www.dynamicpapers.com

edexcel

Mark Scheme (Results)

January 2016

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

Edexcel Certificate in English Literature
(KET0)
Paper 01

www.dynamicpapers.com

Edexcel and BTEC Qualifications

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

Pearson: helping people progress, everywhere

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

January 2016
Publications Code UG043220

All the material in this publication is copyright
© Pearson Education Ltd 2016

www.dynamicpapers.com

General Marking Guidance

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

Assessment Objectives: 4ET0/01 and KET0/01

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

www.dynamicpapers.com

Section A: Drama

A View from the Bridge – Arthur Miller

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:** • Beatrice is Eddie Carbone's wife. She has no children, but brings up her orphaned niece, Catherine, caring for her like a daughter. She is a good wife to Eddie, maintaining their home and considering Eddie's feelings: 'I'm just worried about you.' She defers to Eddie and is careful to avoid upsetting him before the arrival of her cousins • Beatrice prepares thoroughly for the arrival of her cousins, Marco and Rodolpho, from Sicily. She wants everything to be in order and regrets that she 'didn't even buy a new tablecloth'. She is house proud, saying to Eddie: 'I was gonna clean the walls. I was gonna wax the floors.' • Beatrice supports Catherine's desire for independence, even though she herself fulfils a traditional domestic role as a housewife. She helps to convince Eddie that Catherine should be allowed to go to work, emphasising the salary: 'Fifty dollars a week, Eddie.' She understands that Catherine needs to follow a different course in her life: 'It means you gotta be your own self more.' • Beatrice is frustrated by Eddie's lack of interest in her as a woman. She comments on the state of their marriage: 'When am I gonna be a wife again, Eddie?' She is uncomfortable about Eddie's feelings for Catherine, avoiding his eyes when Catherine brings his cigar to him • Beatrice is down-to-earth in her handling of Eddie's interest in Catherine. She confronts the situation, telling Eddie: 'You want somethin' else, Eddie and you can never have her.' • she tries to make peace in her family between Eddie and Catherine and Rodolpho, ultimately remaining loyal to Eddie. She stays with him rather than attending the wedding. Beatrice's love and commitment to Eddie are finally acknowledged when Eddie lies dying in her arms. His last words are: 'My B!'

www.dynamicpapers.com

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

www.dynamicpapers.com

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:** • the concept of honour is a key theme in the play. Eddie and Beatrice tell the story of Vinny Bolzano at the beginning of the play: 'The family had an uncle that they were hidin' in the house and he snitched to the Immigration.' This story represents a warning and sets the tone for the play's exploration of honour: 'The whole neighbourhood was crying'; Eddie and Beatrice make it clear that Vinny broke the code of honour and was rightly punished • honour is particularly important to the male characters. When Eddie and Beatrice discuss the arrival of Marco and Rodolfo, Eddie says: 'It's an honour, B. I mean it.' Eddie uses the Vinny Bolzano story to demonstrate the view that family honour comes first. It is ironic that Eddie does the same thing as Vinny, breaking the code of honour that he appears to hold in such esteem at the beginning of the play • Alfieri understands the importance of honour in the community, warning that if Eddie does report the brothers to the Immigration he 'won't have a friend in the world.' Although Alfieri is sworn to uphold the legal system, he understands the value and unique nature of honour • Marco defends the honour of both his brother and himself by challenging Eddie physically. Alfieri tries to dissuade him from this course of action: 'To promise not to kill is not dishonourable' but Marco's sense of personal honour is too strong for him to walk away. Ironically, Marco gives Alfieri his word that Eddie will not be harmed but then breaks this promise, the desire for revenge overwhelming honour in this instance • Eddie craves the restoration of his honour. When the neighbourhood turns away from him following his call to the authorities about Marco and Rodolfo, he says 'Marco's got my name - and he's gonna give it back to me in front of this neighbourhood, or we have it out.' • it is arguable whether or not Eddie's death goes some way to restoring his honour. He does not flee from his fate, meeting Marco's challenge to him without flinching, but he may have been forced into this tragic end by the loss of his honour.

www.dynamicpapers.com

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

www.dynamicpapers.com

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:** • Mrs Birling is the wife of Mr Birling and is the mother of Sheila and Eric. She comes from a family of higher social standing than her husband and shares his capitalist views and values. She is an important figure in the Brumley Women's Charity Organisation, which is supposed to offer help to women in need • Mrs Birling supports her husband's views and ambitions, backing him up when he accuses the others in the house of allowing themselves to be 'bluffed' by the Inspector. Mr Birling defers to his wife to an extent, saying: 'No, not you my dear.' It can be argued that in some ways he may be intimidated by her • Mrs Birling feels affection for her daughter, Sheila, and has tried to pass on elements of her aristocratic upbringing to her. She picks her up on her manners, admonishing her for the way she speaks: 'What an expression, Sheila! Really, the things you girls pick up these days!' Her relationship with her daughter appears to be strong. She approves of Gerald and is not fazed by his 'affair' with Eva Smith/Daisy Renton. She views both Sheila and Eric as children, despite the fact that they are both in their twenties • Mrs Birling is more short-tempered with Sheila after the arrival of the Inspector. This is a result of Sheila's belief in, and support of, the Inspector's ideas and values that are the opposite of Mrs Birling's philosophy. Sheila stands up to her mother on the subject of Eva/Daisy's treatment, saying: 'Mother, I think it was cruel and vile.' • Mrs Birling is naïve about Eric's drinking. Even though there is a suggestion that she is disappointed in him before the Inspector's arrival, she wants to be proud of him. The Inspector exposes Eric's drinking problems, relationship with Eva/Daisy and theft from the family business. Mrs Birling is oblivious to the Inspector's impending revelation about Eric. Afterwards she says to Eric: 'I'm absolutely ashamed of you.' • Mrs Birling's relationship with the Inspector is that she dislikes him because his line of enquiry threatens the social equilibrium of her family and the genteel evening of celebration that they are enjoying before his arrival. Mrs Birling resists answering the Inspector's questions and is dismissive of his efforts to make her take some responsibility for Eva/Daisy's death. She is insensitive when she learns of her part in the tragedy, having rejected Eva/Daisy's request to her charity for help.

www.dynamicpapers.com

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

www.dynamicpapers.com

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 Inspector's final speech sets the dramatic atmosphere and mood. 'We don't live alone. We are members of one body' is particularly poignant and powerful. His threat: 'if man will not learn that lesson, then they will be taught it in fire and blood and anguish' is powerful, bearing in mind the play's 1912 setting. It foreshadows the sinking of the Titanic, World War One and The General Strike • importantly, both Eric and Sheila learn and change as a result of the Inspector's revelations. Sheila's outbursts increase the dramatic tension in the play: 'it frightens me the way you talk'. Moreover, Eric bitterly reminds Birling of his 'every man for himself speech' earlier in the play. The themes of hope and change are expressed in the altered views of this younger generation • the mystery over the Inspector's identity is a significant focus of the play's ending. Sheila notes: 'it doesn't much matter' whether he is a real Inspector or not. Gerald's discovery during his walk that there 'wasn't any Inspector Goole' is followed by Birling's call to the Chief Constable, Colonel Roberts. Roberts tells him that there is no Inspector Goole on the force, leading to Birling's triumphant: 'we've been had, that's all.' • the attitudes of the older generation and Gerald to this news emphasise the intractable nature of these characters. There is a suggestion that Gerald will become like Arthur Birling as he ages, thereby sustaining the status quo of capitalist views in society, creating a sharp and dramatic contrast with Sheila and Eric • the play's climactic ending, with the discovery that a girl has been taken to the Infirmary suffering from the effects of drinking bleach, compounds the mystery of the Inspector's identity. The supernatural elements, and warning about the need to take responsibility and value all parts of society, are particularly focused in the play's dramatic ending.

www.dynamicpapers.com

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

www.dynamicpapers.com

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:** • there are a number of common soldiers who appear in the play. One of the reasons for their prevalence is Shakespeare's intent to present a historical event of epic proportions on a regular theatre stage. The soldiers add a dimension to events that broaden the play's effects and themes • Michael Williams is a common soldier who Henry debates with while in disguise before the Battle of Agincourt. Williams is important as he challenges the worth and point of the war with France: 'But if the cause be not good, the King himself hath a heavy reckoning to make.' Williams and Henry exchange gloves, pledging to fight in a duel at a future date. Henry later reveals himself to Williams as the King and pardons him, even though Williams has questioned the war, and rewards him with a glove full of money for defending himself well • John Bates and Alexander McCourt are also common soldiers. McCourt only has one line, but Bates has a more significant role; he does not share Williams's concerns about the justness of the war, but instead reiterates his duty to fight for Henry: 'He may show what outward courage he will; but I believe, as cold a night as 'tis, he could wish himself in Thames up to the neck.' • Pistol is an old soldier who lies and thieves throughout the war and intends to follow the same way of life on his return to England. He is one of Henry's old Eastcheap friends and provides a link to Henry's rabble-rousing past. He is the only friend of Falstaff to survive the war • Bardolph is another old Eastcheap friend of Falstaff and Henry. He is distinguished by a striking appearance that includes a bad complexion and inflamed, red nose. He is put to death by Henry for stealing in France. Nym, a cowardly corporal, is also executed in France for going against the King's express orders not to loot the local houses • the boy, who is given no name in the play, is formerly Falstaff's page. He serves Pistol, Bardolph and Nym after Falstaff's death and is embarrassed to be working for thieves. He refuses to pickpocket when they try to teach him the skill. He has a quick wit, but dies during the French raid of the supply camp.
Level	Mark	A01/A02/A04

www.dynamicpapers.com

	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

www.dynamicpapers.com

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:** • as in the previous four acts, Act 5 begins with the entry of the Chorus who explains that Henry has returned to London victorious and that all of London have greeted his return. Some candidates may argue that Act 5 is not needed and that the play truly ends with the victory at Agincourt. They may argue that the last act is an anti-climax to the play's events • the play's final act shows that Henry has achieved his aims of defeating the French and becoming King of France. He effectively forces Charles VI to name his heir and is betrothed to Katherine to seal the succession and ensure his Kingship is secure • no comic characters remain at the end of the play. Both Falstaff and The Hostess (Mistress Quickly) are dead and Nym and Bardolph have been executed. Pistol is left friendless and broke. The audience perhaps feels some compassion for his situation as he lowers himself to posing as a wounded soldier to survive • the love scene between Henry and Katherine takes place in Act 5, perhaps softening the audience's view of Henry. The scene can be seen as somewhat fake as Katherine's marriage to Henry is a foregone conclusion; it is, after all, a condition of the treaty that they marry. This could make Henry's wooing artificial and contrived, depending on one's perspective. He is able to win her love with his romantic words. He claims to speak plainly but his language and ideas captivate Katherine. The theme of conquest can again be seen in this moment as Henry is victorious in love as well as war • the Epilogue of the play features the Chorus reiterating the notion that no stage could do justice to the action: 'In little room confining mighty men.' Reference is made to the son born to Henry and Katherine: 'in infant bands crown'd King.' This further establishes the play's events in the context of history • the play ends on a bleak note, explaining that Henry VI's being a baby monarch allowed too much power to the lords controlling France and England. Control of France was lost and England fell into a civil war. It is possible to argue that the inclusion of this information further emphasises the considerable achievements of Henry V in his campaign, as presented in the play's action.

www.dynamicpapers.com

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

www.dynamicpapers.com

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:** • this question requires candidates to choose who they think is most courageous in the play. Likely choices include: Benedick, Dogberry, Beatrice, Hero and Friar Francis, but any legitimately argued choice from the play's characters should be rewarded appropriately • it can be argued that Benedick is the most courageous character in the play. He has fought as a soldier in Don Pedro's army and defends the honour of Hero when she is wrongly accused of adultery by his own comrades. He challenges Claudio to a duel at Beatrice's behest: ' Enough, I am engaged; I will challenge him.' His romantic words to Beatrice in Act 5 place him in the role of hero: 'I will live in thy heart, die in thy lap and be buried in thy eyes.' • Dogberry can be considered unconventionally courageous in the play, an unlikely hero, as it is through the intervention of his Watch in the plot of Borachio and Conrad that the truth of Don John's villainy is revealed. He tries to draw Leonato's attention to the plot before Hero's wedding to Claudio: 'One word, sir: our watch, sir, have indeed comprehended two aspicious persons', but Leonato will not listen to him • Hero is arguably the most courageous character as she survives the violent and unfair accusations of both Leonato and Claudio and feigns her own death to bring about the remorse of her accusers. She shows courage (misplaced, some may argue), when she finally marries Claudio after Don John's plot has been exposed • Beatrice could be described as the most courageous character as she is prepared to stand up for her cousin, Hero's, honour. Furthermore, she persuades Benedick to challenge Claudio to a duel for dishonouring Hero. She is brave enough to refute her original derision of Benedick, admitting that she loves him and agreeing to marry him • Friar Francis can be considered courageous as he is the voice of reason when Hero is accused of adultery. He is the only character at the first wedding of Hero and Claudio who actually 'notes' Hero, when he says: 'By noting the lady…trust not my age…if this sweet lady lie not guiltless here.' His words are brave bearing in mind the strength of feeling of those around him, and

www.dynamicpapers.com

	considering the fact that one of Hero's accusers is the powerful Don Pedro. Friar Francis effectively saves Hero by making her appear dead and suggesting that she has been set up. He says: 'Come, lady, die to live.' The later genuine marriage serves as a miraculous revelation and Friar Francis can, perhaps, be seen as a god-like figure. NB: Candidates may write about more than one character and compare: this is acceptable.

www.dynamicpapers.com

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

www.dynamicpapers.com

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:** • Leonato and Don Pedro share a long-standing friendship and it is to Leonato's home that Don Pedro goes when he has completed his most recent military campaign and is reunited with his brother, Don John. Leonato, Governor of Messina, warmly and formally welcomes his old friend and his entourage at the start of the play • the friendship of Leonato and Don Pedro is tested when Don Pedro comes forward as one of Hero's accusers following the malicious trickery of Don John and Borachio. They falsely plot to present an adulterous act between Borachio and Hero in an attempt to discredit her. Don Pedro is one of the witnesses to this act. Leonato is initially inclined to believe Don Pedro over the testimony of his own daughter, as he is a nobleman and his friend. He is brought round to another way of thinking by Friar Francis, who persuades him to consider Hero's honesty and chastity as the truth • Claudio and Benedick are good friends at the start of the play and return to this state by the end after concerns are resolved. The two can be seen as foils for one another. Claudio is the young, enthusiastic soldier, keen to fall in love and marry. Benedick is the seasoned soldier, older and more cynical about romantic relationships. He is well-versed in word play while Claudio speaks plainly. Their friendship is tested when Claudio denounces Hero on their wedding day • Hero and Beatrice are not only cousins, but also friends. Hero's honour is fiercely defended by Beatrice who asks Benedick to kill Claudio as punishment for his accusation against her friend. She is fully supportive of Hero • friendship is evident between Hero, Claudio, Leonato and Don Pedro when they collude to trick Benedick and Beatrice into thinking that they are in love with each other. This well-meant deception is in sharp contrast to the evil intentions of Don John. These friends only seek the happy union of their fellows • friendship can be seen as triumphant at the end of the play when all is forgiven at the wedding. Hero and Claudio's reunion is matched by the reunion of Claudio and Benedick as friends. Don Pedro and Leonato also restore their friendship. It is clear that, even though Don John returns after being captured by the Sexton, friendship prevails.

www.dynamicpapers.com

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

www.dynamicpapers.com

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:** • Prince Escalus is the Prince of Verona and is related to both Paris and Mercutio. He holds the political power in the city and therefore strives to keep public peace. He symbolises law and order but fails to prevent the outbreak of violence. He is furious following the play's opening brawl: 'Three civil brawls bred of an airy word', bringing both Montague and Capulet to book for open feuding • Prince Escalus commutes Romeo's death sentence to exile following the deaths of both Mercutio and Tybalt. It is arguable whether or not this demonstrates mercy, but the prince is clearly trying to focus on peace by listening equally to the arguments of both sides in the dispute. He appears again at the end of the play after the deaths of Romeo and Juliet have brought about the peace he himself failed to achieve • Benvolio is another character who makes an effort to diffuse the violence in Verona's streets. He tries to persuade Mercutio to go inside in Act 3 as: 'The day is hot, the Capels are abroad.' His name means 'good' or 'benevolent' and he is very much an active peacemaker in direct contrast to the more hot-headed characters such as Tybalt • Friar Lawrence can also be seen as a character who wishes to see an end to the violence. When Romeo tells him of his love for Juliet, he has the idea that peace can be brought about in Verona through the union of the two families via Romeo and Juliet's marriage. It can be argued that his plan is quite naïve but his desire to end the feud is nevertheless a valid one • the Friar's motivation in helping Juliet to fake her death once more relates to his quest for peace. Juliet and Romeo are married in the eyes of God and want to be together while family and political motivations might tear them apart • Romeo and Juliet themselves can be considered characters who want peace in Verona. The feud stops them from building a relationship in a normal time frame and they are pushed into a swift marriage. Juliet herself rails at the fact that Romeo is a Montague, suggesting: 'Deny thy father and refuse thy name'. Ironically, they do achieve peace in Verona through their own tragic deaths and a golden statue is raised to their memory at the end of the play.

www.dynamicpapers.com

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

www.dynamicpapers.com

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:** • the Prologue may outline what happens but not how it happens. In the play's final scenes, Romeo arrives at Juliet's tomb believing her dead. He fights with, and kills, Paris after which he swallows a vial of deadly poison just before Juliet's potion wears off and she awakes. The sheer drama and irony of these scenes can justify the effectiveness of the ending • the way the feud is resolved makes the ending effective. When Juliet realises that Romeo is dead, she is heartbroken and tries to kill herself with the remaining potion on his lips. When this proves futile, she stabs herself with Romeo's 'happy dagger'. A monument is built by the families to honour the two lovers • the ending of the play demonstrates the power of true love, having involved the audience in the meeting and marriage of the 'star-crossed lovers' • the audience watches and experiences the strong emotions and unfolding events that lead to the tragedy, even though the play's tragic ending is outlined by the Prologue from the very beginning. Some may find that this makes the ending ineffective, while others may argue that the inevitability of the outcome is irrelevant and that it is the play's central themes that are important • the play's ending is ironic when the families reach a peace and Capulet promises to raise a valuable and ornate statue 'in pure gold.' Montague competes with his old rival saying: 'But I can give thee more.' The families have found peace only through the deaths of their children, but still find ways to compete with each other. This perhaps does not bode well for the steadfastness of the peace • death is the most prominent theme in the play's ending. Shakespeare has foreshadowed the tragic ending but has not outlined how it would come about. Death is framed as a heroic act and one could argue that Romeo's suicide is his finest moment. Others may argue that the double suicide of Romeo and Juliet reflects foolishness on the part of the lovers who could have run away together as an alternative to death.

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

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:** • Cecily is the grand-daughter of the late Mr Thomas Cardew and the ward of Jack Worthing. She lives in the country at Jack's estate with Miss Prism, her governess. She falls in love with Algernon, believing him to be the notorious Ernest • Cecily is likened to a pink rose by Algernon who remarks on her beauty: 'You are the prettiest girl I ever saw.' This is a fitting description as she is presented by Wilde watering roses at the beginning of Act 2 • she is innocent and natural in her appearance and manner, dressing and wearing her hair simply. Lady Bracknell considers: 'There are distinct social possibilities in Miss Cardew's profile' and describes her life as 'crowded with incident' after Jack shows her the large number of certificates that confirm Cecily's background and identity • she resembles Gwendolen in her fascination with the name Ernest: 'There is something in that name that seems to inspire absolute confidence.' She appears to fall in love with Ernest because of his scurrilous reputation. She sees his reformation as a personal challenge • Cecily has an independent spirit that resists Miss Prism's dull lessons, preferring to engage in imagined stories and fantasies. She writes all her ideas down in a fictional diary which she plans to publish. This makes her a good match for Algernon and relates her character to Wilde's and the Aesthetic movement (art for its own sake) • it can be argued that Cecily is the most believable character in the play. She is quick-witted and determined. This can be seen in her lively word play with Gwendolen over tea. By the end of the play she is engaged to Algernon and accepted by Lady Bracknell.

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

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 friendship of Algernon and Jack is central to the play's narrative. Algernon acts as a brother figure to Jack and is, perhaps, Jack's London alter ego. Jack is the more responsible character in the relationship, yet Algernon bears witness to his more extravagant alter ego, Ernest, who is more similar to Algernon. Algernon shares his secrets of 'Bunburying' • Wilde's portrayal of this friendship could represent the part of oneself that one finds within one's friends. Both Jack and Algernon are both gentlemen of leisure, symmetrical characters who become the character Ernest. The main difference between them is that while Algernon is always Ernest in character, Jack tries to hide it • Algernon and Lane enjoy a friendship that would be considered unconventional in the time Wilde was writing. Lane is more than just Algernon's butler, expressing views on topics such as marriage and the unreliability of servants. This relationship of butler and master contrasts Algernon's friendship with Jack, as there is a social division and a type of professional relationship. Lane is a character that Algernon can bounce ideas off and use as a sounding board • the friendship between Cecily and Gwendolen reflects a prickly rivalry that may occur between some female friends. A secure friendship between them forms when they realise that they are not a threat to each other. A pastiche of female friendship is created by Wilde as their relationship develops. They begin to mirror one another like Algernon and Jack and comfort each other in their mutual frustrations at their partners' deceptions • Miss Prism and Dr Chasuble enjoy a friendship with hints of romance. Wilde uses their friendship to parody the romantic novels of the time and there is humour in their friendship with underlying sexual tension. Wilde uses euphemism to highlight this: 'Ripeness can be trusted. Young women are green. I spoke horticulturally. My metaphor was drawn from fruits.' • friendships in the play are sometimes layered with ulterior motives and suspicion. Wilde uses these friendships to expose aspects of Victorian social and ethical mores.

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

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:** • there are a number of children in the play, including Emily Webb, George Gibbs, Wally Webb, Rebecca Gibbs and Joe and Si Crowell. The children seem to exist in pairs in the play. Children represent innocence and the transient nature of existence as well as the speed at which time passes • Emily Webb is one of the play's major characters. She appears as a child in the first act where she shows her affection for George Gibbs by agreeing to help him with his homework. Their relationship is innocent and friendly • George Gibbs is the conventional all-American boy who excels at baseball and is president of his class. He represents the ideal that American boys might traditionally aspire to. He is a good son, but his non-completion of his chores suggests that he is a normal child. He is Emily's closest neighbour since early childhood. He does not want to go to college, expressing his belief that finding a person 'that you're very fond of' is as important as college. His childhood views are followed through by his adult choices when he chooses to stay in Grover's Corners • Wally Webb is a minor character. He is Emily's younger brother, dying in childhood from a burst appendix on a trip with the scouts. His death as a child, before his time, contributes to the idea of the fleeting nature of life in the play • Rebecca Gibbs is George's younger sister and has a very minor role. She has one significant scene with her brother when she points out the location of Grover's Corners in the universe. This demonstrates the idea of the town being a microcosm of a greater, shared human experience • Joe Crowell is the paperboy whose routine of delivering papers to the same people each morning emphasises the routine nature of life in Grover's Corners on a daily basis. While the routine is repeated, Joe's conversations on the round are each unique, suggesting that while the activities are repetitive, the nuances of daily life are rich and varied • Si Crowell takes over the paper round from his brother, which shows the constant nature of life and pattern of childhood and sibling relationships. Children are a constant, but paradoxically shifting, aspect of the town's life and their presence suggests life, hope and growth.

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

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:** • *Our Town* is based around the fictional town of Grover's Corners, which represents small-town America. The Stage Manager presents the wide diversity of the town's inhabitants and their occupations, including some characters that criticise small-town life. Wilder uses the town as a microcosm of wider society, closely tracking the residents' day-to-day activities • Wilder does not idealise Grover's Corners. He uses the *Our* element of the title to present it as a sort of 'everytown' with its own share of hypocrisy and tragedy, such as Simon Stimson's suicide. The normality of the town heightens the sense of *carpe diem* as the audience is more able to identify with a realistic place and take on board Wilder's themes and ideas • the play hit theatres in 1938 and its message of the importance of community and day-to-day activity was significant at a time when World War II was on the horizon. The play forced people to consider human experience in its most fundamental form, detracting from negative elements of life in 1930s America • the title reflects Wilder's belief that the essential human condition of 'marrying', 'living' and 'dying' transcends politics and other apparently important aspects of life. The play's structure supports this clearly with Act 1 showcasing the commonplace, Act 2 focusing on love and marriage and Act 3 on death itself • by using the Stage Manager to bridge the divide between the audience and play, Wilder emphasises the ideal that we are all united in the same human experience. In this play, a productive life, even if it is effectively invisible to the wider world, defines its own value • the dead are presented as very much a part of the community of *Our Town*. Their presence sheds light on the nature and attitudes of the living. Wilder's presentation of the dead in Act 3 is crucial in demonstrating the continuum of life and death.

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

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:** • early in the novel after meeting Mr Bingley, Jane confides to Lizzie that he is her ideal • Mr Bingley is Mr Darcy's best friend and can be said to act as a foil to him. He is a very eligible bachelor. He is amiable and good-natured like Jane Bennet. He can be seen as a fairly two-dimensional character who remains pleasant throughout the novel • Bingley's good humour provides a contrast to his friend Mr Darcy who is known for his brooding nature. He is amusing in his teasing of Mr Darcy: 'I assure you that if Darcy were not such a great tall fellow, in comparison with myself, I should not pay him half so much deference.' • Mr Bingley's large fortune is a draw to Mrs Bennet, who sends Jane to visit him on horseback in the hope that she will have the need to stay over at Netherfield. She predicts correctly, as Jane does indeed catch a chill 'all in pursuit of Mr Bingley' • Mr Bingley is so good-natured that he is easily swayed by his family and friends. Although he loves Jane, Caroline Bingley and Mr Darcy succeed in persuading him that he should leave Netherfield and remove himself from his association with Jane. Caroline Bingley and Mr Darcy continue to keep the two apart when Jane visits London • Bingley loves Jane, describing her as 'the most beautiful creature' he ever saw. Jane considers him 'just what a young man ought to be.' Although he loves her, Mr Bingley is easily persuaded that Jane is not for him, and complies with the idea of moving away; he only tries again with the relationship because Darcy suggests it • when Mr Bingley and Jane finally marry, it is a happy moment in the novel. Mr Bennet notes that they are very similar in personality, commenting: 'You are each of you so complying, that nothing will ever be resolved on; so easy that every servant will cheat you; and so generous, that you will always exceed your income.'

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

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:** • marriage is presented as very significant in *Pride and Prejudice*. The novel opens with the ironic statement that marriage must be the ultimate goal of all young men. In Austen's day, marriage was virtually essential for women who, unless they had independent means, would have to rely on a father or husband for support • Mr and Mrs Bennet have a distant and strained marriage. It is explained by Austen that Mr Bennet was 'captivated by youth and beauty' but he has reached the realisation that physical attraction alone is not enough. He spends increasingly long amounts of time in his study to avoid his nagging wife. In contrast, the Gardiners' marriage is one of contentment • marriage of one Bennet daughter to Mr Collins could secure the family's future. The law of entailment stated that only a male can inherit the family home after the death of Mr Bennet. Mr Collins's courtship of Elizabeth is spectacularly unsuccessful and a source of humour. Her refusal of him is supported by her father and scorned by her mother • eventually, a practical marriage is formed between Mr Collins and Charlotte Lucas, Elizabeth's friend, who notes: 'Happiness in marriage is entirely a matter of chance.' She admits she is not romantic, marrying Mr Collins for the security he can provide. She sets up the house in order to spend as little time as possible with her husband. For his part, Mr Collins marries because it is the social expectation that he should do so and Lady Catherine has told him to • Mr Bingley and Jane are an example of an almost fairytale, romantic marriage. They are both pleasant and beautiful people who are likely to enjoy a happy marriage. They genuinely love each other but their relationship is relatively shallow in comparison to that of Darcy and Elizabeth • Mr Darcy and Elizabeth represent the marriage of equals. They reach their union through a process of emotional pain and learning the hard way that relationships require that they overcome their flaws of pride and prejudice • Lydia and Mr Wickham have a forced marriage, one of necessity, following the scandalous elopement. Wickham only marries Lydia because he is offered money by Mr Darcy to do so; this marriage does not appear to be one destined for happiness.

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

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:** • Calpurnia is the black housekeeper who works for the Finch family. She is a mother figure to Scout and Jem as their own mother has died, leaving Atticus to bring up the children himself. Calpurnia shows the children the true nature of black people in Maycomb. She appears stern at times, but this comes from care and love rather than harshness • Harper Lee describes Calpurnia as 'all angles and bones; her hand was as wide as a bed slat and twice as hard.' Scout respects her admitting: 'I had felt her tyrannical presence as long as I could remember.' As Jem and Scout grow up, she becomes more kindly towards them • at first Scout perceives Calpurnia as more of a disciplinarian, a force of nature that she kicks against rather than a person. It is Calpurnia who chastises Scout for being rude to Walter Cunningham when he comes to lunch; she smacks her and makes her eat in the kitchen. Later that day: 'Calpurnia bent down and kissed me. I ran along, wondering what come over her'. Scout misinterprets some of this behaviour as Calpurnia regretting what she had done • it is to Calpurnia that the children run when they see the rabid dog, Tim Johnson, showing their trust in her. She telephones Atticus immediately and alerts the neighbours • Calpurnia teaches the children to be tolerant of others and not to be racist. She takes Scout and Jem to the black church and acts as though this is a normal thing to do, even though other churchgoers suggest: 'You ain't got no business bringin' white chillun here.' The rift between the black and white communities is evident when they go on to say:' they got their church, and we got our'n' • Calpurnia behaves differently when she is around black people. Scout comments: 'I thought her voice strange'. This shows that even though she tries to bring black and white people together, her own subconscious behaviour reflects the rift that prevails between the two societies. Calpurnia represents the will to change, but the sense that racial tension is so ingrained that equality in Maycomb will take a long time to achieve

www.dynamicpapers.com

	• seeing Calpurnia away from the Finch house at the First Purchase Church makes Scout realise that Calpurnia has a life of her own. She asks her lots of questions such as when and where she was born. Calpurnia does not know the year she was born, but she does share basic facts. She does not talk about her feelings, suggesting that Harper Lee has only partially given her an identity in the novel.

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

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:** • there are many examples of suffering in the novel. Set in 1930s Maycomb, a southern county in the USA, the context of suffering can be related to racism: 'Maycomb's usual disease' and other forms of prejudice. The physical suffering of Mrs Dubose and the torment of Boo Radley are also relevant areas for discussion • Jem suffers great personal pain when he experiences the effects of injustice. When Atticus loses Tom Robinson's court case, Jem is old enough to see the unfairness of the justice system. The outcome of the trial robs Jem of his innocence and belief that truth will always prevail • the story is set in the Great Depression, which made racial tension all the more pronounced in America. Both black and white communities were competing for the same few jobs. Tom Robinson suffers gravely from injustice, which can first be seen when Atticus defends him from the lynch mob at the jailhouse. In his death, he suffers the ultimate pain and fear. Tom so fears what may happen to him that he would rather die trying to escape. Tom also suffers from a physical handicap to his arm: 'like a bird with a broken wing' • Mayella Ewell suffers abuse at the hands of her drunken father, Bob. She also causes suffering in her false accusation of Tom Robinson, claiming that he tried to rape her. Suffering can be viewed as a cycle with one kind bringing about another. This links to the novel's title in that mockingbirds suffer persecution, even though all they are doing is making people happy by singing • Mrs Dubose suffers physical pain and she has been ill for a long time. She battles her suffering by trying to wean herself off morphine before she dies. This shows courage and determination in the face of suffering which Atticus identifies and appreciates. He describes her as 'the bravest person I ever knew' • Boo Radley suffers from his isolation and his difficult past of virtual imprisonment by his father, which is alluded to in the course of the novel. Boo becomes a recluse but shows great kindness to Jem and Scout, leaving them small gifts in the knot-hole of a tree. Boo also mends Jem's trousers that were caught on the fence when he was running away. Mr Radley causes suffering to Boo when he cements up the knot-hole, denying him

www.dynamicpapers.com

	even this small pleasure. Sheriff Heck Tate prevents Boo from suffering following his heroic rescue of Jem and Scout from the murderous Bob Ewell. He confides in Atticus that he will report that Bob fell on his own knife to protect Boo.

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

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:** • it can be argued that Susila experiences little happiness. She is not living with her husband when the novel opens and only joins him when he sends for her and their young daughter, Leela, to join him in Malgudi. This situation reflects traditional practice, but is perhaps not ideal for Susila who writes to Krishna lovingly and is eager to join him when the opportunity arises • Susila is not always positive. She may appear quite bossy and preoccupied with tidiness and order. When she tidies Krishna's desk: 'it looked like a savage, suddenly appearing neatly trimmed and groomed.' She has an irrational fear about the fly on her lip. She sells Krishna's clock against his wishes, causing an argument. She could be described as fanatical about her shopping list: 'she watched the rice containers like a barometer' • when they are house-hunting, Susila is angry when Krishna follows her around the house: 'Oh, how you won't let me alone for a few minutes. I can look after myself.' All possibilities for future happiness are wiped out when Susila contracts typhoid from the contaminated lavatory. Her death is drawn out as she wastes away and no kind of treatment can save her • it can be argued that Susila does experience some happiness. She is calm and composed upon meeting her husband at the station. She is impulsive and unpredictable, bringing fresh life to her home and family. She washes her feet in the river and waits for her husband in the garden every day for his return from work • Susila has dignity and a strong, spiritual life. When she goes into the temple to pray: 'her eyes shone with an unearthly brilliance. Her cheeks glowed.' There are touchingly human features about her, such as the unfinished yellow sweater that she left with only the back done, aside from the rigid housekeeping practices • she demonstrates common sense and feminine beauty. Krishna loves her indigo sari and 'jasmine flowers tied on her long black plait.' She is a good mother to Leela and proud of her home: 'she was proud of her list. It was precise' • Susila's existence as a spirit and her communication with Krishna from the afterlife reflect a sense that she is happy and contented. Narayan describes her as a beautiful vision in her ghostly form: 'Her complexion had a golden glow, her eyes sparkled with a new light, her sari shimmered with blue interwoven with light.'

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

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:** • Indian culture is presented in many ways by Narayan. It is set in the fictional town of Malgudi, a microcosm of India during colonial rule. Krishna encounters both western and native cultural attitudes throughout the novel • as an English teacher, Krishna follows a western structure of education. He becomes increasingly disillusioned by the restrictive and limiting curriculum that he is obliged to follow • when Susila is ill the Swamiji is summoned by Susila's mother who believes that the 'Evil Eye' has fallen on her daughter. The Swamiji uses mystical practices in an attempt to treat Susila, which is in sharp contrast with the treatment offered by the more conventional doctor. Krishna is embarrassed when the doctor arrives and finds the Swamiji there. This suggests that Krishna is ashamed of his native culture • neither form of medicine is able to save Susila's life and her death is followed by a traditional Indian funeral. The description of the funeral is poignant and shows that death does not favour any particular culture. It is how the death is marked that is significant and there is a suggestion that Indian spiritual beliefs are particularly suited to the tradition and ceremony of a funeral • the street where the Headmaster lives is named Anderson Street, harking back to the East India Company's days, reflecting the colonial history of India. It has poor sanitation and 'unkempt and wild looking children' rolling around in the dust • Krishna turns to eastern practices when he succeeds in communicating with his deceased wife through the help of a medium. He had originally been bemused by his wife's spiritual devotion, mocking her: 'O! Becoming a yogi!' He embraces eastern practices of meditation during which he is able to empty his mind. His aim is to reach closer psychic communication with his wife, but he also reaches a state of greater contentment in his own mind • compared to the spiritual emptiness of western literature, Krishna finds fulfilment in Indian culture. The idea of belief is simple, yet powerful, and embodies the essence of eastern heritage: 'Belief, belief! Above reason, skepticism, and even immediate failures, I clung to it.' He throws off western cultural inheritance, reaching a stage in which 'one's mind became clean and bare.'

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

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:** • it can be argued that Lennie suffers the most as he has to deal with his disability and try to control his incredible strength. He does not understand the animosity of Curley and the scene where Curley attacks him painfully reveals his distress and lack of comprehension. He suffers greatly when he accidentally kills first the puppy and then Curley's wife, berating himself for what he has done • at the end of the novel's action, Lennie is killed. Ironically, George's decision to shoot him in the back of the head is to spare Lennie's suffering at the hands of a furious Curley and his posse • Crooks could be considered the character who suffers most. He is physically disabled by a crooked back and lives in constant pain. He also suffers from prejudice because he is black, referred to by the other men as the 'nigger'. He is the lowest of the low in the ranch hierarchy. Even the lowly Curley's wife is able to put him down with her threat that she could get him 'strung up so easy' • Curley's wife could be considered the character who suffers most as she is isolated and overlooked, so insignificant on the ranch that she is given no name. She is lonely and isolated, unhappy in her marriage to Curley who she states 'ain't nice'. She tries hard to gain attention and companionship from the men on the ranch, but they consider her to be nothing but trouble, 'jailbait' in fact. She suffers the ultimate penalty of death, when her neck is broken by Lennie in the barn • George suffers through the burden of Lennie's condition. He must always think about future possible outcomes of Lennie's behaviour and look over his shoulder while considering their next move. He cannot experience the simple pleasures enjoyed by other men because of his responsibility for Lennie. He cannot blow all his wages in the town at the bar and 'cat house'. George suffers at the end of the novel because he has to sacrifice his best friend for his own good. He faces the loss of his friend and his dream, which will lead to inevitable loneliness through this act, but it is the only option remaining to him • Candy can be described as suffering: he is the 'old swamper' who has lost a hand in a farming accident and can now only sweep up and do the most menial jobs on the ranch. Candy suffers greatly when his old dog is shot by Carlson because it is too old and 'no

www.dynamicpapers.com

	good.' He latches onto the dream of Lennie and George, pledging money to help make it happen. He lives in terror of being 'cann'd' and faces a bleak future when the dream is shattered by the death of Curley's wife. NB: Candidates may write about more than one character and compare: this is acceptable.

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

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:** • authority is presented in a number of ways. Lennie largely does as George says as he exerts a fatherly authority over Lennie. For example he chastises Lennie for keeping a dead mouse in his pocket to pet: 'that mouse ain't fresh.' He keeps Lennie out of trouble by carrying his work slip from Murray and Ready's and trying to ensure that Lennie keeps quiet when they meet the boss of the ranch for the first time • authority can be seen in the hierarchy of the ranch. The boss is very much in control of the men's future as there is a surplus in the workforce and he can afford to get rid of anyone he does not like. When George and Lennie arrive and meet him before starting work, the boss is abrupt with them and admonishes them for being late. His whole demeanour is authoritative and he interrogates them about where they have been and what their relationship is • as the boss's son, Curley is a figure of authority who throws his weight around at the ranch. He is short in stature which makes him more aggressive and punchy when he is exerting his authority. He wears heels to add to his height and is a boxer. Candy describes him as 'handy' but his authority is not accompanied by respect as the other men mock him for not being able to keep track of the whereabouts of his wife • Slim is the 'prince of the ranch', enjoying an easy authority over the men who work for him. As the jerkline skinner, a very skilled job on the ranch, Slim's authority has deep and firm roots. He is respected by everyone and even Curley will not mess with him. Slim's authority extends beyond the working life of the ranch: he is called upon to adjudicate in the bunkhouse over the fate of Candy's old dog, which Carlson wants to shoot. His tacit agreement that it should be put down is accepted by everyone, including Candy • Curley's wife is very low in the hierarchy. She is unable to prevent her husband from going up to town to the 'cat house' with the other men, but she does have authority over one person: Crooks. As a black man, Crooks is the lowest person on the ranch and is cowed by her threat to have him lynched should she so choose. He knows that she has the authority to make this happen because of the inequality and prejudice that prevailed at the time.

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

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 Logan is described as smelling like 'sunshine and soap.' She is the mother of Cassie and her brothers and is intelligent and caring. She is an educated woman, a teacher who stands by her principles and refuses to follow the school board view of Mr Granger that she should teach from the book alone. She is wise, saying: 'all that's in the book isn't true.' She is a charismatic member of the older generation, a good leader and role model for Cassie and others • Mama Logan is the one who organises the boycott of the Wallace store, putting forward her views with clarity and force: 'As I see it the least we can do is to stop shopping there. It may not be real justice, but it'll hurt them and we'll have done something.' • Papa is a tall, handsome man and is the second son of Big Ma. He stands up for himself and his family, doing what he has to in order to survive and maintain self-respect. He joins his wife in the boycott of the Wallace store and is injured when his leg is broken and he is shot at in retaliation for his part in the boycott. He is intelligent, successfully planning to stop the lynch mob and he saves T.J.'s life by starting a fire in the fields • Big Ma is Papa's mother. She is in her sixties and holds the deed to the Logan land. She married her husband when she was eighteen and raised their children on the land they bought between 1887 and 1918. Big Ma represents the past and the stories she tells to Cassie are rich in their historical detail • Big Ma loves the land so much that she signs it over to her two sons in order to keep it from being taken by Harlan Granger. She is very religious and has medical skills that are often used to tend those who are the victims of violence. She shares a room with Cassie • Hammer Logan is Big Ma's other surviving son. He lives in the north where attitudes are different and drives a Packard like Mr Granger's. He visits the Logan family around Christmas, bringing presents. He is quick to anger and wants to attack Charlie Simms after he treats Cassie poorly. Uncle Hammer's temper subsides and he sells the Packard to protect the family land. He brings the money to Papa himself before leaving the area to return north.

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

Roll of Thunder, Hear My Cry – Mildred Taylor

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 natural environment is presented in many ways in this novel. Land is extremely important to the Logan family and others living in the area. The Logan land is unusual in that it is owned by the Logans themselves and is symbolic of the struggle against racism. The land represents the family's independence: 'we won't lose the land' • the natural feature of thunder is very important and forms part of the novel's title. Mr Morrison is linked to thunder: his voice is described as 'low thunder', which links to the song he later sings: 'Roll of Thunder, Hear My Cry'. The weather relates to the idea of fighting back against injustice. Towards the end of the novel, thunder is described as crashing against the 'corners of the world' • lightning and thunder are present when the book reaches its climax, offering an effect of pathetic fallacy as tensions peak: 'lightning split the sky as we reached the road, but we did not stop.' There is a sense of mankind and nature in a struggle. All the novel's concerns and tensions culminate in this part with a dramatic weather event that has a big impact on Cassie's life • according to Mr Morrison, the weather is a sentient force that is capable of hearing him. Dust, rain and mud symbolise the struggle and degradation of the Logan children as they make their way to school, unable to get on the white school bus. In this instance, aspects of nature act as a physical barrier to their education. The school bus is described as 'zooming from behind and splashing with the murky waters of the road' • Taylor presents nature as a conflicting force. For example, the farmers struggle against it to make a living from their crops. Fire is used repeatedly to reflect conflict and tension. It serves as both a threat and a deterrent. When people from the white community attack the black people with fire, it warns others not to cross Harlan Granger, reminding them of the lengths he will go to in order to get what he wants. He is feared because of his immorality and ruthlessness • fire is also a symbol of regeneration and hope, Papa Logan uses fire to prevent T.J. from being lynched. His actions focus both white and black farmers on working together to save the land.

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

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:** • children are important in the story as they highlight Lou, the central character, and contribute significantly to the plot • the story makes reference to children in its opening lines, noting that 'only the children and the old people who emigrate ever long much for the lands they have left over the water.' The line refers to Lou's affection for his old home: Denmark. Cather points out that many people travel to the west and lose their affinity for their homes, but the youths 'always have a touch of romance in them' • Lou is the favourite of all his mother's children. He is described as a 'simple, thickheaded fellow'. He works hard in farming and is supposed to marry a local girl, but his misfortune in losing all his cattle over the winter means that she chooses a more 'prosperous' groom instead. Cather explains that his late mother had always blamed herself for Lou's 'weak head' because she had danced a lot before his birth • the little Danish boys who tend their fathers' cattle have an affinity with Lou who does not tease them like the other men do. He befriends them, being quite child-like himself, and allows them to come to his dugout to make sweets (sorghum taffy) • six or eight boys who herd near the dog town create a makeshift shelter 'in the side of a high bank' for protection when it is cold and wet. Although they are children of twelve or thirteen years old, they are toughened up by hard work; still they follow Lou solemnly and listen to his words. Cather describes them as 'old-faced little fellows' • Lou preaches his religious messages to the children who form a fascinated audience. He tells them: 'Boys, if you want rain, there is only one way to get it, by prayer.' The children are in awe of his words, forming a congregation for his preaching: 'the boys knelt and each said a few blundering words.' • the local people believe Lou to be mad when he takes his religious 'wild words' to the town and the sheriff and his men try to hunt him down. The children hide and shelter him: 'They shared their dinners with him, but now they would have gone straight through fire for him, any one of them'. Cather considers the ability of children to tell a sincere man is better than any phrenologist's

www.dynamicpapers.com

	• one morning, Lou tells the children that he has had another vision, a message from God that He was going to take him as he was, not in death. He explains that he must go, but the boys beg him to stay inside to avoid capture. Lou goes and is never seen again. The local adults believe that he has been lost in the quicksand but the little boys believe that 'he was translated as Enock of old.' • Cather's story shows the children's faith and belief that adults lose • other stories that could be used alongside *Lou, the Prophet* to write about children include: *Country Living*, *The Poor Relation's Story* and *The Half Brothers.*

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

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:** • the theme of sacrifice is central to *The Nightingale and the Rose*. When the Nightingale hears the young Student's lament that the object of his affection will not dance with him unless he has a red rose, she is moved: 'Ah, on what little things does happiness depend!' Her romantic view of love is emphasised by her description of the lover: 'his hair is dark as the hyacinth-blossom, and his lips are as red as the rose of his desire' • the Nightingale is convinced that the Student is a true lover and that 'Love is a wonderful thing.' She considers it more valuable than precious jewels. As the Student bemoans his inability to court the lady he admires, other creatures consider his lamentations 'ridiculous': the Lizard is described as 'something of a cynic' • when the Nightingale first approaches the rose bush for a red rose, it replies that its roses are yellow, but suggests trying the 'Rose-tree that was growing beneath the Student's window.' The elaborate nature of the language used by Wilde builds up the effects of the story to prepare the reader for the Nightingale's great sacrifice in the name of love • the Nightingale learns from the Rose-tree that the only way it can produce a red rose is 'so terrible that I dare not tell it to you.' The tree then outlines the necessary sacrifice that the Nightingale must make: 'build it out of music by moonlight, and stain it with your own heart's-blood.' It is fitting that the heart, symbolic of romance and love, must be the source of the blood, making the sacrifice fatal • the Nightingale decides to sacrifice herself so that the Student can have his red rose to court the lady. He does not understand the nature of what she is about to do for him, but the Oak-tree understands the sacrifice and 'felt sad'. The Nightingale sings to the Oak-tree and, ironically, the Student is scornful of her song, saying that 'she is all style, without any sincerity.' He goes on to say: 'She would not sacrifice herself for others.' He considers art to be selfish • the Nightingale's sacrifice is brutal and bloody as she sings with her heart pressed against the Rose-tree's thorn. 'All night long she sang, and the thorn went deeper and deeper into her breast and her life-blood ebbed away from her.' Gradually the rose

www.dynamicpapers.com

	turns pink but she has to press the thorn directly into her heart to turn the rose bright red. Her death presents the brutality of her sacrifice: 'her little wings began to beat, and a film came over her eyes.' Finally the Nightingale dies and the Student has his rose • the Nightingale's sacrifice proves futile when the girl rejects the red rose for the shallow reason that it will not go with her dress. The Student hypocritically accuses her of ingratitude when he himself is ungrateful for the sacrifice of the Nightingale. The sacrifice of the Nightingale is intensified by the lack of worth of the Student • other stories that use the theme of sacrifice include: *The Half Brothers*, *The Stolen Bacillus*, *Country Living* and *The Poor Relation's Story*.

www.dynamicpapers.com

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 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
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

www.dynamicpapers.com

Pearson Education Limited. Registered company number 872828
with its registered office at Edinburgh Gate, Harlow, Essex CM20 2JE