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Mark Scheme (Results)

Summer 2012

International GCSE English Literature (4ET0) Paper 1

Level1 / Level 2 Certificate in English Literature (KET0) Paper 1

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Summer 2012
Publications Code UG032155

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Paper 1: Drama and Prose

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Section A: Drama

A View from the Bridge

<table>
<tr><td>Question Number</td><td colspan="2">Indicative content</td></tr>
<tr><td>1(a)</td><td colspan="2">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 the loyal wife of Eddie Carbone and aunt of Catherine. Beatrice has raised Catherine from the time she was very young and acts as Catherine's mother. Beatrice is a warm and caring woman, more reasonable than Eddie.

• Catherine is the niece of Eddie Carbone and Beatrice. Catherine is an attractive, smart, young American-Italian girl who is very popular among the men in the community. Catherine seeks approval from her uncle and struggles when Eddie does not approve of Rodolfo, the man she wishes to marry.

• The idea of what makes a woman or what defines a woman is clearly presented by Miller in the play. Catherine and Beatrice’s conversations in Act I demonstrate a close bond where there is mutual respect. However, when Beatrice realises that Eddie’s obsession with Catherine is growing, she takes Catherine aside and tells her that she needs to grow up and become a woman. She needs to stop walking around the house in her slip in front of Eddie, and not sit on the edge of the tub while Eddie shaves his beard.

• In essence, being a woman means being reserved and modest in front of men, and independently making decisions. Beatrice needs to ‘be a wife again’; she feels neglected; she tolerates her husband’s interest in their niece; her self-control is one of her strengths.

• Beatrice and Catherine are alike in some ways; despite the generation gap, they are both loyal to the men they love; they both have hopes and desires. Catherine is representative of most young women of her generation; she is ambitious and wants to look attractive. Her high heels are representative of womanhood, flirtation and sexiness.</td></tr>
<tr><td>Level</td><td>Mark</td><td>A01/A02/A04</td></tr>
<tr><td></td><td>0</td><td>No rewardable material.</td></tr>
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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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A View from the Bridge – Arthur Miller

Question Number	Indicative content
1(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Miller explores the themes of anger and violence at a pace that the audience can relate to, building towards a dramatic and tragic climax; in most cases the audience, like Alfieri, can predict what lies ahead. • It is Eddie who loses control of his actions for the majority of the play. Driven and possessed by incestuous love for his niece, Eddie resorts to desperate measures to prevent his niece from courting Rodolfo. Eddie endeavours to protect his identity and name in the community. Alfieri's commentary often remarks on Eddie's lack of self-control; he recognizes Eddie's irrational behaviour. The audience is shocked when Eddie is furious on seeing the young couple exit Catherine's bedroom; he kisses both Catherine and Rodolfo. • Beatrice is aware of Catherine and Rodolfo's interest in one another and of her husband's disapproval. Beatrice is also aware of Eddie's interest in Catherine. At times she is bold: 'you want somethin' else, Eddie, and you can never have her!'; this results in Eddie becoming angry, unable to control his emotions. • In Act One the audience is presented with a peaceful and grateful Marco who has travelled a long distance and left behind his wife and children to earn a good wage so that he may send most of this back home. Marco is quietly angry when Eddie hurts Rodolfo deliberately whilst 'teaching' him to box; he indirectly warns Eddie. • In Act Two Marco is furious when he realises that Eddie has called the Immigration Bureau; he spits at him, yelling at him in the street. Some days later, still angry, Marco returns to the house for revenge. Eddie lunges at Marco with a knife. Marco turns Eddie's arm and Eddie is killed with his own knife.

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An Inspector Calls – J. B. Priestley

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<tr><td>2(a)</td><td colspan="2">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:

• Sheila and Eric Birling are the two grown-up children of Mr and Mrs Birling. Priestley presents them as appearing to come from a trouble-free and privileged background. They are important because they are representative of the younger generation who are open to change.

• Sheila initially comes across to the audience as a spoilt and selfish character. However, once the Inspector arrives, the audience see a changed and reformed character. When Sheila learns of Eva's death, she is horrified and repentant and displays a sensitive side of her personality. When Gerald's affair is revealed, Sheila is expected by her parents to brush aside his behaviour and carry on as though nothing had happened. Sheila is not prepared to do so and returns her engagement ring.

• Like Sheila, Eric is changed by the Inspector's visit; he is described by Priestley as 'half shy, half assertive'. His past drunken behaviour led to him forcing himself on Eva/Daisy; eventually she became pregnant, refused to take his stolen money and was turned away from any help by his mother. Eric has had enough of his parents' pompous attitude. They castigate him at a time when he needs them both.

• Eric's mother is partly responsible for the death of his unborn child; when he discovers this, he is shocked and angry. Eric accepts his actions contributed to Eva/Daisy's death; like Sheila, Eric is not the same person. The Inspector is the one who has helped them both grow up and see the errors of their ways, and not their parents.

• The Inspector's arrival changes the relationships Sheila and Eric had with both their parents. Sheila becomes rebellious towards her parents. It is the relationship between brother and sister that seems the strongest of all, especially when all other family unity seems to have dissolved; they initially seemed to bicker and squabble, yet they share much in common, the love and care for others in need.</td></tr>
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An Inspector Calls – J. B. Priestley

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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:** • Priestley explores different social classes in the play; in particular, he uses the Inspector to attack social standards at a time when wealthy people seemed just to be concerned with themselves. Priestley also uses the characters of Mr and Mrs Birling who think they are above the law and better than others from the lower social classes such as Eva/Daisy. When Gerald's affair is revealed, Sheila is expected by her parents to brush aside his behaviour and carry on as though nothing had happened because the marriage is an excellent business opportunity. • In 1912 there was no welfare state in Britain. The lower class/poor people, like Eva/Daisy often depended on charity to help them through their most difficult times. Unfortunately, wealthy people such as Mrs Birling usually controlled the charity. It becomes obvious, through the Inspector's questioning, that Mrs Birling's work for the Brumley Women's Charity Organisation is not an act out of a sense of responsibility but more a desire to be seen to be charitable. • Eva/Daisy approached the committee of which Mrs. Birling is the chairman, but was refused help. Mrs. Birling exploits her position to make herself feel self-important, while denying help to those who really need it. She has no time for 'girls of that class'; she believes she has done 'nothing to be ashamed of'. • Both Gerald and Eric exploited Eva; their behaviour reflects the moral attitudes of their class at the time. Poorer women, like Eva/Daisy, would sometimes be seduced in return for material rewards. Gerald would not marry Eva, but he is quite ready to marry Sheila Birling, when it could be argued that he does not really love her. Equally, Eric's relationship with Eva reinforced the idea that women of Eva's class can be used as playthings by the wealthy and then discarded. • Sheila was able to have Eva dismissed from Millwards by threatening the manager that her family would close its account unless Eva went. This attitude shows the enormous influence that a few wealthy people could exercise over others.

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Henry V – William Shakespeare

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• Most candidates will argue that the character of Henry is presented as the ideal king. In Act 2, the Chorus speaks of him as the “mirror of all Christian Kings”. As king, Shakespeare’s character is presented with the qualities of piety, humility, learning, courage, leadership, diplomacy, restraint and mercy.

• However, some candidates may suggest that there is a ruthlessness in his character as evidenced by his treatment of the boy hostages and the traitors. Other candidates may argue that this is further evidence of his strength of leadership.

• As king, Henry is shown to be a wise leader. He does not recklessly attack France; instead he secures England first, dealing with traitors at home and making provision against a Scottish attack.

• The character dominates the play throughout, often overshadowing all other characters. This in itself presents Henry as a significant character: his words alone comprise a third of the play.

• Henry is also presented as a religious person. The audience learns that he has a good knowledge of scripture: ‘a true lover of the holy church’. He seeks the support and approval of the church before waging war on France.

• Henry’s courage is never in doubt; he leads his men in the battle of Harfleur and engages in combat at Agincourt. Henry takes his responsibilities seriously; when he talks to Williams, he speaks of the heavy burden of kingship. Henry is not diverted from his goal; he is firm and decisive.

• The Chorus always speaks favourably about Henry: ‘This star of England’. The audience is therefore led to believe from the start that Henry V is a ‘good’ king.</td></tr>
<tr><td>Level</td><td>Mark</td><td>A01/A02/A04</td></tr>
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Henry V – William Shakespeare

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<tr><td>3(b)</td><td colspan="2">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:

• From the outset of the play, the audience is presented with the Chorus's description of the preparation for invasion which takes place in Act 2. The audience is given some idea of the excitement generated from the honour and glory that will follow if they should succeed in battle.

• Before Agincourt, King Henry V prepares his men for battle; he tells his men that when they succeed their names will be respected, remembered and envied: 'But we in it shall be remembered. We few, we happy few, we band of brothers…'

• In contrast, the audience is also presented with the darker aspects of war. In this play, war attracts criminals and parasites like Pistol, Bardolph and Nym who only go to war to steal and make profit: 'Let us to France, like horse-leeches, my boys, To suck, to suck, the very blood to suck!'.

• The night before Agincourt, Williams speaks about the hardships suffered by the families of the poor soldiers; the wives and children may starve if their menfolk are killed. Following the battle at Agincourt, Exeter gives an account of the bloody deaths of Suffolk and York. The darker aspects of war add depth and credibility to Shakespeare's play.

• The play's main thrust is towards victory and a patriotic celebration of the English triumph, brought about by England's great monarch, King Henry V.

• An Elizabethan audience would be entertained by a historical play such as this one and the theme of war would be one that is commonly included in many plays at the time, such was the importance of war.</td></tr>
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Much Ado About Nothing – William Shakespeare

Question Number	Indicative content		
4(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • An audience would be able to relate to Shakespeare's character of Hero, the beautiful young daughter of Leonato, and the cousin of Beatrice. Hero is lovely, gentle, and kind. She falls in love with Claudio; when Don John slanders her and Claudio rashly takes revenge, she is abused and humiliated. • Beatrice is the niece of Leonato, a wealthy governor of Messina. Though she is close friends with her cousin Hero, the two could not be less alike. Whereas Hero is polite, quiet, respectful, and gentle, Beatrice is feisty, cynical, witty, and sharp. She is the more prominent character of the two and candidates may well write more about her than about Hero. • Beatrice keeps up a 'merry war' of wits with Benedick, a lord and soldier from Padua. The play suggests that she was once in love with Benedick but that he led her on and their relationship ended. Now when they meet, they compete to outdo one another with clever insults. • Although Beatrice appears hardened and sharp, there are moments in the play when she is shown to be vulnerable. When she overhears Hero describing that Benedick is in love with her, she opens herself to the sensitivities and weaknesses of love. • Beatrice is a prime example of one of Shakespeare's strong female characters. She refuses to marry because she has not discovered her equal partner and because she is unwilling to part with her liberty and submit to the will of what could possibly be a controlling husband. • When Hero has been humiliated and accused of violating her chastity, Beatrice is furious with Claudio. Beatrice rebels against the unequal status of women: 'O that I were a man for his sake!... I cannot be a man with wishing, therefore I will die a woman with grieving'. In the end, both women marry the men they love.		
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Much Ado About Nothing – William Shakespeare

Question Number	Indicative content
4(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Deceit and lies in this play are mostly based upon deliberate deceptions, some bad, even evil, and others good, for the good of others. The duping of Claudio and Don Pedro results in Hero's disgrace, while the contrived plot involving her 'death' prepares the way for her redemption and reconciliation with Claudio. • Beatrice and Benedick are fooled into thinking that each loves the other. Shakespeare shows that deceit and lies are not always malevolent. They can be used as a means for good although it is initially difficult for the audience to distinguish between good and bad deception. • When Claudio announces his desire to woo Hero, Don Pedro takes it upon himself to woo her for Claudio. Then, at the instigation of Don John, Claudio begins to mistrust Don Pedro, thinking he has been deceived. • When Claudio has shamed and rejected Hero, Leonato and his household publish that Hero has died. This is done in order to punish Claudio for his mistake. When Claudio returns, penitent, he in turn is deceived; he agrees to marry Leonato's niece not realising that she is in fact Hero because all the women are veiled. • When Claudio flounders and asks, 'Which is the lady I must seize upon?' he is ready and willing to commit the rest of his life to an unknown female. His willingness stems from his guilt about slandering an innocent woman and the lie about Hero's 'death' has directly led to the marriage of Hero and Claudio. • In the end, lies and deceit are means to a happy end, a way to create an illusion that helps Shakespeare's characters along the way, learning from their mistakes in order to achieve happiness and fulfilment.

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Romeo and Juliet – William Shakespeare

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<tr><td>5(a)</td><td colspan="2">Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:

• The family feuds, Capulets v Montagues, are the foundation to the tragedy that follows: the deaths of Romeo and Juliet. However, Tybalt, a Capulet, is often presented by Shakespeare, as a character who wilfully seeks, often through violent means, to upset the Montagues.

• Tybalt is a nephew to Lord Capulet and a cousin to Juliet. He influences the entire course of the play in a way that exceeds to such a degree that exceeds his seemingly minor role in it. Throughout the play, he demonstrates his angry, resentful, and stubborn nature.

• When Tybalt first appears, Benvolio is attempting to stop the servants of the Capulet and Montague households from fighting. By contrast, Tybalt urges on the fight and succeeds in drawing everyone in.

• At the Capulet party, Tybalt recognizes Romeo's voice and within ten words is calling for his sword. He argues with his uncle, despite being told to ignore Romeo. Tybalt is intent on revenge and this contributes to the tragic events that follow.

• Tybalt challenges Romeo, ignoring the Prince’s express orders not to fight: he may believe that he is above the law. It is more likely that his intent on revenge has fuelled his anger to such a degree that he is willing to take a chance and risk the punishment of being sentenced to death.

• When Tybalt slays Mercutio, the audience pities Romeo’s, not Tybalt’s lack of self-control. Tybalt was a force that was stopped in death. He represented the worst traits in the Capulet household.</td></tr>
<tr><td>Level</td><td>Mark</td><td>A01/A02/A04</td></tr>
<tr><td></td><td>0</td><td>No rewardable material.</td></tr>
<tr><td>Level 1</td><td>1-6</td><td>• 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</td></tr>
</table>

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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, 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

Romeo and Juliet – William Shakespeare

<table>
<tr><td>Question Number</td><td colspan="2">Indicative content</td></tr>
<tr><td>5(b)</td><td colspan="2">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:

• An Elizabethan audience would not be shocked by death (such as the plague which prevents the message reaching Romeo). Romeo and Juliet is a tragedy that appears to rest upon a twist of fate. The fates of these two young lovers seem predetermined by some uncontrollable power that directs the action of the play. Both Romeo and Juliet make references to having feelings about impending doom. When Juliet watches Romeo descend from her chamber she too has fears: ‘I have an ill-divining soul…as one dead in the bottom of a tomb’.

• The theme of death is closely interlinked with the violence that permeates Romeo and Juliet. Death is almost always connected to passion, whether that passion is love or hate. The men that represent the Capulet and Montague households in the play dice with death on a weekly basis. Prince Escalus attempts to prevent any further bloodshed by stating that capital punishment will be enforced on any individual who disturbs the peace. Despite this, Tybalt slays Mercutio and Romeo slays Tybalt.

• Juliet is in an extremely vulnerable position. Her heart, in her family’s mind, is not hers to give to just anybody. Juliet feels unable to turn to her parents. In desperation she agrees to take a drug that will make her appear dead. To Juliet, death is more welcome than facing life without Romeo. This is re-iterated at the end of the play when both Romeo and Juliet choose death above life without one another.

• It is destiny that their tragic deaths should lead to the end of the Capulet and Montague feud, and an audience would consider the price that has been paid, the lesson learned. The Prince confirms this by stating at the end of the play: ‘The heavens find means to kill your joys with love!...All are punished’.</td></tr>
<tr><td>Level</td><td>Mark</td><td>A01/A02/A04</td></tr>
<tr><td></td><td>0</td><td>No rewardable material.</td></tr>
<tr><td>Level 1</td><td>1-6</td><td>• Limited knowledge and understanding of the text evident in the response
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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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The Importance of Being Earnest – Oscar Wilde

Question Number	Indicative content
6(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: • Wilde's humour is often aimed at the Victorian notions of duty and respectability. Lady Bracknell expresses her strong views on duty and responsibility at various points in the play. • Lady Bracknell is Algernon's snobbish and domineering aunt and Gwendolen's mother. Lady Bracknell married well and her primary goal in life is to see her daughter do the same. She has a list of 'eligible young men' and a prepared interview she gives to potential suitors. • Like her nephew, Lady Bracknell is given to making hilarious pronouncements. Wilde does differentiate between these two characters, in that, where Algernon means to be witty, the humour in Lady Bracknell's speeches is unintentional. • Through the figure of Lady Bracknell, Wilde manages to satirise the hypocrisy and stupidity of the British aristocracy. Lady Bracknell values ignorance, which she sees as 'a delicate exotic fruit.' When she gives a dinner party, she prefers her husband to eat downstairs with the servants. She is cunning, narrow-minded, authoritarian, and possibly the most quotable character in the play. • Lady Bracknell abhors Gwendolen's choice for a husband; she is a controlling mother who will not allow her daughter to be married 'into a cloakroom and form an alliance with a parcel'. However, when Jack's true identity is revealed, and he is found to be indeed 'Ernest', Lady Bracknell agrees to their marriage.

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

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The Importance of Being Earnest – Oscar Wilde

Question Number	Indicative content
6(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • The relationship between Jack Worthing and Gwendolen Fairfax is presented in a humorous light. Jack is in love with Gwendolen, the cousin of his friend, Algernon. Ernest is Jack's false name/disguise; he uses the name Jack, when away from the city and staying at his country estate in Hertfordshire. He uses the name Ernest, in London. • Gwendolen is 'in love' with Jack, whom she knows as Ernest; she is fixated on the name Ernest and says she will not marry a man without that name: Gwendolen is enamoured with the idea of becoming his wife. Later, Cecil and Gwendolen argue over 'Ernest', until matters are clarified and the women are once again content. • Marriage is of paramount importance in *The Importance of Being Earnest,* both as a primary force motivating the plot and as a subject for debate. Algernon and Jack discuss the nature of marriage when they dispute briefly about whether a marriage proposal is a matter of 'business' or 'pleasure,' and Lady Bracknell touches on the issue when she states: 'An engagement should come on a young girl as a surprise, pleasant or unpleasant, as the case may be.' • Even Lady Bracknell's list of bachelors and the prepared interview to which she subjects Jack are based on a set of assumptions about the nature and purpose of marriage. However, when Jack's true identity is revealed, and he is found to be indeed 'Ernest', Lady Bracknell agrees to their marriage. In general, these assumptions reflect the conventional preoccupations of Victorian respectability: social position, income, and character. • Lane remarks casually that he believes it to be 'a very pleasant state,' before admitting that his own marriage, now presumably ended, was the result of 'a misunderstanding between myself and a young person.' Algernon regards Lane's views on marriage as 'somewhat lax.' His own views appear cynical until he meets and falls in love with Cecily.

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

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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
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Our Town – Thornton Wilder

Question Number	Indicative content
7(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • The Stage Manager introduces the play, its setting, and the Gibbs family, looking back from his 1930's vantage point to the year when the drama begins, 1901. It is the Stage Manager who informs the audience about each member in the Gibbs household. • Dr. Gibbs is the town doctor; he is also a Civil War expert. His delivery of twins just before the play opens establishes the themes of birth, life, and daily activity. He and his family are neighbours to the Webbs. • Mrs. Gibbs has a desire to visit Paris, a wish that is never fulfilled. This is a familiar concept at a time when women were attached to their family and would dutifully sacrifice their own needs and dreams for the happiness of others. Wilder may suggest the importance of seizing the opportunities life presents, rather than waiting for things to happen. • George Gibbs is an archetypal all-American boy. A local baseball star and the president of his senior class in high school, he possesses innocence and sensitivity. He is a good son, although like many children he sometimes neglects his chores. George expects to inherit his uncle's farm and plans to go to agriculture school; he ultimately scraps that plan in favour of remaining in Grover's Corners to marry Emily. George declares his love for her in all-American fashion, over an ice-cream soda. • The revelation of Emily's death at the start of Act III draws attention to the thematic significance of George's life. The fact that George lies prostrate at Emily's grave vividly illustrates Wilder's message that human beings do not fully appreciate life while they live it. The group of dead souls looks on George's prostrate body with confusion and disapproval, and Emily asks, rhetorically: 'They don't understand, do they?'. Instead of mourning for his lost wife, the dead suggest, George should be enjoying his life and the lives of those around him before he too dies. Wilder forces the audience to pity George, partly because of the tragedy he has suffered in Emily's death, but also because he represents the human tragedy of caring about things that cannot change.

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

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Our Town – Thornton Wilder

<table>
<tr><td>Question Number</td><td colspan="2">Indicative content</td></tr>
<tr><td>7(b)</td><td colspan="2">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:

• Wilder presents the town and its community throughout the play; he makes sure the audience can relate to the characters and the familiar events that take place, such as the christenings, marriages and deaths in the setting of Grover's Corners, an average town set in the early twentieth century, 1901-1913.

• Wilder presents the reader with a setting that is mostly idyllic; the community thrives within this safe and secure environment. The stability of human traditions and the reassuring steadfastness of the natural environment are at the core of this text.

• The individual human lives in the 'town' are transient, influenced greatly by the passage of time. In Act I, entitled 'Daily Life' the Stage Manager testifies to the value of routine and daily activity. Simple acts such as eating breakfast and feeding chickens become subjects of dramatic scenes, indicating the significance Wilder sees in such seemingly mundane events.

• The residents of Grover's Corners constantly take time out of their days to connect with each other, whether through idle chat with the milkman or small talk with a neighbour. The most prominent interpersonal relationship in the play is the courtship and marriage of George and Emily; Wilder suggests that love epitomises human creativity and achievement.

• The audience can relate to the characters' daily routine; they can also empathise with the familiar feelings of fear, growing up too fast, love and regret. The audience becomes aware at the end of the play that Grover's Corners serves as a microcosm of the world condensed into a small community, with characters reflecting the hopes and dreams, the failures and successes, of families everywhere.</td></tr>
<tr><td>Level</td><td>Mark</td><td>A01/A02/A04</td></tr>
<tr><td></td><td>0</td><td>No rewardable material.</td></tr>
<tr><td>Level 1</td><td>1-6</td><td>• Limited knowledge and understanding of the text evident in the response
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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
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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:** • Austen's character, Fitzwilliam Darcy, is from an upper-class, wealthy and well-established family and the master of a country estate. And he initially shuns Elizabeth, the daughter of a less wealthy and less-established family. Darcy views Elizabeth as someone who is socially 'outside' his circle and not 'attractive enough' for him. • Although it is not initially obvious, Darcy and Elizabeth have much in common. Intelligent and forthright, he too have a tendency to judge too hastily and harshly. His high birth and wealth has the initial tendency to make him overly proud and overly conscious of his social status. This haughtiness makes him initially bungle his courtship. When he proposes to Elizabeth, for instance, he dwells more on how unsuitable a match she is than on her charms, beauty, or anything else complimentary. Her rejection of his advances builds a kind of humility in him. • Darcy demonstrates his continued devotion to Elizabeth when he rescues Lydia and the entire Bennet family from disgrace, and when he goes against the wishes of his haughty aunt, Lady Catherine de Bourgh, by continuing to pursue Elizabeth. Elizabeth ends up repenting her earlier, overly-harsh judgment of him; she is at one point castigating herself, for having 'blown' her chances. • The first half of the novel traces Darcy's progression to the point at which he is able to admit his love in spite of his prejudice. In the second half, Elizabeth's mistaken impressions are supplanted by informed realisations about Darcy's true character. Darcy's two proposals to Elizabeth chart the mature development of their relationship, although he has not yet escaped his prejudices against her family. The second proposal marks the point in the story when they achieve the ability to view the other through unprejudiced eyes. Ultimately, Austen views love as something independent of social forces.

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

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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, 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

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:** • Set in 1814 the novel explores the roles of women through various female characters (some humorous) who live in a time when etiquette, proper conduct and delicate manners were deemed both attractive and essential. In the nineteenth century British women were expected to marry and have children. The idea was that an upper and middle class woman had to stay dependent on a man, first as a daughter and then later as a wife. Women were denied a full education as that was only for men, and instead were encouraged to learn and take pleasure in all that was beautiful and refined. • Lady Catherine de Bourgh, who unusually is an independent woman, is a true representative of aristocratic pride; most of all she is the epitome of bad manners. Lady Catherine is also rude in her insolent inquisitiveness, thinking herself above reproach. Austen presents her distaste for such women through this well-bred yet thoughtless and cold character. Equally Miss Bingley serves as an example of what a woman should not be, certainly from Austen's perspective; she is a typical unmarried woman who has been attempting to trap Darcy into marriage. As such she is an obvious contrast to Elizabeth, and this contrast helps to bring Elizabeth to Darcy's notice. • Mrs Bennet, Elizabeth's mother, is another poor example in the text; her ill-breeding and bad manners affect the happiness and future of those she loves most. Mrs Bennet lacks consideration for others and is overbearing and domineering. Her lack of restraint and propriety, in that she will discuss her family affairs with anyone, causes embarrassment for Elizabeth. She also has no moral shame: she flaunts Lydia and Wickham when they come to visit her family. • Lydia is also instrumental in causing Elizabeth acute embarrassment by her behaviour, as well as providing a reason for Darcy to separate Bingley and Jane. Lydia is thoroughly selfish and shows no gratitude to anyone, like her mother. Without Darcy's intervention she would have been deemed an outcast by society.	
Level	Mark	A01/A02/A04
	0	No rewardable material.
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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
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To Kill a Mockingbird – Harper Lee

<table>
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<tr><td>9(a)</td><td colspan="2">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 character of Atticus Finch is shown to be one of Maycomb's prominent citizens; he is relatively well off in a time of widespread poverty. Because of his intelligence, wisdom, and exemplary behaviour, Atticus is respected by everyone.

• Lee's character functions as the moral backbone of Maycomb, a person to whom others turn in times of doubt and trouble. He is a widower and a loving and caring single father to Jem and Scout.

• Atticus finds himself unable to abide the town's comfortable racial prejudice; he commits himself to defend Tom Robinson, an innocent black man, falsely accused of rape. Atticus's decision, which to the reader makes him so admirable, ultimately causes his falling out with most of the people of Maycomb.

• Atticus practises the ethic of sympathy and understanding that he preaches to his children and never holds a grudge against the people of Maycomb. He recognises that people have both good and bad qualities, and he is determined to admire the good while understanding and forgiving the bad.

• Both Jem and Scout are embarrassed that their father is older than other fathers and that he doesn't hunt or fish. But Atticus's wise parenting, which he sums up in Chapter 30 by saying, 'Before Jem looks at anyone else he looks at me, and I've tried to live so I can look squarely back at him', ultimately wins their devotion and respect.

• Atticus is characterised throughout the book by his absolute consistency. He stands rigidly committed to justice and tolerance e.g. his conduct towards Boo Radley, Mrs Dubose and Mayella Ewell, retaining these qualities in equal measure, making him the novel's moral guide and voice of conscience.</td></tr>
<tr><td>Level</td><td>Mark</td><td>A01/A02/A04</td></tr>
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Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
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To Kill a Mockingbird – Harper Lee

Question Number	Indicative content
9(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • The theme of racism is most significantly explored through the trial of Tom Robinson, an innocent black citizen of Maycomb who is falsely accused of raping Mayella Ewell. Tom is one of Harper Lee's 'mockingbirds', an important symbol of innocence destroyed. • Bob Ewell, Mayella's father, is a drunk and head of one of Maycomb's poorest families. In his knowingly wrongful accusation that Tom Robinson raped his daughter, Ewell represents the dark side of the South: ignorance, poverty, squalor, and hate-filled racial prejudice. • As a result of the racism exposed by the Tom Robinson trial, the children of Atticus Finch, Jem and Scout, undergo an uncomfortable transition from innocence to experience. The threat that hatred, prejudice, and ignorance pose to the innocent, people such as Tom Robinson, change these young characters forever. • Atticus Finch understands such racist behaviour and because of this, does not lose his faith in the human capacity for goodness. In this way, Atticus is able to admire Mrs. Dubose's courage even while deploring her racism. • Characters such as Link Deas, Tom Robinson's employer, show a willingness to look past race and praise the integrity of Tom's character, Deas epitomises the opposite of prejudice and represents hope of a fairer future, regardless of race and colour.

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

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

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The English Teacher – R. K. Narayan

<table>
<tr><td>Question Number</td><td colspan="2">Indicative content</td></tr>
<tr><td>10(a)</td><td colspan="2">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:

• Krishna is an English lecturer at the Albert Mission College; for several years he enjoys a bachelor life, but this changes when his wife, Susila, and their child, Leela, move in with him. Up to this point in the novel, the reader can relate to Krishna but there is little to truly admire in his character. Narayan develops this character in order to allow the reader to recognise a contrast in the text following Susila's death.

• Krishna is destroyed by his loss. When he receives a letter from a stranger indicating that Susila has been in contact with him, and wishes to communicate with Krishna, Krishna is intrigued to find out more. The reader begins to admire his open-mindedness.

• Krishna's journey, in search of enlightenment, in order to communicate with his wife Susila in the spiritual world, makes him an admirable character. Krishna loves his wife so much that he perseveres until he eventually learns to communicate with Susila on his own: 'a moment of rare immutable joy'.

• As Krishna's communications continue he becomes more self-aware and unafraid to make unpopular choices. The reader admires the manner in which Krishna gradually becomes a more understanding and effective single parent to his small daughter, Leela. Krishna does not shun his responsibilities; he deals with them head on. By the end of the text, Narayan's character feels more fulfilled; he resigns from his post and his values change.</td></tr>
<tr><td>Level</td><td>Mark</td><td>A01/A02/A04</td></tr>
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Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
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The English Teacher – R. K. Narayan

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<tr><td>10(b)</td><td colspan="2">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 marriage between Krishna and Susila is presented by Narayan, over the course of the novel, as a success. When Krishna and his wife, Susila, and their child, Leela, come to live with him Krishna feels that his life had comparatively improved, finding there is more meaning to life than just to teach in the college. Although already married, their relationship lacked fulfilment. Living together as a family and the everyday mundane acts bring them closer together.
• However, when Susila dies, Krishna is destroyed by his loss. His life is empty and unfulfilled; he even has suicidal thoughts but gives them up for the sake of his daughter, Leela. Believing his marriage to be over, Krishna struggles on a daily basis.
• When Krishna receives a letter from a mediator who indicates that Susila has been in contact with him and that she wants to communicate with Krishna, Krishna then becomes more collected and cheerful. Krishna embarks, with the medium helping him, to communicate with his wife Susila, in the spiritual world.
• Narayan suggests that a marriage ‘beyond the grave’ is possible and that like many marriages it grows into a successful marriage as the years pass: in this case, from beyond the grave. Krishna eventually learns to communicate with Susila on his own, thus concluding the entire story itself.
• Together they present a successful marriage. It may be suggested that this is most definitely so, as there can be no physical contact between them. Krishna and Susila cannot be forced apart, even by death, ‘between thought and fulfilment there is no interval. Thought is fulfilment, motion and everything. That is the main difference between our physical state and yours’.</td></tr>
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Of Mice and Men – John Steinbeck

<table>
<tr><td>Question Number</td><td colspan="2">Indicative content</td></tr>
<tr><td>11(a)</td><td colspan="2">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:
• Steinbeck's characters, Candy and Crooks, are initially presented in this text as elderly outcasts who appear to have little hope of changing their present circumstances. George and Lennie's dream entrances both these characters and, for a short while, they both contemplate the possibility of this dream not just coming true, but that they may partake in it.
• Crooks cannot help but ask if there might be room for him to come along and hoe in the garden. Crooks' hopes of helping out on this farm are quickly extinguished, from the moment George enters the bunkhouse. George clearly disapproves of Lennie spending time with Crooks; Crooks is quickly reminded that the colour of his skin is a barrier to any chance of joining them on the farm. He tells Candy that he wasn't really serious, Crooks' way of coping with any rejection.
• Crooks is extremely lonely; section four of the text explores his loneliness. He plays a cruel game with Lennie, suggesting to him that George may not return; it is only when Lennie threatens him with physical violence that he does relent. Crooks exhibits the corrosive effects that loneliness can have on a person; his character evokes sympathy as the origins of his cruel behaviour are made evident.
• Candy's dog serves as a harsh reminder of the fate that awaits anyone who outlives his usefulness. Like George, Candy clings to the idea of having the freedom to take up or set aside work as he chooses. Candy believes that his dream will come true. The change in his character is entirely down to the fact that he has something to work and live for. When Curley's wife is discovered dead in the barn, Candy is devastated. He is aware that with her death the dream dies.
• The impossibility of their dream sadly proves that the bitter Crooks was right. Steinbeck appears to suggest that such a paradise of freedom, contentment, and safety are not to be found in this world.</td></tr>
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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
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Of Mice and Men – John Steinbeck

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• A friendship like George's and Lennie's is not just unusual but unique, especially amongst men, men who are struggling to survive and make a living in a difficult and hostile world. The last words in the novel belong to Carlson who demonstrates what most men think and feel: a complete lack of understanding for George and Lennie's friendship.

• Steinbeck presents George's frustration with Lennie from the opening pages in the novel; he is held back from living a settled and untroubled life. Despite this, George does what he thinks he has to do and takes responsibility for Lennie.

• George's and Lennie's friendship is at the core of the novel; Steinbeck presents this friendship in a sincere and realistic fashion. From Lennie's perspective, George is the most important person in his life, his guardian and only friend. Every time Lennie does anything that he knows is wrong, his first thought is of George's disapproval. When he accidentally kills his puppy, his only thought is about George's anger. He has a childlike faith that George will always be there for him, a faith that seems justified, given their long history together.

• George has assumed responsibility for Lennie's welfare and although he has made speeches about how much easier life would be without Lennie, George is clearly devoted to his friend. The men are uncommonly united by their shared dream of a better life on a farm: 'live off the fatta the lan''. George's belief in the dream farm depends upon Lennie. Ultimately, Steinbeck's world is too harsh to sustain their relationship, and they are forced to separate tragically. With this, a rare friendship vanishes.</td></tr>
<tr><td>Level</td><td>Mark</td><td>A01/A02/A04</td></tr>
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Roll of Thunder, Hear My Cry – Mildred Taylor

Question Number	Indicative content
12(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • The character of Cassie is important in the novel, mostly because she is the narrator of the novel and as such the reader learns of the events in the text from her perspective, as seen through the eyes of Cassie. • It is in the first chapter that Taylor presents Cassie's proud spirit; her self-respect, regardless of her race, is strong: when Miss Crocker is about to whip Little Man, Cassie goes to his defence, showing the way her family sticks together. The reader learns about the black/white divide through events such as the bus incident; the black children have to walk to school. Cassie says some children have to walk so far that they drop out of school. Another such detail is Cassie's description of Jefferson Davis County School and the poor quality of the textbooks. • In the general store, the white customers are served before Cassie, T.J. and her brother. Cassie assumes the attendant has forgotten about them; she tugs at his sleeve and reminds him. He yells at her and tells her to get out. Crushed, she walks out onto the street and stumbles into Lillian Jean, Jeremy's sister. She and her father push Cassie out in the street, trying to force her to apologise. Cassie is furious when Big Ma makes her apologise. Cassie does not fully understand the situation; she does not understand why black citizens have to back down. Later in the novel, Cassie begins a campaign of resistance all her own, fooling and beating up Lillian Jean. • At the end of the novel, Taylor succeeds in suggesting that black/white people can work together. Cassie has been privy to only a few events. This is a valuable plot device, because it adds an element of suspense to the story. For example, the reader thinks that a fire brought together the community; then the reader learns that it was Papa who started the fire.

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

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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:** • *Roll of Thunder, Hear My Cry* is set in 1933, in Mississippi, during the Great Depression, when many people were very poor. Although the Logans own their own land, many in the black community are sharecroppers. Sharecroppers are farmers who do not own the land, they work on it. In exchange for the use of the land, the farmers must give a certain percentage of their harvest to the owner. In reality, those few who owned their own land were free from the constraints imposed by white owners who controlled the lives and finances of the sharecroppers. • Taylor explores the central importance of the land through the character of Cassie who is initially told of its importance but is too naïve to appreciate it fully, until the end of the text. Indeed, her last words indicate that she cried equally for 'T.J. and the land'. • Repeated again and again throughout the book is a refrain spoken by Big Mama, Mama, and Papa: 'we won't lose the land.' In a culture where the memory of slavery is still strong, land is a symbol of independence. Because they own land, the Logans can afford to shop in Vicksburg and are not beholden to the whims of landlords as sharecroppers are. • Unlike Harlan Granger, who sees the land as a symbol of his family's 'rightful' domination over blacks, for the Logans, the land is intrinsically linked to family. Cassie says that it doesn't matter whose name the deed is in because it will always be 'Logan land'. • Harlan Granger is eager to regain the Logan land; he wants to force the Logans off their land, in order to fulfil his vision of a pre- Civil War Granger plantation. He wants to stop the boycott of the Wallace store because he receives a great deal of money, and furthermore he believes in white superiority. In order to put pressure on the Logan family, he fires Mama, and forces Papa to find the money to pay back his loan.

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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
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19th Century Short Stories

<table>
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<tr><td>13(a)</td><td colspan="2">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 candidate has a wide choice of characters from the collection, characters who could be seen as selfish whom they may compare with John in The Yellow Wallpaper; therefore the candidate must make valid comments, observations and interpretations. There should be some indication of why the candidate has chosen a particular story.

• The narrator, John's wife, is undergoing care for depression. John is her physician; he restricts her behaviour as part of her treatment. Unlike his imaginative wife, John is extremely practical, preferring facts and figures to 'fancy' at which he 'scoffs openly'. He seems to love his wife, but he does not understand the negative effect his treatment has on her.

• Though John seems like the obvious villain, Gilman does not allow the reader to see him as wholly evil. John's treatment of the narrator's depression goes terribly wrong, but in all likelihood he was trying to help her, not make her worse. John is so sure that he knows what's best for his wife that he disregards her own opinion of the matter, forcing her to hide her true feelings. He consistently patronises her: 'blessed little goose' and refuses her smallest wishes, such as when he refuses to switch bedrooms so as not to overindulge her 'fancies'.

• John knows his wife only superficially. He sees the 'outer pattern' but misses the trapped, struggling woman inside. After breaking in on his insane wife, John faints in shock and goes unrecognised by his wife, who calls him 'that man' and complains about having to 'creep over him' as she makes her way along the wall.

• The candidate may choose, Dorothea from The Unexpected or Tony Kytes from Tony Kytes, The Arch-Deceiver or the father in The Half-Brothers or the Vallins in Country Living or the burglar in Van Hibber's Burglar…there are many characters to choose from.</td></tr>
<tr><td>Level</td><td>Mark</td><td>A01/A02/A04</td></tr>
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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 candidate will explain how adventure is explored in *The Adventure of the Speckled Band* and **one other** short story from the collection. The candidate has a wide choice to select from. The candidate must make valid comments, observations and interpretations about both these stories. • There should be some indication of why the candidate has chosen a particular story. All reasonable choices should be accepted. A good response will demonstrate a careful balance between the selected stories. It is likely the candidate will make comparisons. • *The Adventure of the Speckled Band* is a story in which Sherlock Holmes eagerly takes the case brought by Helen Stoner about the suspicious death of her sister, Julia. Julia's dying words she said 'It was the band, the speckled band!' Holmes investigates their mother's estate and the main suspicion falls Dr. Roylott, Helen's ill-tempered stepfather. • Dr. Roylott has required Helen to move into a particular room of his heavily mortgaged ancestral home, Stoke Moran. A number of details about the place are disturbing: whistling, metallic sounds as well as the suggestion that Julia might have been murdered by the gypsies, who wear speckled handkerchiefs around their necks. • Dr. Roylott visits Holmes and demands to know what Helen has said to Holmes. Dr. Roylott behaves in an aggressive manner. Having arranged for Helen to spend the night somewhere else, Holmes and Watson sneak into her bedroom without Dr. Roylott's knowledge. A venomous snake is sent to Julia's room by Dr. Roylott to kill her. Holmes attacks the snake; the aggravated snake bites Dr. Roylott instead, thus killing him. • The candidate may choose, *Tony Kytes, The Arch-Deceiver*, *Van Hibber's Burglar*, *Twenty-six Men and a Girl*, *The Stolen Bacillus* …there are many stories to choose from.

Level	Mark	A01/A02/A04
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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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