability, such as walking barefoot and getting locked in the infected toilet. It is Susila who wants to make the diversion to the river while the rational Krishna would have chosen the most direct route</li><li>• Krishna's spiritual enlightenment is a type of journey for him. He develops through his journey of grief at the loss of his wife. At first, his misery at her loss prompts him to consider taking his own life. He carries on because of his obligations to his daughter, Leela. Eventually he is contacted by a medium, via a message from a young boy, and begins to meditate and interact with his wife's spirit. He reaches the point by the end of the novel where he is able to communicate with her directly</li><li>• ultimately Krishna's travels lead him to a state of physical peace and contentment where he ceases to need earthly things such as money or work, instead communicating directly with his dead wife: "'Susila! Susila!" I cried'. Previously he has mocked his wife's spiritual devotion: 'Oh! Becoming a yogi!' He now relies on her guidance from beyond the grave, which indicates that he has reached his destination as he finds true happiness in his existence.</li></ul>

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

*Of Mice and Men - John Steinbeck*

Question Number	Indicative content
11(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Curley is the son of the ranch boss and therefore carries high status. Steinbeck describes him as a 'thin young man with a brown face, with brown eyes and a head of tightly curled hair'</li><li>• Curley is immediately hostile to Lennie and George upon first meeting them. Steinbeck describes him as cold when looking at the men and describes how his 'hands closed into fists'. He is particularly pugnacious in his approach to Lennie, trying to demand that Lennie speaks to him directly rather than letting George do the talking</li><li>• Steinbeck also explores the character of Curley through the perceptions of others. Candy explains to the men that Curley is 'like a lot of little guys, hates big guys'. Candy says that Curley is a boxer: 'handy with his fists'. He warns them of Curley's tendency to pick fights and also points out the glove 'fulla vaseline' that Curley wears to keep his hand soft for his wife</li><li>• Curley demonstrates jealousy when it comes to his wife talking to any of the other ranch hands and tries to pick fights, even with Slim. Steinbeck contrasts Curley with Slim. Although Curley is the boss's son, Slim enjoys higher status on the ranch due to his calm demeanour and skill at his job. This makes Curley particularly jealous of Slim but he still shows him respect</li><li>• the fight scene between Curley and Lennie is particularly revealing of Curley's character. He turns on Lennie after getting angry when Carlson calls him a coward. Lennie's smile angers Curley, who starts beating and punching Lennie. Curley's aggression is evident when George tells Lennie to 'Get him', Curley's hand is crushed as Lennie finally defends himself. Slim successfully convinces him to say that he got his hand caught in a machine to save his reputation</li><li>• Curley is an inconsiderate husband, visiting the brothel in town even though he is married. His wife describes him as 'not a nice fella' and reveals that she met him the night she was disappointed by a broken promise from a man who said she could be in 'the movies'. Curley seems to view his wife as a possession</li><li>• Curley's response to the death of his wife reflects his lack of care for her. He is far more interested in lynching Lennie than suffering any kind of upset at the loss of his wife. It is suggested by Slim that he should stay with his wife's body but he is determined to lead the posse to catch Lennie</li><li>• Steinbeck presents Curley as having no empathy or understanding. He is the first to come upon the body of Lennie and notes that he has been shot in the back of the head. He shares Carlson's confusion at George and Slim's sadness following Lennie's death.</li></ul>

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

***Of Mice and Men - John Steinbeck***

Question Number	Indicative content
11(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• it can be argued that death affects the lives of all characters in the novel. Candy is affected by the death of his dog, Curley by the death of his wife, Lennie by the deaths he causes and George by the death of Lennie and Curley's wife</li><li>• Lennie's accidental killing of the mice he pets (he pets the mice so hard that he crushes their skulls) could be considered to foreshadow the later deaths he brings about when he first kills the puppy and then Curley's wife as a result of not knowing his own strength. Lennie crucially does not understand the permanence of death, hanging on to the bodies of the mice he crushes and talking to the body of the puppy and of Curley's wife after she has died: 'You done a bad thing'. In the first chapter, his exchange with George: 'That mouse ain't fresh' presents the reality of physical death.</li><li>• Candy is severely affected by the death of his dog. It is his only companion and has been with him for many years. He is proud of the dog, describing its prowess as a sheep dog in its younger years. Carlson pushes for the dog to be put down because of its age and the fact that it smells bad in the bunk house. Candy tries to resist this but even Slim is in favour of the dog being put out of its misery. Later in the novel, Candy's dream is ruined by the death of Curley's wife as the plan to buy the ranch with Lennie and George is shattered when Lennie kills Curley's wife</li><li>• the death of Candy's dog represents a significant death in the novel in its symbolic suggestion that, when a living thing is of no use, it should die. This provides a stark reality about the right to live and who has the power to decide if someone or something should die. Candy's remark, 'I should have shot that dog myself', reverberates at the end of the novel when George has to kill Lennie to prevent his suffering</li><li>• the death of Curley's wife is violent and sudden. It affects everyone on the ranch. Curley is fuelled by anger at the death of his wife, but not because he misses her. It is rather because he is angry with Lennie. Rather than stay with his wife's body as Slim suggests, Curley is fired up to get a posse out to deal with Lennie. This means that George has to take the action to shoot Lennie in the head before Curley can get to him. He is driven to act quickly out of mercy</li><li>• Curley's wife and Lennie are affected by death as they lose their lives. The reader may feel pity for both of them in different ways as it can be argued that they die needlessly</li><li>• the very end of the novel mirrors the opening although this time the water snake is killed by the heron, showing the circle of life and completing the novel's symmetrical structure. This cruel but natural event at the end of the novel is significant in its reflection of death as the inevitable end for all creatures, human and animal.</li></ul>

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

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

Question Number	Indicative content
12(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• Stacey Logan is the older brother of Cassie. He is 12 years old and not very keen on school because Mama Logan will be his class teacher. He is the eldest child and as such he is in charge of the others, telling them what to do. He moves closer to adulthood as the novel progresses</li><li>• Stacey has always been friends with T.J. but sometimes T.J. gets the better of him, for example when he lets T.J. talk him out of the coat given by Uncle Hammer</li><li>• when T.J. gets him into trouble by using 'cheat notes' in a test, Stacey will not tell Mama the truth that T.J. was behind the dishonesty. He is punished for fighting with T.J. even though he had reason to be angry with him. When Mama questions him he 'said nothing of T.J.'s cheating or that Christopher John, Little Man and I had been with him'. Stacey stands by T.J. later in the novel when he gets into more serious trouble. Cassie notes: 'As far back as I could remember, Stacey had felt a responsibility for T.J.'</li><li>• it is Stacey's idea to protest against the inequality of the education system by building a trench in the road to stop the white school bus. This shows initiative and cunning on his part and he demonstrates courage and leadership in these actions</li><li>• Stacey resents Mr Morrison staying in the house to help while Pa is away working on the railroads. He claims: 'All that work he doing, I could've done it myself'</li><li>• Stacey scales back his friendship with Jeremy Simms after Papa warns him of the risks to him as a black boy befriending a white boy: 'Maybe one day whites and blacks can be real friends but right now the country ain't built that way'. He learns to be wary of situations of risk involving white people, trying to silence Cassie when she complains about her treatment at the store in Strawberry</li><li>• by the end of the novel, Stacey has grown up a good deal and learnt some harsh lessons about prejudice and racial hatred. He rescues T.J. when the lynch mob tries to kill him.</li></ul>

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

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

Question Number	Indicative content
12(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• there are three main families in the novel: the Logans, the Simms and the Wallaces. Taylor uses the differences between them to highlight some of the novel's main themes and to focus on the importance of family relationships, strength and values</li><li>• family is the top priority of the Logans and their strength of unity is vital as they confront and deal with injustice and prejudice. Family loyalty and support are very important to Cassie's life and she is shocked when Jeremy Simms explains that he does not like his siblings. The Simms family is racist and Jeremy's father is a member of the 'night men' and Lillian Jean expects Cassie to move out of her way on the side walk. However, Jeremy neither shares nor tolerates his family's beliefs, trying to be friends with Stacey and the others</li><li>• the Wallaces, (Kaleb, Thurston and Dewberry) run a store that sells 'bootleg liquor' to teenagers. They enjoy fighting and are racist, torching the Berry family's home. The Logans start the boycott of the store following this incident</li><li>• love and devotion to family are the focus in prompting characters to take action in the novel. Those who do not value their families, abandoning their loyalty and ties, are lost. This can be most clearly seen in the example of T.J., who fails to understand the importance of his family and falls in with the Simms brothers who use him as a scapegoat. He later realises his mistake but it is too late to make amends</li><li>• Uncle Hammer and Mr Morrison embody the importance of extended family. Although Uncle Hammer does his best to support the family, he is volatile and comes from a very different world, the northern states of America, where prejudice and inequality were not so pronounced. Mr Morrison becomes a part of the family as he moves in to help when Papa is away working on the railroads. He has previously lost his own family and takes his role of protecting the Logans very seriously</li><li>• Mama and Papa teach Cassie and her brothers to respect themselves and others. They are taught to use the word 'Miss' to address white people. This is prompted by fear of reprisal should they take offence at anything the Logan children might say. They tread a line between survival in an unjust world and self-respect</li><li>• the importance of family is closely linked to working on the land, a group responsibility that crosses the generations through the physical legacy of Big Ma and her late husband who secured it. By working their own land and keeping it in the family, the Logans protect their independence and the future of their children. As landowners, the Logan brothers can resist white control and make their own decisions, unlike their ancestors who were born into lives of slavery.</li></ul>

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

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

Question Number	Indicative content
13(a)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Hop-Frog is the king's jester and also 'a dwarf and a cripple'. These attributes treble his value 'in the eyes of the king'. Hop-Frog's treatment by the king and his seven ministers leads him to take revenge on them</li> <li>• the story is told by a detached narrator who uses a conversational tone to engage the reader. He reveals that Hop-Frog and his female companion at the court, Trippetta, 'had been forcibly carried off from their respective homes in adjoining provinces'. They are effectively slaves, given to the king as presents by one of his generals</li> <li>• the two are used to entertain the king and his friends and on the occasion in question were involved in setting up a masked ball. The king and his seven ministers are described as fat and indecisive so Trippetta and Hop-Frog are in charge of the organisation of the event</li> <li>• when Hop-Frog is summoned to see the king on this evening he appears 'to be in a very ill humor'. Knowing that Hop-Frog does not like wine and reacts badly to it, the king still forces him to drink. The reader is led to pity Hop-Frog as it happens to be 'the poor dwarf's birthday, and the command to drink to his 'absent friend' forces 'the tears to his eyes'</li> <li>• the narrator further incites pity in the reader by referring to Hop-Frog as 'Poor fellow', making the revenge he ultimately takes on his torturers satisfying and deserved. Poe uses sympathetic words to describe Hop-Frog such as 'cripple' while the king is referred to as 'tyrant' and 'monster'</li> <li>• the king becomes more and more incensed that Hop-Frog is reluctant to drink the wine. Trippetta is described with the simile: 'pale as a corpse' when she goes to beg the king to be merciful towards Hop-Frog. He violently pushes her away and throws 'the contents of the brimming goblet in her face'</li> <li>• the violence of the king towards Trippetta brings about a sudden change in Hop-Frog and a 'low, but harsh and protracted grating sound' is heard in the room. Hop-Frog pretends to joke and suggests a 'capital diversion'</li> <li>• Hop-Frog introduces 'the Eight Chained Ourang-Outangs' as 'excellent sport'. The king agrees and he and his eight ministers are dressed in tight shirts and stockings and then 'saturated with tar'. After this a layer of flax was added to each man and a chain passed between them, chaining each one at the waist. They enter the masquerade at midnight, frightening the other guests by their appearance</li> <li>• the Ourang-Outangs are tied together by Hop-Frog and hoisted to the ceiling where they are set on fire and burnt to death by him. This time the grating of his teeth is unmistakable and he foams at the mouth, and glares, 'with an expression of maniacal rage'. He says that he can now see who they are, including a king who 'does not scruple to strike at a defenceless girl'. He and Trippetta escape together after their revenge</li> <li>• other stories that involve revenge that could be used with this story include: <i>The Adventure of the Speckled Band</i>, <i>An Arrest</i> and <i>Tony Kytes</i>, <i>the Arch-Deceiver</i>.</li> </ul>

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

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

Question Number	Indicative content
13(b)	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"><li>• danger is presented in <i>The Stolen Bacillus</i> through sinister references to the characters: 'the Bacteriologist' and the 'pale-faced man', de-personalising them and focusing rather on what they are doing. The Bacteriologist's cool and calm references to the contents of his laboratory are chilling in the danger they represent: 'Bottled cholera, so to speak'. The visitor demonstrates a 'morbid pleasure' at the sight of the bacillus, contributing to a feeling of danger</li><li>• a sense of danger develops as the Bacteriologist describes to the pale-faced man the potential effects of the bacillus if it falls into the hands of the Anarchists and then is called away from the room. This is a subtle building of suspense that comes to a climax in the 'disturbing' thought that strikes the Bacteriologist after the pale man has left</li><li>• the Bacteriologist's dramatic pursuit of the man adds to the sense of danger as the reader considers what disease has been stolen from his laboratory. After the accidental breaking of the test tube, the anarchist desires to do what no other anarchist has done and become a living host for the disease. This is a terrifying prospect and the dangers would not have been lost on an increasingly medically-aware Victorian readership. Wells demonstrates the anarchist's thought processes as he makes the decision to become famous through 'Death, death, death!'</li><li>• the reaction of the Bacteriologist to the anarchist's confession that he has swallowed the content of the test tube is anti-climactic. Because he lied about the content of the test tube to impress the pale man, the Bacteriologist has known that what is stolen is not particularly dangerous (it is why he shouted 'Blue Ruin' when he started in pursuit). His real reason for pursuing the anarchist was to avoid the trouble of making up another culture of his blue solution</li><li>• the concept of bioterrorism behind <i>The Stolen Bacillus</i> encompasses a significant danger to mankind. The story is a chilling satire on the role of scientists in a potentially catastrophic attack on London</li><li>• other stories that can be used to write about danger include: <i>An Arrest</i>, <i>The Adventure of the Speckled Band</i> and <i>Lou, the Prophet</i>.</li></ul>

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