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# Mark Scheme (Results)

## Summer 2015

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

## Pearson Edexcel Level 1/Level 2 Certificate in English Literature (KET0) Paper 01

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**General Marking Guidance**

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

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Assessment Objectives: 4ET0/01 and KET0/01

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

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**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 are likely to be made:**<br><br>• Rodolfo is cousin to Beatrice and brother to Marco. Both of the men are Italian immigrants who have come to America illegally from Sicily in search of work. They are taken in by the Carbones. Rodolfo is a contrast to most Red Hook men; he is blond and can cook and sew. He is in his late 20s<br><br>• some candidates may argue that Rodolfo is not really developed as an individual in his own right but more as a catalyst to the unfolding events of the play. He certainly reveals little about himself and his own life. In his romantic involvement with Catherine he embodies a threat to Eddie's relationship with his niece. It can be argued that Miller has designed this character as a foil to Eddie Carbone<br><br>• upon noticing that Rodolfo and Catherine are forming a relationship, Eddie sets about pointing out Rodolfo's flaws to both Catherine and Beatrice. He complains that Rodolfo is 'not right' and attacks his more feminine qualities<br><br>• Eddie accuses Rodolfo of wanting to marry Catherine in order to get American residency. It is unclear whether or not Rodolfo truly loves Catherine in the play. He certainly impresses her with his modern outlook on life and range of skills: 'Oh, I sing Neapolitan'. Although they are discovered in the aftermath of sex by Eddie, their relationship could be considered to be lacking genuine passion. Eddie questions Rodolfo's sexuality by kissing him ('*Suddenly kisses him'* is the stage direction*)* in an attempt to prove his homosexuality<br><br>• unlike his brother, Marco, Rodolfo does not seek revenge on Eddie for either reporting him to immigration or abusing Catherine in front of him. It is clear that he does want to be an American citizen and it can be argued that this is one factor in his courtship of Catherine. When Catherine asks him about the possibility of living together as a married couple in Italy, Rodolfo says: 'No; I will not marry you to live in Italy. I want you to be my wife, and I want to be a citizen'<br><br>• Rodolfo may be seen to forgive Eddie at the end of the play when, on his wedding day to Catherine, he tries to make peace with him and offers to kiss his hand. It is not made entirely clear by Miller whether Rodolfo genuinely does forgive Eddie and it is left to the actor who plays this character (or reader or director) to present an interpretation. |

| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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***A View from the Bridge – Arthur Miller***

| Question Number | Indicative content |
|---|---|
| **1(b)** | • Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:<br>• some candidates may discuss loyalty or 'being true' as part of their discussion of truth<br>• Alfieri, lawyer and narrator of the story, can be said to represent truth in the play. His words: 'But the truth is holy' in his closing speech demonstrate his almost religious devotion to the truth. In this way the truth is seen to stand above the characters and their concerns. Alfieri embodies the truth, with Miller presenting him to the audience in a pool of light. During the play we see characters interpreting the truth in different ways, but Alfieri reflects its absolute nature<br>• in hiding the illegal immigrants, the Carbones are effectively lying to the authorities, but there is a tension about which one they should be true to – one's family and community or the laws of one's country. The apocryphal tale of Vinny Bolzano illustrates this dilemma clearly. Eddie suffers when, in reporting Marco and Rodolfo to the authorities, he turns against his own community and family<br>• Eddie can be seen to lie to himself about his true feelings for his niece, Catherine. He cannot contemplate the fact that he is unconsciously in love with her. Beatrice can see the truth and puts it to Eddie: 'You want something else, Eddie, and you can never have her'. She continues in strong terms: 'The truth is not as bad as blood, Eddie! I'm tellin' you the truth – tell her goodbye forever'. This speech foreshadows the bloodshed at the end of the play as Eddie is killed in the fight with Marco<br>• Eddie is convinced that Rodolfo is not telling the truth about his reasons for wanting to marry Catherine. He produces the argument that Rodolfo requires marriage to stay legally in America. Miller does not make Rodolfo's sexual orientation or motivation clear either way, but there are suggestions that this may be a contributing factor<br>• Alfieri tries to persuade Marco not to punish Eddie for the dishonour that he has brought to his family. Although Marco gives Alfieri his word that he will not harm Eddie, he then goes ahead and attacks him. It can be argued that his need to take revenge is stronger than his promise to Alfieri. In this way Marco can be seen to lie to Alfieri while remaining true to himself and his values<br>• at the end of the play, Marco exposes the truth about Eddie and fights for what he believes is justice. It can be argued that Eddie is fighting to preserve a lie about his feelings while Marco is fighting for the truth. Beatrice remains true to Eddie when she holds him dying in her arms after he has been |

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|---|---|---|
| | | stabbed. Arguably Eddie shows his true feelings in his dying words: 'My B!' |

| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• Where response requires consideration of two or more features, a thorough, balanced approach is evident |
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***An Inspector Calls – J B Priestley***

| Question Number | Indicative content |
|---|---|
| **2(a)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br><br>• Eric is the son of Mr and Mrs Birling and brother of Sheila. He is described at the beginning of the play as 'in his early twenties, not quite at ease, half shy, half assertive'. The first mention of him is: *Eric suddenly guffaws*. He seems to be out of place and socially awkward at this family celebration. He is the last character to be questioned by the Inspector and is arguably the most closely involved with Eva Smith/Daisy Renton as, following their affair, it is his baby that she is carrying<br><br>• as one of the three male characters, Eric tries to join in the conversation about women's love of clothes with his father and Gerald before the Inspector's arrival. It can be argued that he is presented as quite a superficial character who sits on the periphery of this gathering and the Birling family<br><br>• Eric is revealed as a heavy drinker. Gerald comments: 'I have heard that he drinks pretty hard'. Initially his parents do not realise this about him, or, it can be argued, choose not to. He is treated like a child by Mrs Birling, who ironically later condemns him when she refers to the lack of responsibility taken by the father of Eva Smith's baby<br><br>• Eric demonstrates some awareness of social justice when he says 'Why shouldn't they try for higher wages?' when learning of his father sacking Eva Smith for this reason. In this way he can be seen to be aligned with Sheila, who unlike the older Birlings is moved by the Inspector's revelations<br><br>• in talking of his relationship with Eva Smith he can once again appear quite shallow. He describes her as a 'good sport' demonstrating a rather immature outlook. He is shown to take some responsibility when he offers to marry Eva, even though she declines. He also tries to support her financially, asking his father for a pay rise, then resorts to theft from the firm when his father turns him down abruptly. This shows that Eric has some conscience and takes practical steps to try to take responsibility for his actions<br>• Eric is aghast at his parents' abdication of responsibility and openly blames his father: 'You're the one I blame for this'. His words expose his parents' lack of conscience and responsibility. It seems that he has grown up somewhat through the course of the play, telling his parents, 'I'm ashamed of you' and, when Birling threatens him: 'I don't give a damn now'. |

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| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• 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 are likely to be made:**<br>• Priestley's views of the class system are exposed in this play through its exploration of social prejudice and privilege. In a capitalist society, embraced and embodied by Mr Birling, people were expected to know their places and not go on strike or ask for more money. The early twentieth century saw strikes, including that by the coal miners. Priestley uses dramatic irony to undermine the views of Mr Birling as he laughs off various historical events – the prospect of war, strike, the sinking of the Titanic - as 'a lot of wild talk'<br>• Priestley's views on social injustice come through the play, largely through the words and actions of the Inspector. The Birlings can be described as nouveau riche, having made their money through Mr Birling's 'hard-headed' business acumen. Priestley notes that Mrs Birling is her husband's social superior, in the same way that Gerald would be Sheila's after their marriage<br>• it is implied that Gerald's mother, Lady Croft, may disapprove of the match between her son and Sheila because Sheila is not from an aristocratic background. It can be argued that the Crofts are noticeable by their absence from this celebration. When talking about the stalls bar at the Palace Variety Theatre, Gerald refers to 'women of the town', a euphemism for prostitutes, suggesting that he has been there before and is perhaps familiar with them on some level, which would have been normal for men of his social class<br>• in order to boost his social standing in front of Gerald, Mr Birling boasts of his belief in an impending knighthood and his role as a magistrate. His assumption when the Inspector arrives is that he must be seeking a warrant. The Inspector himself falls outside the class structure. In his 'Fire and blood and anguish' speech, the truth of Priestley's own views on the suffering caused by prejudices of social class comes through. The Inspector shows little regard for the mores of social class, refusing to be dominated by Mr Birling<br>• Eva Smith is from a lower class background. Mrs Birling refers to her in a derogatory way as a girl 'of that class', which shows her utter dismissal and disregard of working women. The other working class character who appears briefly in the play is Edna, the maid<br>• the Inspector highlights the importance of those who have the power to help the lower classes actually helping them. He does this through the exposure of Mrs Birling's involvement in the women's charity where she is actually very judgemental and |

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| | | unhelpful and his words to Mr Birling: 'Public men, Mr Birling, have responsibilities as well as privileges'. |

| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• 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 are likely to be made:**<br><br>• the Dauphin is son of the King of France and heir to the throne until Henry overthrows the French monarchy. He is a headstrong young man who mocks the English forces rather than making plans to fight them. He frequently refers to Henry's youthful antics before he ascended to the throne and sends the insulting gift of tennis balls to Henry. He dismisses Henry's claim on some minor French dukedoms. It can be argued that the Dauphin may possess some of the characteristics of Henry as a younger man<br><br>• the Dauphin is first seen at the King's palace in Rouen. He is a contrast to his father who takes the English threat seriously. He shows respect for his father: 'My most redoubted father', but declines to prepare for war. In mocking fear of Henry, the Dauphin shows himself to be foolish and therefore unfit to rule. The Constable warns against this underestimation: 'Oh peace, Prince Dauphin, you are too much mistaken in this king'<br><br>• the Dauphin challenges Henry through his exchange with Exeter: 'I desire nothing but odds with England'. He is presented as a contrast to Henry but this does not continue into the Agincourt scenes<br><br>• on the eve of the Battle of Agincourt, the French lords in their camp mock the weakened condition of the English. They demonstrate arrogance and over-confidence<br><br>• another French character is the King who accepts Henry's claim and negotiates the peace treaty. He is a contrast to his son in both language and conduct. He takes Henry's claim to the throne seriously, reminding the court that Henry is descended from the Black Prince, victor at Crécy<br><br>• Catherine is the daughter of the King of France. Her marriage to Henry is designed to bring peace to England and France. Her high status can be seen to protect her but she is also restricted by it. She has been raised to be brokered as a wife in a political agreement. |

| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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***Henry V - William Shakespeare***

| Question Number | Indicative content |
|---|---|
| **3(b)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br><br>• one of the first deaths that the audience is introduced to is the report by Mistress Quickly concerning Falstaff, 'The king has killed his heart', stating that Henry's neglect of his old friend has led to his demise. This introduces the idea of Henry as King – his sovereign responsibilities are more important than old allegiances<br><br>• Henry pronounces the death sentence on Scroop, Gray and Cambridge for allying secretly with the French. He points out 'you have conspired against our royal person' and 'received the golden earnest of our death'. His regal pronouncement includes the message that the death sentence is for an offence against the kingdom and is not for personal revenge. Death is the public consequence of betrayal<br><br>• Henry paints a vivid picture of the horrors and destruction that will be visited on the city of Harfleur if it does not surrender. He states: 'I will not leave the half-achieved Harfleur till in her ashes she lie buried'. He uses death as a threat – 'murder, spoil and villainy'. The violence of warfare is outlined in 'your naked infants spitted upon spikes'<br><br>• Pistol begs Llewellyn to speak to the Duke of Exeter to save Bardolph's life. Bardolph has been condemned for stealing. Llewellyn replies that it is his fate and notes that, even if Bardolph were his brother, he would expect him to be executed 'for discipline ought to be used'. Henry supports this sentence, expecting excellent behaviour from his army with the ultimate consequence for those who fall short<br><br>• the night before Agincourt, Williams and Bates place responsibility on the King for the fate of the eternal souls of the dead: 'Now if these men do not die well it will be a black matter for the King'. Henry says that all soldiers should confess their sins before battle: 'And dying so, death is to him, advantage'. The physical effects of death on the human body are noted when Henry comments that English corpses will spread the plague in France<br><br>• the noble deaths of the Dukes of York and Suffolk are reported, demonstrating honour in death 'brave soldier doth he lie larding the plain'. The nature of death is discussed in its physical form and in its symbolic form, showing nobility and sacrifice. |

| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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***Much Ado About Nothing – William Shakespeare***

| Question Number | Indicative content |
|---|---|
| **4(a)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br><br>• Hero is the daughter of Leonato and cousin of Beatrice. She is a kind and gentle person who is a major female character in the play. She is depicted as the Elizabethan ideal of innocent womanhood, obedient and placid. She has few actions and words in the play, rather reacting to others and allowing them to make decisions for her. She embodies the formal courtship traditions of the period, being passive in the arrangements for her marriage<br><br>• Hero is accused of adultery, denying everything and then fainting with the shock. After being humiliated at her wedding, she feigns death until her innocence is proved. She is less naïve by the end of the play, noting that 'One Hero died defiled, but I do live, /And surely as I live, I am a maid'. She also actively takes Beatrice's poem, giving it to Benedick and helping to strengthen the relationship between them<br><br>• Beatrice and Hero can be considered to be foils for each other. Beatrice is the niece of Leonato and is the opposite to her cousin Hero. She is cynical, lively and assertive, sustaining a 'merry war' of wits with Benedick. It is suggested that there was some relationship between the two in the past but that this did not work out. The suggestion is that Beatrice was in love with him<br><br>• as a character, Beatrice can appear quite vulnerable, despite her hard exterior, opening herself up to strong feelings when she overhears Hero explaining that Benedick is in love with her. She is a strong female character who defends her cousin vehemently after the accusations of adultery. She kicks against the inequality of women at the time by wishing to be a man: 'I cannot be a man with wishing, therefore I will die a woman with grieving'<br><br>• Margaret is Hero's servant and is used without her knowledge in the plot by Don John to dishonour Hero. She meets Borachio in Hero's chambers and is mistaken for Hero, which leads to the accusation. It can be argued that she is not a developed character in her own right, but playing a key part in the plot<br><br>• Ursula is another servant to Hero. She is actively involved in making up with Hero the story about Benedick's love of Beatrice, ensuring that Beatrice can overhear. In this way she can be considered similar to Margaret in her importance to the play's plot. |

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| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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***Much Ado About Nothing – William Shakespeare***

| Question Number | Indicative content |
|---|---|
| **4(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:**<br><br>• natural justice is considered in the play in several ways. Don John the Bastard, who has fought against his legitimate brother, Don Pedro, reflects the victory of natural justice as he has been defeated. This represents the victory of the natural order over that which would destroy it – the unnatural. Don John's bitterness leads to the deception by which Hero is wrongly accused of adultery<br><br>• the accusation against Hero is not only unjust, but also unlawful. Borachio hatches the plan to substitute Margaret for Hero, making it appear that Hero is unfaithful. Borachio is paid to do this. Don Pedro and Claudio are eventually convinced by Don John's allegations, which are sufficient to condemn Hero's chastity. Hero's dishonour at her own wedding is particularly unjust, leading to her collapse and counterfeit death. Claudio says of Hero: 'Give not this rotten orange to your friend'<br><br>• Leonato, as Governor of Messina, has a place in the legal hierarchy. Further down the hierarchy the audience is introduced to Dogberry, Verges and the men of the Watch. This is a source of great humour in the play. They overhear Borachio telling Conrade of the plot against Hero and promptly arrest them. Dogberry's verbose style of delivery can be seen as Shakespeare ridiculing aspects of the law. He tries to tell Leonato of the plot, before the wedding ceremony, but Leonato will not listen and passes down the responsibility of interrogating the prisoners to Dogberry and the Watch<br><br>• Dogberry, Verges and the Watch bring Borachio and Conrade before the Sexton for interrogation. This scene satirises the law; Dogberry uses the formality of legal speech but his delivery and words lead the Sexton to say 'Master Constable, you go not the way to examine; you must call forth the watch that are their accusers'. He is attempting to follow the official processes of the law<br><br>• Antonio and Leonato try to take the law into their own hands when they challenge Don Pedro and Claudio to fight. Benedick also challenges them and, when they fail to see the truth of Hero's honesty, he resigns his post. The arrival of Dogberry and Verges reveals to the men that they were wrong about Hero and justice is finally done. Borachio admits his lies and villainy to Leonato. Claudio, in penance for his wrongful accusations, agrees to marry the woman of Leonato's choice, assuming Hero to be dead |

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| | • at the end of the play, justice is further seen to be done when Don John is captured and Claudio finds that the woman he is to marry is Hero. He has paid for his unjust treatment through the temporary belief that she was dead. This balances the scales of justice 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

***Romeo and Juliet – William Shakespeare***

| Question Number | Indicative content |
|---|---|
| **5(a)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br><br>• Juliet is a young and naïve girl at the beginning of the play. She is introduced to the audience when her mother presents her with the idea of a possible marriage to Paris. At this point in the play she is unconcerned about the big decisions being made about her future saying: 'I'll look to like, if looking liking move'<br><br>• upon meeting Romeo at the Capulet ball, Juliet can be described as impulsive when she falls in love with him at first sight. After they have kissed, she says: 'Give me my sin again', suggesting that she is daring in her actions. When she is told that Romeo is a Montague, she is shocked but not sufficiently to reject the idea of romance with him. She notes: 'My only love, sprung from my only hate'<br><br>• Juliet's meeting with Romeo in the balcony scene demonstrates her single-mindedness in getting what she wants. She is bold in a childish way when she says: 'Deny thy father and refuse thy name'. She shows modesty when she says to Romeo: 'What satisfaction can'st thou have tonight?' In agreeing to marry Romeo the following day, she sets in motion a course of actions that will result in both their deaths<br><br>• we see Juliet's childish nature once more as she excitedly tries to glean information from the Nurse about her impending wedding to Romeo. Following the marriage, we next see her grieving the death of Tybalt and, perhaps more genuinely, her ruined relationship with Romeo. She is impatient to see Romeo and enjoy her wedding night, wishing that darkness would arrive quickly: 'Gallop apace you fiery footed steeds'<br><br>• it can be argued that Juliet matures quickly through the course of the play. She is very resistant to her father's orders to marry Paris (which would constitute an act of bigamy but is also against her wishes). She is courageous enough to take the desperate actions of taking on the Friar's plan to fake her own death so that she can be with Romeo but she is understandably afraid when she takes the potion: 'A faint cold fear thrills through my veins'<br><br>• Juliet's refusal to live without Romeo at the end of the play reflects the major change that has taken place to her character throughout the play. Upon finding Romeo dead at her side in the tomb, she is unmoved by the Friar's persuasion to leave and live, rather taking her own life than exist without her husband. She has changed from a young and indecisive girl to a determined and brave woman. Alternatively it could be argued that her suicide reflects the actions of a spoilt child. |

| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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***Romeo and Juliet – William Shakespeare***

| Question Number | Indicative content |
|---|---|
| **5(b)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br><br>• the play is set in Italy in the city of Verona; its streets provide the setting for the play's violent opening scene when the Capulet and Montague servants are involved in a public brawl that attracts the disapproval of Prince Escalus. This setting ensures that the intense hatred of the two families for each other is publically known from the start<br><br>• Capulet's mansion is one of the main settings in the play and is first used when the audience is introduced to the sheltered Juliet in her own home. The house represents the Capulet wealth and is also the scene for the lavish ball at which Romeo and Juliet meet for the first time. The balcony is arguably a romantic setting, showing the metaphorical distance between the lovers as Romeo is in the orchard and Juliet is on the balcony<br><br>• Friar Lawrence's cell is the home and retreat for this figure of the church. Romeo can be seen in a state of confession when he confides in the Friar. He tells him of his love for Juliet; the religious setting supports the spiritual nature of the true love he feels. It remains a place of confession when Romeo returns there and is informed by Friar Lawrence that he is to be banished rather than executed for killing Tybalt. It is the place to which Juliet goes later in the play to plead with the Friar for help<br><br>• a public place is again the setting for the scene of violence between Tybalt and Mercutio when Mercutio is fatally wounded in the brawl. It is significant that this fight takes place in public because Prince Escalus had clearly warned that no more civil unrest should disturb the streets of Verona. This scene demonstrates the effect of the violence between the families on the city itself<br><br>• Juliet's bedroom is the scene of her intense soliloquy as she waits for Romeo to come to her and contemplates the consequences of her cousin's death. It is also where Juliet confides in the Nurse (it could possibly be compared to the cell of Friar Lawrence) and receives the advice to commit bigamy and marry Paris. It is also the scene of her wedding night with Romeo and, ironically, her consumption of the Friar's potion<br><br>• the churchyard and tomb of the Capulets are used as the setting for the play's concluding scenes. This is a fitting scene for the tragic outcome of the play; Shakespeare uses words to create time, place and atmosphere, e.g. Paris using a torch in the darkness and mentioning 'yon yew trees'. |

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| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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***The Importance of Being Earnest – Oscar Wilde***

| Question Number | Indicative content |
|---|---|
| **6(a)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br><br>• candidates are likely to mention some or all of the following: Miss Prism, Canon Chasuble, Lane and Merriman. These characters form a lower stratum of class that is symmetrical in the same way as the characters of higher social standing<br><br>• Miss Prism is Cecily's governess. She presents a source of humour in her use of clichés and pedantic statements and is also important to the play's plot. She approves of Jack's respectable surface and criticises his 'unfortunate brother'. She is severe and rigid in her character and puritanical in outlook but she does have a softer side, having written a novel that was 'lost'. She has romantic feelings for Canon Chasuble which is a source of humour. She reacts coldly to Jack when he has just found out that he was placed in her handbag that was discovered at the train station. It can be argued that Miss Prism sounds like 'misprision' which means neglect or violation of duty<br><br>• Canon Chasuble is the rector on Jack's estate and is approached by both Jack and Algernon to be christened as Ernest. He has romantic feelings for Miss Prism and, like her, serves as a comic character unintentionally. His 'courtship' of Miss Prism is amusing. Wilde ridicules the Church by using Chasuble's position as a Doctor of Divinity. Chasuble can be seen as a mirror character to Miss Prism in a play that is structured around symmetrical pairs of characters. His language is entertaining in its double meanings: 'I spoke metaphorically. My metaphor was drawn from bees. Ahem!'<br><br>• Lane is Algernon's servant and confidant. He appears only in Act 1 when he opens the play on stage, laying out afternoon tea. He is a source of humour in the play, acting as Algernon's comic sidekick. When Algernon enters talking about his playing of the piano, Lane says he did not think it was polite to listen. His amusing exchanges with Algernon establish the tone of the play from the beginning and initiate some of its important issues and concerns such as the nature of marriage and the moral duty of the servant class. Lane covers for Algernon when, for example, Lady Bracknell's cucumber sandwiches go missing<br><br>• Merriman is the butler at the Manor House and only appears in Acts 2 and 3, being Lane's mirrored character. He keeps the structure of the plot working by announcing people and occurrences. He serves Jack when he is in the country and is used as a dramatic feature of the play, entering just when a confrontation is about to escalate. He does not comment on his upper class masters but maintains a neutral stance amidst the |

| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• 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(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:**<br><br>• secrets in the play lead to its dramatic tension. There are minor and major secrets which are revealed gradually as the play progresses. They are important as it is a mystery as well as a comedy. The audience tries to work out Jack's identity as the secrets in the play are uncovered<br><br>• Lane has a secret, which is that he was once married as a 'consequence of a misunderstanding between myself and a young person', but because Lane is a minor character this element is not pursued in the play. Lane keeps Algernon's secrets as a good servant should, such as when Algernon has eaten all the cucumber sandwiches. He covers up for Algernon, indicating that 'there were no cucumbers in the market this morning'<br><br>• secret identities are key to the play's central themes and ideas. The word 'earnest' as used in the title means genuine and sincere. Jack and Algernon both use the name of Ernest deceitfully towards their own ends. Jack uses it so that he can escape to London and Algernon uses it in his pretence to be Jack's brother in order to meet Cecily. The play on words between 'Earnest' and 'Ernest' is a deception that dramatically unfolds during the course of the play<br><br>• some objects hold the key to secrets in the play. An example of this would be the cigarette case used so that Algernon can question Jack on the identity of Cecily. Jack lies, saying 'Cecily happens to be my aunt', but Algernon finally discovers that she is Jack's ward. Cecily's personal diary holds secrets, including the fact that she has made up love letters from Ernest to herself<br><br>• some candidates might consider that Jack's identity is a significant secret in the play. He tells Lady Bracknell 'I don't actually know who I am by birth' and that he was discovered in a handbag at the railway station. The situation concerning who Jack is and who the handbag belonged to keeps the audience in suspense. At the end of the play, secrets are exposed and lead to other more important truths. Miss Prism's revelation of her secret (kept for 28 years) leads to the truth of Jack's identity<br><br>• Cecily lies about her age, telling Lady Bracknell that she is eighteen but 'admits to twenty' at parties. Lady Bracknell observes that London is full of women who 'have remained thirty-five for years'. These secrets are not only for amusement but also maintain the satire on women and a certain class in society<br><br>• money can be seen to buy secrets in the play – Lady Bracknell bribes Gwendolen's maid with 'a small coin' to discover the location of her daughter. |

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| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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***Our Town – Thornton Wilder***

| Question Number | Indicative content |
|---|---|
| **7(a)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br><br>• Mrs Gibbs is the mother of George; Mrs Webb is the mother of Emily; and Emily dies in childbirth. Motherhood can be seen to be an important part of the play's narrative structure as the cycle of birth, love and marriage, and death unfolds<br><br>• Mrs Gibbs and Mrs Webb are, to an extent, stereotyped by Wilder who shows them in traditional roles, feeding their children and sending them to school. 'They brought up two children apiece, washed, cleaned the house'. The Stage Manager states that he is impressed by their stamina, noting that 'they have cooked three meals a day – one of them for twenty years, the other for forty'. They share chores together and discuss selling a piece of furniture to finance a trip abroad. Both belong to the church choir and discuss the organist's drinking problems<br><br>• Mrs Gibbs is descended from a long local line in Grover's Corners. She is described as a 'plump, pleasant woman in her middle thirties'. She has never achieved her dream of visiting Paris, which gives an element of pathos to her life. It is Mrs Gibbs who, on the morning of Emily and George's wedding, remarks: 'People are meant to go through life two by two. Tain't natural to be lonesome'. She is the only resident of Grover's Corners that dreams of leaving the town<br><br>• Mrs Gibbs dies of pneumonia, a sudden and unexpected death, demonstrating one of Wilder's points – that we may die before our dreams are fulfilled. She plays a maternal role even after death, acting as a protective spirit when Emily first arrives among the dead. As a spirit she finds out that her legacy of $350 helped George and Emily's farm. More importantly, she supports Emily in developing patience – looking forward rather than back<br><br>• Mrs Webb is described as 'a thin, crisp woman'. She focuses on the health and happiness of her children, stating: 'I'd rather have my children healthy than bright'. Her character is quite two-dimensional; she becomes a representative of mothers in general – busy and focused on her children. She chooses the dress that Emily will wear to school and, when Mr Webb sees his daughter looking out of the window late at night, he comments that she had better not let her mother catch her on a school night<br><br>• Emily dies during the birth of her second child. She is too young to face death and does not embrace it. She misses her son and wishes to return to Grover's Corners, but learns that going back is fruitless and instead teaches the audience that they should appreciate everything in life, including the precious value of a mother's love for her 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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***Our Town – Thornton Wilder***

| Question Number | Indicative content |
|---|---|
| **7(b)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br><br>• At the end of the play, Emily asks the Stage Manager, 'Do any human beings ever realise life while they live it?' The Stage Manager notes that they do not except for 'saints and poets maybe.' The play's central theme is focused on the importance of valuing everyday events and the nature of human existence<br><br>• the play places importance on key life events and ceremonies as markers in human existence – George and Emily's wedding and Emily's funeral, for example. The characters do not seem to relate emotionally or positively to ordinary day-to-day life<br><br>• after death, Emily learns of the value of existence and the frustration caused by mortality. She revisits her twelfth birthday and in vain attempts to get her mother to look at her and not take her presence for granted. Emily realises that, when she was alive, she did not value her family and surroundings as she should have done and returns to the cemetery having learnt this lesson that the living seemingly cannot see<br><br>• throughout the play, characters miss opportunities to live their lives fully because they are distracted by less important factors. Emily tells George that she was open to a relationship with him all along, but that he was too busy with his baseball to notice her. George realises that the thing most important to him is Emily's love and that it had been there for him the whole time<br><br>• routines are shown to be an important feature in human existence. Daily life in Grover's Corners follows a predictable pattern: Howie Newson delivers milk; a Crowell boy brings the newspaper; and Constable Warren patrols his beat. As the play progresses, these daily routines become more important and the audience is made aware of how these elements enrich human existence<br><br>time passes very quickly in the play and the structure of the three distinct days, plus partial flashback days, gives an impression of life that is potentially tedious but speeding by. The apparently unimportant events and conversations become increasingly important and immediate – they reflect a rich and diverse community life, no matter how unexciting they are<br><br>• Wilder promotes the value of small town life in this play, but does not idealise it. Problems exist such as Simon's 'peck of trouble', but overall there is a sense of human kindness and strength in this community. |

| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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Section B: Prose

***Pride and Prejudice – Jane Austen***

| Question Number | Indicative content |
|---|---|
| **8(a)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br>• Charlotte Lucas, who is 27, is the best friend of Elizabeth Bennet and is six years her senior. She is intelligent and clear-minded. She speaks honestly and has a good understanding of social class and status. After first meeting Mr Darcy, she comments, 'If I may so express it, he has a right to be proud'. She has a logical and practical approach to marriage and, at her relatively advanced age for an unmarried woman, is arguably running out of time to find a husband. She comments, 'happiness in marriage is entirely a matter of chance'<br>• Charlotte's views on letting a man know one's feelings proves correct because when Jane hides her feelings for Bingley, Darcy is unable to recognise that her love for Bingley is genuine. This leads to confusion and unhappiness<br>• Charlotte is keen to leave her parents' house and cease being a burden to them. She marries Mr Collins 'solely from the pure and disinterested desire of an establishment'. She has neither independent wealth nor good looks on her side, hence her acceptance of the obsequious and unattractive Mr Collins. Readers may feel sorry for her while at the same time admiring her pragmatism. She does try to find happiness within her marriage to Mr Collins by focusing on her household<br>• she tells Elizabeth of her betrothal to Mr Collins face to face as she is aware that her friend will be upset by this revelation. Elizabeth is horrified by the news, especially as Collins proposed to Charlotte the day after her own rejection of his suit. Charlotte responds to her concerns with typical practicality and calmness, 'When you have had time to think it over, I hope you will be satisfied by what I have done. I am not romantic you know'<br>• although the novel stresses throughout that love and compatability are very important in marriage, Austen never condemns Charlotte's marriage of convenience. It can be said that Charlotte represents the common voice for marriage in the early nineteenth century<br>• Elizabeth respects the way that Charlotte manages her home. She cleverly places her sitting room at the back of the house in order to avoid spending time with Mr Collins. She chooses not to hear when he makes embarrassing remarks in public. Her marriage presents a contrast to the romantic relationship of Elizabeth and Darcy and shows that not all couples must be the same in their partnerships<br>• when the engagement of Elizabeth and Darcy is announced, Charlotte visits them with Mr Collins, partly to escape Lady |

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|---|---|---|
| | | Catherine's bad temper but also to spend time with her friend for whom she feels truly happy. |

| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

***Pride and Prejudice – Jane Austen***

| Question Number | Indicative content |
|---|---|
| **8(b)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br>• the ironic opening lines from the novel introduce ambition – 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife'. It highlights the preoccupation of women in early nineteenth century English society of making a good marriage. Mrs Bennet is desperately ambitious to see her five daughters married off and the arrival of the wealthy Mr Bingley in the local area is a matter of great interest<br>• Jane's walk to Netherfield in poor weather leads to her illness which allows her to spend more time with Charles Bingley, part of Mrs Bennet's ambitious plan to marry one of her daughters off to him<br>• Mr Collins, the young clergyman who is in receipt of Lady Catherine's patronage, is pompous and ambitious in his pursuit of the Bennet sisters. He is set to inherit Mr Bennet's property which can only be passed down to a male heir. Having discovered that Jane is not available, he proposes to Elizabeth who turns him down. He later becomes engaged to Charlotte Lucas who marries him for financial reasons. Elizabeth's ambition to marry for love is in contrast to this<br>• Miss Bingley is in pursuit of Darcy and is unimpressed when Darcy shows interest in Elizabeth. When Darcy and the Bingleys leave Netherfield and return to London, Jane is disappointed. She visits the city in the hope of seeing Mr Bingley but does not get the opportunity and is treated rudely by Miss Bingley. Jane's ambitions and happiness are effectively crushed as the family closes ranks on her<br>• Wickham's ambition reflects his caddish personality as he lies about Darcy and courts a number of young women to further his own ends. He elopes with Lydia and agrees to marry her in exchange for an annual income; the Bennets at first believe this has been paid by Mr Gardiner. It later turns out to have been provided by Darcy who has been instrumental in resolving the situation to protect the reputation of the Bennets<br>• Elizabeth shows signs of ambition in her words and actions. She apparently hates materialism and social climbing but is openly impressed on seeing Pemberley for the first time. She describes it as a 'large, handsome, stone building'. She uses the word 'handsome' frequently to describe the rooms and imagines herself as the mistress there, which suggests an undercurrent of ambition. When Jane asks her sister when she was first aware that she loved Darcy, she says: 'I believe I must date it from my first seeing his beautiful grounds at Pemberley'. This may be tongue in cheek but there is an element of truth there too, perhaps. |

| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

| Question Number | Indicative content |
|---|---|
| **9(a)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br><br>• Atticus Finch is a good father to his children while Bob Ewell can be considered the polar opposite. Both men are single parents, widowers who must face the challenge of bringing up their children alone in a time of social and financial difficulty<br><br>• Atticus represents morality and reason; he has a unique parenting style, treating Scout and Jem as adults. They call him 'Atticus' and he answers their questions honestly and uses them to pass on his moral values. Scout notes: 'Do you really think so?' was a dangerous question posed by Atticus because of his goal in getting them to see something in a new light<br><br>• even though his treatment of Jem and Scout is mature in approach, he still recognises that they are children and allows them to make mistakes and learn from them. He is considered to be firm but fair, a quality that he uses in other parts of his life too, such as in the court room when he questions Mayella about the truth of her relationship with Tom Robinson. Miss Maudie admires the fact that Atticus 'is the same in his house as he is on the public streets'. He is able to reprimand the children when necessary, lecturing them about not resorting to violence<br><br>• Scout is ready to fight Cecil Jacobs at school when he says that her father defends 'niggers'. Atticus tells her not to use this word but also explains to her that however bitter things become over the Tom Robinson trial, she must walk away from confrontation as they (Maycomb residents) are 'still our friends and this is still our home'. Atticus teaches his children to respect people such as Mrs Dubose and to be tolerant of everyone. He teaches the children not to judge people who have little money. When Walter Cunningham pours syrup on his food at lunch with the Finches, Scout teases him. Atticus tells her not to judge others and to try 'walking around in their skin'. He is a model of respect<br><br>• Bob Ewell is not a good father; he is the only person that Scout has ever heard of 'who was fired from the WPA for laziness'. After the death of his wife, Mayella must take up the position of mother to the other children. She is beaten and abused by Bob who is a drunkard and despised by the community<br><br>• Bob values neither the truth nor education. His daughter does not go to school as she is too busy keeping house. He sees himself as a hero in court, defending his daughter, but by the end of the trial both he and Mayella are exposed as liars and the town knows that she tried to tempt Tom sexually rather than the other way around<br><br>• In attacking Scout and Jem, Bob Ewell demonstrates his attitude to children in general. He has no respect or care for them whatsoever. His death at the hands of Boo Radley is a contrast to Atticus' ability to prevail even when he is apparently defeated. |

| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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***To Kill a Mockingbird – Harper Lee***

| Question Number | Indicative content |
|---|---|
| **9(b)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br><br>• the threat of violence is an undercurrent throughout the novel. Conflict exists in the courtroom and in the views of the Maycomb community over the Tom Robinson case. Personal conflicts exist, for example, for Boo Radley in his silent existence in The Radley Place, effectively imprisoned by his cruel and imposing father, and for Mrs Dubose in her fight with illness and morphine addiction<br><br>• sometimes violence is necessary. Atticus must shoot a rabid dog that is posing a threat to the town. The dog was once friendly but shooting it is the only sensible course of action. Atticus is described as the best shot in the county which impresses Jem, but Atticus himself plays this down. Atticus says 'Courage is not a man with a gun in his hand'. He must also take an offensive position against Bob Ewell who threatens to destroy the black population<br><br>• the Tom Robinson case fuels the threat of racial hostility in Maycomb. When the men arrive at the jail with the intention of lynching Tom Robinson, the atmosphere is tense with the suggestion of imminent violence. It is only the arrival of Jem and Scout that dissipates the anger and murderous intent of the mob. These are men who would normally be the Finches' neighbours but in this context they are a distinct threat. Racial hostility can also be seen when Scout and Jem are taken to the black church by Calpurnia where a black woman makes a menacing complaint about their presence<br><br>• Bob Ewell's violence towards Scout and Jem is a dramatic climax to the novel's events. The scene builds as Scout and Jem are walking home from the school pageant and are followed by Bob who attacks Jem, breaking his arm. Scout is told to run by Jem but falls over in her Hallowe'en costume and does not see the ensuing struggle. The children are saved by Boo Radley who disarms Bob and kills him with his own knife. Boo then carries home the unconscious and injured Jem<br><br>• the main conflict in the novel is between Tom Robinson and Bob Ewell. In this conflict, however, Tom has few hopes of victory because of the prejudice and status of black people at the time the novel is set. Tom is so afraid and convinced that he can never win that he runs away and is shot in the process. His life ends in violence. |

| Level | Mark | A01/A02/A04 |
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| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

***The English Teacher – R K Narayan***

| Question Number | Indicative content |
|---|---|
| **10(a)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br>• the title of the novel itself defines the importance of Krishna's role as a teacher of English. It is semi-autobiographical as it reflects aspects of Narayan's own life. Krishna is an English teacher at the Albert Mission College in Malugdi, India. Throughout the novel, Krishna attempts to teach himself to be 'grateful to life and to death'<br>• when the novel opens, Krishna is living in a hostel near the university. He is wearied by academic life, 'reading for the fiftieth time Milton, Carlyle and Shakespeare'. He had previously lived here as a student. His life is governed by a routine that is predictable and he is not very happy in his role as an English teacher, describing it as 'living like a cow' with 'a continuous sense of something missing'. The arrival of his wife, Susila, and baby daughter, Leela, leads him to reappraise his priorities in life. In an outburst with a student he says: 'Don't worry so much about these things – they are trash, we are obliged to go through and pretend we like them, but all the time the problem of living and dying is crushing us'<br>• Susila and Leela can both be considered teachers in the novel as they show Krishna a life of domestic happiness and love that he had previously not experienced. Susila teaches him how to give and take, for example, the incident when she sells his clock results in disharmony, but Krishna learns from it and the relationship continues to grow. Leela teaches him about the nature and importance of childhood. He learns, the hard way, of the unpredictability of life and death through Susila's illness. The doctor asserts that typhoid 'is the one fever which goes strictly by its own rules' and that Susila will be well in a few weeks. Susila dies<br>• the Headmaster is a caring and profound man who puts his students, whom he deems 'angels', at the top of his list of priorities. He teaches morality through his own methods but neglects his own family. On the day his death is predicted by an astrologer 'who can see past, present and future as one' he does not die but does leave his family. The Headmaster is a teacher of children but he also teaches Krishna on his journey to enlightenment<br>• in the second half of the novel, Krishna resigns from his job having learnt through meditation and the example of children that there is a more genuine way to live. 'Children have taught me to speak plainly, without the varnish of the adult world'. He learns from a medium how to communicate with the spirit of Susila who teaches him how to live a genuine life. Rejecting western literature and philosophy, he embraces spiritual freedom |

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| | and eventually is taught by Susila to communicate directly with her, thus breaking the physical barrier that separates life from 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• 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 are likely to be made:**<br>• there are numerous journeys in the novel, including spiritual, emotional and physical journeys. The central journey involves Krishna's personal development from dissatisfaction with life to contentment and happiness. This journey of personal development takes place as a result of a series of unpredictable events<br>• physical journeys in the novel include: Krishna's walk down to the river; his walk with Susila to view the house they hope to move to; and his visit to the medium, when he follows the young boy who presents him with Susila's message. Often these physical journeys show aspects of life in India, including its uglier side, through the description of the toilet where Susila catches her fatal illness. The street where the Headmaster lives has poor sanitation and is a place where 'unkempt and wild-looking children rolled about in the dust'. Krishna's journey here throws light on conditions in India, even for those of relatively high standing<br>• Krishna's journey as a husband and father is a key part of the novel as he learns to live a different kind of life with his family. This contrasts starkly with his life as a single academic working at the university in a tedious routine. Krishna expected that his and Susila's visits to see houses should be an ordered and predictable experience, but instead Susila brought unpredictability, such as walking barefoot and getting locked in the infected toilet. It is Susila who wants to make the diversion to the river while the rational Krishna would have opted for the most direct route<br>• Krishna's journey in spiritual enlightenment forms a significant theme in the novel. He develops through his journey of grief at the loss of his wife. At first, his misery at her loss prompts him to consider committing suicide. He only goes on because of his responsibilities to his daughter, Leela. Eventually he is contacted by a medium via a message from a young boy and begins to meditate and interact with his wife's spirit. He reaches the point by the end of the novel where he is able to communicate with her directly<br>• ultimately, he achieves a state of physical peace and contentment where he ceases to need earthly things such as money or work, instead communicating directly with his dead wife: '"Susila! Susila!" I cried'. Previously he had mocked his wife's spiritual devotion: 'Oh! Becoming a yogi!' He now relies on her guidance from beyond the grave which indicates that his journey is over as he finds true happiness in his existence. |

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| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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***Of Mice and Men – John Steinbeck***

| Question Number | Indicative content |
|---|---|
| **11(a)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br>• Curley is the son of the ranch boss and therefore carries high status. He is described as a 'thin young man with a brown face, with brown eyes and a head of tightly curled hair'. Curley is described by Candy as a boxer – 'handy with his fists'<br>• Curley is immediately hostile to Lennie and George upon first meeting them. Steinbeck describes him as cold when looking at the men and describes how his 'hands closed into fists'. He is particularly pugnacious in his approach to Lennie, trying to demand that Lennie speaks to him directly rather than letting George do the talking<br>• Candy explains to the men that Curley is 'like a lot of little guys, hates big guys'. He warns them of Curley's tendency to pick fights and also points out the glove full of vaseline that Curley wears to keep his hand soft for his wife. Curley demonstrates jealousy when it comes to his wife talking to any of the other ranch hands and tries to pick fights, even with Slim. Although he is the boss's son, Slim enjoys higher status on the ranch due to his calm demeanour and skill at his job. This makes Curley particularly jealous of Slim<br>• Curley turns on Lennie after getting angry when Carlson calls him a coward. Lennie's smile angers Curley, who starts beating and punching Lennie. Curley's aggression is evident in this part of the novel but when George tells Lennie to 'Get him', Curley's hand is broken as Lennie finally defends himself. Curley's pride will not allow him to tell the truth of what has happened to him and Slim successfully convinces him to say that he got his hand caught in a machine<br>• Curley is an inconsiderate husband, visiting the brothel in town even though he is married. His wife describes him as 'not a nice fella' and reveals that she met him the night she was disappointed by a broken promise from a guy who said she could be in pictures. Curley seems to view his wife as a possession<br>• Curley's response to the death of his wife reflects his lack of care for her. He is far more interested in lynching Lennie than suffering any kind of upset at the loss of his wife. It is suggested by Slim that he should stay with his wife but he is determined to lead the posse to catch Lennie<br>• Curley has no empathy or understanding. He is the first to come upon the body of Lennie and notes that he has been shot in the back of the head. He is confused by George and Slim's sadness at Lennie's death. |

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| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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***Of Mice and Men – John Steinbeck***

| Question Number | Indicative content |
|---|---|
| **11(b)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br>• the deaths in the novel rise in terms of significance as the story progresses, from mice at the beginning of the novel to Lennie by the end<br>• Lennie's accidental killing of the mice he pets could be considered to be a foreshadowing of the later tragedy when he kills Curley's wife by reason of his incredible strength. In the first chapter, his exchange with George: 'That mouse ain't fresh', reflects the reality of physical death. Lennie pets the mice so hard that he crushes their skulls. The fragility and transience of life are emphasised in these small killings<br>• Candy's dog has great significance in the novel because it is his only companion and has been with him for many years. He is proud of the dog, describing its prowess as a sheep dog in its younger years. Carlson pushes for the dog to be put down because of its age and the fact that it smells bad in the bunk house. Candy tries to resist this but even Slim is in favour of the dog being put out of its misery<br>• the death of Candy's dog represents a significant death in the novel. In its symbolic suggestion that, when a living thing is of no use, it should die. This provides a stark reality about the right to live and who has the power to decide if someone or something should die. Candy's remark, 'I should have shot that dog myself', reverberates at the end of the novel when George has to kill his best friend to prevent his suffering<br>• Lennie is delighted to receive one of Slim's puppies and spends time playing with it in the barn, but his unusual strength once again gets the better of him as he accidentally kills the animal<br>• the death of Curley's wife is violent and sudden. Lennie is again unaware of his own strength and seems unsure whether or not she is dead, continuing to talk to her after he has accidentally snapped her neck<br>• in terms of deaths, the creatures that die in the novel grow in significance until the death of Lennie at the end. The death of a mouse moves up to that of an old dog, to the puppy to Curley's wife to Lennie himself. Animals can be seen as a continuum of suffering in the novel. Lennie's death forms the novel's climax and is a moving and dramatic moment as George first comforts him with talk of the rabbits before shooting him in the back of the head<br>• at the very end of the novel, the water snake is killed by a heron showing the circle of life and confirming the novel's symmetrical structure. This cruel but natural event at the end of the novel is significant in its reflection of life and death. |

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| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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***Role of Thunder, Hear My Cry – Mildred Taylor***

| Question Number | Indicative content |
|---|---|
| **12(a)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br><br>• children play a significant role in the novel. Cassie is the narrator and protagonist. As the second oldest Logan child at nine years old, she is well placed to view the novel's events, yet has the innocent perspective to tell the story honestly. This adds emphasis to the presentation of growing up in the south and, through her naivety, also helps the reader to understand the true impact of racial prejudice at the time. The Logan family teach their children effectively throughout the novel and the younger children look to Cassie for support<br><br>• Stacey Logan is a twelve-year-old boy who is the eldest of the children in the Logan family. He is between child and man and he shows courage in trying to help his good friend, TJ, when he gets into trouble. However, it is TJ who tells the school board that Mrs Logan is not teaching them from the county-issued text book, which causes tension between Stacey and TJ<br><br>• Christopher John is a mild and timid child. He is seven years old and the second youngest of the Logan children. He enjoys food and is quite plump. He does not like to be left behind but he also likes to stay safe at home<br><br>• Little Man is the youngest of the Logan children at six years old and is in the first grade at school. He is a clever child who was able to read before he went to school. He shows courage by refusing to accept damaged books thrown out by white children. He is a proud and organised individual who distrusts the education system and throws light on its injustices<br><br>• TJ Avery is a troublemaker and friend of Stacey. He has a younger brother called Claude and is the son of sharecroppers. Cassie learns through TJ's troubles that crimes by black children can bring about an adult punishment. TJ turns to stealing and finally gets into trouble for taking part in a robbery with two white boys who wrongly accuse him of murdering the shopkeeper<br><br>Jeremy Simms is a white boy who is beaten for walking to school with the Logans. He has a sister, Lillian Jean, who is frequently rude to Cassie. Jeremy shows that not all children are conditioned to racial prejudice and offers hope that the black and white community could one day live in peace and equality. |

| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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***Role 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:**<br><br>• there is a great deal of despair in this novel, not least the situation of racial prejudice and inequality shown through the eyes of the child narrator, Cassie Logan. The 'Berry Burnings' and Mr Tatum being tarred and feathered are examples of the ineffectuality of the law in preventing injustice and violence against the black community<br><br>• the firing of Mary Logan by the white school board reflects a loss of hope. She is incensed at the fact that black students are expected to use the cast-off books of the white students, but her attempt to stand against this injustice results in her losing her job. Without equality in education, there can be no hope for genuine equality between the white and black communities<br><br>• the sheriff follows the orders of Mr Granger to the letter, turning a blind eye to lynchings and violence against black people. This represents a loss of hope as the very individual who is employed to enforce the laws of the land and see justice done is obeying the prejudiced orders of a white man<br><br>• there is both hope and despair in the theme of land. The Logans own their own land but must work hard as a team to defend it. When they boycott the Wallace store, Mr Jamieson warns them that they could lose their land as a result, but Papa refuses to back down<br><br>• to stop the lynching of TJ, Papa starts a fire in the cotton field which means that the local black farmers and the lynch mob must work together to put it out and therefore preserve their livelihoods. There is a sense of hope that the two factions work together when their common interest is threatened, but a note of despair that Papa has to go to such extreme lengths to prevent an act of violence<br><br>• some readers may find the ostensibly happy ending to the novel contrived. The sadness caused by TJ's arrest and the knowledge of his inevitable punishment serves to balance the happy ending. While many of the dangers to the Logan family have been resolved, there have been losses along the way. Cassie has experienced first-hand the realities of racism and the message is that there is hope for survival but that this is tempered with the inevitability of sadness and sacrifice. |

| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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***19th Century Short Stories***

| Question Number | Indicative content |
|---|---|
| **13(a)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br><br>• in the opening description, Tony Kytes is described as 'quite the women's favourite', which shows his popularity with females. This implies a certain stereotype of women falling for a certain kind of man<br><br>• Tony gets engaged to Milly Richards, 'a nice, light, small tender little thing'. This is quite a clichéd and two-dimensional description of the character who, it is implied, is passive and possibly frivolous. Marriage is considered to be the goal of all the women in the story<br><br>• Unity Sallet is described as 'a handsome girl' who had shown affection to Tony before he got engaged. Their conversation could be described as flirtatious. Tony is an opportunist in his attempts to court her when he is already committed to Milly. Unity says: 'Why did ye desert me for that other one?' and 'I should have made 'ee a finer wife' shows a preoccupation about looks and the need to compete with Milly<br><br>• attitudes to women are presented humorously in the story. Women are portrayed as sharp-tongued. They are also presented as biddable and easily tricked<br><br>• Hannah is initially presented as dismissive of Tony: 'she tossed her head a little disdainful…' Her description is, like that of the other women, still quite two-dimensional and shows women as interchangeable figures rather than individuals in their own right. 'Well, now, to be quite honest dear Tony do you like her better than me?' This presents Hannah as competitive for Tony's attention also<br><br>• Tony's father advises him to come out into the open, be honest and choose one girl. The father's recommendation of Milly puts Tony off her. This suggests that women are more attractive when inaccessible. Tony marries Milly in the end; she accepts the lies that she has always been the one for him when, in fact, Unity and Hannah have walked away from him<br><br>• Other stories that could be used to answer this question include: *The Yellow Wallpaper, News of the Engagement* and *Twenty-six Men and a Girl.* |

| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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***19th Century Short Stories***

| Question Number | Indicative content |
|---|---|
| **13(b)** | **Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:**<br>• the iconic Baker Street location of the rooms of Sherlock Holmes is used as a setting in this story. Sherlock Holmes is described as standing fully dressed by Watson's bed. This is a Victorian home with a client waiting in the sitting room. The setting fulfils the criteria for a mystery tale. Later in the story, a man visits and is described as framing himself 'in the aperture'<br><br>• another visitor, Helen Stoner, describes how she lives with her stepfather at Stoke Moran. This is a big estate on the western border of Surrey, the ancestral home of the Roylotts. It is described as so large it expands into Berkshire. This sense of scale suggests an epic setting in contrast to that of the Baker Street rooms. The family have lost all their money and only a few acres of land are now left along with the 200-year-old house<br><br>• Helen tells of how living in Calcutta, in a hot country, had made her stepfather more violent. This shows the effect of setting on character, 'intensified by his long residence in the tropics'. She describes how Indian animals, including a baboon and a cheetah, roam freely over the Stoke Moran grounds, which sets an unusual and exotic backdrop for the mystery<br><br>• the manor house is described as having only one wing inhabited. She relates the detail of the bedrooms on the ground floor and sitting rooms as being in a central block. She relates the story of the howling wind and scream of her sister which caused her to run down the passage and find her dying. Conan Doyle uses the technique of pathetic fallacy to create atmosphere through 'the creaking of an old house'<br><br>• Holmes' questioning of Helen reveals the importance of the setting in solving the mystery: '...if the lady is correct in saying that the flooring and walls are sound, and that the door, window and chimney are impassable, then her sister must have been undoubtedly alone when she met her mysterious end'. Holmes and Watson visit and explore Stoke Moran, where the details of the house's structure form an integral part of their investigations<br><br>• any other story could be used to answer this question. |

| Level | Mark | A01/A02/A04 |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1-6 | • Limited knowledge and understanding of the text evident in the response<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft<br>• Engagement with the text is basic, examples used are of limited relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft<br>• Some engagement with the text is evident; examples used are of partial relevance<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft<br>• Engagement with the text is sound, examples used are clearly relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft<br>• Engagement with the text is sustained, examples used are fully relevant<br>• 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<br>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft<br>• Engagement with the text is assured, examples used are fully relevant<br>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident |

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