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Mark Scheme

January 2015

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.

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Section A: Drama

A View from the Bridge

Question Number	Indicative content
1(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Catherine is the 17-year-old niece of Eddie Carbone. She is a clever and pretty young Italian girl, the orphaned daughter of Beatrice's sister, Nancy. She sees Eddie as a father figure. She is naïve and has very little experience of life outside the family home. Eddie Carbone is 40 years old, a Sicilian American who is described as 'a husky, slightly overweight longshoreman'. He is very protective of Catherine. He is part of the local Italian community of Red Hook and is married to Beatrice, Catherine's aunt • Catherine gives Eddie the news that she has been chosen from her typing class to work for a big plumbing company; the work is well paid and she is very excited. Eddie is worried about the idea of Catherine finishing her education and going into the world of work as he does not want her to mix with strangers. She is supported by Beatrice in taking up the job and Eddie backs down on the subject • there are several suggestions in the play that Eddie's love for Catherine may not be purely paternal. When Catherine lights Eddie's cigar in the living room, Eddie derives unusual pleasure from it. He also admonishes her for 'walking wavy'. The lack of a physical relationship between him and his wife, Beatrice, causes her to state the real problem behind Eddie's loss of interest in her: 'You want somethin' else, Eddie, and you can never have her!' • when Marco and Rodolpho (illegal immigrants from Sicily and cousins of Beatrice) move in to the Carbone home, Eddie finds the effect on his relationship with Catherine unbearable. When she is thrilled by Rodolpho's rendition of the song 'Paper Doll', Eddie stops the music. On the surface he worries that someone in the neighbourhood might hear, but in actual fact he is disturbed by the interest that Catherine is showing in Rodolpho – 'his face is puffed with trouble' • a few weeks after the brothers arrive in Red Hook, Eddie and Beatrice are waiting for Catherine and Rodolpho to return from the cinema. At this point it is clear that the couple have started a romantic relationship. Beatrice is pleased about this but Eddie is horrified. When Catherine and Rodolpho return, Eddie asks to speak to Catherine alone and tells her that she is growing up but that Rodolpho is only using her to gain American citizenship. Catherine is very upset and admits to Beatrice that she loves Rodolpho and wants to marry him, but that she does not want to hurt Eddie

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	• desperate to stop the couple marrying and retain his special relationship with Catherine, Eddie seeks advice from Alfieri who points out that Eddie seems to love Catherine too much. Later, back at the Carbone home, Eddie offers to teach Rodolpho to box, which becomes an excuse to punch him. Catherine shows that she is more concerned for Rodolpho's safety than Eddie's • Eddie returns from drinking to find Catherine and Rodolpho together. He is driven to anger and kisses Catherine and then kisses Rodolpho to try to prove that Rodolpho is homosexual • Catherine is furious when she discovers that Eddie called the Immigration Bureau on Marco and Rodolpho. She calls him a 'rat'.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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A View from the Bridge – Arthur Miller

Question Number	Indicative content
1(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • New York and, more specifically, Red Hook have become the home of Italian Americans, including Eddie Carbone and his family. Most of the play's action takes place in their second floor apartment. The stage directions describe it as 'clean, sparse, and homely'. Alfieri has made this area his home also, though his wife considers the area rough because of the longshoremen who live there • Beatrice cares about their apartment home and is concerned, on hearing that Marco and Rodolpho are arriving, that the house is not sufficiently clean and tidy, 'I thought it was gonna be next week I was gonna clean the walls!' Eddie maintains that the brothers will not care about the state of the house and that they will be happy simply to have a roof over their heads. Beatrice represents a homemaker in the play though, ironically, she has never had children of her own. Instead she brings up her orphaned niece, Catherine • Rodolpho wants to make America his permanent home and makes no secret of the fact that he wants citizenship. Catherine asks if they might live in Sicily as a married couple but Rodolpho says that this is not an option. This adds weight to Eddie's argument that Rodolpho is perhaps courting Catherine to get a green card so that he can stay legally in America. Rodolpho is portrayed as being homely in some of his skills, such as sewing and cooking, which causes Eddie to suspect him of being homosexual • Rodolpho and Marco talk to the Carbones about their home in Sicily which is quite a contrast to America. Rodolpho describes the smallness of the town he has come from: 'In our town there are no piers, only the beach, and little fishing boats'. They also describe the hardships of living in poverty with little food and no hope of a better life • Marco is keen not to outstay his welcome upon arriving at the Carbone's home: 'when you say go, we will go'. He sends money home to his wife and family in Sicily. His eldest child is 'sick in his chest.' He is very aware of the importance of home and family loyalty and is furious with Eddie for informing on him to the authorities: 'That one! He killed my children. That one stole the food from my children' • Catherine shows her affection for Eddie in a homely way, defending her relationship with him to Rodolpho: 'I can tell when he's hungry or wants a beer before he even says anything'. Eddie tries to exert power over his home and family in Act 2, stating that unless he gets an apology from Marco 'nobody from this house is goin' into that church today'.

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An Inspector Calls – J B Priestley

Question Number	Indicative content
2(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Eva Smith/Daisy Renton is arguably the play's central female character. She is conspicuous by her absence in the play and is described as 'pretty' by Sheila, Gerald and Eric. She is working class and orphaned, in contrast to Sheila, and Mrs Birling who is 'country bred'. She is depicted by Priestley as an 'everywoman' character, representing all women as is reflected in her name, Eva, like Eve in Genesis. Her treatment and ultimate demise at the hands of the Birlings and Gerald Croft form the centrepiece of the play's message about social responsibility • Sheila is a direct contrast to Eva in her privileged situation but, like Eva, is described as 'pretty'. She is young and naïve at the start of the play, but by the end has learnt the lessons of the Inspector and changed her view on society: 'we all started like that – so confident, so pleased with ourselves until he started asking us questions'. She is engaged to Gerald at the beginning of the play, a good marriage being the ultimate goal of a young woman such as Sheila at the time the play is set • Lady Croft is not present in the play. She is Gerald's mother and is of higher social status than the Birlings. It is suggested that she may not approve of Gerald's engagement to Sheila, so that Priestley is perhaps exposing the extent of social hierarchy through the female characters. Similarly, Edna, the maid, is rarely present on stage and represents an invisible female underclass who act as servants for the upper classes. She announces the arrival of the Inspector • Mrs Birling is described as a cold and socially superior woman. She is 'about fifty' and dismisses Eva as a girl of 'that class'. Of all the characters in the play, she is the least respectful to the Inspector and pretends not to recognise the photograph that he shows to her. She treats Eric and Sheila as children, patronising them and ignoring Eric's drinking problems. She maintains her innocence in the face of all the evidence of her involvement in Eva's death. She has to face the social stigma of Eric's drinking and theft from the company. As a prominent member of the Brumley Women's Charity Organisation, Mrs Birling should show compassion and, as a mother, she should demonstrate empathy with the pregnant Eva, yet neither is forthcoming • Priestley shows a range of female roles in this play: the workers who join Eva in requesting a pay rise; the town's prostitutes and Sheila who is protected by her family's wealth and status. Mrs Birling, Lady Croft, Eva and Edna, the maid, all contribute to Priestley's social landscape that sets the play's themes and ideas in motion.

	NB Candidates do not have to write about all the female characters.

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An Inspector Calls – J B Priestley

Question Number	Indicative content
2(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • the opening of the play presents an apparently happy family scene. The Birlings are celebrating Gerald Croft's engagement to Sheila Birling and all appears pleasant and convivial on the surface. Gerald Croft is described as attractive, 'very much the well-bred young man-about-town'. All five are described as being in the evening dress of the time. The stage direction notes that: 'they have all had a good dinner, are celebrating a special occasion and are pleased with themselves' • the arrival of the Inspector, and his gradual revelations about each member of the family in turn, brings realities that shatter the Birlings' comfortable illusions. His initial announcement of the unpleasant way in which Eva died, 'she'd swallowed a lot of strong disinfectant. Burnt her inside out, of course', shatters the genteel, self-satisfied atmosphere of the engagement party • one by one, each family member is exposed by the light of the Inspector's truths. Birling puts forward the appearance of a successful businessman and pillar of the community. He is a magistrate and considers himself in line for a knighthood, but is in fact a mean employer and unsupportive father. Sheila and Gerald appear to be the perfect couple but their relationship is exposed as a sham by the Inspector's questioning. Gerald is a cheat and liar while Sheila is a spoilt and naïve young woman • Eric's appearance at the start of the play is described as 'half shy, half assertive'. He is pampered and treated as a child by his mother but is, in reality, father to Eva's baby and responsible for stealing from the family firm when his father refused to give him a pay rise. Mrs Birling conveys the appearance of being a dignified and charitable lady, but proves herself to be a cold-hearted person who rejects Eva's request for charity because of what she deems to be 'gross impertinence' (when Eva uses the Birling name) • Eva may represent a number of people rather than just one individual. As the Inspector never shows the photograph to more than one character at a time, this would reinforce the idea. The final announcement of a young woman being taken to the infirmary having swallowed disinfectant may be seen to contradict this idea • the Inspector himself is not who he appears to be and his identity is a source of mystery within the play. He purports to

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	be a police inspector. His supernatural knowledge and unusual approach in questioning the family, as well as his mysterious disappearance at the end of the play, suggest that he is something else entirely. Gerald is able effectively to discover the fact that Goole is not a real police inspector when he goes for a walk and chats to a local policeman. Appearance and reality are brought home as key themes at the very end of the play, when the phone call comes through that a real girl has been brought to the infirmary. **NB Candidates may make reference to the cultural, social and historical context of the play and consider the General Strike, the Titanic, Victorian double standards and the duplicity in social and personal standards.**

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Henry V – William Shakespeare

Question Number	Indicative content
3(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Catherine of Valois is the young and beautiful daughter of Charles VI of France. She may be young but is not naïve as, early in the play, she knows that she is likely to be married off to Henry as part of any potential peace treaty. She appears in Act 3 Scene 4 and Act 5 Scene 2. Although she has few lines and appearances, her significance to the play and Henry himself is important • Catherine typifies the role of women in the violent world of men and is a contrast to Henry. Catherine exists in a quiet world spending her days laughing with Alice as she is taught English. She is aware of the need to learn English, but not of the harsh conflicts that are going on in Henry's world of battle and power struggle • Catherine speaks French which underscores the difference between the French and English. Her soft and feminine outlook complements Henry's powerful and regal strength. The scope of her existence is limited and it appears that she is actually destined to become Henry's wife. Her English lessons focus on the parts of the body, which may relate to the idea of France and England uniting in one body politic after the peace is agreed • Henry greets Catherine as 'most fair and princely cousin'. After they are left alone, Henry shows that he recognises Catherine's importance to him, not just as a king but as a soldier in a masculine world: 'Will you vouchsafe to teach a soldier terms'. Henry's wooing of Catherine shows the audience his softer, more emotional side and adds an important dimension to his character • in his long speech, Henry shows the value he places on love, emotion and personal relationships: 'a good heart, Kate is the sun and the moon.' The audience sees him as a whole person and may feel a sense of optimism for the future as he shows this side of himself. Henry and Catherine's discussion over the use of the French language in this scene presents a clear view of the importance of uniting both countries through this marriage • Henry's use of 'Kate' as he speaks to Catherine shows a sense of intimacy and affection in this powerful and focused King. His confession of love is touching as he speaks of his father and acknowledges the positive impact of age: 'the elder I wax, the better I shall appear'. His insistence on kissing her on the lips shows that he will not be bound by narrow French customs • the scenes involving Henry and Catherine act as light relief for the audience in an otherwise very serious play.

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	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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Henry V – William Shakespeare

Question Number	Indicative content
3(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Shakespeare dramatises England's invasion of France, including Henry's success at the Battle of Agincourt. The central theme of the play, it can be argued, is war. Some may argue that the play glorifies war; others that it shows the necessity of conflict. Henry maintains the aggressive position that war will bring England honour, while the common soldiers display obedience and the hope that they will return home safely following battle • the imagery of warfare abounds with Shakespeare employing a range of recurring metaphors for violence, including those related to eating and devouring. Imagery is rooted in conflict and savagery, for example, in Henry's speech before the Battle of Harfleur, he urges his men to become predatory like wild animals • even the tennis balls are described as 'gunstones', converting the frivolous joke of the Dauphin into a more serious issue of the weaponry of war. The Dauphin means this gift to insult Henry, a reminder of his frivolous youth; this enrages Henry and acts as motivation to his cause of war against France • Henry paints a vivid picture of the horrors and destruction that will be visited on the city of Harfleur if it does not surrender. He states: 'I will not leave the half-achieved Harfleur till in her ashes she lie buried'. He uses death as a threat – 'murder, spoil and villainy'. The violence of warfare is outlined in 'your naked infants spitted upon spikes' and demonstrates the physical realities of war for the civilian population • the play shows some of the consequences of war including the effect on civilians: 'the widows' tears and the orphans' cries/ The dead men's blood, the pining maiden's groans,/For husbands, fathers and betrothed lovers'. Henry, however, stresses the honour in fighting. In his speech to the men before the Battle of Agincourt he says: 'If we are mark'd to die, we are enow/To do our country loss; and if to live,/The fewer men the greater share of honour' • apart from its individual perspectives on war, the play offers a vision of the history formed by war. Discussion of the past including: Canterbury's speech convincing Henry to attack France; the memories of King Charles of the military campaigns of King Edward, and Fluellen's congratulations to Henry after Agincourt. These examples describe war as a force for the shaping of history that has repercussions beyond the confines of the play.

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Much Ado About Nothing – William Shakespeare

Question Number	Indicative content
4(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Leonato is the governor of Messina and a central character. He connects with all the different situations through both his position and his family relationships. He is also significant because the play's action takes place in his home. He is the father of Hero and the uncle of Beatrice as well as Antonio's brother. He hosts Don Pedro and his party when they arrive in Messina. He is described as an elderly noble with a white beard. It can be said that he offers a benchmark by which the audience can measure other characters • he is easily guided by the opinions of others and is compliant with the idea of Hero marrying first Don Pedro and then Claudio. He is also happy to engage in the plot to unite Benedick and Beatrice, joining in with the mockery at the masked ball. He is well-to-do and second in power only to Don Pedro, but he is hasty in his willingness to believe the slander aimed at his own daughter on her wedding day when she is accused of adultery • honour is very important to Leonato and he suffers significantly when Don John destroys that of his daughter and, by implication, his own. His pain is clearly demonstrated in: 'O fate, take not away thy heavy hand. Death is the fairest cover for her shame'. As the Friar is convinced of Hero's innocence, Leonato eventually agrees to go along with his plan to announce Hero's death, allowing time to find out the truth • Leonato is an authority on what is fair and just – he is wise and discreet in his manner. He commands the pity of the audience when he has to deal with the grief of the situation with Hero and earns their respect when he and his brother challenge Don Pedro and Claudio to a fight over her honour. He is decisive in his order to make them sign an epitaph to Hero's grave when the truth of Don John's deception is revealed and he wishes to confront Margaret over her part in the plot • although Leonato shows respect to the lower classes, such as Dogberry, he fails to listen to him when he first offers useful information about his suspicions concerning Borachio, telling him: 'Brief, I pray you, for you see it is a busy time with me'. His impatience with Dogberry – 'Neighbours, you are tedious' – leads to him missing out on important information that may have averted the trouble caused by Don John.

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Much Ado About Nothing – William Shakespeare

Question Number	Indicative content
4(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • marriage is a central theme in this play i.e. the marriages of Claudio and Hero and Benedick and Beatrice. The idea of independence is initially preferred by Benedick and Beatrice, through their protestations and verbal jousting. Marriage was widely seen as an expectation in Shakespeare's time, with Elizabethan values relating clearly to this outcome as the ideal between a man and a woman • marriage is treated in a light and comedic way in the play with references to teasing, cuckoldry and adultery, which could be considered ironic in the face of Don Pedro's plot against Hero. The attitudes of men and women to marriage are explored and there is discussion of marriage by both Benedick and Claudio: Benedick: 'But I hope you have no intent to turn husband, have you?' with Claudio's reply: 'I would scarce trust myself, though I had sworn the contrary, if Hero be my wife' • Benedick laments that marriage turns men into pathetic fools, sacrificing their pride and losing their independence. He shows himself to be quite opinionated in views of marriage but performs a volte face when he learns that Beatrice loves him. Beatrice and Benedick have a love/hate relationship, with both appearing to want to keep their individuality, and have differing ideas on what it is to be married • the first attempted marriage of Hero and Claudio that ends in disaster is an important scene in the play. Hero is portrayed as an object, a dutiful daughter in the build-up to her betrothal but is happy to be matched to Claudio. In Shakespeare's time, daughters were considered as an inheritance to be bequeathed. The awful scene at the wedding, where Hero is dishonoured and described by Claudio as 'a rotten orange', is one of the scene's most powerful and disturbing moments • Beatrice is clever and lively, mocking Benedick with her sharp wit. It is unusual in this society that she is unwilling to marry – gender inequality is evident but she will not be subservient. By the end of the play, however, even she has her mind changed and is happy to marry Benedick, finally conforming to the social mores of the time • the marriage of Hero in disguise to Claudio at Leonato's behest confirms the idea of marriage as a duty or business deal. Leonato's choice of bride for Claudio is considered to be a just outcome following his behaviour. Claudio takes this 'punishment' well but is obviously overjoyed to discover that his bride is, in fact, Hero.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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Romeo and Juliet – William Shakespeare

Question Number	Indicative content
5(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • candidates may discuss one (or more) relevant character to support arguments as to who is responsible for the deaths of Romeo and Juliet • it can be argued that the Montagues and Capulets are to blame for the deaths. It is their long-standing feud that creates the violence and tension in the city of Verona and in the younger generations of their families. Capulet notes: 'Montague is bound as well as I to keep the peace'. His attempts to make Juliet marry Paris against her wishes contribute to the play's tragedy as this prompts her desperate plan of feigning death. Lady Capulet's lack of closeness to her daughter and cold attitude to her can be said to be a factor in the deaths. At the end of the play, both fathers bemoan the tragic fates of their children with Montague offering to 'raise her [Juliet's] statue in pure gold' as a memorial • Tybalt's bellicose nature can be used to argue that he is the character most responsible. He fuels the violence at the beginning of the play, stating: 'Peace! I hate the word. As I hate hell, all Montagues and thee'. He is incensed by Romeo's presence at the Capulet ball and seeks his vengeance. He challenges Romeo: 'Boy, this shall not excuse the injuries/That thou hast done me, therefore turn and draw'. In his slaying of Mercutio during the brawl, Tybalt incurs the wrath of Romeo to the point that Romeo kills him. It is this act that has Romeo banished to Mantua so even in his death • it can be argued that Mercutio is responsible. It is he who arranges for Romeo to get an invitation to the Capulet ball where he meets Juliet. In view of the antagonism between the two families, it could be argued that this action is a rash one. Later in the play it is Mercutio who is looking for trouble and ignores the good advice of Benvolio to avoid trouble. When Benvolio warns him that the Capulets are coming, his response is: 'By my heel, I care not'. In fighting Tybalt against Romeo's express wishes, he is led to his own demise and, in cursing both houses, it could be argued that he is responsible • Friar Laurence could be considered responsible as it is his failed plan that leads to Romeo's belief that Juliet is genuinely dead. In failing to get the message to Romeo that she has feigned her death, he is instrumental in the ensuing outcome. His provision of the herbal elixir to Juliet that will make her appear dead results in her actual suicide at the end of the play. It can also be argued that, in agreeing to marry Romeo and Juliet at all, Friar

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	Laurence contributes significantly to their deaths as this was always going to be a contentious course of action • the Nurse may be deemed responsible as she is Juliet's confidante and helps to set up her marriage to Romeo. Her later conflicting advice to commit bigamy by marrying Paris can be said to result in Juliet's desperate plan to take the potion. She can no longer confide in her nurse • Juliet and Romeo themselves could be responsible for their own deaths. It can be argued that they are aware of the animosity between their families so should have acted more carefully before getting married so quickly after meeting. Romeo's impulsive nature is later seen when, on hearing of Juliet's death, he immediately heads for Verona with the intention of killing himself at her side. Upon finding her 'body', he ignores the signs of life that can be seen in her pink cheeks and kills himself with the poison just before she wakes up. Juliet can be said to be responsible for taking the dramatic risk with the sleeping potion and feigning death in the first place.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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Romeo and Juliet – William Shakespeare

Question Number	Indicative content
5(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Juliet's response to her mother's suggestion that she meet Paris with a view to marriage conveys a sense of hope for her future happiness and prospective marriage. Juliet is open to the idea, using the words: 'I'll look to like if looking liking move'. This suggests that her nature is innocent and hopeful in its outlook • hope for reconciliation between the families is conveyed by the attitude of Lord Capulet at the Capulet ball when Romeo is pointed out to him by Tybalt. He says to his nephew: 'Content thee gentle coz, let him alone; He bears him like a portly gentleman'. This suggests that, following the warning of the prince, Capulet may be mellowing in his approach to the feud • when Romeo and Juliet meet and fall in love, there is hope that the ancient feud can be mended through their alliance. Juliet rues the fact that Romeo is a Montague: 'Deny thy father and refuse thy name', but her reservations do not stop her from agreeing to meet him and be married in secret. Friar Laurence sees hope for the peace of Verona in their union and agrees to marry them: 'Come, come with me, and we shall make short work; / For, by your leaves, you shall not stay alone/ Till holy church incorporates two in one' • Romeo's refusal to fight with Tybalt suggests hope for the future as he previously would have been ready for a fight. Now he refers to his love for Tybalt and does all he can to avoid violence. Unfortunately hope is severely damaged when Mercutio is killed in the brawl and Tybalt consequently slain by Romeo in revenge • there is an element of hope after Romeo and Juliet have spent the night together. Both are in good spirits in spite of Romeo's banishment and when Juliet asks if she thinks they will meet again, Romeo replies: 'I doubt it not, and all these woes shall serve for sweet discourses in our time to come' • after Juliet is told that she must marry Paris, hope declines once again, but there is a kind of hope for the future in Friar Laurence's ambitious plan to feign Juliet's death. Of course the Prologue has already outlined the tragic outcome of the play so it can be argued that any hope offered is illusory only • it can be argued that there is hope when Romeo arrives at the tomb and notices Juliet's warm complexion. He even notes: 'Thou art not conquer'd, beauty's ensign yet/Is crimson in thy lips and in thy cheeks,/And death's pale flag is not advanced there'. Romeo ignores these signs of life and promptly takes his own life with the poison

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	• there is hope left in the lessons learnt by Capulet and Montague following the tragic deaths of their children. Prince Escalus ends the play by announcing 'A glooming peace' and the two families pledge friendship and that they will pay for golden statues of Romeo and Juliet.

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	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some evidence of engagement with the text, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
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The Importance of Being Earnest – Oscar Wilde

Question Number	Indicative content
6(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • candidates are free to choose any female character to write about alongside Lady Bracknell. Equal coverage is not required • Lady Bracknell to some extent presents a clichéd figure. She allows for the appearance of everything being in her husband's control but in actual fact she holds the reins in the household and her husband is never seen. She appears stuffy but is, in fact, an independent woman far from the Edwardian or Victorian ideals • Lady Bracknell has her own views on how women should behave. She notes on the subject of marriage: 'An engagement should come to a young girl as a surprise, pleasant or unpleasant, as the case may be. It is hardly a matter that she could be allowed to arrange herself'. This can be seen as hypocritical as Lady Bracknell does make arrangements herself • Gwendolen, 'a brilliant, clever, thoroughly experienced lady', is intent on marrying a man named Ernest and becomes a rival to Cecily. Gwendolen has an inflated opinion of herself which opens her up to derision through her own fallibility. She holds the image of ideal convention but falls short of it in reality. She is, however, able to forgive when she realises that she has been lied to. She is unconcerned that Jack was found in a handbag which demonstrates a more forward-thinking attitude. She also comments that: 'home seems to me to be the proper sphere for the man' • Cecily, 'a sweet, simple, innocent girl', is portrayed as a dreamer and committed romantic. She plays the role of matchmaker between Miss Prism and Dr Chasuble and is the antithesis of London society. Wilde satirises society through Cecily, using her to explore popular notions of the idle rich and the changing status of women at the time. Cecily's make-believe world relates to her romantic imagination • Miss Prism is a governess and is responsible for the mix-up with the handbag at the station. Her role reflects the limited sphere of vocational outlets for women at the time – governess, teacher or novelist. She is presented as desiring a romantic alliance with Dr Chasuble, which forms part of the play's comedy.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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The Importance of Being Earnest – Oscar Wilde

Question Number	Indicative content
6(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • the play is effectively a 'comedy of manners' offering a satirical view of the expectations of society at the time. Duty and respectability are key themes, focusing on the idea of 'earnestness', including the need to maintain propriety and appearances. Gwendolen comments that: 'In matters of grave importance, style, not sincerity is the vital thing' and indeed her character embodies this belief • expectations of society are inverted, with the trivial being presented as important and the serious overlooked. The tea ceremony is an amusing example of Wilde's idea that manners are everything. Both Gwendolen and Cecily wage a silent war over the tea while the servants simply watch. When Gwendolen requests no sugar, Cecily adds four lumps. Gwendolen refers to Cecily as a 'detestable girl' in an aside but otherwise does not show her feelings • at this time sensitivity and compassion would have been expected of a lady. Lady Bracknell shows a lack of compassion when discussing the death of Lady Harbury's husband, stating that her friend looks younger since she lost her husband. She also suggests that Bunbury is 'shilly-shallying' over whether to live or die, commenting later that he has done the right thing by not making a fuss when he has died. 'Illness of any kind is hardly a thing to be encouraged in others. Health is the primary duty of life' • double life is explored in terms of social expectations through Algernon's 'bunburying'. Bunbury allows him the opportunity to escape to the country whilst maintaining proper appearances, as the practice of visiting the sick was considered a duty in Victorian times. Duality is also explored via the tension between interior and exterior ideas and feelings. These are presented as separate, for example Canon Chasuble's feelings for Miss Prism are hidden away as it is not seemly for him to openly woo her. The hypocrisy of duality is revealed by Wilde throughout the play. Wilde maintains the contention of life existing beyond the confines of manners and social expectations with Cecily showing great excitement at the prospect of meeting Jack's wicked brother, Ernest, upon hearing about him • the class system is clearly related to social expectations. Candidates may consider the role of education when considering social expectations. Miss Prism insists that Cecily leaves work (watering the roses) to the servants in order to focus on her lessons, the idea being that if she is better educated, she will be able to impress more important men and make a better match in marriage.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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Our Town – Thornton Wilder

Question Number	Indicative content
7(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Mr Webb is the editor of the local paper and in this role he is able to comment on the political and social aspects of life in Grover's Corners. This provides the play with a realistic context. The audience asks him questions about the town which he is well placed to answer. To the lady in the box who asks if there is any culture or love of beauty in the town he says: 'Well, ma'am, there ain't much – not in the sense you mean. Come to think of it, there's some girls that play the piano at High School Commencement' • Mr Webb offers words of wisdom in the play to George when he comments on the fuss of the wedding ceremony – 'marching up and down.' Mr Webb notes that: 'Every man that's ever lived has felt that way about it, George; but it hasn't been any use'. The Webbs enjoy a comfortable married relationship; in his advice to George before his wedding to Emily, Mr Webb outlines that his father advised him to show his wife 'who's boss' but notes that he took the opposite of his father's advice and 'I've been happy ever since' • Mr Webb is kindly, showing concern for the town drunk, Simon Stimson. He also comforts Emily on her wedding day when she becomes distressed, saying she hates George and wishes herself dead: 'Emily! Emily! Now don't get upset'. This shows his compassionate nature and his paternal role in the play • Mr Webb has a sense of humour, joking with George on his wedding day to Emily that: '…no bridegroom should see his father-in-law on the day of the wedding, or near it'. He is a wise character, offering gentle advice to both George and Emily • Mrs Webb is mother to Emily and Wally and is presented as a representative of regular mothers or motherhood. The audience is first introduced to her telling her children to eat their breakfast properly: 'Children! Now I won't have it. Breakfast is just as good as any other meal and I won't have you gobbling like wolves'. It can be argued that, as a character, she has little depth • Mrs Webb is 'thin, serious and crisp'. Her conversations with other characters help to emphasise the importance of day-to-day life in Grover's Corners, for example in her exchange with Howie Newsome, the milkman: 'I told you four quarts of milk, but I hope you can spare me another.' She is caring and concerned for her children but cares more that they are healthy than about their education and intelligence. When Emily says she has made a speech in class, Mrs Webb says: 'You must recite it to your father at supper'.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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Our Town – Thornton Wilder

Question Number	Indicative content
7(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • scenes set in the morning are significant in each of the play's three acts. Mornings can be seen to represent fresh beginnings; the importance of routine in human life as well as hope and regeneration. Wilder ponders the human condition through his use of mornings; simple acts, such as feeding chickens, become dramatic events • Act 1 presents the ordinary, mundane activities of life in Grover's Corners such as Howie Newsome delivering milk and the newspaper boy on his rounds. These predictable events form a consistent thread throughout the play that is both reassuring but also leads to a degree of apathy. The townspeople become so used to their routines that they fail to notice the nuances and subtle peculiarities of life that each new day brings. Wilder presents the paradox that these morning routines are both necessary, but also lead to people taking their lives for granted • Act 2 presents the two families – Gibbs and Webb – on the morning of Emily and George's wedding. Wilder shows how big life events intervene in morning routines, leading to a special and memorable experience. The first morning is an average day, while the second morning possesses these features in a unique context • in Act 3, Wilder shows the morning of Emily's twelfth birthday through the eyes of her dead spirit. This perspective gives the morning a sense of transience and distance. Attending a morning from her past leads Emily to realise that life cannot be relived • the Gibbs and Webb families both rush through their morning routines without appreciating one another. In the way of most people, both families adopt the faulty assumption that they have unlimited time to live • through his use of mornings to structure this play, Wilder shows that life is essentially repetitive, but that it is in the detail of this experience that happiness and contentment exist. The use of mornings grounds the play in reality, which contrasts with the magic realism and manipulation of time in the play. Wilder contrasts the busy nature of everyday activities in his use of mornings with the characters' inattentiveness to them. The characters tend to accept their circumstances with a degree of passivity. Each morning offers a kind of rebirth that can be considered something of an illusion of immortality.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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Section B: Prose

Pride and Prejudice – Jane Austen

Question Number	Indicative content
8(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Elizabeth Bennet can be considered the heroine of the novel in a number of ways. She is the protagonist of the novel and the story is told from her point of view. Thus, all characters and situations are seen through her eyes. She is the second eldest of the Bennet sisters and very close to her father. She is described by him as having 'something more of quickness than her sisters' • Elizabeth is witty and a brilliant conversationalist, able to hold her own in social situations. Although not outstandingly beautiful, she is certainly attractive. Her admirable qualities are unusual for the time and she is developed by Austen as a complex character, 'a lively, playful disposition, which delighted in anything ridiculous' • she is the romantic heroine of the novel in her relationship with Darcy. She rises above the role that society would dictate for her and is determined to marry for love rather than convenience. Darcy plays the social game, at least at first, while Elizabeth's character is a direct contrast to this. She rejects the suit of Mr Collins in spite of the fact that he offers her security and the tenure of her family's home • she succeeds in overcoming all obstacles; including those thrown up by the customs of the time: 'There is a stubbornness about me that never can bear to be frightened at the will of others. My courage always rises at every attempt to intimidate me'. She is mature, realising the mistakes made by others in marriage and advising her father not to allow Lydia go to Brighton • Elizabeth does make some bad errors of judgement that compromise her potential perfection as a heroine. One example of this is believing Wickham and being prejudiced against Darcy, but she realises that she has got things wrong: 'Till this moment I never knew myself'. She is independent but, at the same time, loyal as we see in her reaction to Bingley leaving Jane • she is successful and happy in her personal life by the end of the novel, getting engaged to Darcy. Lady Catherine proves to be the last obstacle in Elizabeth's path to happiness, but Elizabeth stands up to her domineering snobbishness even before she knows that Darcy plans to propose to her again. She is magnificent in her own defence, confident in herself and

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	her love for Darcy.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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Pride and Prejudice – Jane Austen

Question Number	Indicative content
8(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • the family was an important social unit in the 19th century and provides the emotional centre of this novel. The Bennet family form the central focus of the novel's concerns, but other family units are important also such as Darcy and his sister, Georgiana, and the newly-formed family of Charlotte Lucas and Mr Collins. Mr Gardiner and Mrs Phillips are the brother and sister of Mrs Bennet while Mr Bennet's cousin is the foolish and pompous Mr Collins • with a family of five girls, good marriages are of the utmost importance to the Bennets. It can be argued that Mr and Mrs Bennet do not act as good role models for their daughters. Mrs Bennet is socially awkward and her husband largely indifferent. The two youngest daughters, Kitty and Lydia, are left almost to bring themselves up under the lackadaisical care of their mother • the Bennet family offer a broad spectrum of personalities and concerns including Elizabeth's close relationship with her father. A tension lies between what Mr Bennet wants for his family and the desires of Mrs Bennet to see her daughters married well, no matter what the cost. Mr Bennet says to Elizabeth on the subject of her proposed betrothal to Mr Collins: 'An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents. Your mother will never see you again if you do not marry Mr Collins, and I will never see you again if you do' • in the Bennet family, Austen presents a satire of family life. Jane and Elizabeth are close sisters and display maturity and support for each other. When Jane falls ill it is Elizabeth who walks to Netherfield to look after her. Lydia, meanwhile, is a foolish and dizzy-headed girl who makes poor choices and nearly ruins the family's reputation by eloping with Wickham • Mr Collins is a significant extended family member because of the power he holds over the Bennet family residence. He is the link between the Bennets and Mr Darcy and Lady Catherine de Bourgh. Since Mr and Mrs Bennet have no sons, he is the heir to the Bennet estate, and Lady Catherine is his patron. This aspect of the novel demonstrates the complex social structures in existence at the time • Bingley's sisters attempt to separate him from Jane by helping Darcy to persuade him to leave Netherfield. They later conceal his presence from her in London to try to ensure that their relationship fails. In this instance the unity and power of siblings can be seen

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	• the Bennet's extended family, Mr Gardiner and Mrs Philips, contribute a good deal to the progress and outcome of the novel's events at a level reflecting their position in society. This demonstrates how the wider family is also important. Mrs Bennet, Mrs Philips and Mr Gardiner are an interesting example of how siblings can turn out differently, a milder version of the differences between the Bennet sisters. Mr Gardiner, while visiting the Bennets, recognises Jane's sadness and invites her to accompany his family to London in order to offer a change of scenery and try to restore her spirits. This exemplifies the importance of extended family to Jane.

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	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
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To Kill a Mockingbird – Harper Lee

Question Number	Indicative content
9(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Jem's full name is Jeremy Atticus Finch. He is Scout's older brother and playmate from the beginning of the novel. Jem is a typical American boy, enjoying dares and dreaming about playing football. Jem is approaching his teenage years, gradually moving away from his sister's games but continuing to look after her and keep her company • Jem drags his sister along as a co-conspirator at the start of the novel, tempting her to take dares such as going to the Radley Place in the early hours of the morning. He supports his father's lessons and beliefs when he stops Scout from killing the roly-poly bug because it has done nothing to hurt her. He points out that it is an innocent and defenceless creature. This insect correlates to the situation of Tom Robinson who has not harmed Mayella • Scout and Jem are close but their relationship changes during the course of the novel. Jem is happy to walk her to school on her first day but points out that Scout should 'leave him alone' when they get there. She brings supplies to Jem in the tree house and their teasing and boasting are in good humour • Jem breaks up Scout's fight with Walter Cunningham, taking pity on him and inviting Walter to lunch at their house. On the way he 'made pleasant conversation' with Walter, 'cordially' comparing stories about Boo Radley. Jem shows understanding of Walter's poor but honest background and realises that it is important to invite Walter over for lunch. When Scout is impolite to Walter at the dinner table, she gets into trouble and it is Jem who walks Walter back to school • Jem and Scout easily accept Dill into their group, showing their closeness and warmth to newcomers • as the novel reaches its climax, it is Jem who protects Scout from the murderous attack of Bob Ewell. He has become a young man who fights to defend his sister and himself; a change from the child who snagged his dungarees on the fence when running away in fear from the Radley Place.

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Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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To Kill a Mockingbird – Harper Lee

Question Number	Indicative content
9(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Atticus is the defender of truth. He says in the courtroom that everybody lies. He is fervent in his commitment to the truth at all costs: 'Link, that boy might go to the chair, but he's not going till the truth's told.' Atticus's tone of voice is described as 'even' when he continues 'and you know what the truth is' • Dill lies to get attention as he is deprived of love by his family. The truth becomes clear when he runs away and it is revealed that his stepfather does not abuse him, as he had claimed, but that he is neglected by his mother. Dill admits that he has lied. This could be considered a parallel situation to the lies of Mayella; however, unlike Dill, she does not admit to her falsehoods • the Finch family believe in the sanctity and value of truth; Harper Lee presents a juxtaposition between the black and white communities in Maycomb where the white people lie while the black people tell the truth. The jury in Tom Robinson's trial ignore the compelling evidence placed before them (which is the truth), preferring to believe the lies • Bob and Mayella lie to hide the real truth behind their accusations. It is easier to blame Tom Robinson than to admit the truth that Bob has been abusing and beating Mayella, his own daughter. Mayella is interviewed in the courtroom but will not back down from her version of events. Very few people in Maycomb actually believe Bob and Mayella, but social expectation drives them to accept their version of events • sometimes the fabrication of reality coincides with the truth, for example when Dill makes a comment about Miss Rachel's drinking. He comments: 'I ain't cynical, Miss Alexandra. Tellin' the truth's not cynical, is it?' • lies are not always used for bad outcomes in the novel. Heck Tate lies to cover up the truth of Bob Ewell's death at the hands of Boo Radley, instead saying that he fell on his own knife. His lie protects Boo and provides a balance of justice in the novel. 'There's a black boy dead for no reason, and the man responsible for it's dead. Let the dead bury the dead this time, Mr Finch. Let the dead bury the dead'.

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	0	No rewardable material.
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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

The English Teacher – R. K. Narayan

Question Number	Indicative content
10(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Leela is the young daughter of Krishna and Susila. At the beginning of the novel she lives with her mother and grandparents away from her father. Her arrival in Krishna's life along with her mother provides a catalyst for change in his outlook and way of life • when they are learning to live together, Leela is instrumental in preventing her parents from arguing, saying: 'Are you fighting?' which prompts them to stop. Susila and Krishna are both anxious about her health and wellbeing. Susila says: 'If she starts crying no one can stop her'. In many ways her parents are as dependent on Leela as she is on them. Krishna is moved by her desire to spend time with him: 'At night she waited for me..., hugged and clung to me, sat on my lap while I ate my dinner, and prattled away about all the day's activities' • Krishna spoils Leela, for example when he wants to give her 'just a little of his tiffin'. He does worry that this will make her unwell. Leela keeps Krishna emotionally connected with the world after Susila's death from typhoid as 'his one aim in life is to make sure that she did not feel the absence of her mother'. She gives Krishna a reason to go on living after he loses his wife. He begs to be sent to 'those [funeral] fires' in a desperate plea to God, but he stops himself when he thinks of Leela: 'The child! The child!' • Leela acts as a teacher to Krishna, showing him domestic contentedness that, prior to her arrival, he had not experienced. The Headmaster states that 'one can learn a great deal' from children. Leela's constant questions to him help him to develop his way of thinking as he must consider ideas that would never trouble an adult: 'Why is that door closed?' and 'Why are you closing your eyes?' • Leela provides a link between Krishna and Susila. She is a physical link between them as she is their child but she also provides a spiritual link. Leela attends the pre-school where Krishna meets the Headmaster. She eventually goes to live with her grandparents when Krishna becomes more closely and directly linked to Susila's spirit. He gains enlightenment and, it can be argued, no longer needs Leela's physical presence because of this • the novel is autobiographical, with Susila mirroring Narayan's own wife, Rajam. Leela is part of the author's own life as well as the fabric of the novel. This adds a sense of realism and genuine feeling to the prose that enables an emotional connection with the reader.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

The English Teacher – R. K. Narayan

Question Number	Indicative content
10(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • friendship can be seen in different forms in the novel. Krishna enjoys a friendship with Susila after she comes to live with him. The novel suggests the importance of this part of their relationship rather than a more romantic liaison. Their lives are dominated by the day-to-day and the domestic rather than the passionate. There is an affection between them such as Krishna's anticipation on returning home to see his wife, in her vibrantly coloured clothes, waiting for him • Susila acts as a counterpart to Krishna's routine and order. When she sells his alarm clock, he is forced to move away from his life focused on his profession and daily schedule to become a husband. She 'broke down and wept bitterly' after Krishna reprimanded her for getting rid of the clock. He later forgives her and tries to make amends by saying: 'You did the best thing possible. Even in the hostel, the wretched thing worried everyone near about' • Leela could be considered to offer friendship to Krishna, offering a journey of self-discovery to her father through her dependence on him, especially after Susila's death • It is through Leela that Krishna meets the Headmaster at the junior school she attends. Krishna starts work there and his relationship with the Headmaster develops into friendship. When he is offered a meal, the Headmaster says: 'I am not very fond of this, but can I say so?' Hence the two reach an unspoken understanding to be truthful rather than formal and polite. The Headmaster's friendship with Krishna allows him to share in his philosophy about education, that teachers can learn from their pupils • Krishna's friendship with the medium to whom he is led by the boy acts as a catalyst for change in his life. He enables Krishna to communicate with Susila from beyond the grave and thereby supports Krishna's transition from the material to the spiritual world by the end of the novel, Krishna's friendship with Susila has reached another level when he realises that he no longer needs to communicate with her via a medium but that he can do so himself. This experience leads him to: 'a moment of rare immutable joy'.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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Of Mice and Men – John Steinbeck

Question Number	Indicative content
11(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Crooks is the stable buck. His main appearance in the novel is when Lennie and Candy talk to him in his room. He has a crooked back - hence his name - and suffers prejudice because of his colour. Because he is black, he is unable to share the bunk house with the other men, or socialise with them, so the reader sympathises with his crushing loneliness • Crooks is responsible for looking after the mules and horses on the ranch. Candy points him out to George and Lennie on their arrival, noting that he is regularly the focus of the boss's anger. He is referred to as 'nigger' by the men, showing that racism is taken for granted – the men are not intentionally insulting him but they do not consider calling him anything else, reflecting the social situation at the time Steinbeck was writing • Crooks is extremely lonely, as can be seen when Lennie enters his room. He initially tries to turn Lennie away but when Lennie persists, he seems happy to have a visitor to his room. He voices his frustrating loneliness: 'S'pose you didn't have nobody. S'pose you couldn't go in the bunk house and play rummy 'cause you were black…I tell ya a guy gets too lonely an' he gets sick'. He is an intelligent man; amongst his possessions is a copy of the California Civil Code which suggests he does care about his rights • Curley's wife's threat that she could easily have him lynched draws sympathy from the reader. In the ranch hierarchy, Crooks is the only character whom she can intimidate and who is lower than she is. He has to back down in the face of her cruelty. His physical problems with his back also incite sympathy – he has a bottle of liniment that he uses to try to alleviate the pain • Crooks is interested in Lennie and George's plan to get their own place and holds out a slight hope that he could also be part of it. He is shocked by the force of Lennie's reaction when he suggests that George might not return from town and backs down immediately. His taunting of Lennie may reflect the bitterness of a life of loneliness. He has seen many men arrive and leave at the ranch and is understandably cynical about the dream as many have talked about such a plan but no one has ever achieved it. Towards the end of the novel he can be seen successfully playing horseshoes with the other men, the only social situation he is allowed to participate in • candidates may choose a number of characters to write about alongside Crooks who invite sympathy from the reader: Curley's wife, Lennie, George and Candy are likely choices for consideration.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
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Of Mice and Men – John Steinbeck

Question Number	Indicative content
11(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Lennie's physical power as a large man is emphasised throughout the novel. He is strong and this power makes him a good worker and formidable bucker of barley. There are two sides to Lennie's power, the positive side that enables him to be 'strong as a bull' in his work and the dangerous side that leads to his accidental destruction of first the mice, then the puppy and finally, most seriously, Curley's wife • Slim demonstrates a 'godlike' power, sustaining his influence over the men through his calm demeanour and significant presence. He elicits respect and is contrasted with Curley who is not respected by the men but throws his weight around and uses his fists to intimidate them. Curley has a 'Napoleon complex', it can be argued, needing to exert more control and abuse his power to compensate for his short stature • Curley's wife really shows power only over Crooks. She is able to strike fear into him by her mention of the ease with which she could have him lynched. She abuses her power with this threat because he has so little power because he is black. It is only in this situation that she has any status at all as usually she is the bottom of the ranch hierarchy • Curley's father, the ranch boss, has power over the future of his men, hiring and firing them as he wishes because, at the time Steinbeck was writing, the Great Depression made it an employer's market. His power is clear in the scene where Lennie crushes Curley's hand after Curley has attacked him. George asks Slim: 'D'you think his old man'll can us now?' It is the calm and powerful Slim who ensures this will not happen by telling Curley that to save face he will have to say he caught his hand in a machine • Lennie and George seek the power to control their own destinies by planning to have a place of their own, the dream they are working towards. They talk about being able to make their own decisions, allowing friends to stay with them and organising their own time in their dream house where they work for themselves • it is only in being able to make the decision to shoot Lennie that George can exert some power over the desperate situation that Lennie has found himself in. He learns from Candy the importance of taking the power over the life of loved ones into his own hands rather than leave Lennie to a cruel fate at the hands of Curley and his posse.

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Roll of Thunder, Hear My Cry – Mildred Taylor

Question Number	Indicative content
12(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Mama is Mary Logan. She is a thirty-three year-old woman who went to high school in Jackson and then to Crandon Teacher School. Her father died during her final year of teacher training and she married Papa at the age of nineteen. She can be considered a hero in many ways, not least in her role as a teacher. She is softly spoken but not afraid to stand up for what she believes in. She has taught at the Great Faith School for fourteen years. She has four children, including Cassie • Mama's sense of pride and justice lead her to paste over the inside covers of the text books that are sent to the black children's school from the white children's school as cast-offs. These books are described as in 'very poor' condition next to their intended users, the black students. Mama's outspokenness in not accepting this unjust status quo results in her losing her job, sacked by the white school board. She teaches her students about slavery, even though she is not supposed to, remaining committed to her hope of equality even in the face of suffering and injustice. In her determination to secure equality of education even at the expense of her own position, Mama can be considered to be a hero • Mama is the first to boycott the Wallace store after the Wallace boys burn some local black men and she encourages others to stay away from the store because of the racist attitudes of the owners. She can be considered a hero of her time in her personal beliefs as well as a hero of the Civil Rights Movement. She takes it upon herself to stand up to the oppression of white superiority • Big Ma is a woman in her sixties who holds the deeds to the Logan land which was purchased by her late husband. She married him at the age of eighteen and they brought up six children of whom only two survived. In hanging on to the land (protecting it from Harlan Granger) and signing it over to her two sons when most black farmers were only tenants, she is a hero. She also tells Cassie stories of the past, preserving history in this way. She has medical knowledge and treats the victims of white violence, such as the Berrys. She is fortified by her strong religious belief and is a comforting presence to Cassie with whom she shares a room • Mama and Big Ma are heroes as they are women with a voice in a predominantly male world. They possess a simple dignity that elevates them from the ordinary to the heroic. In the light of their difficulties (oppression and the Depression), they remain strong, fearless and resilient • other heroes may be considered in the novel, such as Cassie or Pa. Accept all well-supported arguments.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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Question Number	Indicative content
12(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • the three main families in the novel are the Logans, the Wallaces and the Simms. Taylor uses the differences between them to highlight some of the novel's main themes and to focus on the importance of family strength and values • there is nothing more important than family to the Logans and their strength of unity is important in the face of injustice and prejudice. Family loyalty and support are fundamental to Cassie's life and she is shocked when Jeremy explains that he does not like his siblings. His family is racist and his father is a member of the 'night men'. However, Jeremy neither shares nor tolerates his family's beliefs, trying to be friends with Stacey and the others • love and devotion to family are the focus in prompting characters to take action in the novel. Those who do not value their families, abandoning their loyalty and ties, are lost. This can be most clearly seen in the example of TJ, who fails to understand the importance of his family and falls in with the Simms brothers who use him as a scapegoat. He later realises his mistake but it is too late to make amends • Mr Morrison and Uncle Hammer show the significance of the extended family. Although Uncle Hammer does his best to support and protect the family, he is too volatile and different to be able to stay as a permanent member, coming as he does from the north which is very different from the south. Mr Morrison becomes a part of the family; he has previously lost his own and will do what he can to protect his second one • Cassie and her brothers are taught by their parents to respect themselves and others. They are taught within the family to use the word 'Miss' to address white people out of fear, thereby trying to balance self-respect with survival. Strong messages of loyalty and strength are given to the Logan children by their elders about how to stand up for themselves whilst surviving in an unfair world • the importance of family is closely related to the working of the land, a group responsibility that crosses the generations through the physical legacy of Big Ma and her late husband. By working their own land and keeping it in the family, the Logans protect their independence and the future of their children. As landowners, the Logan brothers can resist white dominance and make their own decisions, unlike their ancestors who were born into lives of slavery.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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19th Century Short Stories

Question Number	Indicative content
13(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Dorothea is the female protagonist of this story by Kate Chopin. The opening depicts her 'enforced separation' from her fiancé, Randall. This is described rather melodramatically as a 'cruel ordeal' and there is much kissing and sighing. This opening would suggest that Dorothea reflects the kind of romantic and submissive woman stereotypically seen in Victorian society • Dorothea's single-mindedness can be seen in her impatience but she is still governed by her parents who will not permit her to visit Randall, who we learn is 'delayed by illness'. After a second month passes, Dorothea is described as at 'the limit of her endurance'. She is presented by Chopin as a classically lovesick female character: 'She had sat daily gazing for hours upon his portrait' • the reader is prepared for Dorothea's shock on seeing her fiancé again: 'She knew he would be altered in appearance—he had prepared her, and had even written that she would hardly know him'. He has been earlier described as a 'perfect specimen'. She is shocked and horrified by his 'hideous transformation' upon seeing him again. Chopin uses very physical details to emphasise the changes to Randall and the effects on Dorothea: 'The lips with which he had kissed her so hungrily, and with which he was kissing her now, were dry and parched, and his breath was feverish and tainted'. It can be argued that her revulsion at Randall's physical decline represents emotional weakness rather than strength or that her refusal to accept something she finds repugnant is a strength • Randall's desire for a swift marriage to Dorothea would be considered a good outcome for a young, unmarried Victorian woman of her position, but Dorothea has the strength to deny convention and attempt to withdraw from him, not only in a physical sense but in a social one as well. Randall further cements his justification for a swift marriage by offering Dorothea financial security, important if he were to die. But once again she has the strength to turn away from what is expected • her final act is to flee from Randall 'as if Death himself pursued her'. She travels into the country and is fortified by the presence of nature: 'the woody smell of summer; the drone of the insects'. Her strength is clear in her rejection of convention and a marriage she does not desire, commenting: 'Never, never! Not for millions!' • other stories that could be used to show a strong woman include: News of the Engagement, The Adventure of the Speckled Band and Tony Kytes, the Arch-Deceiver.

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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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19th Century Short Stories

Question Number	Indicative content
13(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • confinement is a prominent theme in the story, including the physical confinement of the female narrator in the house and surrounded by the ever- encroaching wallpaper, as well as her confinement in her marriage to John. Gilman wrote the story based on a painful episode in her own life • the story opens with the narrator marvelling at the size and magnificence of the house that her husband has taken for their summer holiday. This suggests a lack of confinement that makes the growing enclosure of the narrator in both physical and emotional terms all the more poignant. She describes the house in romantic terms as an aristocratic residence but wonders why it has been empty for so long • it is revealed that the narrator is suffering from 'nervous depression', confined by the disabilities in her own mind. She is also struggling with her marriage in which her husband, John, belittles her illness and her ideas and thoughts in general. It can be argued that she is confined in an unsatisfactory relationship. She is not allowed to work or write and her journal is a secret endeavour which she believes will 'relieve her mind' • as the story progresses, disturbing aspects of confinement keep showing up amongst her positive writings – these include bars on the windows and 'rings and things' on the bedroom walls. She becomes particularly disturbed by the yellow wallpaper in the bedroom with its strange, swirling pattern. As the summer passes, the wallpaper becomes more menacing and she begins to notice aspects such as the bits of paper torn off the wall. As the narrator's obsession grows and her husband threatens to send her to a real physician, she begins to see the shape of a woman 'stooping down and creeping' behind the main pattern which resembles the bars of a cage • the narrator comes to believe that the woman is trapped behind the wallpaper and by the end of the novel she has lost her sanity completely, convinced that she is the trapped woman who has come out of the wallpaper. When John gains access to the room and sees the horrific sight of his wife creeping round the room, smudging the wallpaper as she goes, he faints in the doorway • a range of stories can be used to write about the theme of confinement including: *Twenty-six Men and a Girl*; *The Arrest* and *Hop Frog, or The Eight Chained Ourang-Outangs*.

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Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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