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Mark Scheme (Results)

Summer 2014

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

Edexcel Certificate in English Literature (KET0) Paper 01

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General Marking Guidance

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

Paper 1: Drama and Prose

Section A: Drama

A View from the Bridge

Question Number	Indicative content
1(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • Alfieri is the play's narrator who tells the story in a series of flashbacks. As an Italian-born lawyer he has a unique perspective on the play's events and actions of the characters. He studies and respects American law but is also true to his Italian roots. He can be considered the main character who views the play's events from the bridge between two cultures. He is part of the immigrant community • Alfieri's office fits into the setting of the play and he himself represents the bridge between the labouring community of the Red Hook longshoremen and the emerging modern and intellectual community of Manhattan • he is important in communicating the play's events. His role is comparable to the Chorus in Greek tragedies. He introduces characters, considers events and talks to the audience. He tries to reason with characters such as Eddie • Alfieri is ultimately unable to prevent the tragedy in spite of his best efforts to do so. He is a gentle and kind man who wants very much to fix the situation that is unravelling before him. There is a fatalistic element in his narration • he is a reliable friend and advisor to Eddie, trying to warn him of the potential consequences of his actions. We know from the start of the play what the outcome will be but the dramatic tension is maintained in learning how events unfold. Alfieri notes: 'I could see every step coming, step after step, like a dark figure walking down a hall towards a certain door' • Alfieri acts as a voice for Arthur Miller and his views. He is trusted by the audience who find credibility in his account of events. He is important in providing a clear structure to the play in his short narration/description at the start of each scene.

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:** • most of the play is set in Eddie and Beatrice's flat in a tenement in Red Hook. The stage directions suggest that it is a fairly bare environment but that it is clean and comfortable – a homely environment. The street outside is also used on stage as the drama moves out of the flat and into the community • the time period of the 1950s is an important aspect of the play's setting. The position of a woman as a homemaker dependent on a working man is challenged by Catherine's desire to work as a stenographer. This is seen as a threat by Eddie but it could be argued that in sending her to school he partially demonstrated a more modern view. Beatrice's role as a woman in the household reflects the standard 1950s attitudes – she makes her opinions known but still does what Eddie tells her to do • the 1950s view of masculinity is also evident in the play. Rodolpho's interests in singing and cooking are perceived as feminine traits by Eddie and the men at the docks. This leads to accusations of homosexuality and suspicion of Rodolpho's intentions. It is the working class 1950s setting that accommodates this view • Red Hook is described by Alfieri in the opening of the play as 'the slum that faces the bay on the seaward side of Brooklyn Bridge. This is the gullet of New York swallowing the tonnage of the world.' People here do not have much but work very hard for their living. Eddie is proud of his job as a longshoreman. This is the area that accommodates the Italian American community and in this respect it bears the tension of both societies • American law collides with Sicilian codes of honour in this community and, as the play progresses; it is this tension in the setting that provides much of the unfolding drama. Alfieri's office offers a bridge between the two worlds, but is unable to bring about resolution to the situation between Eddie and the rest of the community • America itself and New York in particular are new world emblems of hope and the American Dream is evident in the play's setting. The ideas that Marco and Rodolpho can be successful there and that Catherine can marry a man of her choice and work for a living are powerful possibilities.

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Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
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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:** • candidates may argue that Sheila is the character who changes the most as a result of the Inspector's visit, but examiners must be open to a range of supported arguments pertaining to other characters • Sheila is the character who shows perception and insight when the Inspector begins his questioning of the Birling family. She is initially described by Priestley as: 'a pretty girl in her early twenties, very pleased with life and rather excited'. The Inspector's revelations lead her to question herself and her family's actions and values • she works out the truth about Gerald and the reality of her relationship with him when it is revealed that he knew Eva Smith/Daisy Renton. Her maturity in dealing with Gerald's dishonesty reflects a considerable change from the young woman at the start of the play who was most interested in what kind of engagement ring had been bought for her • she shows sympathy for Eva when it is revealed that her father sacked her for requesting a pay rise. It can be argued that this shows a sense of social responsibility and humanity not seen in most of the other characters • she is shocked and upset when she learns of her own role in Eva/Daisy's fate. She is angry with her parents for failing to recognise their parts in the demise of Eva/Daisy. It can be argued that she becomes the Inspector's ally in bringing the family to book for their actions • she fully accepts responsibility for her part in Eva/Daisy's downfall and will not be sidelined by her parents or Gerald when their involvement is exposed by the Inspector • Eric is a character who can be seen to have changed in the course of the play. He appears to have grown up somewhat by the end of the play and is able to stand up to his father and tell him the truth. He stands with his sister in disagreeing with his parents' desire to cover up the events related to Eva/Daisy • Gerald changes very little throughout the course of the play, but could be argued that his relationship with Sheila is now on a more

	honest and mature footing than at the start of the play (though this is not of his doing).He is the character who tries to expose the Inspector as an imposter by asking the policeman about Goole on his walk outside • Mr and Mrs Birling remain unmoved by the end of the play and it is difficult to argue that there is any degree of change following the Inspector's visit.

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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
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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 description of the Birling family dining room reflects wealth in the heavy furniture, cut glass and opulent surroundings. This is the kind of room that money can provide and the context of an engagement party implies privilege and luxury. Servants are employed to serve the family in the form of the virtually invisible Edna and no doubt other unseen butlers, cooks and scullery maids. An audience from 1946 would have been aware that this setting was from a very different era to their own • Arthur Birling is very proud of the fact that he is a self-made man of business and bears the confidence of a successful industrialist in his lengthy speeches and confident eulogising on subjects ranging from the possibility of war to the new super liner, Titanic. Money brings confidence, over-confidence in Birling's case, that proves dangerous as the irony of Priestley's drama confirms. The Titanic was not unsinkable and war was on the horizon as audiences would know all too well • wealth is at the heart of Sheila's upbringing. She is portrayed as a spoilt, immature girl at the start of the play, sheltered by her parents' money. She uses her wealth and position as a form of power to have Eva sacked from Milwards for a minor transgression. She is materialistic in her attitudes to appearance and possessions, most excited upon her engagement and at the ring that Gerald has bought for her. 'Is it the one I wanted?' • Gerald comes from a family of wealth and aristocratic position – his mother and father are Lord and Lady Croft and Gerald possesses the louche self-confidence of a privileged young man. He is able to put Eva/Daisy up in a friend's flat because he has connections but he cannot understand Eva/Daisy's situation as financial need is so far removed from his own experience • Eric has been damaged by the wealth of his family. The effect of his lavish upbringing is that he has turned to alcohol as a means of fulfilment and, like Gerald, has no understanding of what it is to be without money. When he is driven to steal from his father's business to support Eva/Daisy after she becomes pregnant with his baby, it is Eva whose moral values will not permit her to accept this help. Priestley implies in his play that great financial wealth can lead to moral destitution

	• the Inspector's visit seeks to expose the failings of the Birling/Croft family. The Inspector is set apart from material considerations, making him an effective character to expose the failings of the rich and the unfairness of Capitalism. The play can be seen to serve as a warning about the pitfalls of wealth and the quest for financial reward.

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

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		• 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(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 quotation comes from the Dauphin's speech in Act 2 Scene 3 of the play, where he describes Henry as an ineffective leader and no real threat to French power. Henry's reputation precedes him as the hard-drinking companion of Falstaff and his entourage. Candidates may argue that he is fully changed into a good king but be aware of alternative interpretations in response to this question • it can be argued that Henry's claim to the French throne is not fully justifiable and that vanity leads him to this campaign with the support of the church which has its own motives. The Dauphin certainly believes that he is unchanged from the irresponsible ways of his youth. One can also argue that he is only willing to attack France if the bishops can legally confirm his claim to the throne. This may show him to be a good ruler with a moral conscience and sense of responsibility. In the scene where he woos Katherine he is not vain; he is self-deprecatingly modest about his looks and talents • it can be argued that there is shallowness to Henry's character. He is calculating and cunning in the way he condemns Cambridge, Scroop and Grey to death for treachery. On the other hand, he shows himself to be a pious man of his word. He is just and honourable in ensuring that his soldiers do not loot the French villages and in treating the Dauphin's messengers well • Henry disguises himself to move amongst his soldiers on the eve of the Battle of Agincourt. He is also an inspiring speaker who is able to motivate his men through the power of his words. He may have indulged in humour in his past life as a young prince but these aspects of his personality can now be seen in a positive light as he shows himself to be adaptable and clever • at the accusation that he is 'giddy', he shows himself to be a ruler in control when he is firm in his demands of the French after their defeat. He shows mercy when the town of Harfleur's citizens surrender and in dealing with the drunk who insults him. He shows that he can be ruthless when he threatens these very citizens with extreme violence if they do not surrender • Henry shows heroism and determination in the play. Candidates will be able to argue the extent to which he has become a good king.

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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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:** • it is arguable whether the way in which Henry treats his old drinking friend Falstaff is disloyal or not. The two had been very close but now it is reported that Falstaff is pining away because of Henry's lack of attention. Candidates may discuss the nature of loyalty and there may be some overlap with the theme of friendship • most English characters show loyalty to Henry, fighting with him in battle even when they are outnumbered. Westmoreland expresses his desire that he and Henry alone engage the French army. The three conspirators Scroop, Cambridge and Grey are traitors to King Henry • Cambridge, Scroop and Grey plot to assassinate Henry, for which they are put to death. Henry considers the betrayal of Scroop to be the most bitter as they had been friends. Henry refers to the treachery of Lord Scroop, who 'knew'st the very bottom of my soul, / That almost mightst have coined me into gold' as a 'cruel, ingrateful, savage and inhuman creature' • when the French kill the luggage boys in the English tents they are in breach of the rules of law which suggests treachery and betrayal. This may be deliberate on Shakespeare's part to put the French in a comparatively poor light compared with the English • Henry remains loyal to his convictions when he abides by his own rules and does not intercede in the execution of Bardolph after he has stolen a religious icon from a French church. He knew Bardolph in his old drinking days with Falstaff but is unmoved by this connection, remaining true to his word • Henry shows loyalty to England and to his troops. He considers it his duty to lay claim to the French throne. He is loyal to his word, treating the French at Harfleur with mercy after their surrender. When moving amongst his troops in disguise we see his loyalty to this 'band of brothers'.

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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:** • Hero is Leonato's daughter and the cousin of Beatrice. They are close friends as well as being related. Hero is a typical virtuous Elizabethan woman; she is gentle, quiet and obedient. She can be seen as a foil to Beatrice (a foil is a character who enhances the attributes of another character) • Hero's story begins as a classic formal courtship. She is passive and obedient in the arrangements for her marriage to Claudio. She is attracted to Claudio following a previous visit, but is encouraged by Leonato to accept Don Pedro's proposal at the dance. When she finds that Don Pedro is wooing her on Claudio's behalf, she is happy to accept the proposal • Hero shows some self-will and personality when she is involved in the deception of Beatrice into believing that Benedick is in love with her. In most big decisions, however, she allows others to choose her fate for her. She is the lead female character but has the fewest lines of any of the main characters • Hero is devastated when she is accused of adultery. Her distress is clear but she does not properly defend herself. This is left to Beatrice who is fierce and outspoken in her response to the accusations. Hero faints at the shock of denunciation and 'plays dead' after this incident • in 'death', Hero is grieved for by Claudio and Don Pedro who regret their hasty accusations on hearing of the plot set by Don John. Claudio writes an epitaph to sing at her tomb, thereby restoring her value in his eyes and that of others • she is complicit in playing the role of a cousin in the marriage ceremony to Claudio who finally unmasks his beloved. She may forgive Claudio at the end of the play but she is less naïve about men and speaks for herself after her unveiling at the wedding: 'One Hero died defiled, but I do live, And surely as I live I am a maid' • there is further evidence that she is more independent and proactive as a character when she 'steals' Beatrice's love poem about Benedick to give to him to seal their relationship. It is possible that she has changed to an extent by the end of the play.

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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:** • this play is a comedy and Shakespeare uses word play, deception, an amusing sub-plot and the joy of a happy ending to fulfil its intent. Punning is used a great deal throughout the play. An example of this humour would be in Act 1 Scene 1 when the messenger says to Beatrice about Benedick: 'And a good soldier too, lady.' She replies: 'And a good soldier to a lady, but what is he to a lord?' • repeated or running jokes are used to bring humour to the play. For example, in this play and others by Shakespeare, the theme of cuckolding is repeated and brought up. From the start of the play when Don Pedro, Leonato and Benedick are discussing the parentage of Hero, Benedick says 'Were you in doubt sir that you asked her?' to which Leonato wittily responds with the retort: 'Signor Benedick, no, for then you were a child.' Indirect references to cuckolding are made several more times by Benedick in this scene • jokes that relate specifically to the time the play was written are used in this play such as the reference to Prester John's foot, Great Cham's beard and the Pygmies. These points would have been well known to an Elizabethan audience but may mean little to modern ones. This is known as topical humour. Exaggeration is also used in this exchange to bring comedy to the play • the structure of the play, interspersing the sub-plot with Dogberry and Verges with the main plot, brings humour to the play. Dogberry is the Master Constable and Head of the Watch. He is a well-meaning buffoon who comes out with some of the play's funniest lines. '…yet forget not that I am an ass!' His use of repetition is another form of humour used in the play • verbal jousting, particularly between Benedick and Beatrice, is a rich source of humour in the play. Their war of words provides lively energy for the audience.

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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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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:** • Romeo's cousin, Benvolio, is important to him as he is also his very good friend. He is different to Mercutio and Tybalt, being a more balanced and neutral character in the play. He is a natural peace-maker, eager to stop the feud between the Montagues and Capulets. In Act 1 Scene 1 he tries to prevent the brawl in the streets of Verona. His name hints at his essential goodness – he 'wishes well'. Lord and Lady Montague turn to him for insight into Romeo's behaviour near the start of the play and he acts as a go-between for the prince and the Montagues • Romeo listens to Benvolio and it is he who persuades his cousin to gatecrash the Capulet ball in an attempt to put Rosaline from his mind. Ironically, Benvolio's plan works and Romeo does indeed forget Rosaline upon meeting Juliet. He witnesses the duel between Tybalt and Mercutio and it is he who advises Romeo to run away after his revenge killing of Tybalt. He is a practical and well-meaning influence in Romeo's life but is unable to prevent the tragedy • Mercutio is Romeo's best friend. He is very loyal towards Romeo and enjoys teasing him in an affectionate manner. His name reflects his mercurial nature and he is quick-tempered as well as clever and witty. It is Mercutio who refers to Tybalt as 'King of cats.' He is neither Montague nor Capulet and although he is a relatively minor character, he has a significant impact on the play, not least because it is his death during the fight with Tybalt that catalyses and accelerates the tragedy. It is because he is so incensed and grief-stricken at the loss of Mercutio that Romeo kills his wife's cousin, Tybalt, after previously vowing to love him. Romeo is banished to Mantua because of the violent and desperate revenge he takes on Tybalt for killing his friend • Friar Lawrence can be considered to be Romeo's friend as he offers him advice and tries to help him. He knows Romeo very well and affectionately refers to him as 'my good son'. He suggests the dangerous plan to fake Juliet's death and for a message to be sent to Romeo in Mantua, but this plan is unsuccessful. Friar Lawrence advises Romeo: 'they stumble that run fast' but in fact he should have followed his own advice. He is partly to blame for the deaths of Romeo and Juliet • Balthazar is Romeo's servant and trusted friend. Towards the end

	of the play he tries to stop Romeo from entering the vault but is unable to influence him. Romeo wishes him well and thanks him for his loyalty as a friend. Balthazar tells Friar Lawrence where Romeo is and also passes on the letter to the prince that explains why Romeo has killed himself.

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

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		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:** • the theme of fate is a key theme in the play. Candidates may argue that this is the most important theme and/or discuss the importance of other themes. The theme of fate is very important from the start as the Prologue sets out the point that Romeo and Juliet are 'star cross'd lovers'. The fact that the Prologue sets out the whole story highlights the importance of fate in the play. Romeo and Juliet's love is described as 'death marked' • the theme of fate can be seen in terms of the feud between the Capulets and Montagues – an ongoing grudge that Romeo and Juliet have no control over. Fate would have been a serious matter for Shakespeare's audience; he was influenced by the Greek tragedies and the characters of Romeo and Juliet cannot escape their destiny whatever desperate actions they take to try to avoid it. Romeo describes himself as 'fortune's fool' after he has killed Tybalt. Juliet says 'a faint cold fear thrills through my veins' before taking the Friar's sleeping potion • it is the undelivered message sent by Friar Lawrence to Romeo in Mantua that results in his misunderstanding that Juliet is dead. Romeo and Juliet's helplessness in the face of fate causes the audience to feel sympathy for them. They are undoubtedly its victims and their deaths, though inevitable, are poignantly sad • candidates may argue that love is a more important theme than fate. Love can be seen throughout the play from Romeo's early 'puppy love' for Rosaline to Paris's traditional and conventional love for Juliet. Fate and love are clearly linked in the play as Romeo and Juliet fall in love at first sight. The Elizabethans believed that everyone had a soul mate, an 'other half' that they were destined to be with. The love between Romeo and Juliet is spiritual and pure - an immediate, all-encompassing passion • death is another significant theme in the play and Shakespeare shows the end product of violence frequently throughout his work. Mercutio, Tybalt, Paris, Romeo and Juliet all die in the play. Death is personified as Juliet's husband: 'Death is my son-in-law'. It casts a dark shadow over the whole play • other themes that candidates may write about include: time. The Chorus tells the audience at the beginning of the play that it will last two hours. Time is crucial to the plot and seems to work hand

	in hand with fate and death. An example of this is that Juliet wakes up just after Romeo has taken the fatal poison. Other themes that candidates may write about are: families, hatred and violence. Reward all valid suggestions for the most important theme.

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

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		perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

The 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:** • Cecily is the ward of Jack and he has to take responsibility for her until she comes of age. She is also the granddaughter of the old gentleman who found Jack as a baby and adopted him. She is a romantic character who seeks a relationship with someone disreputable. She is drawn to the imaginary brother of Jack, Ernest, and falls for Algernon as a result • Algernon is a charming and insouciant young man; he is the nephew of Lady Bracknell. He is Jack's best friend and the inventor of 'Bunbury', a fictional friend whose ill health offers Algernon an escape from unwanted social engagements. He is unashamedly self-indulgent and amoral. He is well-matched to Cecily because of her imagination and artistry • Algernon thinks that Jack's name is Ernest but upon finding the engraved cigarette case to 'Uncle Jack' from 'little Cecily' Algernon discovers the truth about Jack's double life and finds out that is Cecily, Jack's ward. Jack's description of Cecily intrigues Algernon and this marks his first interest in her • in Act 2, Algernon arrives at Jack's country estate while Jack is in London. He pretends to be the notorious Ernest and introduces himself to Cecily. Algernon falls for Cecily and their romance is assisted by the fact that she has become besotted by the imaginary idea of Ernest and the name itself. Algernon is swift to propose to Cecily when she returns to the garden to water the flowers. This implies that marriage does not depend upon knowing someone for a long time or in any detail • Cecily already considers herself engaged to Algernon as a result of her fantasy about the idea of Ernest. She has written love letters to herself from the imaginary character, diarised details of the relationship and even has a ring. Algernon is not pleased by the idea that her love for him stems largely from the fictitious name, Ernest • Algernon attempts to be rechristened Ernest by Chasuble in order to ensure his marriage to Cecily goes ahead. When Cecily finds out that Algernon has lied about being called Ernest he tells her that he did so in order to meet her which is true. Cecily and Algernon are well suited to each other and their relationship is the one that is based in honesty at this point in the play.

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

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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:** • the play is set in England in the 1890s. Act 1 is set in London while Acts 2 and 3 are set in the countryside of Hertfordshire. It begins in the fashionable West End flat of Algernon Moncreiff in Half-Moon Street • Wilde's scenes in both town and country are important in showing his key themes and ideas. The elegant Mayfair townhouse reflects the opulence of the upper classes in Victorian society. The inclusion of servants, fine food and elegant décor matched the rich and privileged lifestyles of those he wrote about. The stage directions note that the house was 'luxuriously and artistically furnished' • the country setting offers a visual contrast but is no less luxurious than the town setting. The second Act takes place outside in the rose garden at the Manor House in Woolton. The grey stone steps and old-fashioned style reflect the theme of tradition and conservatism • Scene 2 involves the tea ceremony with Cecily and Gwendolen. The tea becomes a ridiculous event because of the circumstances in which it takes place. Wilde has Cecily constantly watering the roses and Algernon compares Cecily to 'a pink rose'. These flowers, like the piano in the opening scene, set a flippant mood that supports Wilde's theme of the trivial nature of society • Wilde's settings support his themes of social class and privilege. Settings are manipulated by Jack to allow him the freedom to be one person, Ernest, in the city and another person, Jack, in the country. While eating cucumber sandwiches, Algernon admits to the same deception, using an imaginary invalid friend, Bunbury, as his cover. Settings are used by these characters to support the lies they tell to live the kind of lives they want to live.

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

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:** • the Webb and Gibbs families are central to the play's action. The older generation consists of Dr Frank Gibbs, the town's doctor, who is the father of George and Rebecca Gibbs. He is an expert on the American Civil War and lives next door to the Webbs. He is important to the play as he is head of the Gibbs family and his role as doctor places him in the middle of the play's themes of life and death. Mrs Julia Hersey Gibbs is the wife of Dr Gibbs and represents a typical housewife in the first two acts of the play • Mr Webb and Mrs Webb are the parents of Emily Webb. Mr Webb is editor and publisher of the Grover's Corners Sentinel. He is asked questions by the audience as part of Wilder's staging and is both an informative and interactive character • George and Emily are the main characters from the younger generation in this play. The play traces their relationship from teenage sweethearts to a married couple to their separation by Emily's death in childbirth. Other members of the younger generation in the Webb and Gibbs families are Rebecca Gibbs and Wally Webb. Rebecca is interested in how Grover's Corners fits into the universe. This expanding image is central to Wilder's theme of carpe diem and individuality within an infinite universe. Wally is one of the dead souls, dying young from peritonitis • George is a very respectable young man and model son to his parents but his decision to marry Emily Webb and stay in his home town of Grover's Corners is a controversial one. He had planned to go to agricultural college but decides against it because of his love for Emily. By contrast, Dr Gibbs has pursued his career as a priority in life. Mrs Gibbs is keen to visit Paris but never fulfils her dream, dying before she can realise it. In this way, Wilder shows the different attitudes between the generations to choosing priorities and life paths. He discusses the nature of marriage and being a husband with Mr Webb in Act 2 • Emily becomes a member of the Gibbs family when she marries George. She is an intelligent student and a good daughter to the Webbs. She dies in childbirth and is one of the dead spirits who wishes to return to the world of the living. It is her return to the

	living world that emphasises the importance of seizing the day as life will soon pass. The dead souls can be seen as older generations. They understand the futility of trying to relive moments of life and advise Emily against her attempts to return • the Gibbs and Webb families represent normal American families that the audience would be able to relate to. The relationships and differences between the generations enable Wilder to make his message about the passage of time, gulf between life and death and importance of seizing the day more accessible and poignant.

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

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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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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:** • in this play, the theme of love is centred on family relationships – parental love, marital love and also love of life. Wilder uses a variety of depths of relationships to emphasise the importance of love as a universal human need • the most significant relationship in the play is the romance between George and Emily. Their courtship and love over time emphasises the importance of this kind of relationship in the context of a mortal life. 'So – people a thousand years from now…This is the way we were: in our growing up and in our marrying and in our living and in our dying' • Emily and George's growing romance can be seen in the second half of Act 1 when they make awkward conversation and Dr Gibbs comments that George will need a larger allowance soon, hinting that this will be needed for him to court Emily. Love is seen as an important, possibly inevitable part of life • in Act 2 George's love of Emily leads him to give up ideas of agricultural college and a baseball career. Their engagement is announced and Dr and Mrs Gibbs reminisce about their own wedding. It is clear that their marriage has been a happy one. Mrs Gibbs will not let George see Emily before the wedding as it is bad luck. This scene shows the importance of traditions in love and courtship. Mr Webb and George have an uncomfortable discussion about weddings and what makes a happy marriage. The Stage Manager's discussion of the details of George and Emily's wedding is accompanied by a general discussion of the universal ideas related to love and marriage • in Act 3, Emily has died in childbirth and there is sorrow among her family who mourn her loss as a beloved relative. George is broken- hearted at her loss but Wilder shows the dead as emotionless at this scene. The power of love exists in the moments that the living take for granted until it is too late.

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:** • Mr and Mrs Bennet live at Longbourn. They are a middle-class family for whom making good marriages for their five daughters is very important. Mr Bennet can be seen to value love while for Mrs Bennet it is all about status • Mr Bennet is father of the Bennet girls and master of the household. He is frustrated and driven to exasperation by Mrs Bennet and reacts by withdrawing from his family and making sarcastic references to them. He is a likeable character, close to Elizabeth as they are alike in character and wit. They are the most intelligent members of the Bennet family • Mr Bennet is an interesting character as he is witty and self-possessed but his detachment leads to disaster when Lydia elopes with Wickham. He can be seen as a weak father whose indulgence of this daughter almost ends with the disgrace of the whole family. This may lead Austen's reader to lose some respect for him as the novel progresses. He is largely ineffective when Lydia disappears and it is down to Darcy and Mr Gardiner to find her and deal with the situation. Mr Bennet prefers to withdraw from the world than to confront it • Mrs Bennet is a source of humour in the novel with her foolish comments and obsessive desire to ensure her daughters are married as soon as possible. Her insensitivity in social situations ironically proves an obstacle to the goal of matching her daughters with suitable bachelors as she manages to alienate the two most eligible men available – Darcy and Bingley. Austen uses the character of Mrs Bennet to emphasise the importance of a good marriage at the time the novel was written • Mrs Bennet can be seen as a contrast to upper-class snobs such as Lady Catherine and Miss Bingley. This shows that foolishness is not restricted to any one class in society. Mrs Bennet lacks redeeming features and is not well liked by the reader by the end of the novel. She actively encourages Kitty and Lydia's bad behaviour and tries to push Elizabeth into a marriage she does not want with Mr Collins. She does not care if her children end up in loveless marriages so long as they are married well

	• Mrs Bennet has mood swings that lurch from elation to misery and back again, depending on what is happening in terms of her daughters' relationships. Her melodramatic outpourings are a source of humour in the novel but she is also seen to be ignorant and embarrassing.

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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		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:** • pride is a significant feature in this novel, forming part of its title. Austen shows that pride goes with prejudice, with many characters displaying it. Austen originally called the novel 'First Impressions'. Changing it to 'Pride and Prejudice' emphasises how important she considered it to be. Mary's words near the beginning of the novel: 'human nature is particularly prone to (pride)'are poignant • Darcy is proud of his own social standing and looks down on people he considers beneath him, especially the Bennet family. His natural quietness adds to the sense of pride as he appears aloof and unapproachable. His comment at the ball 'She is tolerable; but not handsome enough to tempt me' is unpleasant and arrogant. His first proposal to Elizabeth fails in part because of his pride. He focuses more on how unsuitable she is for him as a match than on more traditional romantic comments. Her rejection of him leads to a humility in him and he later shows his commitment and devotion to her when he puts his pride aside and rescues Lydia and the Bennets from disgrace • Elizabeth is not proud in the same way as Darcy. Her pride is hurt when she is slighted by him at the first ball and as a result she overcompensates, becoming more proud of herself and her family. She takes pride in her ability to judge others but does not always get it right. She refuses to alter her opinion once formed in the first half of the novel, even in the face of very convincing evidence. She misguidedly admires Wickham while despising Darcy • Lady Catherine de Bourgh is extremely proud. As the person with the highest social standing, she is self-important and overbearing in her attitudes and demeanour. She enjoys feeling superior to others and is a character who remains proud throughout the novel • Mr Collins' pride adapts itself depending on the circumstances or situation he finds himself in. When talking with people he considers to be his social inferiors, he enjoys bragging about his social position with Lady Catherine as his patron. When he is with those he considers superior, he is obsequious and his pride disappears.

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

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:** • candidates may choose from a number of characters from the novel. Accept any character from the novel with relevant explanation. The most likely characters to be chosen are: Atticus, Scout, Tom Robinson, Boo Radley or Bob Ewell • Atticus is memorable as the defender of justice and peace in Maycomb. He is an interesting and unusual father to Jem and Scout, clearly loving them but in an unconventional way. He is opposed to violence, racism and injustice. He is an effective legal advocate, intelligent and good at his job. He stands out in the local community for a number of reasons, including his relative wealth in the time of the Depression. Atticus shows the courage of his convictions when he agrees to defend Tom Robinson. He is ostracised by the community but stands by his beliefs in justice and truth. He is a heroic figure but modest, never telling his children about his skill at shooting • Scout is the novel's narrator. She is the daughter of Atticus, an intelligent and well-meaning girl who enjoys being a tomboy and fighting to make her point. She has faith in the fundamental goodness of humanity but this is sorely tested by the hatred and prejudice she experiences at the time of Tom's trial. She grows up during the course of the novel, learning that human goodness exists alongside the capacity for evil. She is still a child at the end of the novel but her perspective has matured considerably • Tom Robinson is the black man accused of raping Mayella Ewell. He is 25 years old, married and father to 3 children. He has a strong sense of right and wrong and is a respectable member of the community before his arrest. He is kind to Mayella, feeling sorry for her and trying to help her. The attention he gives her results in her fascination with him and the false accusation of rape. He is killed in an escape attempt from prison. He is one of the novel's mockingbirds, an innocent destroyed by evil • Boo Radley is another of the novel's mockingbirds. He lives next door to the Finches and is a virtual recluse. He is considered to be a monster by the children at first but he is devoted to them and keeps an eye on them. The reader learns that he has previously been mistreated by his father and kept isolated in the house by his brother. He represents human goodness, saving the children from Bob Ewell towards the end of the novel

	• Bob Ewell is a poor white man who lives in relatively close proximity to the black part of Maycomb. He is father of Mayella and a number of other children. He is a lazy and violent man, drinking heavily and beating Mayella. It is likely that he also abuses her. He is a liar and is even prepared to subvert the truth in the courtroom. He attempts to kill Scout and Jem in an act of revenge against Atticus but is stopped by the intervention of Boo Radley who kills him.

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

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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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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 big question behind the novel about the innate moral nature of humanity is reflected in the dramatization of Scout and Jem's transition from childhood innocence to a more adult perspective • the mockingbird symbolises the idea of innocence, so to kill a mockingbird is to destroy an innocent. Many characters can be seen as mockingbirds: Jem, Tom Robinson, Boo Radley, Dill and Mr Raymond are examples. 'Mockingbirds don't do one thing but make music for us to enjoy…That's why it's a sin to kill a mockingbird' • the children in the novel are presented in a state of innocence at the start of the novel. They harbour childish fears of Boo Radley, believing him to be a monster, but they gradually learn that he is a vulnerable man who is showing them kindness. They later become more worldly: for example, Scout learns self-control when she is insulted by her peers because her father is representing Tom Robinson and Jem learns to empathise after the incident with Mrs Dubose • Tom Robinson is an innocent who is unprepared for the evil he encounters and as a result is destroyed. His innocent generosity in helping Mayella and pitying her is exploited and twisted when she falsely accuses him of rape. He is killed as he tries to escape from prison • Boo Radley is an innocent – a shy loner; he is kept at home by his brother and is a neighbour of the Finch family. As the novel progresses, the children's changing attitude to him is an important measurement of their growth from innocence to a more mature perspective. Boo has suffered a cruel childhood but in spite of this he is good and in saving Jem and Scout from Bob Ewell he is the ultimate symbol of good.

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:** • Krishna is the novel's central character and its narrator. At the beginning of the novel he is a frustrated and unfulfilled English teacher at the Albert Mission College in Malgudi, India. He has a boring life, following set routines and plans. His character is based on that of Naryan himself so the novel is semi-autobiographical. When his wife, Susila, and young daughter, Leela, come to live with him Krishna becomes more fulfilled and learns that there is more to life than his monotonous professional existence • Krishna is uninspired by teaching, claiming that if he were paid one hundred rupees for stringing beads he would do it with 'equal fervour'. He openly admits that he teaches to satisfy himself. 'I did not do it for love of them or for Shakespeare…' He does however admire the dedication of his students, finding himself wanting as an effective teacher • Krishna's new life with his family is blighted somewhat by his attachment to his alarm clock which Susila unwittingly sells. Although he is trying to change, he is still tied to the comforting predictability offered by the alarm clock. He clearly feels great affection for his wife but is held back from showing it by his own 'forbidding pride'. His reticence may be a result of social conditioning or an aspect of his own personality • when Susila becomes fatally ill with typhoid after visiting the infected toilet, Krishna remains optimistic that she will recover. After an agonisingly slow diagnosis, Susila dies and Krishna is filled with grief and misery. His emotional recovery comes through his small daughter, Leela, for whom he is now the sole parent. He later sends her to be cared for by Susila's parents • when a psychic writes to Krishna to tell him that Susila wishes to contact him from beyond the grave, he finds new comfort and fulfilment from his weekly sessions. This communication with his wife leads Krishna to find a new awareness of life. He resigns from his job after realising that happiness is based in spiritual life rather than physical existence • Krishna finds inner peace through solitude and meditation, eventually learning to communicate directly with Susila who acts as his mentor and guide. 'The boundaries of our personalities

	suddenly dissolved. It was a moment of rare, immutable joy – a moment for which one feels grateful for Life and Death.'

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

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		• 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:** • the novel considers contrasting views of death from Eastern and Western points of view. Krishna begins the novel with a western intellectual mindset, working as he does as an English teacher. Death comes from an unpredictable source, the infected toilet visited by Susila where she contracts deadly typhoid. Her prolonged death from the illness is described by the doctor as 'the one fever which goes strictly by its own rules. It follows a timetable…' He reassures Krishna that the illness will run its course and that Susila will be well in time. Krishna relies on his medical logic but in spite of the doctor's claims, Susila dies • Susila's withdrawal from life is gradual and there is a sense that she is relinquishing her physical existence almost willingly. She believes in the spiritual world and is mocked by Krishna earlier in the novel for doing so. As well as the western doctor, she is treated by the Swamjii, a mystical eastern healer who is called by her mother. She believes that her daughter has come under the influence of the 'Evil Eye'. Krishna feels shame that the Swamjii is there when the western doctor visits. He is embarrassed by the culture of the older generations. The 'last journey' to Susila's cremation is a powerful and moving piece of writing • the headmaster's belief that he will die on a particular date comes by way of an astrologer who 'can see past, present and future as one'. Although the headmaster has found that his life has gone 'precisely as he predicted' he still lives. Both the doctor's prediction that Susila is going through 'A perfect typhoid run' and the headmaster's astrological prediction that he will die, prove to be wrong. Both of these incidents demonstrate man's limitations in the face of life and death – we cannot know the future either through modern western medicine or ancient eastern mysticism. When he does not die on the assigned date, the headmaster uses this as an opportunity to start afresh, a kind of rebirth • Krishna is made to confront the realities of life and death through his experiences, not through literature and philosophy as he has been used to. During an outburst in front of a student, Krishna says 'Don't worry so much about these things – they are trash…but all the time the problem of living and dying is crushing us.' In dealing with the death of his wife, his old props of literature and rationalism are useless to him

	• Krishna's mechanical existence after Susila's death pivots around bringing up Leela and continuing with his job. He contemplates suicide but responsibility for his daughter holds him back from this act. When he is contacted by Susila via the old man's psychic meetings, her spirit nourishes him and he finds the courage to go on • Krishna becomes liberated by spiritual belief and experience and is eventually able to communicate directly with Susila's spirit. He has to achieve the right state of mind first which he does through meditation and casting off the trappings of his old life, including his sorrow at her death. Although he has lost her in the flesh, she remains with him forever in spirit. '"Susila! Susila!" I cried. "You here!" "Yes, I'm here, have always been here."'

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

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		• 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:** • Curley is the son of the boss and therefore has power on the ranch. He is small in stature but well-built and a practised boxer. He is aggressive, unfriendly and unpopular with the men on the ranch. He is hostile towards and suspicious of George and Lennie when they arrive at the ranch. He is extremely bad-tempered and jealously possessive of his wife. He is described as 'pugnacious' • Curley's wife is the only female character in the novel. She is not given a name by Steinbeck and is treated very much as a possession by Curley. She is attention-seeking and young, heavily made-up and concerned about her appearance. She is very lonely and seeks company from the men who work on the ranch • candidates may argue that both of these characters are the source of trouble on the ranch but others may identify aspects of ranch life such as loneliness or discrimination as alternative sources of trouble. Examiners should be open to a range of supported arguments • Curley causes trouble for Slim by accusing him of having relations with his wife. Because of Slim's position on the ranch, the respect in which he is held by the other men and his fear of Slim, Curley turns on Lennie in the bunkhouse, fiercely beating him until George gives Lennie permission to fight back. Curley resents Lennie because of his height and size but he also sees him as a soft target. This event unsettles Lennie and makes Curley even more of an enemy to him. This intensifies Curley's hatred of Lennie by the end of the novel • Curley's wife is immediately seen by George to be a bad influence and dangerous person on the ranch. He describes her as 'jailbait' and warns Lennie in strong terms to stay away from her. His warning proves to be justified by the end of the novel when Lennie accidentally kills her in the barn. Curley's wife, it can be argued, is only looking for company and is a victim of events on the ranch rather than the source of problems • Steinbeck describes Curley's wife as quite vain with tight, sausage curls and scarlet mules. She tries to flirt with George and other men on the ranch. Steinbeck portrays her as blocking out the light, suggesting that she is a negative force in the novel.

	Curley's wife confides in Lennie about her lost dreams and encourages him to stroke her hair. Lennie's misunderstanding leads him to hold on to her hair when she asks him to let go which ends with him breaking her neck when he tries to silence her • it is Curley's aggressive determination to catch Lennie and shoot him himself that leads to the necessity of George's actions in shooting Lennie first to protect him. Curley shows no interest in the loss of his wife, rather he is fired up by having a reason to pursue and hurt Lennie.

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

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:** • the theme of disability is largely shown through the characters of Lennie, Candy and Crooks in the novel. Lennie is a gentle giant of a man who has learning difficulties; Candy is the old swamper on the ranch who has lost the use of his hand in a machine and Crooks is so-called because of his crooked back, caused by being kicked by a mule • Lennie's learning difficulties are shown in the opening of the novel when George has to prevent him from gulping down stagnant water at the pond and from petting dead mice: it ain't fresh'. George clearly has to look out for Lennie and Steinbeck shows the effect of disability on their relationship. Lennie was brought up by his Aunt Clara and, after her death, George takes on the job of looking after him. This is particularly difficult during the Great Depression when many men struggled to survive. It is Lennie and George's partnership that gives them strength • George is compelled by the opinions of others to hide the true nature of Lennie's disability. He ensures that Lennie will not speak during the meeting with the boss at the ranch and looks after his work slips, along with his own. During this meeting, George lies by saying that he is Lennie's cousin and that Lennie was injured by being kicked by a horse when he was a child. This explanation is considered more acceptable than a problem from birth and George tells this lie to protect them both • Lennie may be 'slow' but he is, as George maintains, 'a hell of a good worker'. Lennie can be seen to compensate for his learning difficulties by being extremely good at bucking barley. Steinbeck does not portray Lennie as a weak character, rather, that he is different and vulnerable • at the end of the novel, there is nothing for George to do but to shoot Lennie to save him from a life of misery in a 'cage' or a painful death at the hands of Curley. Steinbeck shows in his novel that there was no provision for the disabled in American society in the 1930s • Candy is disabled because of his injured hand, the result of an agricultural accident. He has received a small amount of compensation for this injury but has to work in the only capacity he can as a disabled old man, as a swamper (a cleaner) on the

	ranch. His position amongst the men is lowly and he is an insecure character. 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'. He fears being 'cann'd' and his only hope is to go in with Lennie and George and their dream of the farm • Crooks is disabled by being kicked in the back by a horse. He is discriminated against because he is black, so being disabled in addition to this is a double blow. He applies liniment to his back in his room but is seen as an object of fun to the other men who talk of him being beaten by the boss when he is in a bad mood.

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

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		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

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:** • Cassie is the narrator of the novel and in this role, as well as that of her character, she is important to the novel. She is nine years old, the daughter of farmers and the second eldest of the Logan children. She has three brothers: Stacey, Christopher-John and Little Man. She is intelligent and confident with a strong temper and tendency to speak out. At the start of the novel she is naïve but very loyal to her family • as the novel opens, Cassie is becoming aware of the differences between herself and other children. She begins to realise the reality of her life compared with that of white children and protests. Cassie stands up for Little Man when he rejects the discarded books from the white schoolroom. She expects punishment but her mother shows understanding of her views • Cassie also protests against unfairness at the store in Strawberry. She learns that white children receive preferential treatment to black children. She has to defer to a white child close to her own age. She also realises that her parents cannot prevent this • Cassie shows ingenuity in finding ways to take revenge against this unfair situation. For example, she finds a way to get even with Lillian Jean that will not get her into trouble. She learns to be cunning when dealing with her enemies • Cassie learns lessons about friendship through her dealings with T.J. She does not really like him but tolerates him and helps him when he is in need. She realises that T.J. does not understand the true nature of friendship, rather seeing it as a system of barter. He secretly wishes for friendship based on genuine care and appreciation • by the end of the novel, Cassie learns that her family are different from other black families because they own their land. This is important as Cassie sees how land offers security, a future and a sense of accomplishment. As a narrator she becomes less aware of events as the novel draws to a close but as a character her significance and action is sustained. She runs for help when the lynch mob threatens to kill T.J. and her family. She realises that her father started the fire that destroyed many of the crops but

	that this act dissipated the violence and drew the black and white communities together against a shared threat.

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

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		relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

Roll of Thunder, Hear My Cry – Mildred Taylor

Question Number	Indicative content
12(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • the racism that dominates much of this novel presents a negative view of life in the southern states. Life in the South was rife with discrimination and the 'Jim Crow' laws (as they were known) ensured strict segregation in terms of schooling, housing and transport. Black communities suffered many disadvantages. By the time 'Roll of Thunder, Hear My Cry' was published in 1976, the Civil Rights Act of 1964 was in place to prevent racial discrimination • the use of a child narrator, Cassie Logan, combats the negative view of the novel to an extent as she protests against the unfairness of racial discrimination such as the 'white' school bus and the cast off school books passed on to the black school room. This shows some hope for change • T.J.'s involvement with the white boys in robbing the store nearly gets him lynched. He escapes this fate but still ends up in prison as a result of his crimes. His involvement in the novel's events is negative in its reflection of life in the southern states. The novel ends with Cassie crying 'For T.J. and the land.' • there is reference in the story via the technique of flashback to the groups of 'night men' and their attacks on black people in the 1920s and 1930s. The Klu Klux Klan had approximately three million members in the 1920s and the swift actions of the lynch mob in mobilising to attack T.J. and the Logans presents a negative view • the violent incidents in the novel contribute to the negative outlook; such as the burning of the Berry family and breaking of Papa's leg on the way to Vicksburg. At the end of the novel when Papa sets fire to the cotton fields, the outcome is destructive but also brings the possibility of a more positive future as the black and white communities have to unite to face a common threat • the characters of Mr Jamison and Jeremy Sims provide some hope and optimism in the reader that not all white characters are prejudiced. Mr Jamison helps the Logans and other black people while Jeremy is a friend to the Logan children.

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

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:** • Hop-Frog's name comes from the manner in which he walks. Poe's narrator, writing in the first person, expounds the theory behind Hop-Frog's name. His movement relies on 'a sort of interjectional gait' • Hop-Frog's disability brings him pain but the narrator explains that despite this he is capable of 'wonderful dexterity'. Poe compares him to an animal such as a squirrel or monkey • Hop-Frog comes from a place far away and this adds to his unusual aspect. It is described by the narrator as 'some barbarous region'. Poe's prose does not necessarily encourage the reader to feel sympathy for the character, but specific details such as the fact that he is not popular and the relationship he has developed with Trippetta build a convincing picture for the reader of this unusual character • as the story progresses, Poe elicits sympathy in the reader by referring to Hop-Frog as 'poor dwarf', forced by the king and his friends to drink alcohol for their entertainment. The king becomes a 'monster',forcing more wine upon Hop-Frog who is made ill and bewildered by it. When the king strikes Trippetta, the reader is further moved to sympathy with both of them • there is something supernatural in the description of the grating sound and Hop-Frog's teeth are described as 'powerful and repulsive'. His persuasion of the king and his friends to dress as 'Eight Chained Ourang-Outangs' begins his revenge against them • the final scene of the story brings about Hop-Frog's vengeance when the king and his friends are burnt to death as he holds a flame too near their flax and tar-coated costumes. A grim justice is seen to be done and Hop-Frog and Trippetta escape the palace and their cruel treatment • candidates can choose from a number of unusual characters to write about in response to this question. Hop-Frog is characterised not only by his name in this eponymous story but by his appearance which is considered by the King to be one of his great advantages: 'His value was trebled by the king, by the fact of his being also a dwarf and a cripple'

	• other stories that can be used by candidates to write about the presentation of unusual characters include: 'The Stolen Bacillus', 'The Nightingale and the Rose' and 'Van Bibber's Burglar' but reward all valid choices.

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

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		• 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:** • fear is presented in the story through the omission of names by Wells. He refers to 'the Bacteriologist' and the 'pale-faced man', depersonalising them and focusing rather on what they are doing. The Bacteriologist's cool and calm references to the contents of his laboratory are chilling –'Bottled cholera, so to speak' • fear and tension are built in the story during the exchange between the Bacteriologist and the pale-faced man when they discuss the anarchists and talk about the time. This is a subtle building of suspense that comes to a climax in the 'disturbing' thought that strikes the Bacteriologist after the pale man has left • the Bacteriologist's dramatic pursuit of the man adds to the sense of fear as the reader considers what disease has been stolen from his laboratory. The anarchist's desire to do what no other anarchist has done and become a living host for the disease is a terrifying prospect. Wells shows the reader his thought processes as he makes the decision to become famous through 'Death, death, death!' • the reaction of the Bacteriologist to the anarchist's confession that he has swallowed the cholera is frightening in its own right. His reason for pursuing the anarchist was to avoid the trouble of making up another culture of his blue solution. In his lack of concern for ethics he is the unwitting agent of anarchy himself • there are a number of stories that candidates can choose to write about the theme of fear. The idea of bioterrorism behind 'The Stolen Bacillus' comprises a significant fear through its threat to mankind. The story is a chilling satire about the role of scientists in a potentially catastrophic attack on London • other stories that can be used to write about the theme of fear include: 'An Arrest', 'The Adventure of the Speckled Band', 'Lou the Prophet' or 'The Yellow Wallpaper' but allow any credible choice of story.

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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