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Mark Scheme (Results)

Summer 2015

Pearson Edexcel International GCSE in English Literature (4ET0)

Paper 01R

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General Marking Guidance

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

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Paper 1: Drama and Prose

Section A: Drama

A View from the Bridge

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:** • Catherine is the 17-year-old niece of Eddie and Beatrice Carbone. She is a clever and pretty young Italian girl, the orphaned daughter of Beatrice's sister, Nancy. When Eddie's feelings for her begin to go beyond that of an uncle towards his niece, events are put into motion that drive the play's action and tragic outcomes. Catherine may be described as more of a catalyst for the plot than a character in her portrayal by Miller, but it can also be argued that she stands as a character in her own right • the audience is introduced to Catherine as she waves to Eddie from the second-floor window of their apartment. Her new skirt and hairstyle reflect her modern and ambitious nature. She reveals that she has just got a job at a plumbing company earning fifty dollars a week. Beatrice has clearly found out about this news before Eddie. Catherine is optimistic about her future with the company: '…when I'm working I'll keep getting better, you see?' Her relationship with Beatrice is balanced and affectionate • Catherine is attentive to Eddie's needs, lighting his cigar for him: 'Here! I'll light it for you!' and chatting to him in the bathroom as he shaves. Beatrice points out that Catherine needs to move away from him to achieve her independence. 'I know, honey, but if you act like a baby and he be treatin' you like a baby'. Catherine is unaware of Eddie's unnatural feelings for her and still holds an innocent affection for him • when Catherine falls for the attractive Italian, Rodolpho, it marks a development in her character and acts as a catalyst for events in the play. Her relationship with him leads to Eddie's jealousy and subsequent actions when he reports the brothers to the Immigration Bureau. She describes Rodolpho's treatment of her to Eddie: 'We walk across the street he takes my arm – he almost bows to me.' Later in the play she declares her love for Rodolpho and asks him to 'teach' her: 'I don't know anything, teach me Rodolpho, hold me'

	• when Eddie walks in on her and Rodolpho after they have had sex, Catherine is clearly afraid, as the stage directions show her 'trembling with fright' when Eddie grabs her arm. She tells him that she is not going to be a baby any more, demonstrating new-found maturity and independence. It is at this point that Eddie kisses her forcefully on the mouth. She is horrified when Eddie also laughingly kisses Rodolpho on the mouth: 'I'm going with him, Eddie' • Catherine announces her intended wedding to Rodolpho and shows her new decisive strength when she resists Eddie's attempts to divert her by suggesting she should have more freedom to go out. She remains committed to marrying Rodopho. Her condemnation of Eddie is clear when she notes that he belongs in the sewer for informing on Marco and Rodolpho.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • There is some engagement with the text, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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:** • Before the arrival of Marco and Rodolpho, family life in the Carbone household is relatively ordered and peaceful. Beatrice is wife to Eddie and mother figure to Catherine while Catherine is the treasured adoptive daughter. Tension is introduced when Eddie comments on the shortness of Catherine's new skirt and accuses her of 'walking wavy' • the arrival of Marco and Rodolpho creates tension. The brothers are cousins of Beatrice from Sicily, illegal immigrants who are seeking work in New York. Eddie jokes that Beatrice is so soft-hearted that 'I'll end up on the floor with you, and they'll be in our bed'. In the apocryphal tale of Vinny Bolzano, greater family tension created by 'informing' is outlined by both Eddie and Beatrice. This foreshadows the tension that will inevitably be created when Eddie reports the brothers later in the play • Marco and Rodolpho initially seem to fit well into the Carbone household but there are signs of tension when Rodolpho sings for them. Eddie points out that it is too loud and may reveal their presence to the neighbours. He also refers to Catherine's high heels: 'What's the high heels for, Garbo?', embarrassing her in front of the visitors • Alfieri warns Eddie of the family problems he will create if he takes the action of informing on Marco and Rodolpho: 'Yes, but these things have to end, Eddie, that's all. The child has to grow up and go away and the man has to forget'. Alfieri goes on to say: '…what other way can it end?' This foreshadows the play's tragic outcomes • tensions grow between Beatrice and Eddie as the play progresses. Beatrice asks Eddie: 'When am I gonna be a wife again?' Eddie later argues with her about it, saying: 'I want my respect, Beatrice, and you know what I'm talkin' about'. He accuses her of changing and she states that she is 'no different'. The tension builds when Eddie reports Marco and Rodolpho, essentially members of his family, to the Immigration Bureau • Marco's rage at Eddie's betrayal forms the climax of the play's tensions. The betrayal of Marco, as Beatrice's cousin, is doubly serious. Eddie has let down his community and his family, an outcome that Alfieri warned him about. At the end of the play, when he is dying, family tensions are put aside as Eddie turns to his wife, Beatrice, with the words: 'My B!'

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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:** • Sheila is the daughter of Mr and Mrs Birling; sister of Eric and fiancée of Gerald Croft. Like Eva Smith, she is closely linked to all characters and is significant in that she changes and learns as a result of the Inspector's visit. She is described in the opening as 'a pretty girl in her early twenties, very pleased with life and rather excited'. This description of a naïve and carefree girl sums up Sheila's character at the start of the play • the celebration is to mark the engagement of Sheila and Gerald Croft. Even though she is light-hearted and jovial, she does later mention that she had perhaps been concerned about their relationship when she notes that last summer he 'never came near' her. This may suggest that she is not as naïve as she at first seems • she is privileged and fond of pretty things, commenting positively on the ring chosen for her by Gerald. Initially she cannot conceive of the family's involvement in Eva's downfall: 'What do you mean by saying that? You talk as if we were responsible'. But, when the Inspector exposes her father's treatment of Eva Smith, she is shocked and notes: 'these girls aren't cheap labour – they're people' • she reacts with shock and regret at her own part in Eva Smith's demise, running out of the room in a state of upset upon being shown Eva Smith's picture by the Inspector. She considers herself responsible and notes that she 'felt rotten about it at the time' • Sheila shows that she is perceptive when she realises the extent of Gerald's involvement with Daisy Renton from his reaction when the Inspector mentions her name. She is mature and thoughtful when she finds out about his involvement with Daisy, stating that she appreciates his honesty. She is the first to realise Eric's part in the situation and also contemplates who the Inspector might really be: 'I don't understand about you'. She points out to the others: 'he's giving us the rope – so that we'll hang ourselves' • towards the end of the play, Sheila becomes the Inspector's advocate and supporter as he continues to reveal the family's secrets. She admonishes her parents for their lack of concern about Eva's fate and comments that 'It frightens me the way you talk'. She has become a more socially aware, thoughtful individual who has learnt valuable lessons from the Inspector's visit.

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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
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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:** • in 1912, the time when the play was set, there is no welfare state in Brumley to support those who cannot fend for themselves. Through this play, Priestley sheds light on the nature of charity and the hypocrisy of wealthy women like Mrs Birling who preside over their so-called charitable organisations with little genuine care for those who may need their help. Priestley's views can be clearly seen throughout the play, particularly in his exploration of community responsibility • it can be argued that in rescuing Eva/Daisy from the clutches of Alderman Meggarty at the Palace Variety bar, Gerald demonstrates a form of charity. He takes her for a drink and, realising that she is hard up and hungry, buys her some food: 'I made the people at the County find some food for her'. Gerald's provision of the use of Charlie Brunnswick's flat for her to live in (while Charlie is in Canada) can be described as charitable but it can be argued that this is a self-indulgent charity that results in Eva/Daisy's dependence on Gerald and her later disappointment when he ends the affair • Mrs Birling is a prominent figure in the Brumley Women's Charity Organisation and, as such, should be charitable in her demeanour. Priestley portrays her as anything but. She is presented as a snob, cruel in her treatment of the pregnant Eva/Daisy who comes to request support from her charity. She rejects completely the possibility that a working class girl such as Eva/Daisy could refuse money even if it was stolen, commenting that she was 'giving herself ridiculous airs' • similarly to Gerald, Eric could be argued as offering charity to Eva/Daisy when he tries to support her financially in her pregnancy. He feels a sense of guilt and frustration at his part in Eva/Daisy's downfall. His offer to marry her has been turned down, again; this offer could be deemed an act of charity as it is made clear in the play that he does not love her. His sense of responsibility leads to charitable acts that Eva/Daisy is too proud and dignified to accept • Mrs Birling finally admits her prejudice against Eva/Daisy, enhanced by her use of the Birling name, when she comes to ask for the help of the charity. Sybil Birling's narrow morality states that the father should support Eva/Daisy and her unborn child. Her hypocrisy is exposed when she discovers that her own son is the father in question. She learns nothing from the Inspector's visit and remains impervious to the reality of Eva/Daisy's fate. Her fundamental lack of charity in

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	Eva's case reflects her double standards and inability to empathise with those in need of help.

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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:** • it can be argued that Henry is a detached King. He is single-minded in his ambitions and uses every resource at his disposal to reach his goal. Early in the play the audience sees him distancing himself from old friends and habits when it is shown that he has turned his back on Falstaff, his old drinking partner, who is described as being on his deathbed • Henry demonstrates his regal power and judgement through his handling of the betrayal of Scroop, Cambridge and Grey. The three beg for mercy but Henry is inflexible, asking them how they can beg mercy for their own lives when they will not offer it to an ordinary drunkard. Scroop had been Henry's close friend and he cannot conceive that Scroop and his conspirators would sell his life for money. Henry has the three men executed for treason • Henry uses language effectively in different situations and with different audiences. This, it can be argued, shows that he is in fact in touch with his people and what is required in specific cases. He is cold and articulate when speaking to the Dauphin's messenger but is passionate and uplifting in his St Crispin's day speech. He is, in contrast, brutally terrifying in his words to the Governor of Harfleur • Henry's inability to sleep demonstrates the seriousness with which he takes his position. He feels the weight of responsibility; this shows that he does acknowledge the needs of his people. The night before the Battle of Agincourt, Henry in disguise talks with his soldiers. These exchanges demonstrate the closeness between King and commoner. He tells the soldiers: 'I think the King is but a man, as I am. The violet smells to him as it doth to me'. Henry understands the difference between him and other men lies only in his exalted position as King • on the other hand, it can be argued that because most of the soldiers do not know what Henry looks like well enough to recognise him in person, this scene shows the distance between the King and his men as much as it highlights the similarities. Alone, Henry reflects on the differences between himself and the common men, noting the fact that he must carry the burden of all. It is ultimately in his position as King that he is detached from his people • The victorious Henry returns to London where his people flock to see him but he is modest and understated in his approach, not allowing for a big celebration. It can also be argued that, in his

		wooing of Katherine, Henry is human in his words and approaches. He is gentle and calm with Katherine but also appears human in his request for a kiss.

Level	Mark	A01/A02/A04
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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:** • courage can be discussed as a general theme throughout the play and as it is displayed through the character of Henry and others such as Fluellen and the common soldiers. Cowardly characters such as Bardolph act as a contrast to the idea of courage in the play • through Henry's courage throughout the play, Shakespeare presents him as a hero. He takes the decision to go to war with France and demonstrates the courage of his convictions by seeing this through even when obstacles are placed in his path. He shows commitment to his regal responsibilities even when they conflict with his personal proclivities. He has the courage to have his friend, Scroop, executed for treason and orders the hanging of his former friend, Bardolph, for looting. • courage can be seen very clearly before the Battle of Agincourt when the English noblemen realise that they are severely outnumbered by the French army. Henry argues in his St Crispin's Day speech to his troops that this is a positive situation because the fewer of them there are, the more honour they will be able to achieve • when Henry disguises himself to move anonymously amongst his troops before the Battle of Agincourt, this shows courage on his part to hear the truth of their views about his leadership. Later he fortifies his courage by praying to God which helps him to give a powerful speech to his men which rallies their courage. This contributes to the ultimate victory of the English over the French forces • York and Suffolk are noble cousins who die at the Battle of Agincourt. They show courage in their part in the fighting and it is fitting that they should die together. Exeter describes their honourable and touching deaths with Henry noting that: 'I saw him down; thrice up again and fighting'. Exeter replies that York is 'larding the plain; and by his bloody side/The noble Earl of Suffolk also lies' • Fluellen is a Welsh captain in Henry's army. The King himself refers to his courage: 'Though it appear a little out of fashion,/There is much valour in this Welshman.' Captains Jamy and Gower are also presented as courageous men who contribute practically to the campaign against France • it can be argued that Katherine shows courage in her exchange with Henry as she does not immediately concede to his suit but instead says 'Les langues des hommes sont pleines de tromperies'. She is eventually won over (and in fact has little

		choice but to accept Henry) but her courage in this discourse is notable.

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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:** • Claudio is a soldier in Don Pedro's army, a Count who originates from Florence. He is young and is the suitor of Hero. He arrives at the home of Leonato with Don Pedro and his group and talks with Benedick about his interest in Hero, asking him if he has 'noted' her. He comments on her modesty, a trait he holds dear: 'Is she not a modest young lady?' Noting and observation are central ideas associated with Claudio in the play • he is quite immature: for example, the audience hears of his good conduct in battle from a messenger which leads to his weeping. Leonato brushes this off as a good feature, but it is a moment that marks his character from the beginning of the play. He can be seen as a traditional hero, offering youth and bravery, but also prone to believing gossip and is concerned with trivial matters • Claudio falls in love with Hero very quickly but then requires help in courting her. He comments to Don Pedro that 'soft and delicate' desires are replacing 'war thoughts'. His passions are proven to be fickle when he throws himself into love with Hero and subsequently hates her completely when he is taken in by the lies and deceit of Don John. He is easily duped by Don John's plan to disgrace Hero, demonstrating his gullibility • his treatment of Hero at her wedding is vicious – he denounces her publicly, commenting that she knows 'the heat of a luxurious bed'. His regret on learning the truth of Don John's trick to disgrace her is notably lacking in apology. It can be argued that this shows a lack of confidence but also that there is selfishness in his preoccupation with saving his own skin, claiming that his only sin was in mistaking. He does show sorrow and regret: 'I know not how to pray your patience;/ Yet I must speak. Choose your revenge yourself' • Claudio and Hero, while very important to the play's plot, become secondary in importance to the relationship between Benedick and Beatrice. It can be argued that, like Hero, Claudio is quite a 'flat' character. His character is significant in view of the play's title, as he is taken in by idle gossip and, by the end of the play, his accusations amount to nothing • Claudio agrees to make amends by following Leonato's direction to marry his niece, but when he discovers that this is really Hero, he shows he has learnt nothing when he says: 'Another Hero!' He is also instrumental in teasing Benedick and is involved in the light-hearted plot to bring him and Beatrice together.

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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:** • persuasion is evident in the play in many forms. One example is the attempt to persuade Beatrice that Benedick is in love with her through the trick in the garden. Hero, with the help of Ursula and Margaret, tries to convince her to believe that Benedick is in love with her. This example of persuasion forms part of the play's central comedy and is light-hearted in its nature • Don John uses persuasion to trick Don Pedro and Claudio into believing that Hero is behaving adulterously with Borachio. He offers proof by taking them to Hero's window where they can see with their own eyes the infidelity taking place. The woman they are persuaded is Hero is, in fact, Margaret, Hero's maid, but the two are quick to believe Don John's lies. This is an example of persuasion used for evil ends • the theme of persuasion and influence can be seen through language and communication. Most characters take for granted that what others say is true without seeking other evidence. This is shown in Leonato's reaction to the attacks on Hero at her wedding. He has to be restrained and persuaded that his own daughter is honest. The most honourable characters, Beatrice and Benedick, speak in veiled language while the least honourable, Don John, speaks directly throughout the play. This can be considered something of a contradiction • Claudio is persuasive at his wedding to Hero when he convinces the gathering that Hero has been unfaithful and is a whore. It can be difficult to accept how easily he seems able to do this, with the obvious exceptions of Beatrice and the Friar, who remain convinced of Hero's innocence. There is a sense in the play that human nature is essentially gullible and easily led. The Friar, suspicious of the accusation, persuades the party to pretend that Hero is dead in order to investigate further • Beatrice persuades Benedick to challenge Claudio to a duel in defence of Hero's damaged honour. In convincing him to do this, Beatrice uses Hero as a form of persuasion to motivate him to commit to this course of action. Beatrice is skilled in using the language of persuasion and influence to prompt Benedick's action • influence can be seen, partly through persuasion, but also through social standing and power. It can be argued that Don John's position as the brother of Don Pedro allows him the influence to lie and trick others. Dogberry influences the confession of Don John's men through his amusing interrogation of the men. Don Pedro's influence as the most powerful man in

		the play affects aspects of the plot such as his support of the marriages of Benedick and Beatrice and Claudio and Hero.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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Romeo and Juliet – William Shakespeare

Question Number	Indicative content
5(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • it can be argued that the Nurse is indeed a good friend and support to Juliet, at least at the beginning of the play. She is shown by Shakespeare as closer to Juliet than her own mother, having breast-fed her, as was the custom of the time. She has cared for Juliet for her entire life: 'Faith, I can tell her age unto an hour'. Lady Capulet seems unable to talk with her daughter without the presence of the Nurse who notes that Juliet 'wast the prettiest babe that e'er I nurs'd' • the Nurse and Juliet share a teasing sort of relationship at the start of the play, with the Nurse indulging in sexual banter at the prospect of Juliet's marriage: 'Go, girl, seek happy nights to happy days'. The Nurse is more like a friend to Juliet in these scenes and offers comic relief • the Nurse is instrumental in facilitating the relationship between Romeo and Juliet, acting as Juliet's go-between. She warns Romeo not to lead Juliet 'in a fool's paradise', thereby showing that she is protective and caring towards Juliet. She tells Romeo that Juliet will be at Friar Lawrence's cell for the marriage that very afternoon and relays the news to Juliet in a roundabout and amusing way, bemoaning her sore head and feet until Juliet says: 'I am sorry that thou art not well'. She then reveals the plan of marriage that afternoon • the Nurse's panic, following the death of Tybalt at the hands of Romeo, begins to demonstrate that her care and friendship to Juliet may be less important to her than saving her own skin should the Capulets find out about Juliet's marriage. She says: 'We are undone, lady, we are undone!' She curses Romeo for what he has done but by the end of the scene she agrees to 'find Romeo/To comfort you…your Romeo will be here tonight'. This shows perhaps that she is trying to do her best to comfort Juliet in spite of her own fears of discovery • the Nurse acts as a go-between for Romeo and Juliet, visiting him at the Friar's cell to inform him of how Juliet fares. She bids him to go to Juliet: 'Hie you, make haste, for it grows very late'. After Romeo and Juliet have spent the night together, the Nurse is practical in her approach, warning Juliet that her mother is coming to the chamber • the Nurse can be seen to be less of a friend and support to Juliet when she herself suggests that bigamy with Paris is the best way forward in the situation: 'I think you are happy in this second match'. It can be argued that this marks the moment of parting

		between Juliet and her confidante. Juliet sarcastically remarks: 'Well, thou hast comforted me marvellous much'.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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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:** • time is an important theme and structural device. It may appear static but characters are often rushing and there is a real sense of urgency and speed in the play. Time and fate can be seen to go hand in hand, with one influencing the other • the existence of the Prologue, which sets out the play's entire action in the opening scene, is beyond the scope of real time and shows the irrelevance of time to the play's outcome. • Paris is told by Lord Capulet that he should wait 'two more summers' before marrying Juliet as she is of such a young age. Later, however, Capulet rushes, bringing the wedding forward with tragic results • Romeo and Juliet meet and fall in love with great haste. This is in contrast with the idea of the 'old accustom'd feast' – Capulet's ball is the first he has held in thirty years. The speed with which Romeo and Juliet agree to marry is swift indeed, since they have known each other only for a matter of hours. The haste in which this decision is made contributes to the play's ultimate tragedy • events speed up dramatically from the ill-timed meeting of Mercutio and Tybalt which results in both their deaths. Benvolio warns Mercutio of the likely outcome should they meet the Capulets, but Mercutio is in high temper and will not be swayed by sense. The timing of Romeo's entrance and the fact that Mercutio is hurt because of his intervention demonstrate the importance of time in the play • Juliet bemoans the slow pace of time while she is waiting for Romeo to come to her chamber: 'Gallop apace, you fiery-footed steeds', referring to the speed with which she wants the sun to go down. Time is also important when she takes the Friar's potion as it has a limited effect and she is warned that within 48 hours she will wake • time brings about the play's final tragedy when Romeo, in banishment in Mantua, does not receive the Friar's letter about Juliet's feigned death. Believing her to be really dead, he rushes with great haste to Verona and, after demanding poison from the apothecary, kills himself at Juliet's side before she has come round from the effects of the potion. It can be argued that his

		impulsive actions here, in not taking his time, result in the deaths of both characters.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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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:** • Jack Worthing is guardian to Cecily and represents an upper class young man in Victorian society, easily recognisable as such by the audience. He has achieved his respectable position through his father's wealth. Jack leads a double life as Ernest, the name by which Algernon knows him. When Algernon asks about the inscription on the cigarette case, Jack is forced to admit his double life. In the country he is serious in his role as guardian to Cecily. At the same time he pretends to worry about a 'black sheep' younger brother called Ernest who lives a much more exciting life in London. This Ernest is, in fact, his alter ego • it can be argued that Jack represents convention, particularly the hypocrisy that exists in the model of conventional morality deemed ideal in Victorian society. This allows Wilde to question the validity and truth of these values. Jack's role in the dialogues about social rituals such as courtship and marriage is significant in the play. He is often presented by Wilde as a foil to Algernon's humour, only occasionally being given his own witty line • Jack's proposal of marriage to Gwendolen is accepted but it seems that Gwendolen is more impressed by the fact that he calls himself Ernest. Lady Bracknell is horrified to find out that he was discovered as a baby in a handbag but later approves of the match when she learns about his heritage and fortune. Jack agrees more with the value of earnestness than Algernon does, replying to his Aunt Augusta at the end of the play, 'I've now realised for the first time in my life the vital Importance of Being Earnest' • Algernon is younger than Jack and presented as a dandy in the play. He is a charming and idle bachelor who represents a parody of Wilde himself. He is similar to Jack in that he creates the fictional character of Bunbury; he shows contempt for others in his deceit, delighting instead in his own cleverness. Bunbury is his imaginary invalid friend, used by Algernon to get out of boring engagements. Algernon says: 'A man who marries without knowing Bunbury has a very tedious time of it' • the play opens in the setting of Algernon's flat in Half Moon Street. He is talking with his butler, Lane, about the cucumber sandwiches and champagne. Algernon's constant eating and references to food are symbols of pleasure and self-absorption that went against the mores of polite Victorian society. Algernon flirts with Cecily and is finally given permission to marry her by

		Lady Bracknell. He is shown to be amoral, for example announcing that Bunbury has died when it suits his purposes to do so.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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The Importance of Being Earnest – Oscar Wilde

Question Number	Indicative content
6(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • the idea of identity is at the heart of the play's events. It is the theme that Wilde uses to explore the hypocrisy of conventional Victorian society and its expectations. This includes the idea of having different public and private identities • duality in identity is most apparent in Jack and Algernon's 'Bunburying' (their creation of alter egos to allow them to evade responsibility) or at least an escape from the oppression of social expectations. It is suggested that a person's alter ego may be nearer to their real personality then the perceived image of their true identity • alternative identities are important to the play's action and developing plot. 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. Cecily exerts control over her own imagined image of Ernest. The play on words between 'Earnest' and 'Ernest' is a twist that dramatically unfolds during the course of the play • identity is depicted through the theme of marriage. For example, Lady Bracknell gives the impression of being controlled by her husband, but he is a silent and absent figure in the play which gives the lie to this illusion. Identity is also depicted through the theme of wealth and status. For example, Jack is the play's most eligible bachelor – a man of wealth, power and influence - but this belies his humble beginnings – a baby found abandoned in a handbag. Jack's identity is a significant secret in the play. He tells Lady Bracknell 'I don't actually know who I am by birth' • Wilde exposes the muddled nature of Victorian values in this play through ideas of aestheticism – beauty as important in its own right rather than performing any specific social function. The character of Algernon embodies this idea, his discourse focused on witty paradoxes, beauty in language, and clever inversions of well-known sayings: 'Divorces are made in heaven' • even the characters of lower social status reflect issues with identity. Dr Chasuble is presented as the epitome of churchly seriousness and sobriety, yet beneath this identity lies his unrequited passion for Miss Prism. Lane himself suggests that there is more to his identity than may immediately meet the eye.

		When asked if he was ever married he says: 'I have only been married once. That was in consequence of a misunderstanding between myself and a young person'.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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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:** • Emily Webb is one of the play's central characters. She embodies many key themes and it is her life with George and her joining the dead that form the play's main concerns. Emily's presentation shows the three stages of life – from school and the day-to-day preoccupations of ordinary life; through her marriage to George, her wedding and the nature of love; to death and the inescapable truth of human existence (mortality) • her character can be seen to contrast with that of George, the all-American boy, and she is more self-assured than he in her outlook. She shows herself to be a pragmatist in her conversation with George: 'Well, you might as well know now that I'm not perfect'. She is honest with him, pointing out that she used to like him 'a lot' but that he became 'awful conceited and stuck-up'. She is likeable to the audience when she reveals that telling George this makes her feel bad. This makes her death all the more poignant • she shows her human weakness in her 'cold feet' about marrying George. She is dressed in traditional white and wears a wedding veil but is frightened when she sees the congregation. She reacts dramatically, saying that she hates George and 'Why can't I stay for a while just as I am? Let's go away'. She demonstrates the importance of love when she says: 'All I want is someone to love me' after George has convinced her that he will be a good husband. There is a sense of irony when she speaks of eternity: 'And I mean for ever. Do you hear? Forever and ever' • later Emily replaces the Stage Manager as the primary commentator of the play. The audience learns that she has died in childbirth and has now joined the ranks of the dead who appear on stage alongside the living. She does not fully understand the need for the living to grieve the dead, for example when George prostrates himself at the foot of her grave. She desires to return to a day in her life when she was happy – her twelfth birthday – to which the Stage Manager arranges for her to be taken. She does this against the advice of the dead. The deceased Mrs Gibbs says: 'Don't do it, Emily' • Emily learns a powerful lesson from the experience of trying to rejoin the living for a time. She comments to the Stage Manager: 'Do any human beings ever realise life while they live it? – every, every minute?' Her closing lines spoken to Mrs Gibbs after she has seen George's grief at her grave are: 'They don't

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		understand, do they?' This shows that she has learnt the importance of 'carpe diem' but only after her life is over.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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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:** • everyday life and its importance in helping people to appreciate fully their mortal existence are key themes in the play. 'Our Town' is effectively established by Wilder as any town. Its fictional setting is in New Hampshire but its concerns and inhabitants could reflect any small town in America. A range of characters makes up the community just as it would in a real town. George plays baseball and later becomes a husband and farmer. He proposes to Emily over an ice cream soda – a huge life event starting in a normal and everyday situation • the Stage Manager facilitates the play's magic realism of jumping through time and incorporating the worlds of both the living and the dead. This is juxtaposed with the normality of day-to-day life in Grover's Corners. There is a sense of normality in the play's opening, with deliveries of newspapers and milk, as well as children being sent to school. The everyday characters such as Howie Newsome are important to the fabric of the play and to the contentedness and smooth running of life in Grover's Corners • the play is divided into three acts and covers the three core ideas of life, love and death. In its structure, small everyday events appear throughout, such as the need for Emily to eat her breakfast before getting ready for her wedding and the children doing their school work. Dr Gibbs comments: 'The day's running like a tired clock'. This temporal simile reflects the approach of most people to everyday life • everyday life is contrasted with everyday death. Death is considered to be a normal part of life, inevitable in its arrival to every person and several major characters die in the course of the play, including Mrs Gibbs and Emily. Emily realises after attempting to visit her old life that she must return to the world of the dead as life has moved on and she is no longer part of it • at the end of the play, the Stage Manager comments on the probable lack of life beyond the grave: 'There are the stars - doing their old, old crisscross journeys in the sky. Scholars haven't settled the matter yet, but they seem to think there are no living beings up there'. This heightens the sense for the audience of the play's central message: to make the most of life while you have it, including the small day-to-day aspects that people tend to take for granted.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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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:** • Lady Catherine de Bourgh has the highest social standing in the novel and therefore has great influence. She is Darcy's aunt and Austen presents her as a bully and full of her own self-importance. She expects Darcy to marry her daughter. This opinionated self-absorption is supported by the obsequious behaviour of Mr Collins, a clergyman whose parish is in Lady Catherine's estate and to whom she acts as patron • Lady Catherine de Bourgh is an upper class woman with a haughty and snobbish demeanour. She is satirised as a grande dame who is guilty of interfering bossiness. She performs several functions in the novel, partly to exemplify Austen's exposure of the faults and airs of the upper classes at the time she was writing. At Rosings she: 'inquired into Charlotte's domestic concerns familiarly and minutely, gave her a great deal of advice as to the management of them all…and instructed her as to the care of her cows and poultry' • Lady Catherine acts as a contrast to Darcy in the way the upper classes behave, although her behaviour does bear similarities to his conduct in the early parts of the novel. She is rude and insensitive, expecting her orders to be followed at all times and thus exerts her influence. She tries to intimidate Elizabeth into refusing Darcy's proposal of marriage and fails to understand when Elizabeth does not comply. She tells Elizabeth that she would be 'polluting' Pemberley if she were to marry Darcy, thereby trying to act as an obstacle to their union • Mr Collins is influential and important to the structure of the story as he is the heir to the Bennet estate. This comes about as a result of the fact that Mr and Mrs Bennet have no sons and the entailment means that Mr Collins is the next in line to inherit. It is therefore important for the Bennets, in terms of financial security, that Mr Collins marries one of the daughters, an outcome favoured by Mrs Bennet • Mr Collins arrives at Longbourne for a visit lasting a week, with the intention of finding himself a wife. He sets his sights on Elizabeth when he learns that Jane is already spoken for. His character is a significant contrast to Elizabeth, which creates humour in the novel. Austen uses him as a comedic device and his pompous pronouncements are some of the most amusing points in the story. His views on what should happen to Lydia offer a satire on Christian values • he marries Charlotte Lucas, moving on quickly after Elizabeth

		has rejected his proposal. This union is interesting as Charlotte acts as a foil to Elizabeth, making no secret of the fact that she is marrying for convenience and security rather than love.
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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Pride and Prejudice – Jane Austen

Question Number	Indicative content
8(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • appearance and reality can be seen as important through reputation in the novel. Society had clear expectations of men and women that had to be upheld and stepping beyond these norms would make one, particularly a woman, vulnerable to social ostracism and, potentially, ruin. Miss Bingley is very conscious of the importance of reputation. Jane Austen deals very little with the lower classes for whom reputation may be considered less of a concern • Mrs Bennet is a character who is very preoccupied with appearances. Wishing only to secure husbands for her five daughters, she tries to put on social graces but is unaware that in fact she has none. Her attempts to adopt the appearance of a woman of importance and social popularity lead to her alienating the very people she is trying to attract – Darcy and, by association, Bingley • appearance and reality can be clearly seen in the character of Mr Wickham whom Elizabeth initially considers to be good and honest. She is taken in by his appearance of respectability and pleasantness, choosing instead to believe that Darcy is the wrongdoer. When it is later revealed that Wickham tried to ruin Darcy's sister, Georgiana, by attempting elopement, Elizabeth is shocked by his villainy and fake personality • Wickham is again involved in the theme of appearance and reality when he courts Lydia and then elopes with her. Upon discovery of the couple's disappearance, Darcy blames himself for not exposing Wickham's treacherous nature. Elizabeth blames herself for not seeing through his façade of respectability. It can be seen that appearances can hide true character and take in even the most astute such as Elizabeth Bennet • during discussions of the first Meryton Assembly, it is evident that some guests were offended by Darcy who succeeded in insulting Elizabeth and conveyed an image of standoffish arrogance. She deems him: 'the proudest, most disagreeable man in the world'. Darcy's outward pride actually hides his inner goodness and first impressions are not a solid indication of a sound personality. After his letter Elizabeth begins to recognise Darcy's true qualities • early in the novel Darcy fails to see Elizabeth's depth, liveliness and goodness of character. She overhears him say: 'She is tolerable, but not handsome enough to tempt me', referring to Elizabeth herself. However, as he gets to know her, he becomes attracted to her 'bright eyes' and her quick-wittedness.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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To Kill a Mockingbird – Harper Lee

Question Number	Indicative content
9(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • mockingbirds represent innocence in the novel and it is clear that Tom Robinson meets the criteria but there are other characters who fulfil this description also. These include: Jem, Dill, Boo Radley and Mr Raymond, all innocents who have been injured or destroyed through contact with evil such as racism. It is part of the novel's title, and after Atticus tells Jem 'It's a sin to kill a mockingbird', Miss Maudie later explains: 'Mockingbirds don't do one thing except make music for us to enjoy…That's why it's a sin to kill a mockingbird' • Tom Robinson is a mockingbird for several reasons. He is the twenty-five-year-old married father of three who is accused by Mayella Ewell of raping her. His position in the face of this made-up accusation is desperate because he is black and his alleged victim is a white woman. The events surrounding his arrest and conviction highlight the issues of racism & injustice in the novel • Tom Robinson, far from assaulting Mayella, is kind to her. He passes by the Ewell place regularly on his way to work and befriends the lonely and poverty-stricken Mayella. She is attracted to him, perhaps because he is one of the only people to show her any kindness, and saves up to buy ice creams for her younger brothers and sisters so that they go out of the house and she and Tom can be alone. She asks him into the house on the pretence of his helping her with a wardrobe but instead tries to kiss him. When Bob Ewell catches her in this situation she feels she has to blame Tom rather than take responsibility for her actions • Tom's left arm, crippled when he was young, is used as a genuine defence by Atticus. This disability would make the attack suggested by Mayella impossible, but the white judge and jury ignore this convincing evidence in the face of the greater weight of racial prejudice and the word of a white girl. Atticus tries to defend Tom but knows in his heart of hearts that the battle is lost before it begins. In his summing up at the end of the trial, Atticus notes that Tom Robinson's only guilt lies in the temerity to feel pity for a white girl (even if she is 'white trash') • the reader sees Tom's gentle character when he speaks in the jail scene after Atticus has defended him from the lynch mob: 'A soft, husky voice came from the darkness above: "Are they gone?"' Among the trash and cast-offs in the Ewell garden there is a small clump of geraniums– this suggests that Mayella strives for beauty and goodness in her life. In the trial, however, she lies and shows the ugliness that threatens Tom's very existence • Tom speaks well at his own trial and earns the respect of readers

		but he is killed when trying to escape from prison. Atticus points out: 'I guess Tom was tired of taking white men's chances and preferred to take his own'.
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
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To Kill a Mockingbird – Harper Lee

Question Number	Indicative content
9(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • the theme of loss can be seen in a variety of ways. There is a sense of loss of innocence as Scout, Harper Lee's child narrator, grows up in the course of the novel. Brought up by Atticus, both Jem and Scout believe in equality and the essential goodness of the world but they lose this innocent outlook as a result of the prejudice that they are exposed to during the trial of Tom Robinson • loss of life is evident. Jem and Scout are without a mother, having lost her some years ago. Tom Robinson's life is tragically lost as a result of his fear. His escape attempt seems foolish in that he runs across a large prison yard in broad daylight in front of armed guards. However, it can be argued that he chooses to lose his life rather than lose control of his fate at the hands of prejudice, injustice and the lynch mobs. • Mrs Dubose dies 'free' of her addiction to morphine. The final loss of life is that of Bob Ewell at the end of the novel, although this may be considered a positive outcome because he was trying to kill Scout and Jem • loss of justice is clearly evident. Atticus attempts to justly defend Tom Robinson but in the face of some stereotypical attitudes of the white community in Maycomb, he is defeated. The chief witness for the state, Mayella Ewell, is prepared to lie in an attempt to save face and because she is afraid of her father's reaction. There is a loss of justice for Boo Radley as he is kept confined in the house and becomes a recluse at the hands of his domineering and cruel father • loss of freedom can also be seen. Tom loses his freedom when he is unjustly arrested for the rape of Mayella. Boo loses his freedom when his punishment for some wild behaviour as a boy results in his incarceration in the Radley Place which leads to his eventual reclusive nature. • loss of the court case is also significant. Although Atticus 'knows he is lick'd before he begins' he fights the case in defence of his client, Tom, as best he can. His courage in taking the case and persisting in his defence against the weight of white opinion in the community is a lesson in trying even when all seems lost.

Level	Mark	A01/A02/A04
	0	No rewardable material.
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Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
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The English Teacher – R. K. Narayan

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:** • becoming a father helps Krishna to rediscover his identity and calling in life. Before his wife, Susila, and young daughter, Leela, come to live with him in Malugdi, he leads a predictable life of routine and work at the Albert Mission College. He is portrayed as being opinionated and self- centred but is unhappy with his life, although he does not know why: 'What was wrong with me? I couldn't say, some sort of vague disaffection' • Krishna enjoys fatherhood and delights in Leela's innocent ways, seating her on his knee and looking forward to seeing her each day when he gets home from work. His relationship with her changes as a result of her coming to live with him; prior to this he had not realised her importance in his life. He notes the relationship between Leela and her grandmother: 'I was moved by the extraordinary tenderness which appeared in her face'. He senses the harmony and link between them that he does not share when they first arrive • after Susila's death, the only motivating factor in Krishna's life is to care for Leela and try to stop her missing her mother too much. He takes on the challenge of raising his daughter and she can be seen as his salvation following the devastating loss of his wife. He considers suicide until he realises that Leela needs him and subsequently focuses all his energies on her welfare • Leela attends a pre-school where Krishna meets the Headmaster, a caring and interesting man who inspires Krishna to change his teaching methods and views. While the Headmaster cares for the children of his school, he shows a lack of care for his own family, leaving them on the day an astrologer predicted he would die. He is therefore a contrast to Krishna as a father figure. Krishna goes to teach at Leela's pre-school, having developed an affinity with younger children; this is as a result of his relationship with his own daughter • Krishna has to be both mother and father to Leela, although he does pass her into the care of his own parents when he enters further into his spiritual journey with Susila. This is not presented as an act of abandonment in the novel, as he only does what he thinks is best for Leela.

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

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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:** • some candidates may write only about the importance of love but others may consider other themes such as: death, fate, growth and development and education • love is important in the relationship between Krishna and his wife, Susila. Susila is living away from her husband as the novel opens and there is a sense that he is lacking something in his life. Susila's arrival fills this emptiness and there is a romantic tone in his reference to the lovely smell of the letters she sends him before joining him in Malugdi. Susila is described as very beautiful and striking in her colourful saris, and gentle and understated in her demeanour. When she meets Krishna at the station, he is nervous while she puts him at his ease with her friendly manner • the love of ordinary married life is significant, as Krishna and Susila settle down to their day-to-day relationship. Narayan presents love as something that must be worked at, but which is very precious. Krishna and Susila do argue but all issues are resolved. The main dispute is over Susila's getting rid of Krishna's alarm clock • love is shown in Krishna's affection for his daughter, Leela. When she comes to live with him, her innocence and amusing little ways enchant him and we see the love between a father and daughter • the importance of love is shown when Krishna is heartbroken after the death of his wife from typhoid. He is so upset that he considers suicide and finds it hard to continue with his own life after she is gone. He is overjoyed later in the novel to discover that Susila has sent him a message from beyond the grave and their relationship continues via the medium. Eventually, Krishna finds that he can commune with Susila without the help of the medium and finds a level of spiritual love and contentment that transcends all worldly concerns • death could also be considered as an important theme as it is the turning point in the novel's action when Susila dies. It is also important as it proves no barrier to love in the end. Fate is also a key theme, for example in the actions of the Headmaster in leaving his family because he wants to save them suffering on the day of his astrologically appointed death

	• it could be argued that education is an important theme as the novel compares eastern and western attitudes to education. Knowledge can also be considered an important theme and relates closely to the education. Leela's pre-school takes a different approach to education than that which Krishna has experienced at the Albert Mission College • growth and development could also be seen as important themes. Krishna grows as a result of the arrival of his wife and daughter and later realises that he has to withdraw from reality in order to grow. In addition, his daughter grows during the course of the novel.

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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:** • Lennie can be considered a victim. He is a victim of the circumstances surrounding The Great Depression, as are all the other characters. Suffering from severe learning difficulties but possessing incredible strength, Lennie is a victim of himself. He is doubly disadvantaged by life – living in a time of economic hardship with a significant disability • it can be argued that Lennie is a victim because he is vulnerable. He is quick to trust and George must work hard to ensure that he stays out of trouble. Lennie is victimised by Curley, being seen as an easy target for his hatred. Candy explains that Curley is 'like a lot of little fellas' in his resentment of big guys. When Lennie is attacked by Curley in the bunkhouse, his retaliation at George's command results in Curley's hand getting crushed. This is a poignant and violent event where Lennie can be seen as a victim of Curley and then of his own strength and inability to control it • Lennie can be seen as a victim of circumstance when he accidentally kills Curley's wife in the barn. The fact that he is out of George's watchful eye as the men are playing horseshoes and the fact that Curley's wife is so lonely could be considered an unfortunate coincidence that lead to him killing her. In her conversation with Lennie, Curley's wife confides in him about her life and lost dreams. She is unaware of the real extent of Lennie's childlike nature and the dangers he represents. In encouraging him to stroke her hair, she becomes a victim, tragically losing her life but Lennie also becomes a victim • Lennie becomes the victim of vigilante justice when he is pursued by Curley and his posse, intent on lynching him in revenge at the killing. He remembers where to go if he gets into trouble – down to the river. Although it crosses George's mind that Lennie could be caught and 'locked up', Slim and Candy know this will not happen. The only fate Lennie could meet would be a harsh one at the hands of Curley or conventional justice. It can be argued that, in shooting Lennie himself from necessity and compassion, George stops Lennie from becoming a victim. On the other hand, this same point could support the idea that he is a victim • it can be argued that Lennie is not a victim. He has friendship (something not enjoyed by many men at the time) of George and is often seen as happy in his existence – playing with the puppy, dreaming of tending rabbits and working hard out in the fields, a job he is good at because of his incredible strength.

	NB Many points above can be argued either way and all credible, supported arguments should be accepted.

Level	Mark	A01/A02/A04
	0	No rewardable material.
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Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
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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:** • the theme of dreams is strong and incorporates many characters and events. The central dream is that shared by George and Lennie – 'we're gonna have a little house and a couple of acres an' a cow and some pigs and…' Both men dream of giving up the itinerant life of moving from ranch to ranch in search of work in favour of a secure and self-determined existence. Home ownership and self-determination were elements of the American Dream • when Candy overhears George and Lennie talking about their dream, he is keen to get involved. George presents him with an idyllic vision: 'S'pose they was a carnival or a circus come to town, or a ball game, or any damn thing…We'd just go to her…We wouldn't ask nobody if we could'. Although initially guarded about the idea of Candy's joining the dream, Candy's offer of his life savings encourages George to accept, as this makes the dream viable. The fact that an old man with a disability can think of achieving this outcome is a cornerstone of the American Dream – the idea that you can do anything no matter who you are • the dream of the farm keeps the men going in their hard life. George, Lennie and Candy are infused with hope that they can one day own their own home and be free. Lennie uses the dream as comfort, thinking about the rabbits after his violent beating at the hands of Curley. George is motivated by the dream and Candy sees it as his means of surviving and remaining useful in his old age • even Curley has a dream of becoming a professional boxer. Candidates may argue that this dream is destroyed when Lennie crushes his hand • Curley's wife shares her dream with Lennie in her final minutes in the barn. She tells him about her dream of being an actress and being in the pictures. She explains to Lennie about the man who had said: 'he was gonna put me in the movies. Says I was a natural'. She bemoans the fact that she 'coulda sat in them big hotels and had pictures took of me'. Her dream has died since she married Curley, 'I don't like Curley' • Crooks dreams of being treated as equal to everyone else. He knows his civil rights and keeps a copy of the California Civil Code in his room. Crooks is very sceptical about ranch hands' dreams. Momentarily he allows himself to hope when he speaks to Lennie and Candy, but his hopes are dashed by Curley's wife's threats. He longs for acceptance and company with the men on

	the ranch but the only times this takes place is when he is playing horseshoes or at Christmas • Steinbeck uses the novel's events to show the nature of hopes and dreams. The collapse of all the dreams at the end of the novel demonstrates the futility and unattainable nature of dreams for these characters.

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Roll of Thunder, Hear My Cry – Mildred Taylor

Question Number	Indicative content
12(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Papa's real name is David Logan. He is father to Cassie, Stacey, Little Man and Christopher John. He is away most of the time because he has to work on the railroad to support his family and their land. His brother, Hammer Logan, is uncle to the Logan children and is presented as a smart city man in comparison to the country dwellers. He lives in Chicago and is described as a sharp dresser with an expensive car • Papa is the younger of the two brothers and is described as a tall and handsome man. He is strong and powerful, an example to his children. He is fiercely protective of the Logan land on which he was raised himself and which his own parents have bequeathed to him. He is independent and ready to stand up for himself and his family when necessary. He does what he 'gotta do' to survive and has self-respect. He is a wise and caring father, giving Cassie advice about life: 'there'll be a whole lot of things you ain't gonna wanna do but you'll have to do in this life just so you can survive' • Papa risks his life when, along with his wife, he initiates the boycott of the Wallaces, the store owners who burnt a black man to death. He is attacked and shot, his leg broken in revenge at the boycott. He comes close to losing the land when Mr Granger influences the bank to call in the mortgage on it. He is smart and uses his initiative to stop the lynch mob and save TJ's life by starting a fire in the cotton fields, even though he loses a quarter of his own crop • Uncle Hammer lives in the north and has status, driving a Packard, as Mr Granger does. He visits the Logans at Christmas, bringing them gifts. Coming from the north, he is used to a less unjust society and expects fair pay and conditions for working: 'Up there I got me a man's job and they pay me a man's wages for it' • Uncle Hammer has a quick temper and wants to attack Charlie Simmons after his poor treatment of Cassie. He has to be talked down by Mr Morrison. Uncle Hammer says, 'You think my brother died and I got my leg blown off in their German war to have some red-neck knock Cassie around anytime it suits him?' He ultimately controls his anger and sells the Packard in order to protect the precious land before Mr Granger forecloses on the loan, bringing the money to his brother and then sensibly leaving town to avoid confrontation.

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Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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Roll of Thunder, Hear My Cry – Mildred Taylor

Question Number	Indicative content
12(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • the title of the novel is significant for a number of reasons. 'Roll of Thunder, Hear My Cry' comes from an old spiritual sung by black slaves about a hundred years before. It is sung by Mr Morrison at an important point in the novel's action. The song goes: 'Roll of Thunder, Hear My Cry, Over the Water, Bye and Bye, Ole Man Comin, Down the Line, Whip in Hand to Beat me down'. The final three lines say 'But I ain't gonna let him turn me round'. This can be seen to relate to the novel's themes and concerns as the Logan family stand strong against the threat of white injustice still prevalent in the 1930s • thunder is used as a metaphor throughout the novel as an echo of human emotions. When the Logans boycott the Wallace store, their efforts are met with violence and a storm metaphor is used to illustrate the relationship between the weather and relations between the black and white communities. A storm of hatred brews throughout the novel until the desperate act of Papa when he lights the fire in the cotton fields • the fire started by Papa presents a common threat to both black and white farmers alike so it unites them against a common enemy. A distant roar of thunder can be heard at the beginning and end of the penultimate chapter, presenting a sense of warning and foreboding in the novel. Although Mama and Big Ma fight the fire with buckets of water, it is a torrential rain storm that finally puts it out. The weather is presented as a powerful force, stronger than human endeavour, and emphasises the dependence of people on nature. There is a sense of pathetic fallacy in the thunder as it can be seen to represent an unsettling violence in the weather but also represents a clearing of tension • the rain supports the idea of pathetic fallacy, representing the segregation of the black and white children on their journey to school. The rain and thunder could mirror the way in which the black children are degraded by the injustice of white supremacy • 'Hear My Cry' is not only a line from the negro spiritual, but also represents the voice of Cassie and other black people. The white community attempts to silence their demands for equality and justice but they continue to make their voices heard, such as in the boycotting of the shop and in Mary Logan's refusal to accept the damaged school books for her black students. The 'my' element of the title may relate to the narrator, Cassie, who grows during the course of the novel, learning valuable lessons about life.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Some engagement with the text is evident; examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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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:** • the short story is written by HG Wells and involves a Bacteriologist who is visited by a pale stranger with a letter of introduction. The scientist is so pleased with his work that he shows the visitor the cholera bacillus under a microscope and they talk about the disease. The visitor's specific interest in the vial of live bacteria should raise the alarm with the Bacteriologist, but he is so pleased with his discovery that he gives the Anarchist access to it. The Anarchist has used flattery and interest to gain access to the bacillus • the story is a frightening satire about the future of bioterrorism and how easy it would be for someone to abuse scientific discovery. The Bacteriologist gives the Anarchist all the information he needs to use the bacillus as a weapon. The Anarchist can be considered a dangerous opportunist who is focused on finding a unique way to spread terror. He says that other terrorists are: 'blind fools to use bombs when this kind of thing is attainable' • after stealing the vial, the Anarchist plans to release the bacteria into the water supply of London. He is motivated by fame, feeling that the world has overlooked him and that this act will bring him the recognition he deserves. His decision to swallow the bacillus and become a human vector after breaking the test tube is a desperate act and he becomes a suicidal martyr, 'carefully jostling his infected body against as many people as possible' • the Anarchist unknowingly has swallowed a strange, new microbe that turns the skin bright blue. The Bacteriologist, it turns out, has been dishonest about the bacillus and it is in fact a harmless but very visible agent. The Anarchist has unwittingly become a target of mockery and London has become the scientist's laboratory: 'things might look blue for this civilised city'. The Bacteriologist, in his lack of concern for ethics, is shown by the end of the story to be more dangerous than the Anarchist • other stories including characters breaking the rules are: *Tony Kytes*, *The Arch Deceiver*; *The Unexpected*; *The Adventure of the Speckled Band* and *Twenty-six Men and a Girl*.

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

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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:** • Hop-Frog is a court jester who is a dwarf and a cripple. These features increase his value as an entertainer: 'His value was trebled in the eyes of the king'. Poe explains how: 'Dwarfs were as common at court, in those days, as fools' but Hop-Frog possesses other qualities of nimbleness and humour. His name comes from his unusual walk, 'something between a leap and a wriggle'. At the time Poe was writing, freak shows and circus freak acts were popular in Europe and America • not only does Hop-Frog have a funny walk, but he also has a 'constitutional swelling of the head' and 'protuberance of his stomach' that bring amusement to the court. Poe describes in great detail the manner in which Hop-Frog moves and the pain he suffers as a result. He is described using animal imagery as like 'a squirrel, or a small monkey' • it is revealed that both Hop-Frog and his female companion, Trippetta, (also a dwarf) had been kidnapped and sent as presents to the king by one of the generals. At the masked ball, the king forces Hop-Frog to drink alcohol, knowing that it has a bad effect on him. This injury is enhanced by the fact that the day of the ball is Hop-Frog's birthday. In the physical descriptions of other characters, Poe highlights the fact that they are fat, including the prime minister who is described as 'a very fat man' • as the story progresses, the king is referred to as a tyrant and becomes more and more cruel to Hop-Frog, eliciting the sympathy of the reader. Hop-Frog appears to come up with an ingenious plan for entertainment, dressing the party as ourang-outans. The physical description here is detailed and specific, building a vivid picture of the way in which the men were dressed: 'The king and his ministers were first encased in tight-fitting stockinet shirts and drawers' • the ourang-outans are chained together by Hop-Frog and suspended thirty feet from the ceiling between 'the skylight and the floor'. When the ourang-outans are set on fire, Hop-Frog comments that the joke is on the king and his ministers: 'I am simply Hop-Frog the jester – and this is my last jest.' Hop-Frog and Trippetta escape together and the story ends with the news that 'neither was seen again'. The story serves as a cautionary tale for those who might tease or pick on people with physical disabilities and differences • other stories that consider the theme of physical appearance include: *The Unexpected*, *The Woman's Rose* and *The Stolen Bacillus.*

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