



Mark Scheme (pre-standardisation)

Summer 2016

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

Edexcel Certificate in English Literature  
(KET0)  
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, ie if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Assessment Objectives: 4ET0/01 and KET0/01

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

## Paper 1: Drama and Prose

### Section A: Drama

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

Question Number	Indicative content
1(a)	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Beatrice invites a good deal of sympathy from the audience. As the wife of Eddie Carbone, she is hard-working, maintaining a clean and welcoming home for her family. She is generous, risking herself by taking in her illegal immigrant cousins, Marco and Rodolfo. She is frustrated as a wife, reflected in her references to the lack of a physical relationship in her marriage to Eddie: 'When am I gonna be a wife again, Eddie?'</li> <li>• Beatrice stands by Eddie even though she knows about his feelings for Catherine and her loyalty remains even after he betrays their wider family and community by reporting Marco and Rodolfo to the authorities. She is prepared to sacrifice her own enjoyment of Catherine's wedding because Eddie refuses to attend. At the end of the play she is left a widow</li> <li>• Eddie can be seen as the object of audience sympathy as he battles with emotions and desires that, as a simple working longshoreman, he is ill-equipped to deal with. He is very protective of Catherine and struggles to cope with his jealousy as she grows closer to Rodolfo. It can be argued that he brings much of his misery on himself, but the end scene where he cries out: 'My Bi!' may draw sympathy for his tragic demise</li> <li>• Catherine can be considered as a focus for sympathy. She is torn between her daughterly devotion to Eddie, who has taken her in and who genuinely cares for her welfare, and her new love for Rodolfo whom she eventually chooses to marry. She is also torn between the traditional demands of the community for women to fulfil a demure and domesticated role and the new working world of women in a changing American society</li> <li>• Marco can be considered a character who attracts sympathy. As a hard-working Sicilian immigrant, motivated by love and concern for his family back home in Italy, his reasons for coming to America, albeit illegally, are justifiable. He does his best to fit in with the Carbone household, but is unable to contain his anger when he learns that Eddie has betrayed him by reporting him to the authorities. The sympathy of an audience may be strained when he breaks his promise to Alfieri not to go after Eddie, but even in this instance it is possible to identify with his rage</li> <li>• it is possible to sympathise with Rodolfo because Eddie treats him poorly and casts aspersions on his sexuality and his motivation in wanting to marry Catherine. Eddie demeans Rodolfo by kissing him on the lips to try to expose him as effeminate.</li> </ul> <p>NB: Candidates may write about more than one character and compare: this is acceptable.</p>

Level	Mark 0	A01/A02/A04 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 that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• free will and choice are key features of the presentation of characters in this play. Eddie has the choice whether to report Marco and Rodolfo to the authorities while Beatrice and Catherine have choices in terms of how they react to Eddie</li> <li>• Eddie chooses to indulge in a fantasy world where his ill-conceived ideas make sense. He wants to make choices for Catherine about her future, both in her job and trying to put her off Rodolfo by undermining him and questioning both his sexuality and his intentions in wanting to be with her. He maintains: 'The guy ain't right'</li> <li>• Eddie chooses, against all advice and past evidence (the tale of Vinny Bolzano), to call the Immigration Bureau to report Marco and Rodolfo, an act that would be anathema to the close-knit Italian community of Red Hook</li> <li>• Catherine is determined and single-minded in the choices she makes to follow her own path in life. She resists Eddie's disapproval of both her choice of work, with the support of Beatrice, and her choice of partner. This demonstrates the emerging emancipation of women in the post-war age of the twentieth century; female independence began to replace the patriarchal society that had previously controlled their futures</li> <li>• Beatrice's choices reflect her loyalty and her decision to stand by her husband, Eddie, even though he has treated her poorly. She continues to support him, ultimately remaining by his side as Eddie lies dying after the fight with Marco</li> <li>• Alfieri represents a lack of choice. He upholds the absolute word of the law, yet he understands the unspoken law of the Sicilian community. His role as a bridge reflects the dilemmas experienced by the characters as the play's action unfolds. Eddie visits Alfieri when he is struggling with his choice about reporting Marco and Rodolfo. Marco visits Alfieri when he has to decide how to act on his discovery of Eddie's betrayal</li> <li>• Marco and Rodolfo make choices when they come to America in search of work. Their choice to break the law and work illegally is driven by practical and economic necessity. Eddie's choices appear to be driven by desire, jealousy and obsession.</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 that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• although physically similar, the two men have very different views. The Inspector 'need not be a big man, but he gives an impression of massiveness.' He is described by Priestley as being in his 50s and wearing a plain, dark suit. He introduces himself as a police inspector. Mr Birling is the head of his family and described as 'a hard-headed business man.' Along with his surroundings, he presents a sense of heaviness and is described as a 'heavy-looking, rather portentous man in his middle fifties'</li> <li>• Mr Birling is described as 'rather provincial in his speech'. The Inspector directly and methodically questions each of the characters in turn, while Mr Birling pontificates about the Titanic and the likelihood of war among other topics. Inspector Goole tries to make the family aware of their social responsibilities and tries to appeal to their consciences</li> <li>• Mr Birling is very concerned about his own status, referring to his role as a magistrate and his impending knighthood. The Inspector's belief in social equality and community responsibility contrasts with this view. Mr Birling believes that people should look after themselves and considers those who care for others 'cranks'. The Inspector meanwhile refers to 'members of one body' and demonstrates the importance of looking after those beyond one's immediate family</li> <li>• Mr Birling's view of employees is that they are cheap labour. He believes that they should be grateful even to have a job and that their rights are not a matter for discussion. The Inspector values the rights of employees and talks about the many people across the country who have to work for a living. He sees Eva's request for a pay rise as reasonable, while Birling sees it as an act of insolence and disruptive to his business</li> <li>• Mr Birling does not see the need to take responsibility for members of the wider community; indeed he even fails to take responsibility for his own son, Eric. He is impervious to the Inspector's impassioned 'fire, blood and anguish' speech. The Inspector sees all too clearly the implications for the human race as a result of the actions of those who do not take responsibility</li> <li>• the Inspector can be seen as the voice of Priestley in the play. His views encompass many of Priestley's own socialist beliefs. It can be argued that Mr Birling embodies the antithesis of Priestley's philosophy and is therefore designed as a caricature of everything that Priestley hated about capitalism.</li> </ul>



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<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>
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**An Inspector Calls – J. B. Priestley**

Question Number	Indicative content
<b>2(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• women are divided between Mrs Birling and Sheila as representatives of the upper classes, and Eva/Daisy and Edna the maid as working class. Ironically, both Eva and Edna are shadowy figures within the play; Eva because of her absence from the play's immediate action and Edna because of her very small and servile role. This may reflect the invisibility of working-class women in the society Priestley wrote about</li> <li>• Mrs Birling is an upper-class woman who lives a life of privilege and power. She comes from an aristocratic family and her marriage to Arthur Birling reflects the social custom of upper-class heritage with new money. Sheila's engagement to Gerald suggests the same arrangement in the next generation: Sheila's rich family will link with Gerald's aristocratic background when they marry and the two firms unite. Women can be seen as assets and bargaining chips, bartered through marriage</li> <li>• the play starkly exposes the plight of working-class women such as Edna and Eva. Interestingly, their names are very similar in length and sound. Even if married, lower-class women at the time had to work for a living in the few jobs available to them, such as maid, factory worker or shop assistant. There is no upward mobility for women in the society presented by Priestley. Mrs Birling and Sheila do not work. Mrs Birling has a place on the committee of The Brumley Women's Charity Organisation, but this is more to indulge her own self-importance than to help others</li> <li>• women of low class may be subjected to sexual exploitation. Both Gerald and Eric take advantage of Eva/Daisy's reduced circumstances, albeit in different ways. Ironically, Eva/Daisy has been 'rescued' from the clutches of Alderman Meggarty by Gerald, only to be exploited by him in a less obvious and immediate way. Both Gerald and Eric frequent the <b>'stalls bar at the Palace'</b>, a renowned haunt of prostitutes. It is implied that this fate may await Eva/Daisy as she becomes more desperate. Upper-class women were seen as fragile, delicate creatures at the time of which Priestley was writing. The law decreed that husband and wife were regarded as one, with women the possessions of men. Charity work, such as that done by Mrs Birling, is considered acceptable. Sheila's only occupation appears to be shopping.</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 that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Henry's wild youth is no secret. He spent his younger years as the carefree Prince Hal carousing with his somewhat nefarious associates in the inns of Eastcheap. This bad reputation is countered in the play's first scene when the Archbishops of Canterbury and Ely refer to his transformed character as a 'blessing'</li> <li>• Henry's loyalty as a friend is certainly in question as he remains unmoved by his old friend, Falstaff's, misery and dejection. The Hostess of an Eastcheap tavern (Mistress Quickly), informs Henry that Falstaff is close to death as a result of abandonment by Henry. Later in the play, Henry condemns his former friend, Bardolph, for stealing. He also ruthlessly executes his former friends, Grey, Scroop and Cambridge, before sailing to France.</li> <li>• Henry can be considered something of a megalomaniac. He has the English throne, but quests after the French throne as well and is prepared to wage war to get it. He invades France with no consideration of the bloodshed and suffering it will cause.</li> <li>• Henry justifies his invasion by claiming that his right to the French throne is sanctioned by God: 'But this lies all within the will of God.' He refers to the invasion as 'well-hallow'd'</li> <li>• Henry's military campaign attracts criticism from the common soldiers. When he disguises himself and moves amongst them, he discovers that they doubt his motives and believe that Henry will be responsible for 'all those legs and arms and heads chopped off in battle'</li> <li>• Henry orders the deaths of the French prisoners at the end of the Battle of Agincourt. At this point it may be difficult to see Henry's view of himself as 'no tyrant but a Christian King'</li> <li>• it can be argued that Henry is a war hero rather than a warmonger. He leads his outnumbered troops to victory at the Battle of Agincourt. The motivational speeches that Henry delivers would seem to support this definition as a hero</li> <li>• some may feel that Henry's courtship of Katherine may expose him as a cold and impersonal suitor, wooing her for his own political ends. The audience knows that the treaty between France and England depends on their marriage. However, though their union is a foregone conclusion, he woos her anyway. Consequently, others may see this as touching and a quality of Henry.</li> </ul>

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	0	No rewardable material.
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### Henry V – William Shakespeare

Question Number	Indicative content
3(b)	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• religion is very important and can be linked to patriotism. Henry V is a Christian King and 'a true lover of the holy church.' Early in the play, Henry's language reflects his religious faith, especially in the beginnings and endings of his speeches, for example: 'My learned Lord, we pray you to proceed, and justly and religiously infold' and 'as pure as sin with baptism.' Everything is said in the name of God</li> <li>• the emphasis on Christian religion reflects the great importance of God during Elizabethan times. Before hearing from the Archbishop in Act 1, Henry is resolved 'by God's help' to start a war. This leads to the war being viewed as a holy war or crusade at some points in the play. Henry declares: 'We are no tyrant but a Christian King/Unto whose grace our passion is subject'</li> <li>• the Archbishops support Henry's claim on the French throne and encourage the campaign, thereby adding the weight of the church to Henry's plan. This reinforces his justification. Ironically, the Archbishops are motivated at least partly by financial reasons</li> <li>• Henry is a Christian King, defender of the faith and a firm believer in the Divine Right of Kings. As a hero with the motivation of Christian impetus, he becomes the agent of God's plan</li> <li>• the treason of Scroop, Cambridge and Grey offers Henry the opportunity to be merciful but they appeal for the same mercy they dismissed a few lines earlier. If the war is sanctioned by God, then to go against the war is to conflict with God's will. They are 'all other devils that suggest by treasons.' In not showing mercy and ordering their execution, Henry can be seen to be doing God's work and sending them to receive divine justice</li> <li>• Exeter appeals to 'God almighty' to introduce Henry's lineage to the French court. The victories obtained by the English are 'by gift of Heaven.' Henry realises that he has sinned and prays for divine mercy. The prayer comes after he has confronted his conscience when he talks to himself. It seems to be an act of confession. At the moment of battle, his couplet reflects God's presence in his intent: 'Now, soldiers march away/And how Thou pleasant God dispose the day'</li> <li>• Henry's marriage reflects the theme of religion as the match with Katherine, holy matrimony, represents emotional, spiritual and physical union between France and England.</li> </ul>

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<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>
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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 that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Don John is the play's main villain. Otherwise known as Don John the Bastard, he is the illegitimate half-brother of Don Pedro. He is described as 'out of measure sad' when the audience first encounters him early in the play's action. In many of Shakespeare's plays illegitimate characters bear out their origins by being villainous.</li> <li>• Don John is a brooding trouble-maker who seeks to destroy happiness and contentment. He hatches the plot to discredit Hero by employing Borachio to pretend to be her adulterous partner when he is really with Margaret. He also encourages Don Pedro and Claudio to believe the façade he presents to them. The source of his bitterness would seem to be the illegitimacy that compromises and reduces his status</li> <li>• Don John flees Messina after Hero has been disgraced, but is later caught by the Sexton. His trickery is bad in intent, a contrast to the benevolent gulling of Benedick and Beatrice by their friends in an effort to unite them romantically</li> <li>• Borachio can be considered to be a villain. His name is Spanish for 'drunkard' or 'a bag made of pig skin'. He deliberately stirs up trouble by helping Don John with his plan; in fact the basic idea to set up Hero is his: 'Proof enough to misuse the prince, to vex Claudio, to undo Hero and to kill Leonato.' He clearly relishes his part in the deception</li> <li>• Borachio brags to Conrad late at night about what they have done, which leads ultimately to the revelation of the plot, as the men of Dogberry's Watch overhear the conversation and arrest them</li> <li>• Conrad is a follower of Don John. He listens to Borachio's story that Don John had paid him to pretend to meet Hero in her room, when really this was Margaret. He is arrested by the Watch along with Borachio and becomes an object of humour during his detention when he demands to be treated like a gentleman and calls Dogberry an ass. He is full of his own self-importance and lacks a moral compass.</li> <li>• some may also consider Claudio and Leonato as villains for their treatment of Hero.</li> </ul>



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

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

Question Number	Indicative content
4(b)	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• reputation is a major theme in the play; the central conflict is based on the destruction of Hero's reputation by the plot of Don John and Borachio. Hero is the very soul of virtue, but is accused of adultery</li> <li>• Claudio is introduced as a young soldier with a good reputation from his time in the war. He is judged not by his deeds but by what others say and think of him: 'I find here that Don Pedro hath bestowed much honour on a young Florentine called Claudio.' He is praised by a messenger for his maturity, but ironically later proves to be immature when he is easily misled about Hero's honour</li> <li>• Don John's reputation is blighted by his illegitimate origins. He is welcomed by Leonato but it is made clear that this is only because of Don Pedro: 'Being reconciled to the Prince your brother, I owe you all duty.' The importance of legitimacy was critical in Elizabethan times and the idea links to Hero's status as a 'maid'. Her virginity is of utmost importance, one of the reasons why the plot to dishonour her chastity is so serious and has such impact</li> <li>• Hero's ruined reputation is the dramatic centre of the play's action. Shakespeare's use of her wedding as the context for her public dishonouring is particularly ironic. The accusation that she 'knows the heat of a luxurious bed' is one of the worst that could be levelled at a woman. Her dishonour also affects Leonato's reputation: he is chastised by Claudio who suggests that he has tried to pass her off as pure: 'Give not this rotten orange to your friend/She's but the sign and semblance of her honour'</li> <li>• Don Pedro implies that his reputation has been damaged because of the apparent revelation that he and Claudio have brought to light regarding Hero's chastity</li> <li>• the destruction of Hero's reputation is of such importance that only her symbolic death and rebirth will allow the wrong to be righted. Hero's reputation is grandly restored after her death when the deception has been exposed. Leonato orders Claudio to announce to the whole city that Hero was innocent, to write her an epitaph and to read and sing it to her at her tomb</li> <li>• Leonato grieves for Hero throughout her fake death as though she is really dead because of her ruined reputation. Don John's reputation is destroyed by the end of the play and his punishment is set to take place off stage.</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 that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Mercutio is a friend of Romeo who mocks his vision of love. He is a quick-witted anti-romantic who sees love as conflict: 'If love be rough with you, be rough with love.' He can be considered a foil to Romeo's romantic persona. He can be described as quite possessive of Romeo's friendship and attention</li> <li>• Mercutio's Queen Mab speech in Act 1 Scene 4 showcases his imagination and articulate use of language. It also demonstrates his cynical nature. He sees dreams as 'children of an idle brain'</li> <li>• Mercutio is unaware of Romeo's love for Juliet and their subsequent marriage. He stands outside the worlds of Verona, joining in with neither the feud nor the love story. He can be likened to Tybalt in his quick temper and strong sense of honour. It is this sense of honour and pride that arouses his anger in confrontation with Tybalt. He cannot understand Romeo's refusal to fight and is offended by it: 'Calm, dishonourable, vile submission!'</li> <li>• Mercutio's witty use of language pervades the play's first half. Upon encountering the Nurse, he teases her: 'A sail, a sail.' He uses sexually suggestive language verbally to spar with her. She cannot match Mercutio's wit, but joins in good-heartedly: 'the bawdy hand of the dial is now upon the prick of noon'</li> <li>• even in death, Mercutio uses humour: 'Ask for me tomorrow, and you shall find me a grave man.' His pun is accompanied by a chilling curse: 'A plague a' both your houses!' His death takes place in Act 3 and its significance directs the unfolding tragedy as Romeo, driven by vengeance, kills Tybalt who he had previously claimed to love</li> <li>• Mercutio's name reflects his mercurial nature and he can be seen as the play's jester. His changeable moods affect the unfolding events and add to the tense atmosphere. His death marks a turning point in the play and after this the momentum towards tragedy accelerates quickly.</li> </ul>

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

**Romeo and Juliet – William Shakespeare**

Question Number	Indicative content
<b>5(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• the deaths of Romeo and Juliet are explained in the Prologue ensuring that death overshadows the events of the whole play. Their 'death-mark'd love' is noted by the Chorus prior to Act 1</li> <li>• Lord Capulet speaks of the deaths of his other children when meeting with Paris early in the play: 'Earth hath swallowed all my hopes but she,' referring to Juliet as his precious only child. These deaths serve to emphasise her importance to the Capulets; her match in marriage takes on an even greater importance</li> <li>• the nurse has lost a child, Susan, who died in infancy. She states: 'Well, Susan is with God, she was too good for this world.' Death pervades the whole play on many levels. Infant mortality was considerably higher in Elizabethan times than it is today and it was not uncommon for parents to lose one or more children</li> <li>• the first death to take place is that of Mercutio who dies as a result of the fight with Tybalt in Act 3. He is killed under Romeo's arm as Romeo seeks to break up the duel. Mercutio is darkly humorous in his approach to his own demise: 'Ask for me tomorrow and you shall find me a grave man'</li> <li>• Tybalt's violent death at Romeo's hands is inevitable after Mercutio has been slain: 'Either you or I or both must go with him.' Tybalt's death is significant in the play as momentum gathers pace towards the death of the two lovers</li> <li>• Juliet's soliloquy prior to taking the Friar's potion is laced with metaphors of death: 'A faint, cold fear thrills through my veins.' It is ironic that Juliet threatens suicide, then fakes her death, which leads to her real death in Act 5</li> <li>• Paris's death presents a dramatic focus as the play draws to an end. He is killed by Romeo during an altercation at the Capulet tomb. Paris is keen to kill his rival: 'Obey and go with me, for thou must die'</li> <li>• Romeo's death by his own hand is both dramatic and romantic. He takes the apothecary's poison and dies at Juliet's side, believing that he is joining her in death. Juliet's waking from her feigned death is followed by her real death, using the dagger from Romeo's body. She is focused on joining Romeo in death, despite the protestations of Friar Lawrence to leave with him. Juliet and Romeo do bring peace through their deaths as the families pledge to reconcile their differences and raise a golden statue to the couple as a memorial.</li> </ul>

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

## The Importance of Being Earnest – Oscar Wilde

Question Number	Indicative content
6(a)	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Miss Prism is presented by Wilde as a caricature: stuffy, pedantic and dull; she represents an archetypal governess of the time. Wilde despised his <b>son's</b> governess and the parody he creates in Miss Prism is the means he devised to mock her</li> <li>• Miss Prism is Cecily's governess and a great source of humour. Her clichés and pronouncements are amusing in their content and delivery. She approves of Jack's supposed respectability and is critical of his <b>'brother'</b> who is described as 'unfortunate'</li> <li>• the comic element of Miss Prism's character enlivens the romantic interest she begins to feel in Dr Chasuble and adds an extra dynamic to the play's action</li> <li>• Miss Prism is essential to the play's plot as it is her mistake that leads to Jack's being abandoned at the railway station. It could be argued that the inclusion of Miss Prism's misplaced manuscript of a novel is used to ridicule female writers</li> <li>• Miss Prism's novel reflects the rise of the Victorian romance, and her attempt at writing fiction demonstrates her as romantically repressed. When this is linked to her interest in Dr Chasuble, she can be seen as a frustrated woman who seeks a life beyond that of her job as governess</li> <li>• Miss Prism attempts to combat her status as an unmarried woman with her intelligence, using a varied vocabulary including made-up words like <b>'womanthrope'</b>. This is another source of humour in the play</li> <li>• Cecily uses Miss Prism's infatuation with Chasuble to manipulate Miss Prism into letting her out of lessons. This demonstrates how easily she can be duped and that Cecily is more in control than she is</li> </ul> <p>Miss Prism recoils at the suggestion when Jack announces her as <b>'mother!'</b> as this would indicate she is the mother of an illegitimate child.</p>



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

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

Question Number	Indicative content
6(b)	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• the play is called <i>The Importance of Being Earnest</i>. Ernest is an imaginary character. Thus the characters' ability to conjure an unreal protagonist is vital to the play's dramatic effects</li> <li>• the play is eponymous, yet its central character is merely a figment of not only Jack's imagination, but also of Cecily's, allowing him almost to become embodied in Algernon. Algernon uses the importance of the fictitious character of Ernest to create himself an opportunity to meet Cecily</li> <li>• the importance of imagination is demonstrated when Cecily confesses that she has already had an imaginary affair with Ernest for a few months. The extent to which the imaginary Ernest holds power is shown by the fact that Cecily has formed a romantic attachment to a character that does not exist</li> <li>• Cecily does not like some school subjects, but she does enjoy stories and is very excited to discover that Miss Prism has written a novel. In her diary she makes long entries about events that have never taken place, such as a romantic liaison under a tree: 'I accepted you under this dear old tree here'</li> <li>• Miss Prism's imagination resulted in her writing a 'three-volume novel of more than usually revolting sentimentality', in her youth</li> <li>• in a strange twist, Jack's creations become reality when the truth of his birth and his parentage is revealed. It is as if his wish to make it true means that Wilde has granted him his wish, no matter how ludicrous, and given him the name of Ernest; the younger irresponsible brother. Wilde also demonstrates his own power over the narrative, and ability to manipulate the story, so as to conjure a happy ending</li> <li>• Algernon almost becomes the character, Ernest, which all the others are focused on. His invention of the fictional Bunbury, an invalid who gives Algernon the excuse to avoid dull social events and obligations, is a work of great imagination</li> <li>• Gwendolen's 'sensational' diary shows that she also has a powerful imagination.</li> </ul>

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

**Our Town – Thornton Wilder**

Question Number	Indicative content
<b>7(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Emily Webb is one of the play's main characters. She is daughter to Mr and Mrs Webb and sister to Wally. She is George's school friend and neighbour, marrying him later in the play. She is a committed student and a thoughtful daughter. She joins the dead in the local cemetery after losing her life in childbirth</li> <li>• Emily's relationship with George is most important, it can be argued. Emily and George begin their romance in the play in the second half of Act 1 when George compliments her on a speech she made at school. Emily promises to help him with his homework. Dramatically, the stage directions state that the two should sit on the tops of ladders (they are in their bedrooms)</li> <li>• Emily is given away by her father on the day of her wedding to George, but gets cold feet before the ceremony and begs him to take her away, stating that she hates George. Emily's father is an intelligent man who comforts her and puts her at ease</li> <li>• Mrs Webb, Emily's mother, is described as a 'thin, crisp woman.' Her relationship with Emily is based on practical support - insisting that Emily eats her breakfast and focusing on concerns of health and physical welfare</li> <li>• George is devastated by Emily's death and lies down flat over her grave in his grief. This highlights Wilder's message that we do not appreciate what we have until it is gone; in this case, George does not fully realise what his relationship with Emily meant to him until she has died</li> <li>• Mrs Gibbs develops a relationship with Emily after death. She acts as a protective spirit when Emily first joins the dead and she helps Emily to come to terms with death and move forward in her current state rather than pine for life. Emily tells Mrs Gibbs that her \$350 legacy helped her and George. A bond is formed between them.</li> </ul>

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

**Our Town – Thornton Wilder**

Question Number	Indicative content
<b>7(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• a wide range of different professions is represented in the play. These include: editor, doctor, police officer, teacher, paper boy, milkman and housewife. Work is presented as a part of life and early in the play many characters are defined by their occupations. Joe Crowell is introduced in his role as paper boy delivering to Doctor Gibbs. Howie Newsome delivers the milk. Work is the momentum and structure that holds the community of Grover's Corners together</li> <li>• in the second act, Howie Newsome is still delivering milk, suggesting the repetitive nature of work. Wilder, however, ensures that minor variations are evident in the day-to-day working environment, showing that personal relationships help the wheels of Grover's Corners to turn. Si Crowell has taken over his brother, Joe's, paper round, which shows how work is passed down through families</li> <li>• George's father is the town doctor, an important profession that is closely linked to the play's central themes of life and death. Just before the play opens, he delivers twins, confirming the essential renewal of human life. His job reflects the fragile nature of life and death. He is an old-fashioned doctor and very overworked according to Mrs Gibbs. After his death, the new hospital is named after him, suggesting how work defines human identity</li> <li>• George makes the decision not to go to study at agricultural college. He chooses to stay in Grover's Corners, get a job and marry Emily. Work, study and success are all less important to George than his love for Emily. For him, work is a means to an end: 'Well, I think that's just as important as college is, and even more so'</li> <li>• the Stage Manager's work is unique and exists outside the confines of the play. He organises and narrates the play's action in an omnipresent, god-like manner</li> <li>• domestic work is viewed as an important aspect of life through the characters of Mrs Webb and Mrs Gibbs. Mrs Gibbs's unfulfilled wish to visit Paris is a lesson about grabbing life's opportunities and not letting mundane preoccupations and obstacles get in the way. Fulfilling one's life's desires is seen as an antidote to ending up in the rut of daily drudgery.</li> </ul>

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

## Section B: Prose

**Pride and Prejudice – Jane Austen**

Question Number	Indicative content
<b>8(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Mr Darcy's power comes from his wealth, his influence, his family connections (he is the nephew of Lady Catherine) and his intelligent, forthright manner. It can be argued that he is the most powerful as his high birth and wealth give him a prominent social status</li> <li>• although pride may superficially appear to be a strength of Darcy, it does weaken him, initially blinding him to the qualities of others, such as Elizabeth and Jane. He has a strong influence over Mr Bingley, so much so that he is able to persuade him first to leave Netherfield and Jane, and later to return</li> <li>• because Mr Darcy sees himself as highly powerful and eligible, his first proposal is messy and ill-considered as he focuses on how unsuitable a match Elizabeth is for him</li> <li>• Mr Darcy's power is demonstrated and he becomes an unlikely hero when he intervenes in Lydia and Wickham's elopement, limiting the damage to Lydia's honour and to the whole Bennet family</li> <li>• his power and status are indicated through his impressive estate at Pemberley and the affectionate endorsement of Mrs Reynolds, his housekeeper. This is part of what seals Elizabeth's decision to accept his proposal: 'at that moment she felt that to be mistress of Pemberley might be something!'</li> <li>• some candidates may argue that Lady Catherine de Bourgh can be considered a powerful character. She is Darcy's aunt and the patron of Mr Collins. She comes from an aristocratic family and is fond of showing off her wealth and superior status. She tries to exert power over every character and is against Darcy marrying Elizabeth, claiming that she would be tarnishing Pemberley with her lower status</li> <li>• George Wickham's smooth manners and easy conversation, along with a dashing appearance, give him power over the impressionable young women in the novel. His power comes from the threat he presents to the reputations of young women: firstly Darcy's sister, Georgiana, Miss King and then Lydia Bennet</li> <li>• the apparent power of Mr Collins comes from the fact that he has Lady Catherine as a patron and that he is heir to the entailed Bennet estate.</li> </ul>



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

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

Question Number	Indicative content
<b>8(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• one of the first friendships is between Mrs Bennet and Lady Lucas who meet frequently to gossip. Lady Lucas is much less inclined to idle tittle-tattle than Mrs Bennet, coming across as much more level-headed and less prone to hyperbole. Mrs Bennet alludes to a belief that Lady Lucas is trying to get the better of her, but overall this is a constant, if at times fickle, friendship</li> <li>• Elizabeth and Charlotte Lucas enjoy a genuine friendship. They confide in each other and appear to be like-minded. Their friendship later exposes the differences between their beliefs about love and marriage</li> <li>• when Charlotte marries Mr Collins, her friendship with Elizabeth is threatened as the latter feels her relationship with Charlotte must be over because she has married a man that Elizabeth does not like or respect. Eventually Elizabeth overcomes this, visiting Charlotte in her married home and indulging with her friend in some gentle teasing of Mr Collins and his ways</li> <li>• Mr Darcy and Mr Bingley are good friends. They are different, but exist as foils for one another. Mr Darcy is proud and assertive while Mr Bingley is kind and understanding, perhaps a little naïve. Mr Darcy tends to watch over the innocent Bingley but, by doing so, endangers Mr Bingley's relationship with Jane. They remain friends at the end of the novel despite this</li> <li>• the Gardiners are good friends, as well as relatives, of the Bennets and offer support at crucial times, sometimes taking on the role of sensible 'parents' to Elizabeth and Jane. Jane stays with them in London at the time when her attempts to see Mr Bingley are proving futile</li> <li>• Elizabeth promotes a certain cynicism regarding friendship; this is in keeping with her character: 'There are few people whom I really love, and still fewer of whom I think well.' She builds a friendship with Darcy gradually, but without good friends like him and the Gardiners intervening with Lydia's elopement, the Bennet family would face ruin and disgrace.</li> </ul>

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

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

Question Number	Indicative content
<b>9(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Mayella, the eldest daughter of Bob Ewell, accuses Tom Robinson of trying to rape her when in fact all he had tried to do was help her and show her some kindness. Her mother has died some years ago and she lives with her abusive father and seven younger siblings</li> <li>• Mayella can be considered a victim. She lives a miserable and lonely life of poverty and violence, but the reader sees another side to her that appreciates beauty and nature when she grows a tiny patch of geraniums in the backyard: 'Against the fence, in a line, were six chipped-enamel slop jars holding brilliant red geraniums.' The existence of these flowers shows that she has a desire to better her surroundings and improve her life</li> <li>• Mayella's only appearance is at Tom's trial where she performs a part, that of an innocent white woman attacked by a black man. She plays the role of victim, fabricating her story of Tom's attack. In reality, her desperate lies are partly due to the fact that she is a genuine victim of her own violent father, Bob Ewell. Bob is the one who beats and assaults her and her allegations come in a large part from the fear she holds of him</li> <li>• Atticus compares Mayella to a child, which again affirms her status as a victim, but not of the crime that is being tried in court. She has done an 'unspeakable' thing in kissing a black man and her guilt, as well as fear, drives her to the false accusation against Tom Robinson. It can be argued that she is the victim of the prejudices ingrained in Maycomb attitudes</li> <li>• a reader may well sympathise with Mayella's situation, but this is strained when she doggedly sticks to her story that Tom tried to rape her, even when it is clear that his life is at stake as a result of her lies</li> <li>• Mayella, usually a powerless and degraded young woman, gains a lot of attention because of the story she makes up and she also has power over Tom's life. Later in the trial, readers are less likely to see her as a victim as she cruelly persists with her lies and ultimately does cost Tom his life.</li> </ul>

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

## 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 that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• the novel is set in Maycomb, a small town in a southern county of America. Harper Lee sets it in small-town America to emphasise the prejudiced attitudes of the local people: 'Maycomb was an old town, but it was a tired old town when I first knew it'</li> <li>• Maycomb is presented as an ordinary sort of place, but, like other towns in America in the 1930s, blighted by the effects of The Great Depression: 'There was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with'</li> <li>• the Finch house is one of the main settings: Atticus and his family 'lived on the main residential street' in Maycomb. The house is presented as a home, supporting the theme of family. It has steps leading to a porch, which contains a swing sometimes shared by Atticus and Scout. Atticus spends much of his time reading in the living room, showing his studious and reflective nature. Like many houses, the Finch house sits well above the ground. A small fence separates it from the neighbours</li> <li>• the Radley Place evokes fear and superstition in Maycomb: 'A Negro would not pass the Radley Place at night.' The house is legendary in the area and supports the theme of fear and sense of intrigue; the three children dare each other to approach the house. Other children would not eat pecans that fell from the Radley tree as they thought these would be poisoned. Like Boo, the house is isolated from the community. Because Boo is never seen, the house becomes a representation of Boo himself: 'The shutters and doors of the Radley house were closed on Sundays'</li> <li>• the Ewell house, contrasted with the neat and homely Negro cabins nearby, is described in great detail and demonstrates the poverty endured by many families at the time: 'The cabin's plank walls were supplemented with sheets of corrugated iron.' The cabin 'rested uneasily upon four irregular lumps of limestone', reflecting the family's dysfunctional nature. The 'brilliant red geraniums' planted by Mayella suggest hope and a striving for something beyond her meagre existence</li> <li>• the courthouse is segregated, showing the theme of inequality. Black people had to sit in the upper level where it was hotter, while the white people sat on the main level. There is a description of the columns, all that remains of the original courthouse that had been burned down in 1856. The preservation of the columns, which were not needed for the structure of the building, suggests a desire to hang on to the past.</li> </ul> <p>NB Candidates may choose other settings, e.g. the jailhouse, Mrs Dubose's house and others. Reward all valid choices.</p>

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

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

Question Number	Indicative content
<b>10(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• several characters help Krishna. These include: Susila, Leela, his parents, Susila's parents, the Headmaster and the medium</li> <li>• Susila helps Krishna by enriching his life when she comes to live with him in Malgudi. She brings him out of his closeted world of academia. His mundane and monotonous life is given new energy by his lovely, jasmine-scented wife who wears colourful saris and makes his house into a home. She makes careful checks on the household finances and waits for him after work</li> <li>• after death, Susila continues to help Krishna in the form of a loving spirit. She contacts him through the medium initially and is later able to communicate with him directly. Her guidance enables him to find enlightenment and spiritual fulfilment. She leads him ultimately to 'immutable joy'</li> <li>• both Susila's parents and Krishna's parents help him. Krishna's mother comes to stay with him to help make preparations for Susila's arrival with their daughter, Leela. Susila's mother and father come to stay with the couple when Susila is ill. They help Krishna practically with her care, but struggle to cope emotionally with their daughter's death</li> <li>• Leela provides Krishna with emotional support, giving him a reason to live after Susila has died. He is given a purpose by caring for her and she becomes the centre of his existence for a time</li> <li>• the Headmaster helps Krishna by befriending him and offering him an alternative view of education and life in general. Krishna turns to teaching kindergarten after meeting the Headmaster and adopting some of his educational philosophies. These are very different from his earlier educational views, which reflected rigid adherence to academic principles</li> <li>• the medium helps Krishna by passing on messages from Susila. His help in reuniting Krishna and Susila is invaluable in prompting Krishna's spiritual emancipation and eventual direct communication with his wife's spirit.</li> </ul>



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

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

Question Number	Indicative content
<b>10(b)The</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• <i>The English Teacher</i> is a semi-autobiographical work so the title relates in part to Narayan himself. He was born during British colonial rule in India. He created the fictional town of Malgudi. Krishna, the novel's protagonist, is based on Narayan himself who, like Krishna, lost his beloved wife to typhoid</li> <li>• as the title reflects, the novel focuses on the life of an English teacher, Krishna, working at the Albert Mission College. Increasingly, Krishna becomes disaffected by his profession, finding it boring and pointless. It becomes merely a way to make money: 'If they paid me one hundred rupees for stringing beads...I would do it with equal fervour.' He has become institutionalised by a life of academia and increasingly feels uncommitted and confused about what he is doing with his life</li> <li>• Krishna is affected by the dedication of his students and this causes him to realise that he is not doing his job to a high-enough level. He says: 'My dear fellows, don't trust me so much.' He is moved by the 'sheer poetry' of <i>King Lear</i> and is touched by some aspects of literature, but not others</li> <li>• Krishna realises that he can no longer 'stuff Shakespeare and Elizabethan metre and Romantic poetry for the hundredth time and feed them on the dead mutton of literary analysis.' The graphic metaphor relates to the reader how abhorrent the act of teaching English has become to Krishna. Narayan perceives English education as a means of perpetuating the reverence of British culture at the expense of native Indian culture. In this way, English education can be seen as a means of further subjugating India</li> <li>• ironically, bearing in mind the title, Krishna's study of English and the Bible does not help him when he most needs support. He turns to more spiritual Indian practices, including meditation to achieve happiness and enlightenment</li> <li>• by the end of the novel, Krishna no longer feels the need to define himself in the role of English teacher. He becomes a man, a human being at one with the universe and at peace with himself.</li> </ul>

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

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

Question Number	Indicative content
<b>11(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Slim is the highly-skilled jerkline skinner on the ranch. He is well respected by the other men and is the 'prince of the ranch'. Steinbeck describes him as 'god-like', demonstrating his calm and collected nature. He stands apart from the other men because of his status. When Curley suspects that his wife is in the barn with Slim, Carlson warns: 'he'd better not tangle with Slim'</li> <li>• other characters look to Slim for help and advice. When Carlson is talking about shooting Candy's dog, it is Slim's tacit agreement that seals the animal's fate. Slim's own dog, Lulu, has had puppies but Slim is not drawn into sentimentality and drowns some of the puppies that he does not believe can be fed. He kills them so there is enough food for the others, demonstrating his practical nature</li> <li>• Slim is a quiet, thoughtful man and the only one who understands the special nature of George and Lennie's relationship. It is in Slim that George confides about Lennie's actions in Weed that got them run out of town. He helps to ensure that George and Lennie don't get 'cann'd' after Lennie crushes Curley's hand. He becomes a friend to George and is there to comfort him at the tragic ending of the novel</li> <li>• Slim has a generous spirit, giving one of his pups to Lennie. He is also sensitive when Candy's dog is shot, telling Carlson to take a shovel so that the animal can be promptly buried. Slim is very popular, playing horseshoes with the others and being spoken of with great respect by the men</li> <li>• Slim encourages George to do the right thing by Lennie, telling him that it wouldn't be good if Lennie was locked in a cage like an animal. He takes care of George after the shooting of Lennie, reassuring him that he did the only thing he could to spare his friend suffering</li> <li>• Slim is the natural leader of the ranch: 'there was a gravity in his manner and a quiet so profound that all talk stopped when he spoke.' He has a slightly mysterious quality, having no backstory.</li> </ul>

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

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

Question Number	Indicative content
<b>11(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• set in The Great Depression of the 1930s, poverty is a central feature of the novel's concerns. Poverty can be seen in the way George and Lennie, like many other itinerant workers at the time, live moving from place to place, essentially homeless. George and Lennie carry their few possessions in bindles containing a bedding roll and perhaps a few cans of beans among the meagre contents</li> <li>• Lennie wants ketchup with his beans when he and George camp out at the clearing down by the river. This is perhaps showing that they have few comforts. George becomes frustrated by Lennie's request: 'Whatever you want is what we don't have'</li> <li>• the bunkhouse at the ranch reflects the poverty of The Great Depression. The mattresses on the beds consist of straw stuffed inside burlap and the shelves are made from old apple boxes. The few possessions of the bunkhouse inhabitants are described by Steinbeck in detail, reflecting the sparse and basic nature of life on the ranch for the working men</li> <li>• such was the fear of destitution and homelessness that many of the characters worry constantly about being 'cann'd'. To be sacked would mean to lose not only your job, but access to food and shelter as well. Candy's injury to his hand means that the only jobs he can do on the ranch are very menial and he fears he will eventually be kicked out to fend for himself, if he becomes considered as useless. Candy sees a future of serious poverty if his employers decide he has to go</li> <li>• when Curley's hand is broken by Lennie, George asks Slim if Curley's father will 'can' them. Slim realises the seriousness of this as they would become destitute and ensures that Curley will say he caught his hand in a machine in order to save his pride</li> <li>• poverty leads to a lack of hope and choice. George describes the common cycle of many itinerant men who work hard on the fields for low pay, then blow their wages in the local town at bars and 'cat houses'. This means that they never improve their lot, saving nothing for a deposit (a 'stake') on a place to live. Steinbeck shows the grinding meanness brought about by the effects of poverty.</li> </ul>

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

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

Question Number	Indicative content
<b>12(a)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Cassie could be considered the most admired character in the novel. She is mature in terms of her sense of morality (even if she is naive). She learns when to fight and when to back down. Cassie expects to be treated like a person regardless of her colour, defying the racist expectations of society. She maintains her dignity throughout: 'Adults were only one thing; I could almost understand that they ruled things and there was nothing that could be done about them'</li> <li>• Papa Logan could be admired because he is kind and wise. He is hard-working and loves his children dearly. He wants them to succeed and to fight racism, but family comes first. He is committed to keeping his land and would hate to lose it to the rich white landowners who covet it. He is brave, setting fire to the cotton fields to prevent the lynching</li> <li>• Big Ma is very proud and also hard-working. She is respectful of the memory of her dead husband and is also committed to the land and to her family. Her knowledge of medicines and caring nature make her a character to be admired. She continues to work in the fields, even though she is sixty</li> <li>• Mama is intelligent and strong in her beliefs. She fulfilled her dream of becoming a teacher and is committed to fighting racial injustice and intimidation. She stands up for her rights and those of her family, leading the embargo on the store</li> <li>• Jeremy Simms is the one good member of the Simms family. He is admirable because he goes against the grain by befriending the Logans. He was often ridiculed by the other children at his school and bullied by his sister, Lillian Jean, for meeting the Logans, yet he continues to do so</li> <li>• Uncle Hammer is Papa's brother. He lives up north and drives a Packard like Mr Granger. He is admirable because he sells his prized car to help his brother keep the land and he also returns up north to avoid trouble, even though he feels angry and desires revenge on the white people who have hurt his family.</li> </ul> <p>NB: Candidates may write about more than one character and compare: this is acceptable.</p>



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

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

Question Number	Indicative content
<b>12(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• although fictional, the novel is based on events in 1930s America in the southern states. History is reflected in the idea of the origins of slavery in Afro-America: the Logans are rare in that they are black people who own land. This is directly as a result of the effects of slavery. The ownership of the Logan land can be considered a metaphor for the black struggle for freedom from white oppression</li> <li>• Roosevelt's New Deal, sharecropping and the Agricultural Adjustment Administration are all relevant in <i>Roll of Thunder, Hear My Cry</i>. Roosevelt's New Deal aimed to tackle the effects of The Great Depression. Work was created by the administration for people dealing with hard times. Mr Logan leaves his family to work on the railroad to make the money to pay the family's taxes</li> <li>• sharecropping was the way that most black families worked the land. The land belonged to white people who shared the crop with the black people who laboured on it. The sharecroppers found themselves in a cycle of debt. The Logans are different because they own their own land; they know how lucky they are and fight fiercely to protect what they have</li> <li>• past prejudices and inequality threaten the Logans throughout the novel but, in spite of these potential disasters such as losing their land, racist attitudes and intimidation, there is a sense of hope for the future at the end of the novel</li> <li>• the novel's title, <i>Roll of Thunder, Hear My Cry</i>, is based on an old Negro spiritual, a song that was part of the oral tradition of storytelling and handed down through the generations. The past is important to the Logans, who understand the sacrifices of their ancestors and fight to defend their hard-won gains</li> <li>• the novel's consideration of accusations against black people by prejudiced white people harks back to real historical cases such as the Scottsboro case where nine black boys were convicted of rape and sentenced to death on the spurious allegations of two white girls and an all-white jury. Papa Logan takes the desperate action of setting fire to the cotton fields to prevent a lynching.</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 that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Van Bibber is walking home through the streets, late at night when he sees the head of a man appear in a doorway. He decides that the man he has seen must be dishonest. His first difficult decision is whether or not to get involved</li> <li>• Van Bibber realises that the man has 'robbed the big house on the corner' and, even though the burglar is armed with a revolver, Van Bibber jumps on top of him to apprehend him. The burglar, when subdued, does not behave as Van Bibber would expect, asking Van Bibber to shoot him. He notes that the man is 'a pretty poor sort of burglar'</li> <li>• the burglar explains to Van Bibber that he will not go back to prison. He points out his poor physical condition, saying: 'I couldn't hurt you if I wanted to.' He says that he wants money so that he can join his family in the West, having been released from prison the day before</li> <li>• Van Bibber is faced with the decision of whether to hand the man over to the police or to help him. The burglar tells him that he will never return to prison alive. Van Bibber cannot tell if the man is lying about wanting to return to his family and to live an honest life. However, he decides to help the burglar with the offer of a ticket to his wife and says that he will see him onto the train himself</li> <li>• Van Bibber struggles with his decision when he and the burglar walk past a policeman on their way to the Grand Central Station. He feels guilty but continues with his plan. He buys the man a ticket and asks him to keep in touch, acknowledging that the man may well jump off at another station and sell the ticket, perhaps even returning to burgle Van Bibber</li> <li>• even as the burglar is leaving on the train, Van Bibber wonders if he has done the right thing. Upon reading a paper in a café, Van Bibber discovers that the man he has helped has 'broken jail in New Jersey' and is in fact 'Abe' Hubbard or 'Jimmie the Gent', a notorious burglar. Van Bibber discovers that the police believe the burglar to have friends who 'will probably assist him from the country or to get out West.' Ironically, Van Bibber has provided the assistance but he smiles with 'grim contentment' and carries on with his breakfast</li> <li>• other stories that could be used alongside <i>Van Bibber's Burglar</i> to write about difficult decisions include: <i>Country Living</i>, <i>Tony Kytes</i>, <i>the Arch-Deceiver</i> and <i>The Unexpected</i>.</li> </ul>

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

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

Question Number	Indicative content
<b>13(b)</b>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:</b></p> <ul style="list-style-type: none"> <li>• Michael is the name of the poor relation after whom the story is entitled. It is Christmas time and he is seated in the company of his relatives and friends around a fire. The group is taking turns to tell stories. Michael is reticent when it comes to his turn to tell a story</li> <li>• Michael finally tells the full story of his life to that point, describing his poor lodgings and the rather shiftless way he passes his days. He is reliant on charity offered by friends and is isolated in society. His only great pleasure is the company of his nephew, Little Frank</li> <li>• references are made to a business partner, John Spatter; an ex fiancée, Christiana, and his Uncle Chill who, although he is rich, 'pinched and scraped and clutched, and lived miserably.' Michael's fiancée goes off with a rich man and his business partner takes advantage of him. These events are presented as bad luck for Michael, who, apart from a little naivety, has done nothing to bring them on himself</li> <li>• Michael is presented as a victim of circumstances, claiming to be 'nobody's enemy but my own.' He deals with his bad luck amiably but then his demeanour and the tone of his story begins to change. He tells the assembled group that everything he has just told them about his misfortune is a lie and that he is, in fact, rich and happily married to Christiana, living in a 'Castle' with a number of their children</li> <li>• the twist in the story occurs when one of the group asks Michael where his 'Castle' is and he replies: 'in the air.' He has built an imaginary world in his head where his made-up life acts as a panacea to his bad luck and disappointment. Dickens seems to be conveying the message that anyone can suffer from bad luck but it is how you handle it and your perspective that transforms your life into something better</li> <li>• other stories that use the theme of bad luck as well as <i>The Poor Relation's Story</i> include: <i>The Stolen Bacillus</i>, <i>Tony Kytes</i>, <i>the Arch-Deceiver</i>, <i>Country Living</i> and <i>An Arrest</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>

