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Mark Scheme (Results)

Summer 2013

International GCSE English Literature (4ET0) Paper 1

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

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General Marking Guidance

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

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Paper 1: Drama and Prose

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 may be made:** • Catherine is the niece of Eddie and Beatrice and she has been brought up like a daughter to them. Catherine is growing into a beautiful young woman starting to seek her independence. She has been offered a job as a stenographer yet still acts like a child in Eddie's presence. Eddie's feelings for Catherine have begun to go beyond those of a father/uncle. • Rodolpho is an illegal immigrant, one of two brothers from a poor village in Sicily. They are Beatrice's cousins so the bond of family loyalty is close and they live in the Carbone home. • Rodolpho is handsome and sensitive: a contrast to traditional Italian men such as Marco and Eddie. He has 'feminine' skills such as sewing, singing and cooking. He has striking features including his platinum blond hair. He is popular and polite with a sense of humour and wants to stay in America. Unlike his brother who is eager to return to Italy, he enjoys the freedom in America to buy such things as records and fashionable clothing. • their characters and relationship highlight the changing roles of men and women in society at the time. • Catherine is immediately attracted to Rodolpho. When Rodolpho and Catherine fall in love, he is accused by Eddie of wanting American citizenship, but the relationship appears genuine as they are to be married despite Eddie's efforts to separate them. • Catherine and Rodolpho's relationship is a contrast with that of Eddie and Beatrice in its physicality and newness. • Eddie's jealousy of Catherine and Rodolpho's growing relationship causes him to report the brothers to the Immigration Bureau, leading to the tragic events that conclude the play: Eddie's descent into betrayal and hatred. • Rodolpho is honourable and approaches conflict with sensitivity. He has no personal conflict with Eddie. Rodolpho tries to quell the situation when Marco is arrested following Eddie's call to the Immigration Bureau. Rodolpho attempts mediation between Eddie and Rodolpho prior to this, apologising and kissing Eddie's hand before the wedding.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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 may be made:** • there are a number of ways in which love is explored in the play and these do not always result in positive outcomes. Love can be seen as being responsible for the conflict, jealousy, bitterness and betrayal in the play. There is also hope in the form of Beatrice's unfailing loyalty to Eddie and the prospects for Rodolpho and Catherine in the future. • love of family can be seen through Marco's love of his family back in Sicily and his brother, Rodolpho. The fact that he is almost brought to tears when talking about them is a poignant reflection of the strength of his feelings. Beatrice's love of family is evident in her support of her cousins – the ties with her wider family lead her to help them. Beatrice, Eddie and Catherine are portrayed as close and loving in their family relationships at the beginning of the play. • romantic love can be seen through Eddie's relationship with Beatrice and Rodolpho's relationship with Catherine. When Beatrice asks Eddie 'When am I gonna be a wife again, Eddie?' it reflects the tension in their marriage. The lack of sexual involvement is the result of Eddie's unhealthy romantic interest in his niece which he refuses to acknowledge. Catherine and Rodolpho fall in love quickly and naturally. • brotherly love is evident through the relationship of Marco and Rodolpho. Marco is very protective of Rodolpho and this strong bond is shown in his sacrifices, including risking his own life, for his brother. When he defends his brother after Eddie's attack, the strength of this feeling is evident in the stage directions when the chair is lifted 'like a weapon'. • paternal love can be seen in the relationship between Catherine and Eddie, even though they are actually uncle and niece. Her action of lighting his cigar and his concern for her education and safety are examples of their relationship. Interpretations vary in terms of the point at which this behaviour crosses the boundaries of what is acceptable and decent. Beatrice articulates the twisting of the father/daughter relationship in her lines 'You want somethin' else, Eddie, and you can never have her!' • the love of homeland is evident in Marco and Rodolpho's love of Sicily. Rodolpho's love of New York is also evident as he embraces American life and values.

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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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***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 may be made:** • Inspector Goole is a mysterious and charismatic character whose description by Priestley as a man in his fifties with an 'impression of massiveness, solidity and purposefulness' is important to an audience's first impressions. Priestley is very specific in his description, including the way in which Goole looks at people he is talking to. • he is direct and powerful in his dealings with the Birling family and Gerald, always taking charge in the questioning of the characters. He speaks with calmness about the fate of Eva and is not put off by Mrs Birling's bluster or Mr Birling's pontificating speeches. He remains unimpressed by their trappings of wealth and position, steadfastly focused on his goal. • he possesses some of the expected features of a real inspector but also appears unconventional. His moral focus and systematic questioning of the characters allow the audience to build a sense of what each has contributed to Eva's demise. His questions are notably leading in nature: Sheila points out that 'he's giving us the rope – so that we'll hang ourselves.' • he has an omniscience that suggests he stands outside human experience. He seems to understand everything already, arguably in contradiction with the expected approach of an ordinary policeman. He knows Eva Smith's life story and the involvement of the Birlings and Gerald in it. Sheila says 'Of course he knows' in response to Gerald and the inspector's demeanour and attitude imply that he has knowledge of the future. • his final speech is like a speech or sermon of 'fire and blood and anguish', which suggests that he stands outside the play's boundaries and contributes to the quality of magic realism in his character. Some argue that he represents Priestley's voice in the play. • the inspector's name, Goole, is suggestive through the pun on 'ghoul', of the idea that he is otherworldly and there are a number of possible interpretations, all of which may be valid. These include the idea that he is a ghost; that he is God himself; an embodiment of collective human conscience or Priestley himself. His mysterious disappearance from the room and the effect of the phone call heralding the arrival of a police inspector support the interpretation that he has supernatural significance.

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	0	No rewardable material.
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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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***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 may be made:** • the setting of the play in 1912 when there was very limited welfare provision is significant. Benefits did not exist and it was expected that people would fend for themselves. Eva has to rely on Mrs Birling's charity when she finds herself pregnant and destitute. These charities were often run by the rich and it is clear that the Brumley Women's Charity Organisation is more for the benefit of social standing rather than charity. • Mr Birling demonstrates no sense of responsibility in terms of his workforce to whom he denies a fair wage. Women like Eva were seen as cheap labour and any attempt to improve their conditions was met with an accusation of troublemaking and dismissal. The fact that Birling sacks Eva for speaking her mind and refuses to recognise any sense of social duty as an employer is a salient point. Sheila too does not understand the importance to Eva and women like her of earning a wage when she has her sacked from Milwards on, what is effectively, a vain whim. • Gerald appears at one point as Eva/Daisy's benefactor but he fails to understand the full nature of the dependence she eventually has on him. Perhaps as a result of his own privileged upbringing, he is not acting responsibly when he sets up Eva with the apartment; this is motivated by self-interest. He appears heroic when rescuing her from the clutches of Alderman Meggarty (another official who exploits his position and does not recognise his responsibility) but this is not sustained when the situation becomes inconvenient. • Eric attempts to behave responsibly when he discovers Eva/Daisy's pregnancy by asking her to marry him; trying to get money to support her; and finally stealing from his father's firm when he is turned down for a pay rise. Birling considers this theft worse than neglecting his social and moral duty to Eva/Daisy, which is ironic. • Mrs Birling has the opportunity to fulfil her social responsibilities when Eva/Daisy comes to her charity for support. Social snobbery transcends social duty when she admits to being put off Eva/Daisy's claim for help because she uses the name 'Mrs Birling.' This is reflective of her shallow nature and lack of social awareness. The upper class showed no need to change the status quo. The irony in Mrs Birling's demands for the baby's father to take responsibility is poignant.

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	• the fact that Priestley wrote the play in 1945 when social responsibility was a major political issue is relevant. He uses the opportunity provided by the war's end to suggest the rise of a more caring and equal society.

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	0	No rewardable material.
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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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***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 may be made:** • the diversity of the nation and breadth of humanity is represented by the captains and other soldiers in this play. The intertwining of their roles presents the role of the lower orders. This element contrasts with the play's focus on absolute power and emphasises Henry's tremendous responsibility to his country and people. • the captains and soldiers represent the larger number of British troops that the stage cannot hold (as outlined by the Chorus – 'into a thousand parts divide one man'). For example, Captain Fluellen is Welsh, Captain Gower is English, Captain MacMorris is Irish and Captain Jamy is Scottish. • Fluellen's comic nature is evident and he provides humour for the audience but there is more to his role than this. His presentation is comparable to that of other Welsh characters in Shakespeare's plays (such as Glendower in Henry IV Part 1) and candidates may mention some of these. His 'disciplines of war' are much mentioned. He is a man of 'much care and valour', honest and brave behind his odd mannerisms. In the early scenes he tends to play the fool but is competent when rounding up the cowardly commoners to battle at Harfleur. He is an intelligent leader and a good soldier. • Gower is a capable soldier who is a friend and confidante of Fluellen, and he acts as a messenger for Henry V as well as serving in his army. • Macmorris is Irish and a loyal and valiant supporter of Henry V. He is responsible for the tunnels dug under enemy positions but he confesses that they are not well made. He clashes with Fluellen who he threatens to behead after an exchange about the Irish nation. He will not take advice from Fluellen and arguably both confounds and supports Irish stage stereotypes. • Jamy represents the Scottish soldiers and is to some extent a stereotype. He possesses a strong Scottish accent. He appears only briefly in Act 3 Scene 2 and is much admired by Fluellen who calls him 'a marvellous falourous gentleman'. He is described as steadfast in his argument and a good soldier. • when a disguised Henry visits the troops at their camp fires on the night before Agincourt , Shakespeare uses the conversation with the soldiers to address the responsibility for and consequences of war

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	(John Bates, Alexander Court, Michael Williams). • Bardolph, Pistol and Nym appear in the play to highlight Henry's wilder youth and his current role as King.

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	0	No rewardable material.
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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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***Henry V* – William Shakespeare**

Question Number	Indicative content
3(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • as a History play 'Henry V' is preoccupied with the Divine Right of Kings. Power is at the heart of monarchy and an Elizabethan audience would be sensitive to this because of their own recent political history. • Henry V's claim to the French throne is dubious and his assertions and preoccupation with this serve to question his right to the English throne. (This is complicated further by the fact that he inherited it from his father who effectively stole it from Richard II.) He faces growing opposition to his rule as a result of his quest for more power. • Henry's personal power is evident when he addresses his own troops, building their loyalty and sense of patriotism. His use of first person plural in his St Crispin's Day speech 'we few, we happy few, we band of brothers' is designed to promote a sense of unity and to accentuate the significance of the army. There are many examples in the play of Henry's ability to use language to exert power over different characters. • Henry's power of language can be seen in his wit when turning situations to his favour. When receiving the insulting gift of tennis balls from the Dauphin, he uses wordplay to belittle him, thereby throwing the insult back. This also shows his desire to take control over the French court. • the limits to Henry's power are evident in his relationships with his advisers such as his meeting with the Archbishop of Canterbury early in the play. In warning him to 'take heed how you impawn our person' he is in a way passing the responsibility for England's fate on to him, and consequently his power. • Henry's ruthless approach is aligned to his power. Shakespeare demonstrates that the path to power often involves being focused and possibly Machiavellian. The play suggests that the qualities of a good ruler are not necessarily those of a good person. It can be argued that power and the quest for it corrupt Henry to an extent. • power is presented by Shakespeare as morally ambiguous – the relationship between power and responsibility is finely drawn. Henry must take charge of the well-being of the nation; this transcends personal views and desires. Henry is a great and heroic king within this framework of judgement.

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	• the significance of French royal power is evident throughout the play from the point at which the Dauphin's ambassador presents Henry with a 'tun of treasure' (tennis balls) to the romantic power held by Katherine over Henry in his courtship of her and the military power play demonstrated between the French and English camps during war.

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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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***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 may be made:** • Benedick is a young lord of Padua in the service of Don Pedro, Prince of Aragon. He is a good soldier and a friend of Claudio. • Benedick is committed to bachelor life. There is an argument that he 'protests too much' in his hyperbolic and figurative language: 'hang me in a bottle like a cat, and shoot at me' is his chosen fate should he ever be married. He teases Claudio for wanting to marry 'Leonato's short daughter'. • Benedick enjoys a war of words with Beatrice which forms the centrepiece of his role in the play. His apparent misogyny is a source of humour in the play and his 'merry war' with Beatrice gives him the perfect excuse not to commit to a relationship. • Benedick has a sharp wit. He insults Beatrice, referring to her as a 'parrot-teacher', and can cleverly twist the words of others. He changes during the course of the play, demonstrating independence in his support of Beatrice and Hero (following the accusation against her purity). He also changes his mind about marriage, declaring at the end of the play that 'man is a giddy thing'. • Benedick can be tricked as presented humorously in the orchard scene when he overhears the men, almost instantly believing that Beatrice loves him. • ostensibly he goes after her not because he is in love but because he wants to prove that he is not proud and scornful. The main turning point for him is at the first wedding of Hero, where he chooses to help Beatrice and her friend rather than leave with Don Pedro, Claudio and Don John. This is admirable behaviour that encourages warmth from the audience.

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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 may be made:** • in Shakespeare's time, honour for women was based on chastity and virginity before marriage. An Elizabethan audience would be very sensitive to this. The public accusation against Hero at her wedding would have been the ultimate shame. In setting up this deception, Don John was well aware of the trouble it would cause. The fact that the trick is so easily believed demonstrates the fragility of honour. • sexual relations before marriage reduced a woman's social standing. Leonato's immediate belief in his daughter's guilt at the wedding is shocking and accentuates the importance of honour. His reaction is extreme: 'Hence from her, let her die' and 'O she is fallen/Into a pit of ink, that the wide sea/Hath drops too few to wash her clean again.' Through Leonato's overreaction we can see the impact of loss of honour. • for men, honour was a matter of male camaraderie and loyalty in battle. The fact that Benedick, Claudio, Don John and Don Pedro are soldiers is significant – with the exception of Benedick, they are quick to believe in Hero's loss of honour. Unlike women, men could defend their honour. Beatrice persuades Benedick to a duel with Claudio in defence of Hero's honour. • the fact that she is shamed in public at the wedding means enhanced humiliation for Hero, which would injure the standing of her family as well as herself. Shakespeare creates a great deal of dramatic tension in this scene through the language and use of physical violence. She is described as 'a rotten orange' by Claudio. • Don John hopes that, in shaming Claudio, his brother will distance himself from his favourite and even reject him as he was once rejected. Shame is a punishment linked to loss of honour and it is clear that Don John's status as illegitimate is a significant 'chip on his shoulder'. Ironically, he is shamed and threatened when his deception is revealed and he has lost any chance of gaining a place at court. • even Dogberry is particularly worried about being called an ass. His questioning of Borachio and Conrade ironically helps to restore the honour of worthy characters whilst destroying their own.

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	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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***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 may be made:** • at the start of the play Juliet is an obedient daughter who acts at her parents' behest. When Paris requests the hand of Juliet in marriage during a private meeting, Lord Capulet initially states that he considers her too young at 13, 'a stranger in the world'. This suggests his affection and care for Juliet. She is particularly precious to him as 'The earth hath swallow'd all my hopes but she' probably meaning that she is his remaining surviving child. Lord Capulet advises Paris to woo Juliet, which suggests that she has the final say in the matter. He is certainly hopeful that she will accept Paris as he is a very eligible bachelor. • Lady Capulet's discomfort with her daughter is evident in Act 1 Scene 3 when she puts the matter of marriage to Paris to her. She implores the nurse to stay and it is clear that the nurse enjoys a closer relationship with Juliet than her mother, who was probably very young herself when Juliet was born. Her enthusiasm for the match is evident in 'The valiant Paris seeks you for his love' and Juliet replies dutifully that she will 'look to like, if looking liking move'. At the party she meets and falls in love at first sight with Romeo. • in the evening after Romeo has killed Tybalt, Paris visits the Capulets' home where Capulet explains that 'Things have fall'n out' and suggests that wooing is now inappropriate as it is late and they are suffering bereavement. His promise that Juliet will marry Paris quickly suggests he sees Juliet as a possession. Arranged marriage would have been common in Elizabethan times but the audience can nevertheless see a change in Capulet's attitude to his daughter since Act 1. • after spending the night with Romeo, Juliet is visited in her room by Lady Capulet who assumes her daughter has been mourning Tybalt. She announces that Juliet is to be married to Paris on Thursday. Juliet's refusal to obey is impassioned and this scene marks a significant change in her relationship with her parents. Lady Capulet's wish that 'the fool were married to her grave' is dramatically ironic and reflects the distance in their relationship. Lord Capulet's response is violent and threatening, as he says he will disown her if she does not do as he says. • after Juliet's decision to take Friar Lawrence's potion, she is visited by Lady Capulet who offers help and advises rest. The following morning, she and Lord Capulet are very distressed at the discovery of Juliet's

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	'body'. • at the end of the play, when the Capulets discover that both Romeo and Juliet have taken their own lives, Lord Capulet's grief prompts him to end the feud.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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***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 may be made:** • an Elizabethan audience would be familiar with different ideas about love and arranged marriage while modern audiences associate this play with ideas of romantic love. Romeo's early love for Rosaline can be seen as infatuation or that he is in love with the idea of love. The language he uses when talking about her is unrealistic, a contrast to the metaphorical language he uses when he first sees Juliet. • contemporary conventions of love are evident in Paris's approach to Lord Capulet in his quest to marry Juliet. He is looking for a good marriage and admits that he has 'little talked of love'. In keeping with tradition, he has chosen Juliet and will now seek to woo her after gaining her father's permission. His language when speaking to her after her meeting with Friar Lawrence reflects his confidence in the system of courtly love. 'Happily met my lady and my wife.' • Juliet and Romeo meet at the Capulet ball and fall in love at first sight. Romeo's words are lavish with metaphors and express the all-encompassing nature of his feelings for her. 'O, she doth teach the torches to burn bright!' Their exchange is spiritual and open reflecting ideas about love at first sight – 'Thus from my lips, by yours my sin is purged.' • the balcony scene presents a romantic meeting and exchange of vows. Romeo's comparison of Juliet with the sun is intense and universal in its scale. Their decision to marry after knowing each other for just a few hours reflects the power and immediacy of their love. • the idealistic love of Romeo and Juliet may be contrasted with more base references made by characters such as Mercutio and the Nurse. Their wedding night reflects the impetus of their love and intensifies the brevity of their relationship; Juliet says 'it was the nightingale, and not the lark' to try to convince Romeo to stay longer with her. The marriage itself is not covered in the play but referred to, although several film and stage versions have included it. It is the love between the two that is presented as most important. • both characters would rather die than spend their lives apart – their feelings are poetically and profoundly expressed as the play draws to its end. The ending of the play as they lie together in the tomb reflects the sense of tragedy and the power of love. 'Romeo there dead, was husband to that Juliet; And she, there dead, that Romeo's faithful wife.'

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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 may be made:** • Algernon is presented as a dandy in the play, moving luxuriously around the stage and personifying the idea of aestheticism. In the stage directions his movements are described as 'languid'. He is younger than Jack, his good friend, frivolous and irresponsible in his bachelor life in a flat in London's Half Moon Street. He is wealthy and his relationship with his butler, Lane, with whom he exchanges witty banter, is not traditional. • Algernon is the nephew of Lady Bracknell and the two are alike in delivering humorous statements in the play but his are intentional and hers are not. He reflects on the music for Lady Bracknell's reception, saying 'You see, if one plays good music, people don't listen, and if one plays bad music, people don't talk.' Algernon congratulates himself on his humour: 'It's perfectly phrased!' His comments are controversial, especially to a Victorian audience – 'Divorces are made in heaven' and 'More than half of modern culture depends on what one shouldn't read.' • Algernon is a Victorian man who, like his friend, Jack, leads a double life. On hearing of Jack's Ernest alter ego he confesses to his own deception. He uses his imaginary invalid friend, Bunbury, to get out of engagements he does not wish to attend. He comments that 'A man who marries without knowing Bunbury has a very tedious time of it.' His secrecy and irreverence can be likened to Wilde's own life, the scandal of which resulted in his infamous trial. • Algernon represents excess in his constant references to food and other luxuries. This symbolises the indulgences frowned upon by polite Victorian society. He revels in his luxuriant lifestyle and admits to his use of deceit, delighting in his own brilliance and ingenuity. • Algernon is well-suited to Cecily whom he compares to a pink rose in Act II. Like Algernon she is a fantasist, inventing her own romantic interest in the name Ernest. Her imagination and natural demeanour make her an ideal partner for Algernon. Lady Bracknell is more than happy to give her consent to the marriage when she learns of Cecily's considerable fortune. • appearances matter to Algernon, especially such items as buttonhole flowers and neckties. Although he flouts conventional male duty and is aware of the absurdities of Victorian society, he follows fashion. He is a likeable character.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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(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 may be made:** • Wilde wrote the play as a gentle mockery of his contemporary upper class society's rules, manners and values. He originally reversed the title, calling it 'A Serious Comedy for Trivial People'. It is in effect a comedy of manners and absurd situations. The plot is ridiculous, which adds to the effect of comedy. The concepts of a baby left in a handbag, two men using invented people to avoid social duties and two girls falling in love with the name Ernest are very amusing. • humour is also created in Wilde's portrayal of Miss Prism and Dr Chasuble. Prism's pedantic clichés and puritanical rigidity are so severe they are funny. She disapproves of Jack's 'unfortunate' brother and has a romantic interest in Dr Chasuble, which shows a softer side to her but is humorous. Dr Chasuble is basically a male version of Miss Prism; he is Wilde's vehicle for poking fun at religious doctrine and piety. His flirtations with Miss Prism are a great source of amusement in the play. • Wilde uses unique and witty epigrams to create humour in the play. An example would be: 'All women become like their mothers. That is their tragedy. No man does. That's his.' Also, 'In matters of grave importance, style, not sincerity is the vital thing.' There is an element that challenges received wisdom here as well as humour. • the play is a satire, making fun of the aristocratic class. The shallowness and corruption of the upper classes is presented through Lady Bracknell's sometimes unintentionally hilarious pronouncements. Algernon means to be funny; she does not. Lady Bracknell values ignorance, comparing it to 'a delicate exotic fruit'. When giving a dinner party, she likes her husband to eat downstairs with the servants. • puns and lighthearted jokes involving words such as 'serious', 'earnest' and 'absurd' are used throughout the play. There is a more serious point behind much of the apparent word play through which Wilde's wider social and moral views are conveyed to the audience.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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***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.** **There should be some indication of why the candidate has chosen a particular character. All justified choices should be accepted. This is not an exhaustive list but one of the following may be chosen:** **Stage Manager** • The Stage Manager is important as he introduces the play and its setting, looking back from his 1930s vantage point to the year when the drama begins, 1901. From time to time, he interrupts the action to inform the audience about a character's background. • The Stage Manager has a close relationship with the audience at all times and even interacts with them by addressing them early on in the play; the audience is invited to share his sentiments and observations. The Stage Manager, on occasion, becomes part of the action; he is a preacher, owner of a soda shop and even an elderly woman. • The Stage Manager is important to the play and has been intentionally cast by Wilder as an 'all-knowing' character who tells Emily that few value life while they live it. His inoffensive tone is deliberate and significant; the audience comes to trust him. **Emily** • Emily is one of the play's most important characters as is shown largely in Act 3 of the play. Her relationship with George Gibbs is central to the narrative. She experiences a learning curve during the course of the play, ironically appreciating life fully only after she is dead. The other characters do not always learn this lesson. • After Emily's death in childbirth, the audience is led to the theme of living for the moment. She joins the dead souls in the graveyard, gaining a new perspective on humanity and earthly existence. 'Do any human beings ever realise life while they live it? – every, every minute.' • As she misses her life, Emily relives her 12th birthday with the assistance of the Stage Manager. In doing so she gains an understanding of the human failure to grasp life's transience. Wilder's manipulation of time in her experience is critical to the play's narrative effects. Her desperate wish to leave the scene of her birthday and return to the cemetery sums up the central theme of the play – in the face of general human and natural life, individual lives are transient.

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	George Gibbs • George Gibbs lives his life in the dark; he is an archetypal all-American boy. A local baseball star and the president of his senior class in high school, he also 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, however, in favour of remaining in Grover's Corners to marry Emily. She is George's closest neighbour since early childhood, and he 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 importance of George's life. The fact that George lies down prostrate at Emily's grave vividly illustrates Wilder's message that human beings do not fully appreciate life while they live it. Emily asks the Stage Manager, 'Do any human beings ever realize life while they live it?—every, every minute?'

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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***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 may be made:** • the structure of the play lends itself to the significant themes of life and death. The Stage Manager's control of the play has a god-like quality that focuses the audience on the big themes of life – birth, love and death. • the theme of 'seize the day' is important in the play. Time is presented as fleeting by Wilder; characters must seize the day in order to make the most of their lives but in ordinary, everyday situations rather than grand adventures. George Gibbs seizes the day by choosing to marry Emily rather than going to agricultural school. Mrs Gibbs seizes the day by accepting the simple life of Grover's Corners rather than pushing forward with her dream of a holiday in Paris. Day to day life is presented as valuable and precious. • symbolic references to life and death are prolific in the play – birth (of the twins and Emily's baby), the flowers, moon and mountains highlight the universal context of human life in the natural world. The train, tombstones and stage manager's watch represent the passage of time and inevitability of death. • ironically, Emily dies giving birth. Act 3 is set in the cemetery that overlooks Grover's Corners. The dead citizens of the town sit on chairs and include Mrs Gibbs, Wally Webb and Simon Stimson who all died from different causes. Emily joins them, leaving the living behind but still having a strong sense of life. She returns to the point in her life of her 12th birthday against the advice of Mrs Gibbs but finds the experience too intense, returning to the emotional anaesthesia of death. • the dead are presented as looking into the future, quietly waiting for something. They are separate from the emotional turmoil of the living. Stimson expresses anger and frustration with the living: 'That's what it was to be alive. To move about in a cloud of ignorance; to go up and down trampling on the feelings of those…of those about you.' As a suicide, his comments are particularly poignant. Wilder does not reveal why he killed himself, which serves to create dramatic tension. • at the end of the play, George weeps at Emily's grave. Emily's comment to Mrs Gibbs 'They don't understand, do they?' demonstrates to the audience the gulf between life and death and emphasising to them the importance of making the most of life while you can. The Stage Manager's final words talk of 'straining away all the time', summing up ideas of life's true nature for the audience.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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

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 may be made:** • at first, George Wickham appears to be a good catch as a husband as he is charming, handsome and well-mannered. He is very popular: 'Mr. Wickham was the happy man towards whom almost every female eye was turned, and Elizabeth was the happy woman by whom he finally seated himself.' He fools even Elizabeth who thinks he is a marriageable prospect before he transfers his attentions to Miss King for financial reasons. • he uses his charms to lie and deceive. He is the polar opposite of Darcy. Wickham, showing no loyalty or respect to the man he has grown up with, has tried to elope with Darcy's 15 year-old sister, Georgiana. This is the reason for Darcy's hatred and distrust of him. He may appear to be an eligible bachelor but is in fact an untrustworthy and deceptive individual in his dealings and intentions. • Wickham's seduction of Lydia turns sour for him when Darcy and Mr Gardiner force his marriage for the sake of social propriety and he is stuck with the immature and fickle Lydia. He has no real feelings for her and her motivation in marrying him is out of impulse and physical gratification. He is not a good husband and his marriage is a disappointment. • Mr Collins is a contrast to Wickham in many ways but shares his unsuitability as a husband (at least to Elizabeth). He is 'conceited, pompous, narrow-minded, silly'. Like Wickham he lacks genuine feeling and depth, as is reflected in his proposal to Elizabeth and Charlotte within a week of each other. He is supposed to be a man of God but seems more inclined to worship Lady Catherine de Bourgh which demonstrates that he is not what he purports to be. • Charlotte's reason for marrying Mr Collins is practical. He offers her security at the relatively ripe age (for an unmarried woman at the time) of 27. She seeks 'establishment and a comfortable home' rather than the romance and passion sought by Lydia or the genuine love and meeting of minds of Darcy and Elizabeth. Mr Collins seeks a companion and someone who can help him set an example for his congregation. • In the case of both Mr Wickham and Mr Collins the reality of their marriages confirms our impressions of them. At the end of the novel

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	both Mr Wickham and Lydia are hopeful that Darcy and Elizabeth will bring them financial support. The marriage of Mr Collins to Charlotte can be said to be successful as both he and his wife want similar things. Their expectations are undemanding enough to be met in a marriage of social convenience.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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***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 may be made:** • most characters in the novel are concerned about their reputation which is linked to social standing and class. In Austen's time there were many conventions associated with reputation. Specifically a woman's reputation was of great importance and there were rigid conventions to be adhered to. A lady was expected to be demure, poised and submissive while a gentleman was supposed to be strong, well-mannered and reserved. • Mrs Bennet's economic position and concern about the futures of her daughters affect her attitude to reputation at a basic level and creates a great deal of the comedy in the novel. This is clearly demonstrated by her belief that she is well regarded even though she can be quite silly. She is unaware that she is embarrassing herself in front of Darcy and the Bingleys and fusses about Lydia's wedding dress missing the point that Lydia's behaviour has nearly ruined her and her family's reputation, as well as her sisters' chances of marriage. • Lydia's actions compromise the standing of her entire family and Austen does not underestimate the gravity of this situation. Lydia herself seems blissfully unaware of the effect that her elopement with Wickham will have on her own reputation or that of her parents and sisters. The significance of the shame that would have been heaped on the Bennet family had Darcy not made Wickham marry Lydia serves to emphasise his generosity. Mr Collins speaks for a large section of society when he says that they should cut off all connection with Lydia, even though they are now married. • Elizabeth, in direct contrast to her mother, is less concerned about reputation than most young women in her time. Despite the formidable reputations of Lady Catherine and Darcy, she is unmoved. When Elizabeth arrives at Netherfield covered in mud from her walk, this is shocking to Miss Bingley and her friends. But Elizabeth is more concerned with visiting her sister when she discovers she is ill. • Darcy is conscious of his reputation and this can manifest itself in his characteristic demeanour of personal reserve. He comes across as aloof and standoffish in public situations, coming as he does from a wealthy and prestigious family. He prevents Bingley from courting Jane and he struggles against his own feelings for Elizabeth because she is beneath him in social class. His private self is caring and compassionate – he treats his tenants and servants well; he also helps

	Lydia and the Bennets without any fuss or public display. • Wickham uses his natural attributes of physical appearance and charm to enhance and promote his reputation. He is a contrast to Darcy who will not reveal Wickham's real nature to Elizabeth because he is too much of a gentleman. Wickham is more concerned about how he can use or compromise the reputations of others for his own ends. It is ultimately revealed that Wickham has run up huge debts with tradespeople.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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***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 may be made:** • the Ewells are the lowest class white people in Maycomb. Poor and uneducated, they are described by Scout at the beginning of the novel as the cause of all the trouble. 'Atticus said that the Ewells had been the disgrace of Maycomb for three generations.' Thus the reader is prepared for their roles in the narrative. • Bob Ewell is an alcoholic who leaves his family to go on drinking binges. He is rough and does little to support his children. He is described as 'a little bantam cock'; he is racist, ignorant and full of hatred and bitterness. He lost his job through laziness and is despised by the whole town. • at first the reader feels pity for the plight of Mayella Ewell who has to bring up her younger siblings. She is ostracised from society and desperate to lead a better life – this is clear from her care for the red geraniums she grows, beauty in the midst of ugliness and decay. She is abused by her father and is unable to attend school because of her responsibilities. She can be considered a victim for part of the novel at least. • Burris Ewell is vile and foul-mouthed; Scout meets him at school and he is described by Chuck Little as 'a mean one, a hard-down mean one.' Burris is disrespectful and abusive to his teacher, Miss Caroline. • Mayella is excited by the idea of an affair with Tom Robinson. This is one person that the downtrodden and pathetic Mayella can have some power over. The reader may begin to lose sympathy with her at this point. She is so desperate to spend time with Tom that she has saved up all year to buy ice creams for her siblings so she can spend time alone with him. • when Mayella falsely accuses Tom of raping her (he declined her advances) there is arguably little sympathy left for her, especially when Atticus treats her with respect in his questioning and she refuses to co-operate. Mayella's lies lead to an innocent man losing his life. • in accusing Tom Robinson, Bob seeks personal gain and admiration from the community. His attitude at the trial is cavalier and he calls the judge 'Cap'n'. Atticus exposes him as the likely abuser by proving that he is left-handed. Mayella was abused by a left-handed person. Bob relishes Tom's death and displays no redeeming features

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	whatsoever. His bitterness at being found out leads to him seeking revenge by attempting to kill Jem and Scout as they walk home. There is no sympathy when he is killed.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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***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 may be made:** • the theme of courage takes a number of different forms in the novel including moral courage, physical courage and innocent, childish courage. Atticus uses the suffering and courage of Mrs Dubose to teach his children a lesson. Her battle with morphine addiction demonstrates the courage in her character and, even though she is prejudiced, Atticus admires her strength of will. He sends Jem to read to her as a lesson in fortitude. She is a contentious character in some respects but Harper Lee shows the reader that there can be good points in everyone through her stoical attitude to suffering. She chooses to die 'beholden to nothing and no-one.' • Jem's courage changes and develops as the novel progresses. Towards the beginning it is rash and impulsive, leading to his acceptance of the dare to run up to the Radley place and touch it. Later Jem displays moral courage when he reveals the whereabouts of the runaway, Dill. He is able to understand the concern and distress that Dill's parents must be enduring and tells Atticus, breaking 'the remaining code of childhood.' • Atticus demonstrates courage throughout the novel, shooting a mad dog in one shot and defending Tom Robinson against his accusers. He is aware of the levels of prejudice in Maycomb but continues to do what he knows is right. This can also be seen in the confrontation with the lynch mob when Atticus puts himself between the angry crowd and Tom, protecting his vulnerable client. • Tom's attempt to escape prison and Boo's actions in saving the children from Bob Ewell demonstrate heroic courage. Boo's timely intervention adds a tone of adventure to the theme of courage. His fortitude in coping with the isolated life he leads can be seen as bravery. • Dill shows courage in his escape from his stepfather to return to Maycomb. He makes up tall tales to help him cope with the complexities of his life which is a form of courage as it is his coping mechanism. • Scout's courage in the novel is evident when she stops fighting at the request of Atticus. She used to fight frequently but when Atticus asks her to stop she does so, even though she describes it as 'a policy of cowardice'. She also shows courage when she faces the lynch mob even though she does not understand the danger she is in.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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**

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 may be made:** • Susila's absence from Krishna's life is significant at the beginning of the novel. She is presented as a distant character living, as traditional culture dictates, with her parents following the birth of their child. She writes to her husband using a pale blue envelope and carefully underlining the name of the town three times. This is the reader's first encounter with the smell of jasmine that always accompanies Susila's presence throughout the novel. 'I smelt my wife's letter before opening it.' • Susila's arrival at the station to join Krishna presents a compelling description of her as fresh, beautiful and controlled. 'She wore her usual indigo-coloured silk saree.' Her role as an attentive mother to Leela and thoughtful daughter to her father is evident here. • Susila and Krishna share a close relationship; she and Leela are always waiting for him on his return from work and there is a shared interest in literature and an easy social manner between the couple. • Susila is a careful and frugal housewife, using the money Krishna gives her with great attention to detail. In trying to take control of her own household she upsets her husband by getting rid of a clock to which he is sentimentally attached. Her distress at his reaction shows her vulnerability and emotional reliance on her husband. We see an independent/obstinate side to her nature when she tries to walk barefoot to look at the new house. • Susila's experience in the disease-ridden toilet and subsequent illness cause her great suffering which she bears with fortitude. She becomes a patient, visited by doctors and cared for by her husband and parents. 'She lay listening to my words with grim unresponsiveness' at being told her illness is typhoid, which demonstrates her awareness of her situation. The drawn-out description of her illness and death brings the reader closer to her as a character and invites empathy and understanding. • magic realism is used by Narayan to bring Susila back from the dead as she communicates with Krishna via a medium and then directly with him as he reaches a higher state of consciousness. Before he can see her spirit, Susila describes her attire to him – 'shimmering purple woven with gold' and talks about her possessions, their child, Leela, and how Krishna can achieve the mental state necessary to commune with her directly. Their union at the end of the novel as he achieves this state is a joyful conclusion.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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**

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 may be made:** **There are many settings but candidates need not mention all of them.** • the first settings used in the novel are the Albert Mission College and the hostel where Krishna works and lives. His life is organised around the routines of these places and the reader is presented with structured scenes where he leads a life of predictable routine and academic endeavour with a schedule of meals, work and chats with colleagues. • the city is vividly portrayed in the novel and the reader is presented with an idea of the eastern and western co-existence. This is sometimes conveyed through juxtaposition such as how Anderson Street, where the headmaster lives, is contrasted with the poor sanitation and images of children rolling around in the dust, 'unkempt and wild.' The description of Krishna's walk to the river is vivid - 'There were immense banyan trees hanging over the river.' • the house Krishna shares with his wife and daughter is another important setting as the family experience domestic contentment here. The study, veranda, store room and table are all important contexts to the relationships developing between the characters, preparing the reader for the events to come. • the description of the toilet where Susila contracts typhoid is particularly direct with a 'green-painted lavatory door' behind which Susila is trapped. There is a sense of fatalism in the way she becomes locked in, 'the door shut by itself with a bang.' Her description of the disgusting conditions – flies and other horrors - portrays another side of India, rife with disease and ugliness. • another setting is in the village of Tayur to which Krishna is drawn by the message from his dead wife. Krishna's arrival at the home of the medium is laced with pathetic fallacy as it is dusk. 'The west was ablaze with the sun below the horizon.' The description of the grounds with orchards and the ruined temple is particularly evocative and fitting for the dramatic and touching contact from Susila. It contributes to the success of the magic realism here. The pond adds to this sense of otherworldliness with its 'gentle ripples' and purple lotus blossoms. The sound of the casuarina contributes to the creation of a spiritual atmosphere in this setting.

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	• the bus stand reflects the reality of India – hot, dusty and in a state of movement. Krishna meets his mother there; 'there is no provision for waiting' and a 'miserable tamarind tree' acts as the only shade for passengers. • contrasting settings serve to support the tension in the novel between different aspects of India, including colonialism. This is particularly evident in the school setting which reflects the significance of western values in education.

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	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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***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 may be made:** • Slim is the character that stands apart from others in the novel; he is described as 'god-like'. He is the 'jerkline skinner', well respected and good at his job. He has an air of mystery about him and is dignified: a natural leader. He is a 'hell of a nice fella'. He is described as moving with 'a majesty achieved only by royalty and master craftsmen'. He appears ageless with the hands of a 'temple dancer'. • Slim's relationship with George and Lennie is friendly and balanced. He admires their strength and skill on the ranch. He understands their relationship and orchestrates the situation when Curley's hand is broken to ensure that Lennie and George are not 'cann'd.' He is a good listener who is receptive to George as he confesses to him about his relationship with Lennie. • Curley knows he cannot intimidate Slim. Slim is immune to the charms of Curley's wife, even though she has tried to flirt with him and, as Candy points out, 'Slim don't need to wear no high heeled boots on a grain team.' This is an unfavourable comparison with Curley whose short stature and pugilistic attitude are polar opposites to Slim's calm, tall presence. Curley even offers Slim an uncharacteristic apology. • Slim is kind to Curley's wife; he is the only person who seems to offer her any kind of welcome. When she comes to the bunk house allegedly looking for Curley, he greets her with 'Hi, Good-lookin''. His dismissal of her is firm but tinged with a light humour. • after Slim's dog has puppies, both Candy and Lennie are offered one. This is an important gesture. Candy's dog has been shot by Carlson and Lennie's love of soft animals is well known. Slim is, however, a pragmatist who tacitly authorises the shooting of Candy's aged dog and reports that he has had to drown four of the puppies as their mother cannot feed all of them. • at the end of the novel, Slim helps George to make up his mind about Lennie and reassures him that he has done the right thing in shooting Lennie. Again he is pragmatic about Lennie's likely fate if George does not shoot him. It is Slim who leads George away from the scene of Lennie's death to Carlson's comment of 'what's eatin' them two guys'.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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***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 may be made:** • candidates may mention the lack of regular paid work during the time of which Steinbeck is writing. Lennie and George are itinerant workers owing to the effects of the Depression and that is how the reader finds them at the beginning of the novel – on their way to seek work at the ranch. Luck seems to be against them in this respect from the very start as the bus driver 'gives them a bum steer'. Steinbeck emphasizes the distances men need to travel to find work. • reference to the work slips from Murray and Ready and the attitude of the boss at the ranch to the men's arrival demonstrates that work is scarce and it's an employer's market. Lennie's skill at manual tasks and his incredible strength are conveyed in Steinbeck's prose and represent his value to the ranch that George puts across when he talks to the boss – 'He can rassel grain bags, drive a cultivator'. George is keen to present Lennie in a good light before he speaks. • Steinbeck describes what the ranch is like as a workplace in a number of situations such as the harness room where Crooks lives with 'a little bench for leather working tools'. He describes the camaraderie in the bunk house amongst disparate individuals brought together by the need for work. A former ranch worker who has written in to a magazine is mentioned and workers live, eat and sleep together. However, George and Lennie are exceptional in travelling and working together. • different characters have various roles on the ranch that help to define their characters. Slim is the respected 'jerkline skinner' while Candy is the 'old swamper', Crooks is the stable buck and George and Lennie are tasked with 'bucking barley'. These roles contribute to the portrayal of their characters and emphasise how important it was to find and keep work. Lennie is described as 'a hell of a good worker.' • ironically, Curley's wife has no job and therefore no perceived identity. She dreams of being an actress but her lack of purpose and function contributes to her isolation and unhappiness. She falls into her role as Curley's wife on the very evening she hopes to take the first step in her future as an actress. After this, she is given no identity of her own, always referred to as 'Curley's wife'. • the dream of Lennie and George revolves around the security of a permanent home and self-employment. 'An' it'd be our own, an' nobody could can us.' The American Dream is evident as Steinbeck

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	presents the popular belief that independence and happiness are possible for anyone. Not having to answer to anyone is hugely important to them. Candy wants to be useful but industrial injury makes this difficult and he worries about being destitute. His goal in the dream is to do some hoeing in the garden, 'cook and tend the chickens.' • the fragility of employment and the threat of losing a job are evident throughout the novel. When Lennie 'busts' Curley's hand, George's concern is that the two will be 'canned' and Candy speaks of his fate when he is no longer able to work: 'I got hurt 4 years ago' and 'They'll can me purty soon.'

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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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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***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 may be made:** • TJ is the son of a sharecropper who farms part of the Granger land. This is adjacent to the Logan land. He is thirteen years old, poor and emaciated. He is a victim of circumstance to some degree, affected negatively by the fact that his father does not own his own land and is powerless against the landowners. This offers him a reason to be competitive with the Logans. He is a source of information on racial incidents. • TJ is an opportunist and lacks integrity. He has no problem with cheating in tests or lying to Stacey to get his new coat off him. Later in the novel, he is used by the Simms in the same way that he uses others. He does not understand the true value of friendship and is shown to be easily taken in. He is an isolated and lonely character who reaches this state through his own treatment of others. • TJ associates with the white Sims brothers who are older than him. He is led into crime with them and is nearly lynched as a result. He instigates racial tension and is destined to be sent to a chain gang at the end of the novel for a crime committed by his white companions. It is ironic that, after being responsible for lots of little deceptions and problems, he is innocent when the real crime takes place. • Stacey is the same age as TJ but, unlike TJ, he matures in his idea of friendship. When TJ cheats for the second time, gets Mama fired and turns to white boys to hang out with, Stacey refuses to be friends with him any more. He still remains concerned about his fate, asking others about him later in the novel. • Stacey becomes increasingly aware of racism which leads him to move away from his white friend, Jeremy. He is intelligent and innovative – it is his idea to build a trench in the road to hold up the white children's school bus. He does his best to keep Cassie quiet when she speaks out at the store in Strawberry. • Stacey ultimately learns lessons about doing what you have to do. He develops as a person in the novel, unlike TJ. Stacey straddles the divide between adult and child. He becomes less naïve and more worldly as the story progresses. He does not make the same mistake with the flute as he does with the coat given to him by Uncle Hammer.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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***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 may be made:** • there are many forms of injustice in the novel, but many are linked to race and property. • Cassie and her brothers experience injustice first hand when they learn that black people could be treated so harshly, the way the Berrys were. The idea that someone could want to hurt others so badly just because of their skin colour is very frightening to them. • education like many aspects of life in the novel is subject to racial injustice. The books that Cassie and the other black students are using were used by white children until they were considered too worn out, then they were given to black children. Little Man gets very angry at this injustice. • four different grades must share a room at the black school and it has a shorter school year to fit in with working in the fields. The Logan children become aware of this injustice and Stacey distances himself from his white friend, Jeremy Simms. • Mary unjustly loses her job as a teacher because TJ complains that she is teaching things that are not in the books. Her last lesson, a history class, is on slavery. She explains to the men who come to her lesson that 'everything in the book isn't true'. • the black children have no school bus and must walk a long way to get to school. The bus goes their way but it is only for white children. Jeremy Simms, a white friend, protests about the injustice of the lack of a school bus by digging a rain-filled trench in the road to stall the bus. • injustice is reflected in ownership of land and the position of the sharecroppers in that they have few rights. The sharecroppers are greatly dependent on plantation farming; owing to the decrease in the price of the cotton crop, the family have to work extra hard to survive. They are powerless against those who own their own land. • Cassie is overwhelmed by the injustice she experiences in just one day at the market. First, her brother and TJ submit to waiting as white people are served first in a store. When she tries to complain, she is yelled at; she has to apologise repeatedly to a white girl, humiliating herself in public. Not even her strong-willed, proud family can prevent these things from happening, and this hurts Cassie deeply.

	• most white people of the town do not consider that a white boy could have beaten the shopkeeper and his wife the way R.W. and Melvin did. They are so sure TJ must be to blame that they want to kill him right in front of their house. They do not care who is guilty, as is shown by the way they beat up TJ's family, including his younger brothers and sisters.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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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 may be made:** • candidates can choose from a number of characters who are idealised or presented as too good to be true by their authors, only to fall from grace as the story progresses. Tanya's portrayal in this context must be considered in detail and some rationale given for the choice of character in another story. Tanya is initially an outsider because she does not lead the wretched life of the bakery workers and because she is a woman in a man's world. • there should be some indication of why the candidate has chosen a particular story. All justified choices should be accepted. A good response will demonstrate a careful balance between the selected stories. It is likely that candidates will make comparisons but this is not a requirement. • the terrible working conditions of the men at the bakery are described in detail by Gorky who sets the bleak context of their lives as backdrop for the visits of Tanya, who is an outsider to their hard existence. For men who have nothing in their lives other than tedious and grinding work, any small distraction is given great significance. • the pretzel makers are obsessed with Tanya. She is their fantasy and their heroine and worshipped as a sort of deity. She comes across as pure and perfect. The daily encounter with her allows the men to tolerate their dreadful lifestyle. She is a 'daily pleasure', one of 'simple hearted joy'. • Tanya is idolised by the men who look up to her. Her description is juxtaposed with their own wretched ugliness and diseased condition. She is described as having a 'small pink face' and 'laughing blue eyes'. The men show great care for her, telling her to wrap up warmly and viewing her daily visits as a ritual on which they become dependent. They suffer from various ailments, such as syphilis. Tanya looks down at them through the small window. • when at first Tanya mocks the soldier, calling him a 'goggle-eyed calf', the men are delighted, believing her to be one of them, but Gorky makes it clear that they have put her on too high a pedestal and she is destined to fall. The men surround her and revile her 'maliciously' when she finally accepts the advances of the soldier. She has fallen from grace and becomes even more of an outsider because the men no longer see her in a favourable light.

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	• other stories candidates could write about in response to this are: 'The Poor Relation's Story', 'Hop Frog', 'The Stolen Bacillus', 'The Woman's Rose', 'The Yellow Wallpaper' and 'Lou the Prophet' but reward all valid choices.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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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 may be made:** • responses will discuss how poverty is presented in 'Country Living' and **one other** short story from the collection. There is a wide choice to select from and a range of valid comments, observations and interpretations about both these stories can be made. • there should be some indication of why the candidate has chosen a particular story. All justified choices should be accepted. A good response will demonstrate a careful balance between the selected stories. It is likely that candidates will make comparisons but this is not a requirement. • the reality of life in the cottages is introduced immediately in the story. 'Peasant farmers' work 'very hard cultivating the poor soil' and each family's large number of children play together outside their houses. Their 'meagre diet of soup and potatoes' supplemented by a small piece of meat at the weekend is the norm for the Vallins and the Tuvaches. Their children are described in animalistic terms as 'their brood.' Maupassant suggests that poverty dehumanises people. • the contrast between these families and the wealthy couple who draw up at the cottage serves to highlight the impact of poverty. Ironically the woman finds the children's urchin-like appearance enchanting – 'Oh Henri, do look at those children. Aren't they pretty, rolling around in the dirt like that!' They ask to 'adopt' Charlot Tuvache but his parents reject this outright, referring the couple to the Vallins next door. Their poverty leads them to accept the terms of the adoption and the child is carried off like a 'coveted bargain from a shop'. • the return of their son to the Vallins as a gentleman 21 years later is a bitter blow to Charlot Tuvache who could have been in this position of privilege. Jean Vallin kisses his parents on his return to them and they in return show him off around the community. Conversely, Charlot blames his parents for keeping him and refers to them as 'bog trotting yokels'. Poverty breeds hardship, bitterness and jealousy in this story and the Tuvaches lose everything as Charlot, their only surviving child, walks out at the end. • stories that the candidate may choose to write about include: 'Twenty-six Men and a Girl', 'The Poor Relation's Story' and 'The Half Brothers' but reward all valid choices.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • 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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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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