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Mark Scheme (Results)

January 2014

International GCSE English Literature (4ET0) Paper 1

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

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January 2014
Publications Code UG037738

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General Marking Guidance

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

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Paper 1: Drama and Prose

Section A: Drama

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

Question Number	Indicative content
1(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • Eddie is the male protagonist at the centre of the play's action. He is characteristically masculine – a Sicilian American of 40 years, described as 'a husky, slightly overweight longshoreman'. In line with Italian tradition he is very much master of the house he shares with Beatrice and Catherine, who appear less substantial in comparison • Eddie is a generous host when Beatrice's relatives need somewhere to stay. This shows his confidence in his position in the home at this point in the play. He is committed to his good name and the ideal of honour. He is protective towards women, especially Catherine. His love of and interest in her moves beyond the paternal to something destructive and obsessive as the play progresses • Eddie lacks trust in his dealings with people and is suspicious of their motives. He is moved to breach his own standards when he informs the Immigration Bureau of Marco and Rodolpho's illegal status in the country, demonstrating his desperation to maintain his position at the centre of Catherine's life • Eddie is the tragic hero of the play, destroyed by his own weakness. His perceived strength at the start of the play is compromised by his improper feelings for his niece that ultimately lead to his death at the end of the play at the hands of the angry Marco • at the start of the play, Marco could be perceived as weaker than Eddie – he is poor and desperate, grateful to Eddie and his family for accommodating him and his brother, Rodolpho. He is an illegal immigrant to the USA, having left his own family in Sicily • Marco is desperate to be the provider for his family, keen to earn money to send home to his family including his sick baby. He is calm and peaceful in his attitude in Act One. He is polite and defers to Eddie when staying in the Carbone household. His strength is renowned and he is described as a 'bull' • Marco is direct in his speech and takes responsibility for his brother Rodolpho; he demonstrates a strong sense of family honour. His attitude can be compared and contrasted with that of Eddie. By Act 2 he is angry and distressed. His fight with Eddie results in Eddie's death.

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

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

Question Number	Indicative content
1(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • family is very important in Sicilian society and this theme has made its way to Red Hook in the immigrant population. The Carbone family reflects this importance. Beatrice and Eddie are the married couple who have taken in their orphaned niece, Catherine. This demonstrates the significance of the extended family in the play and sets up the dramatic implications when the family bonds are broken by Eddie • Eddie's inappropriate love for his niece, Catherine, suggests the existence of a taboo in the Carbone family structure. This reflects a destruction of the natural order – as her step-father, Eddie's feelings for Catherine should remain purely paternal. The result of his overstepping this mark contributes to his destruction • the family drama spills out into the community in this play, elevating it to the level of tragedy. When Eddie breaks the bonds of family honour by reporting Marco and Rodolpho to the Immigration Board he breaks a key trust. As Beatrice's cousins and guests in his house, Marco and Rodolpho are Eddie's relatives and dependents. His betrayal of them breaks family bonds and is comprehensively frowned upon by the community • Eddie and his wife Beatrice form the basis of a family but their relationship is 'barren'. They have no children of their own and Beatrice complains of their lack of a physical relationship 'when am I gonna be a wife again Eddie?' • Marco and Rodolpho's relationship reflects close family bonds. They look out for each other and Marco is a protective brother to Rodolpho. Marco respects Eddie's family and is a compliant and polite guest in his house • Marco's main concern is to send money back home to his family in Sicily. His wife and three children are dependent on his earnings, including his baby who is ill with tuberculosis. Marco is a genuine family man. When Eddie's actions threaten his livelihood and therefore his family, he is angry and proactive in his response. The fight he has with Eddie results in Eddie's death.

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***An Inspector Calls* – J. B. Priestley**

Question Number	Indicative content
2(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • Priestley describes Gerald Croft as 'an attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred man-about-town'. It is clear that the Birlings are pleased to have Gerald as a fiancé to Sheila in that he brings superior social position to their more 'nouveau riche' family. He is from the aristocratic Croft family, son of Sir George and Lady Croft • Gerald's manner with Sheila is proper, detached and arguably somewhat emotionless. He is matter-of-fact in his gift of the engagement ring and there is a sense that marriage for him is for reasons other than love. Mr Birling reinforces this when he attempts to reassure Gerald that marrying Sheila will not be so much of a social concern when he has received his expected knighthood. The Crofts have the title while the Birlings have the new money so a union between their children will bring advantages to both sides • Gerald is less willing than Sheila to admit his part in Eva/Daisy's demise. His tendency to protect himself and his own interests can be seen throughout the play as he is keen to expose the Inspector as an impostor in Act 3 and is reluctant to answer the Inspector's questions about his involvement earlier in the play. It is Gerald who confirms that the local police force has no officer by the name of Goole; he who realises it may not have been the same girl and he who finds out from the infirmary that there has not been a suicide case in months. Gerald's need to control a situation is similar to that of Mr Birling • Gerald's upper class position leads him to act as a benefactor to Eva/Daisy who admits he felt sorry for. He explains that she became his mistress because 'she was young and pretty and warm and intensely grateful'. He has a self-confidence that Eric does not as his explanation of his own involvement, while reluctant, is also quite matter-of-fact • Gerald lacks moral grounding as a result of his upper class life.

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***An Inspector Calls* – J. B. Priestley**

Question Number	Indicative content
2(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • candidates may come up with a range of points related to the significance of the title of the play. All reasonable interpretations should be credited using the mark scheme • the title is similar to that of a murder mystery. There is a certain expectation in this genre but this is no ordinary murder mystery. There is no murder and no body but Priestley uses the 'whodunit' convention as the Inspector gradually unfolds the circumstances leading to Eva/Daisy's death • the idea of 'an' inspector suggests that the play is universal in its themes and ideas. The lessons of this play apply to all societies and cultures. The use of the indefinite article, 'an' suggests that the inspector could be anyone and contributes to his mysterious presentation and purpose. Candidates may speculate as to the nature of the Inspector – supernatural being, ghost, angel etc • the Inspector and his revelations about the Birling family's involvement in Eva/Daisy's demise are at the heart of the play. All is portrayed as rosy in the Birling dining room before his arrival with the news of Gerald and Sheila's engagement and the speeches of Mr Birling about the future. The course of events is changed completely by the Inspector's arrival. He announces the suicide of Eva Smith and starts to question Mr Birling and the other characters • the use of the present tense in the title suggests immediacy in the events of the play. Time is an important theme in the play and there is a sense of action happening in the title. This play deals with time in its final twist in Act 3, lending another supernatural element to the piece. Is history about to repeat itself? How does the Inspector know of the 'fire and blood and anguish' to come in the form of two World Wars? • the events of the play take place only in the dining room of the Birling household. The Inspector calls on the family in the room that reflects their position in polite society. The idea that this is a universal reflection of middle class is suggested by the title. Priestley is not only inspecting the Birlings; he is inspecting society • the inspection of the Birling family and Gerald Croft is Priestley's exposé of the lack of social responsibility amongst the middle and upper classes. Inspector Goole's persistent and thorough questioning of the characters is a reflection of the idea that nothing can be hidden behind the facades of wealth and position.

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***Henry V* – William Shakespeare**

Question Number	Indicative content
3(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • like Falstaff and Mistress Quickly, Pistol and Bardolph are Henry's old drinking friends from Eastcheap (in Henry IV Part 1). In Henry V, Nym joins their number. They join Henry's army in France. Bardolph is a heavy drinker; jokes are made about his red nose. Bardolph, Pistol and Nym appear in the play to highlight Henry's wilder youth and his current role as King • Pistol attempts to prevent the death of Bardolph after he has looted a church against Henry's orders. He admires the King, acting as a standard-bearer in the war, and, although full of empty bragging, is reported by Fluellen to have defended the bridge bravely at Picardy • Pistol is something of an entrepreneur in his approach to warfare. He captures a French lord in order to hold him to ransom. His goal is to profit personally from the campaign in France. He is married to Mistress Quickly to the shock of his friend, Nym, and is unhappy when he learns of her death. He is beaten and made to eat a leek by Fluellen as punishment for insulting him. He ultimately returns to England to a life based on theft • Bardolph steals a 'pax'(a valuable tablet) from a church during the campaign and is sentenced to death. As an old friend, Pistol tries hard to get Fluellen to rescind the sentence but Fluellen stands firm. When Henry encounters Bardolph following the battle and learns that no English soldier has been lost except this man, he shows no emotion and does not intervene to prevent the punishment. This is somewhat surprising as he was a former drinking friend of Henry when he was a prince. 'We would have all such offenders so cut off' are his words following the hanging. This shows Henry's Kingship • Nym is also hanged for war crimes in France. He competes with Pistol for Mistress Quickly's affections. He has a short comic sequence based on different definitions of the word 'humour.' The irony is heightened by the fact that he is a dour and sad sort of person.

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***Henry V* – William Shakespeare**

Question Number	Indicative content
3(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • the setting of the play is characterised by its carefully compressed action. A series of dramatic historical events is fitted into several hours on stage. Candidates may refer to different interpretations of the play they have seen on stage or film but must use these versions to answer the question • the Chorus is instrumental in giving the audience an overview of the play's action and filling in gaps. This character is based on the conventions of Greek tragedy. The Chorus uses vivid, descriptive language, enabling the audience to imagine thousands of horses and soldiers • the pace of the play is controlled by Shakespeare's use of long speeches such as the Archbishop's advice to Henry contrasted with the use of short scenes to present snapshots of the war. Long speeches such as these suggest the seriousness of the question of Henry's claim to the French throne • Shakespeare interlaces scenes involving Henry and his lords with scenes showing characters from the lower classes such as Pistol, Bardolph and Nym. This technique can serve to: increase tension; provide comic relief and vary the mood of the play. It also offers a broad view of the campaign and its characters. Fluellen acts as a link between the two different groups of characters. He argues with Pistol but also speaks to the King • the setting of the King's palace is used as is Southampton. The French courts at Rouen and Troyes are also used as settings, presented unfavourably compared to the English court. In Act 5, the French court is presented in a positive light when Katherine and her maid practise the English language together • the play moves between distant settings giving it a sense of epic proportions fitting to its themes and action. There is some use of the French language to provide an element of realism but this does not lead to misunderstanding and the overall effect of Shakespeare's stagecraft and setting is convincing and effective

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

Question Number	Indicative content
4(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • Beatrice is the cousin and friend of Hero and niece to Leonato, a rich governor of Messina. She is a contrast to Hero who is more traditionally similar to the Elizabethan ideal – chaste, quiet and innocent. Beatrice is intelligent, confident and feisty in her behaviour. This suggests that she is presented as an unconventional woman • she is a witty character, indulging in a war of words with Benedick. She is cutting in her sarcasm when dealing with him and this provides much of the play's humour. There is a suggestion that she was once in love with him but this is not openly spoken about. She treats him with scorn and wariness but the audience can recognise that she also feels a hidden affection for him • she is tricked into believing that Benedick is in love with her. She reveals her sensitive and vulnerable side in the scene where she overhears Hero saying that Benedick is in love with her. This may suggest to the audience that she does have conventional emotions towards love beneath her unconventional exterior • she rejects marriage as a prospect for herself as she has not met an equal partner and is reluctant to compromise the freedom she enjoys. This would have been considered highly unconventional behaviour at the time Shakespeare was writing. She says she would not want a husband with a woolly beard and she turns down Don Pedro's proposal as he is too 'fine an apparel to wear all the time.' As a suitor, he would have been considered an extremely good 'catch' for Beatrice whose rejection of him defies conventional expectations • she ultimately declares her love for Benedick, vowing to abandon her contempt and pride after overhearing Hero's comments. 'Stand I for pride and scorn so much?' This shows that she is capable of self-criticism and change. This reflects unconventional behaviour for a woman at that time • she defends Hero and emphatically states that she is innocent, reacting with fury to Claudio's accusations. She says 'O that I were a man', complaining of the inequality of women at the time. This reflects her frustration with the conventional roles and perception of women • she accepts Benedick at the end of the play but cannot resist a witty comment: 'I would not deny you. But…I yield upon great persuasion, and partly to save your life for I was told you were in a consumption.'

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	She is one of Shakespeare's strong female characters and audiences are pleased for her happiness at the end of the play. Although she finally marries, thereby fulfilling a convention of female life, her marriage can be perceived as an unusual one where partners are equals rather than woman submitting to her husband's will as matched convention.

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

Question Number	Indicative content
4(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • Act 5 consists of 4 scenes. Benedick's defence of Hero in opposition to Claudio and Don Pedro contributes to the success of the ending. It unites Benedick with Beatrice in a common cause – the defence of Hero's honour and demonstrates another side to Benedick. His pledge to fight with Claudio (which is initially thought by Don Pedro and Claudio to be a joke) reflects his courage and conviction. It is Benedick that tells Don Pedro that Don John has fled Messina • the sub-plot involving Dogberry and Verges is an important factor in the success of the play's ending as it is their investigation that reveals the deception and plotting of Conrad and Borachio (in league with Don John). Don Pedro realises the truth when Borachio tells the whole story. Leonato arrives with the Sexton and accuses Claudio and Don Pedro of bringing about the death of Hero. Margaret's innocence in the plot is confirmed by Borachio in his confession. Borachio's revelations contribute to the success of the play's ending, neatly tying up a number of loose ends. Claudio promises to marry Leonato's niece in an attempt to make amends • in Act 5 Scene 2 Benedick has written a sonnet for Beatrice and the two are engaged in word play when the news comes that Hero has been exonerated. Candidates may consider in their arguments how real the love of Benedick and Beatrice is. Have they been thrown together by society and the fact that they are rather older lovers? Act 5 Scene 3 involves a short and poignant vigil by Claudio, Don Pedro and several others at Hero's supposed gravesite. Claudio writes an epitaph for Hero • Act 5 Scene 4 is the play's concluding scene, constituting what some may argue is a happy ending. The women are ordered to attend the wedding in masks and Antonio presents the disguised Hero to Claudio. Benedick asks Leonato if he can be married to Beatrice in the same ceremony. Claudio is delighted to find that Hero is in fact alive and that he has married her. Some candidates may argue that Hero's forgiveness of Claudio after his cruel treatment of her previously is an unsatisfactory part of the ending but it is in keeping with her gentle character. Benedick and Claudio are reconciled at the end of the play • although this is a happy ending, we are left with a sense that not everything is perfect at the end. The ending is soured by the return of Don John who is returned to Messina in chains. Benedick promises that he will be punished but this is certainly a shadow over the happy ending.

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Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
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Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

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

Question Number	Indicative content
5(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • at the start of the play Romeo is shown to be pining with love for a woman called Rosaline. In his misery at her indifference towards him, Romeo seems quite immature. He enjoys reading love poetry and thinking about love and there is a sense that this is something of a crush. His pacing in the sycamore grove suggests an indulgent and introspective young man. Benvolio discovers the cause for Romeo's sadness and it is ironic to note that he swears that there is no-one for him except Rosaline. In gate-crashing the Capulet ball with his friends, Romeo shows that at this point in the play he is still a lively young man looking for fun and taking risks • on first laying eyes on Juliet at the Capulet ball, Romeo forgets Rosaline and falls in love with the daughter of his family's great enemy although he does not realise this at the time. He uses rich imagery to describe Juliet, comparing her to a 'rich jewel in an Ethiop's ear'. Juliet accuses him of 'kissing by the book' suggesting he is practised in kissing • Romeo's pure and passionate love for Juliet becomes clearer in the balcony scene where he compares her to the sun and pledges himself to her in spite of their warring families. His proposal of marriage is swift after knowing her for only a few hours, suggesting that he is still impulsive • Romeo's relationship with Friar Lawrence at this point in the play is to see him as confidant and adviser. He listens to Friar Lawrence and takes his opinions on board. He is determined to marry Juliet and convinces the friar that he has to do this. He refers to their meeting and falling in love as 'wounding' emphasising the intensity of his feelings • marrying Juliet brings Romeo a new awareness and maturity as he tries to prevent the fight between Tybalt and Mercutio that ends in Mercutio's death 'under (his) arm'. His attempts to remove himself from the feud prove futile when, in an intense passion of revenge for his friend, he kills Tybalt. The inevitability of his actions is reflected in his words 'O, I am fortune's fool' • the wedding night that Romeo and Juliet spend together seals their love and Romeo reassures Juliet that the trouble they are experiencing will be something they talk about in the future

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	• after being exiled to Mantua, Romeo fails to get the message that Juliet has taken the friar's sleeping potion and is only faking her death. Believing her to be dead, his passion once more takes hold and he returns to Verona against the prince's edict. His action may be considered impetuous here but he is driven by a fierce and all-encompassing love • Romeo's purchase of the poison from the apothecary shows his determination and conviction about being with Juliet even in death. He kills Paris who has come to the tomb to grieve for Juliet. This shows desperation and a sense that he has now come too far • Romeo's final act – suicide - suggests that he is devoted to Juliet and cannot live without her. He is united with her in death after she kills herself after waking and discovering that he is dead. It can be argued that he is indeed 'fortune's fool' but also that he is impulsive, acting before thinking. There is no denying the genuine strength and purity of his love at the end of the play.

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

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Romeo and Juliet – William Shakespeare

Question Number	Indicative content
5(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • humour is used in a number of ways within the tragedy and candidates may present a range of possible reasons relating to why and how Shakespeare uses it. Word play and fairly graphic, sexual jokes are evident in the very first scene when Sampson and Gregory talk about 'coal', 'colliers' and taking the 'maidenheads'. This use of punning and base humour may be explained by some candidates as distracting the audience from the seriousness of the fight • Mercutio is a character who embodies humour within his tragic role. He is lively and, as his name suggests, mercurial. His Queen Mab speech arguably sets itself apart from the main themes and concerns of the play. His word play with Romeo, the nurse and Tybalt involves clever use of language and risque comments. Even when he is dying he finds humour in the situation and cannot resist a joke: 'Ask for me tomorrow, and you shall find me a grave man'. The loss of Mercutio in the play marks a dark turning point in the tragedy • Mercutio's humour serves to compromise and deflate the romantic sentiments within the play. He mocks Romeo's self-indulgence and his lines are loaded with meaning and intensity within the jokes. The humour provided by Mercutio brings a bitter sweet tone to the play • the nurse is another character who brings humour to the play. She is a larger than life character who is prepared to lie for Juliet and jokes with Mercutio who calls her 'ancient lady.' She engages in sexual humour, using innuendo in her references to Juliet's wedding night 'Seek happy nights to happy days' and implying that Juliet will need to rest in time for her wedding night. This is bawdy humour • humour is one of the ways in which Shakespeare relieves the tension in this fast-paced play. It allows Shakespeare to create contrasts, different moods and shifting atmosphere. The play is set over a very short space of time but the use of humour makes it more cohesive and compelling • the humour in the play acts as a balance in the play and is an entertaining feature that would have kept the attention of not only an Elizabethan audience but a modern one too. The play is full of contrasts and the contrast of humour with tragedy is important to the play's effects.

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

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The Importance of Being Earnest – Oscar Wilde

Question Number	Indicative content
6(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • candidates may explore any two characters who bring enjoyment to the audience: Jack, Algernon, Cecily, Gwendolen, Lady Bracknell, Miss Prism, Dr Chasuble, Lane or Merriman • Jack is, on the surface, a responsible and respectable man but he actually leads a double life, being Jack in the country and Ernest in the town (London). He is a foundling, discovered in a handbag in Victoria Station. He is the guardian of Cecily Cardew and is in love with Gwendolen Fairfax. Jack's double life and important position in the play's plot make him a character who contributes to the enjoyment of the play. His romantic pursuit of Gwendolen is another factor that draws him to the audience • Algernon represents the character type of the dandy and, as such, would bring enjoyment for an audience. A dandy is an educated follower of aestheticism and rejects conventional male duties in favour of a life of pleasure. Algernon is the play's other hero, the charming bachelor nephew of Lady Bracknell. His lines are some of the play's wittiest and contribute to its enjoyment. He makes delightful, contradictory pronouncements and invented the fictional Bunbury to allow him the freedom to get out of engagements he would rather avoid. He falls in love with Cecily, thereby also contributing to the play's romantic concerns • Gwendolen is a fashionable woman, the daughter of Lady Bracknell and cousin of Algernon. She is in love with Jack who she believes to be named Ernest. Cecily's simplicity and innocence add to the enjoyment of the audience as she makes up stories, including her own diary. She is similar to Gwendolyn in that she is determined to marry a man named Ernest. She speaks in chorus with Gwendolen at times and is, like Gwendolen, ready to fight for what she wants. Both characters contribute to the absurd plot and to Wilde's satirical aims • Lady Bracknell contributes a great deal to the enjoyment of the play and the audience may love to hate her. She is controlling, a snob and mercenary in her concerns. Her comments can be very funny but are not meant to be. She values ignorance like 'a delicate exotic fruit' and utters the play's most memorable line: 'A handbag!' • Miss Prism and Dr Chasuble contribute to the enjoyment of the play. Miss Prism is the governess of Cecily. She is straight-laced and this makes her romantic pursuit of Dr Chasuble very funny. She adds to

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	the plot because it was she who accidentally left the baby Jack in a handbag at the station. Dr Chasuble is a clergyman; Wilde uses his character to satirise organised religion and the hypocrisy of men of the cloth. His flirtation with Miss Prism is an enjoyable part of the play's action.

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

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

Question Number	Indicative content
6(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • the major target of Wilde's social criticism in this play is hypocrisy. The irony behind the statement: 'The truth is rarely pure and never simple' is clear. 'The Importance of Being Earnest' presents a critical view of Victorian attitudes to the truth – one in which appearances are more important • the reasons behind many of the lies in the play involve avoidance of duty of some kind be it social or family-related. None of the characters in the play show remorse or guilt about the lies they tell • the politeness and gentility in the play masks a manipulative and deceitful reality. Lady Bracknell becomes friendlier to Cecily on discovering her wealth. Gwendolen and Cecily are well-behaved in front of the servants. Wilde portrays manners as hiding insincerity and hypocrisy. At times, Gwendolen and Cecily struggle to maintain the façade such as the discussion over tea in the garden that becomes rather overheated • the issue of truth and lies hinges on the use of the word, 'earnest'. Both Gwendolen and Cecily want to marry a man named Ernest because the name inspires 'absolute confidence.' The irony of this is that Jack and Algernon have lied about their names so they are not really earnest at all. The ease with which truth and lies are bandied about in the play exposes the confusion and hypocrisy surrounding Victorian values of honesty and responsibility • alongside the theme of truth, Wilde considers the idea of dual identities. Duality is most evident in Jack and Algernon with their 'bunburying' which is suggested, allows for an escape from oppressive relationships and duty. Other characters create fake identities e.g. Cecily writing letters between herself and Ernest before she has even met him. Unlike a real person, she can control this fictional character. When the truth about Jack's real identity emerges, the audience is led to see the similarities between the real and the fake.

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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
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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
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 may be made:** • Emily is Wally's older sister and the daughter of the Webbs. She is bright and engaging. George is the son of Dr and Mrs Gibbs and is a high school baseball star. The two are shown throughout the play as their relationship develops and finally ends when Emily dies in childbirth • the first suggestion of George and Emily's interest in each other can be seen when he meets her outside the gate of her house when school has been dismissed. Emily's conversation with her mother also shows this early romantic affection. Emily helps George with his homework in Act 1. Their courtship leads to George changing his plans to go to agricultural college so that he can stay in Grover's Corners and marry Emily, his sweetheart. 'Well, I think that's just as important as college is, and even more so. That's what I think.' • the use of the hymn, 'Blessed Be the Tie that Binds' is a motif used by Wilder to show the strength of human relationships. This relates directly to the quotation used in the question about people being meant to be in couples. This hymn is first heard when George and Emily are talking to each other through their open windows. This hymn is later played at their wedding and then again in Act 3 at Emily's funeral • the narrative action of the play is based around George and Emily's relationship, suggesting that their love is central to the play's themes as well as its events. Their relationship is important to the play as it highlights the transience of human existence. Emily realises after death that life is fleeting but George does not cope with her death, prostrating himself on her grave in grief at her loss. This demonstrates the significance of their relationship to him as he is lost without her • George embodies the human tragedy of caring too much about things that cannot be changed. Instead of mourning Emily, the dead suggest that he should be enjoying life before his own death, suggesting that individual experience is valuable and that relationships are not the be all and end all of human life • Wilder shows that as birth and death are inevitable, the most important part of human life is the middle part that people can exert some control over. The collective pronoun in the play's title emphasises the expectation that people do not spend their lives alone.

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

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***Our Town* – Thornton Wilder**

Question Number	Indicative content
7(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • Wilder uses the play to teach his central lesson about 'seizing the day' (carpe diem). Time in the play is accelerated for the characters; the Stage Manager's control of proceedings enables this to take place. Wilder teaches the lesson that people do not always recognise or make the most of the opportunities presented to them. There is less time than people think so people should make the most of all aspects of life including simple, everyday things that are usually taken for granted. Mrs Gibbs puts off going to Paris and it is ultimately too late for her • using time well is emphasised in the scene with the dead souls who have the clarity of vision to see how time can be wasted through 'ignorance' and 'blindness'. By compressing and accelerating time in the play and involving the experiences of the dead, Wilder shows how precious time really is • by focusing on the big life events of birth, marriage and death Wilder teaches the audience that life passes us by very quickly. These events are markers in life and, in combining Emily's death with childbirth; Wilder focuses the meaning and significance of these events with even greater intensity. The lesson is a simple one – that we are largely defined by these three events • Wilder teaches the lesson that relationships and the community are very important. He uses day-to-day passing exchanges with characters such as the milkman alongside deeper relationships to highlight the significance of human contact, friendship and closeness. The title of the play, 'Our Town' confirms this and suggests that even the audience is part of the community. This makes the lesson that people need people immediate and powerful • the play also teaches lessons about our place in the universe. There is a sense that the individual is important within the community but that in the context of life, humanity is also very small in the universal scheme of things. This is partly presented through the preoccupation of Rebecca Gibbs with the place of Grover's Corners in the wider universe. Wilder's lesson is that we must embrace our lives, short though they are, but that we are part of a much larger and timeless context • Wilder teaches that time is relative, combining his theme of the cycle of life with his structural devices of the Stage Manager and flashbacks.

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	He uses the hymn, 'Blessed be the Tie that Binds' as a marker to some of the play's critical moments such as its use in the wedding ceremony in Act 2 and also at Emily's funeral in Act 3 • another lesson taught by Wilder is that the living do not understand death. This is shown during Emily's return to the living world to the morning of her twelfth birthday. The other dead souls do not approve of this and Emily realises that there is no point returning to the living world as they do not appreciate their lives that pass so quickly.

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

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Section B: Prose

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

Question Number	Indicative content
8(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • Lady Catherine is the person of highest social standing in the novel, being the daughter of an earl and widow to Sir Lewis de Bourgh. She is very wealthy and owns the Rosings estate. She is aunt to Mr Darcy and the patron of Mr Collins. She is described as 'a tall, large woman with strongly marked features, which might once have been handsome' • Austen uses her character to show the worst attitudes and characteristics of the upper classes. She is proud and bullying, obsessed with social standing and her own self-importance which is based solely on her position and wealth rather than anything she has achieved herself. The quotation in the question is said by Charlotte to Elizabeth and reflects Austen's ironic sense of humour. Lady Catherine is indeed respectable and sensible in conventional terms of the time but it is these attitudes that Austen is exposing through her role and character • she is both rude and insensitive, seeking to control and dominate those around her. When they do not do as she wishes she responds with a lack of understanding for example when she tries to intimidate Elizabeth and get her to reject Darcy: 'This match, to which you have the presumption to aspire, can never take place'. The Bennets are beneath her socially and financially but Elizabeth refuses to be put down by her. This contrasts with Mr Collins' deferential, at times obsequious, attitude to Lady Catherine which reflected general expectations • in her consciousness of class differences, Lady Catherine tries to prevent Darcy from marrying Elizabeth but unwittingly gives him the confidence to propose a second time. She presents a contrast to Darcy about how the upper classes behave. He proves himself worthy through his actions in the novel and learns humility from Elizabeth's initial rejection of him • Lady Catherine's intention is for Darcy to marry her own daughter, Anne de Bourgh, who is a frail and sickly girl. She uses her belief that Anne is 'promised' to Darcy to try to warn Elizabeth off. 'Mr Darcy is engaged to my daughter. Now what have you to say?' Lady Catherine's overbearing nature has made her daughter weak and timid. She clearly leads a pampered existence, rarely speaking in the

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	novel • Austen arguably uses Lady Catherine as a stereotype of all that is wrong with the upper classes at the time she was writing. Lady Catherine is also instrumental in the plot as she presents an obstacle between Darcy and Elizabeth. Her relationship with Mr Collins and his deferential treatment of her provides a good deal of humour in the novel.

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

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

Question Number	Indicative content
8(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • wealth is an important theme in the novel. It is a key discriminating factor between characters of different social standing. The general plot hinges around wealth as the five Bennet daughters will have no means of financially supporting themselves when their father dies and their house is given to Mr Collins. This increases the pressure on the Bennets to find husbands for their daughters. In a time when financial security for women was based on reliance upon a man, either by birth or marriage, the need to make a good match was all the more important • Mr Darcy's wealth makes him an eligible bachelor. He is described as 'handsome' but the chief talking point seems to be his income: 'Mr Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year'. Unlike his aunt, Lady Catherine, Mr Darcy does not use his resources to influence others but rather to do good, for example when he anonymously tracks down Wickham and Lydia after they have run away together and arranges for them to marry and for Wickham's debts to be paid • marriage and wealth are inextricably linked in the novel with the importance of making a good match, the key goal of every young woman in the novel. Mrs Bennet's efforts to matchmake for her daughters is a source of humour but is also very serious. Mr Bingley's arrival in Netherfield brings much excitement. He is seen as a very good match for Jane Bennet because of his high financial status. His money has come from his father's business rather than inheritance and he is not a snob but is easily led by Darcy, his old friend, to distance himself from Jane Bennet • the source of a person's wealth is shown as important at the time Austen was writing. There is some emphasis on the difference between old and new money in this novel. Darcy's wealth is inherited; Bingley's comes from his father's business but Sir William Lucas is looked down upon because he used to be in trade in Meryton. Austen notes that he had made a 'tolerable fortune' and received a knighthood but that this had 'given him a disgust' to both his town and business. He has moved his family to Lucas Lodge, away from Meryton, but ironically Austen shows that he is not respected as an equal by his wealthy neighbours. Indeed he is mocked for his aspirations to climb the social ladder

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	• in Elizabeth's conversations with Darcy about marriage, the subject of wealth is brought up: 'And pray what is the usual price of an earl's younger son? Unless the elder brother is very sickly, I suppose you would not ask above fifty thousand pounds'. This shows the reader the male perspective of inheritance issues that put younger sons in a family in a much more precarious situation than their older male siblings • Wickham's debts are used as a means of portraying his bad character. His reputation as a dashing officer is crushed when he elopes with Lydia. After fleeing with Lydia his debts come to light – they are gambling debts, considered debts of honour. Upon finding out about these debts, Wickham's reputation in Meryton is badly damaged.

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

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

Question Number	Indicative content
9(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • Arthur 'Boo' Radley is a neighbour of the Finches. He is kept at home by his brother, Nathan, and is a recluse, never leaving the house. He is extremely shy and is devoted to the children from a distance, leaving them little presents. He mends Jem's pants and covers Scout with a blanket but for a long time they believe he is a monster. He had been an intelligent child damaged by a cruel father • Boo is a symbol of goodness in the novel disguised by a mysteriously sinister appearance. He is one of the novel's mockingbirds, a good person injured by the evil in humanity. He represents innocence and vulnerability in the novel. His character draws comparison with Tom Robinson. Harper Lee's juxtaposition of the two characters show that compassion and justice are universal, stretching beyond colour and disability • the children are afraid of Boo and he is part of their make-believe world. As they have never seen him, they make up fantastic things about him and his life. Jem's description of him portrays him as a mythical and fearsome creature: 'Jem gave a reasonable description of Boo: Boo was about six-and-a-half feet tall, judging from his tracks; he dined on raw squirrels and any cats he could catch – that's why his hands were blood stained-if you ate an animal raw, you could never wash the blood off' • although the children fear Boo, they do have a fascination with him and feel a connection to him. Acting out the life and times of Boo Radley enables them to relate to him and it is evident that within the fantasy horror that they construct around him, they also feel some sympathy for him and try to understand him. They point out their concern for his wellbeing. Dill suggests: 'we wouldn't hurt him and we'd buy him an ice cream'. Later he defends Boo in a way by saying: 'Well how'd you feel if you'd been shut up for a hundred years with nothin' but cats to eat?' • after Tom Robinson's trial, the children show understanding of Boo's outlook on life – that he doesn't want to go outside because of the harsh world that exists there. Boo Radley's courage in leaving the house to saving the children from Bob Ewell is testament to his character and essential goodness • when Scout walks Boo home, she sees the world from a new perspective through Boo's eyes. 'Atticus was right. One time he said

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	you never really know a man until you stand in his shoes…' The children's perspective of Boo changes from that of a terrifying and mythical creature to a guardian angel. Boo never rejoins the Maycomb community as such but Harper Lee shows that there is more to being part of a community than social interaction.

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

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

Question Number	Indicative content
9(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • justice is a key theme in the novel. Atticus represents justice, believing in it completely; he is committed to the fundamental importance of equality for all people in the eyes of the law. He takes on the case of Tom Robinson even though he knows that it is a largely hopeless endeavour because he believes him to be innocent and the victim of injustice. The extent of his faith in justice is demonstrated when, thinking that Jem killed Ewell, he does not wish to bend the law to protect him, even though he is his father • the impact of moral injustice is shown to be just as important, if not more important, as legal injustice. Sheriff Tate fabricates events but the end result is to protect Boo Radley – this constitutes the idea that natural justice will prevail over injustice in the end. Atticus is able to understand the reality of evil within people without losing sight of the human capacity for goodness. He is able to condemn Mrs Dubose's racism while praising her courage • injustice is closely linked to the concept of prejudice, as to pre-judge someone on the basis of a feature such as the colour of their skin is to be unjust. Atticus believes that all people should have access to the same rights but knows that Tom Robinson cannot receive a fair trial in a racist community. Atticus stands outside the racism of Maycomb – he is happy to let his children attend Calpurnia's church and he goes to Helen's home himself to tell her of Tom's death • both Tom Robinson and Boo Radley are mockingbirds who are destroyed by the injustice of Maycomb. Tom Robinson is an innocent man, yet at his trial his colour (and the colour of his victim) goes against him and he is found guilty. He did not receive justice from the jury because he is black. Boo Radley is treated unjustly by his father when he is locked in the house permanently for a relatively minor transgression • Bob Ewell does receive justice when he is killed, even if this justice is unconventional and beyond the legal system. He is a violent and abusive man who, it can be argued, gets what he deserves in the end. His crimes include beating and abusing his children and lying – crimes he appears to get away with in court. Later however, natural justice is exacted on him in his death.

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

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

Question Number	Indicative content
10(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • parents and parenting are shown in this novel through the example of Krishna and Susila as parents to Leela. When Leela, aged 7 months old, arrives with her mother to live with Krishna, great joy and companionship are brought to his life. He relishes the sight of his wife and child waiting for him as he returns from work and recounts little anecdotes about Leela's development. These minor domestic details of their lives as parents contribute to the novel's sense of realism • the views of the headmaster subvert conventional ideas of parenting in his belief that adults should learn from children. His difficult relationship with his wife leads to his discomfort in the adult world and he is content in the company of children. Leela highlights the difference between the worlds of adults and children as she is seen largely through Krishna's perspective of her upbringing • Susila's parents are important in the novel as they show that even when children grow up, the bond remains. Susila and her daughter live with them before they move in with Krishna and visit when Susila falls fatally ill with typhoid • Krishna's mother helps her son to prepare for the arrival of his wife and child. She places vermilion dye at the entrance to the house and decorates the floor and doorway with 'white flour designs'. She also adorns the threshold of the house with mango leaves to give her daughter-in-law a traditional Indian welcome. Grandparents can be seen as preserving culture and tradition. They can be seen as a link with old India • after Susila's death, Krishna must act as a lone parent to Leela. He fulfils this role effectively and learns from his relationship with his young daughter. It is Leela who is able to communicate with Susila after death, showing that the bonds of parenthood (and love) survive death. Krishna's eventual decision to send Leela to live with her grandparents again (Susila's parents) is presented as a good choice and he embraces a new life of spiritual fulfilment.

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

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

Question Number	Indicative content
10(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • in the opening pages of the novel, Krishna is a frustrated and unfulfilled teacher. The negativity in his life is emphasised by set routines, vividly described by Narayan. There are elements of despair in his situation that set up the novel's structure for a 'roller coaster' of highs and lows. Structurally at least, Narayan's novel confirms the quotation in the question – that hope and despair are intrinsically linked and co-exist because of each other • the theme of hope is a strand that runs through the whole novel. It is linked to Krishna's spiritual and emotional development. He is cautiously hopeful when waiting for the arrival of his wife and child who are coming to live with him. The description of the paper on which his wife writes to him is tangible in its smell and colour, offering hope that their domestic life together will be harmonious. Colour is also used to describe the saris worn by Susila in bright shades of blue and purple. It is synonymous with hope • Susila and Krishna experience hope when they go to look at their potential new house but this is turned to despair when Susila contracts typhoid from the dirty toilet. The description of this scene foreshadows the devastation of her slow death – it is a quietly poignant description which introduces the sense of despair and emptiness in Krishna's life • after Susila's death, Krishna experiences devastating loneliness and depression that almost cripples his spirit. He is sustained by the need to care for his young daughter for whom he is now the only parent. Hope is re-ignited in Krishna when he receives news in a letter – a motif for hope – that Susila has communicated from beyond the grave and wishes to speak with him • Krishna's contact, through the psychic, with Susila in the afterlife offers him hope and spiritual fulfillment. Through this communication he is able to find a new love of life and is ultimately able to speak with Susila on his own. Ironically he finds a new level of hope and peace through his dead wife and experiences the joy of a spiritual existence. From the despair of her death from typhoid, he is able to embrace life after death, offering the ultimate hope of its reality.

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

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

Question Number	Indicative content
11(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • Candy is the 'old swamper' who is first to greet Lennie and George when they arrive at the ranch. He assists them in getting to know who's who on the ranch, passing opinions on Curley, Curley's wife and Slim among others. Candy performs an important role in giving the reader and Lennie and George information about the ranch and its inhabitants • Candy is an old man with an injured hand. He is no longer able to do the heavy work on the ranch. He is friendly but is also quite a fragile figure. His only companion is his elderly sheep dog to which he is very much attached. He has a small amount of money as compensation for the injury to his hand • Candy encompasses Steinbeck's themes of disability, loneliness and insecurity. He argues with Carlson about having his dog put down but submits reluctantly to the majority decision when Slim agrees it's the best thing to do. The shooting of Candy's dog foreshadows the shooting of Lennie at the hands of George at the end of the novel. Candy's words: 'I ought to have shot that dog myself' are significant in the context of George's decision to shoot Lennie himself • Candy wants to be part of George and Lennie's dream of owning 'a little place'. He listens in to their conversation and offers to contribute financially to the purchase of the place. At first George and Lennie are reluctant to bring him in to the plan but he convinces them, not only with his money, but with offers to do the cleaning and cooking and to leave his share of the farm to them in his will. Candy's contribution to the purchase of the farm makes the possibility of them achieving their dream much closer. This adds to the poignant ending of the novel – the ranch is so near but yet so far • Candy is easily intimidated. He fears Curley's temper and the prospect of being 'cann'd'. When he and Lennie are in Crooks's room when the other men have gone into town, his attempts to stand up to Curley's wife are easily quashed by her threats • it is Candy who discovers the body of Curley's wife in the barn. He alerts George to the situation and raises the alarm without incriminating George. He realises the loss of the dream.

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

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

Question Number	Indicative content
11(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • Steinbeck's novel is set in the 1930s during the Great Depression. This setting of high unemployment, poverty and the isolation brought about by temporary, itinerant work provides the context in which Lennie and George's unusual friendship is explored. The geographical setting is the Salinas valley in California, a place Steinbeck knew well, where farming was the main form of work available • the first setting used in the novel is the clearing by the pond where Lennie and George set up camp after the bus driver gives them a 'bum steer' and drops them off too early. Steinbeck's vivid description is very effective and introduces his concise style. His description draws the reader into the novel quickly and his use of imagery provides a sense of place and time. This is a very important place in the novel as it is where Lennie is told to return if anything goes wrong: 'I want you to come right here an' hide in the brush' • the clearing by the pond is also the last setting in the novel, giving the piece its symmetrical structure. 'The deep green pool of the Salinas River was still in the late afternoon. Already the sun had left the valley to go climbing up the slopes of the Gabilan mountains and the hilltops were rosy in the sun.' It is here that Lennie goes after inadvertently killing Curley's wife. He meets George there when the posse are out searching for him and it is here that George shoots him in the back of the head to ensure that he is not harmed by the aggressive and vengeful Curley • the bunkhouse is another setting used by Steinbeck to show life on the ranch. This is where the men sleep and spend time when they are not working. 'Inside, the walls were whitewashed and the floor unpainted.' Upon arriving in the bunkhouse, George finds the cast off things belonging to its previous inhabitants such as bug spray. This is not a permanent home for any of the men. The bunkhouse is the scene where the fate of Candy's dog is decided and where Curley attacks Lennie • Crooks's room is another important setting in the novel. Steinbeck describes it in detail. 'There were battered magazines and a few dirty books on the special self over his bunk. A pair of large gold-rimmed spectacles hung from a nail on the wall above his bed.' This setting offers the reader insight into the lonely life of Crooks. He is shown to be an intelligent man who is segregated from the ranch as a whole because he is black

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	• the barn is the location where Curley's wife is killed by Lennie when he accidentally breaks her neck. Steinbeck uses the contrast between light and shade in the barn to create atmosphere. Light is often obstructed by Curley's wife in the novel to show her negative force over the future of the men's dream.

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

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

Question Number	Indicative content
12(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • racism against the black community forms the background to the events of the novel and is the source of all problems faced by the Logans and other black families. Mildred Taylor considers the ways in which law and politics discriminates in favour of white people and against black people, for example in land ownership and segregation. She also shows individual acts of hatred and discrimination such as abuse and lynch mobs like the one which L.T. and Papa try to prevent • Mr Jamison is a white character who is on the side of the black community. He is a lawyer whose forbears bought land from Harlan Granger during the reconstruction and sold some to the Logan family. He supports the Logans and other black people when they need help • the inequality between the black and white community is most evident in terms of education. The books used by black children in their school are in poor condition having been discarded by the white classrooms. The school bus is for white children and it deliberately drives close to the Logan children try to cover them with mud. This brings about the chosen revenge of the black children to dig a ditch that fills with water and causes the bus to break down • Jeremy Sims is a white boy who befriends the Logan children and is not racist unlike the other members of his family. His sister, Lillian Jean, is rude to Cassie and pushes her off the sidewalk. His two big brothers, Melvin and R.W., use T.J. pretending they are his friend. They frame him after the robbery and assault on Mr Barnett at the store in Strawberry. Jeremy's father beats him for mixing with the Logan children • the Wallace family run the store on Harlan Granger's land; it is an integral part of the community. They are brutal and violent people. After the fight at the store between T.J. and Stacey, Mama Logan organises a boycott, encouraging people not to use the store, but eventually people return to it.

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

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

Question Number	Indicative content
12(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • she is asleep throughout the novel's concluding chapters. Suspense is added to the ending through this plot device • Cassie lets a badly hurt T.J. into the boys' room on the last night of the revival. T.J. explains about the robbery of the store in Strawberry orchestrated by Melvin and R.W. The children help T.J. to get home but soon after he gets there a lynch mob arrives and begins to attack T.J. and his family. Melvin and R.W. had been wearing masks and the mob believes that T.J. and some other black children are behind the robbery. Ironically Melvin and R.W. are part of the mob. Mr Jamison tries to break up the mob but they threaten to move on to the Logan home and hang Papa and L.T. Cassie and the two younger boys rush off to warn them • Cassie tells her family everything and L.T. and Papa leave with guns. Mama notices that the cotton fields are on fire, supposedly from a lightning strike. She and Big Ma go to fight the fire. Early the next morning the children are informed by Jeremy that the fire has been put out. Cassie and Little Man discover that black and white farmers are working together to put out the last of the fires. The lynch mob has been distracted by the fire and T.J. has been arrested rather than lynched. At first Cassie does not understand but eventually she realises that her father started the fire • at first the fire appears miraculous, uniting the community and distracting the violent lynch mob. The reader then learns that Papa starts the fire. It could be considered a criminal or desperate act but he has also destroyed his own land as a consequence. This is in keeping with the other acts of civil disobedience performed by the Logan family members earlier in the novel. It can be argued that Papa did what he had to do • the ending is largely a happy one (apart from T.J.'s arrest) with no lynching or death. The whole community, black and white, are forced to combine their efforts to put out the fire. Some would argue that this ending is somewhat contrived while others would argue that the ending is conclusive and satisfactory • Mildred Taylor puts forward the message that unity is possible between the black and white families but that there has to be a common threat for them to fight for this to be achieved. There is some resolution in the novel – the Logans have stood up to racism and

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	Cassie has learnt about its realities but some readers may not find the ending completely satisfactory.

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

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19th Century Short Stories

Question Number	Indicative content
13(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • there should be some indication of why the candidate has chosen a particular story to show how parent/child relationships are presented. All justified choices should be accepted. A good response will demonstrate a careful balance between the selected stories. It is likely that candidates will make comparisons but this is not a requirement • the narrator of 'The Half Brothers' is the third child and youngest of the half-brothers. He narrates the early life of his mother and her young husband to whom she was married before his own father. He relates the difficult circumstances of their lives from the unusual perspective of one who was not born at the time • the narrator explains that his mother was pregnant with his older brother, Gregory, when her husband died. Her daughter also died and she became very closely attached to Gregory as a result of her losses • when the narrator's mother marries his father, it is suggested that she did so out of need and to provide for Gregory rather than any attraction or love. Her new husband, William Preston, does not warm to Gregory and the narrator himself describes his brother as 'a lumpen and awkward child.' • when the narrator is born, their mother tenderly lays him beside Gregory in her bed and places his tiny hand in Gregory's. This shows the strength and intensity of maternal love. She wants the brothers to be close and seals their relationship herself • Gregory's step-father is presented as resentful of Gregory and, after their mother dies, Gregory spends less time at home, learning to be a shepherd from old Adam out on the Cumbrian fells. When the narrator goes missing on the fells, William Preston, the step father sets about cursing Gregory as a useless and pointless son and 'upbraided him with his father's poverty'. Gregory leaves the house quietly with his dog • upon finding his brother out in the snow storm, Gregory's actions of self-sacrifice – protecting his younger brother from the elements by covering him with his own blanket and his body, save the narrator's life. Gregory freezes to death as a result. When William Preston finds out that his own son has been saved by Gregory's selfless and courageous act he repents his earlier treatment of him: 'God forgive

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	me my hardness of heart towards the fatherless child.' • other stories that can be used alongside 'The Half-Brothers' include: 'Country Living', 'Tony Kytes, the Arch Deceiver' and 'News of the Engagement'.

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

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19th Century Short Stories

Question Number	Indicative content
13(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made:** • responses will discuss how the supernatural is presented in 'Napoleon and the Spectre' and one other story from the collection • there should be some indication of why the candidate has chosen a particular story. All justified choices should be accepted. A good response will demonstrate a careful balance between the selected stories. It is likely that candidates will make comparisons but this is not a requirement • Bronte's title establishes the presence of a supernatural theme in the story with its use of the word 'Spectre' • Bronte's conversational opening to the story puts the reader at ease and reference to the Emperor brings a sense of credibility. Tension is built through effects such as 'rustling noise' and 'deep groan bursting from the closet'. The contrasts here accentuate the supernatural within the story • reference is made to a 'haunted closet'. There is irony in the idea of a powerful emperor frightened by a falling cloak. This technique of building tension is a classic effect of anti-climax often used in supernatural tales • the three wax tapers darkening constitute a supernatural motif and the presence of the 'opaque shadow' is suggestive of a ghostly figure. Bronte uses the senses to build tension in the story eg the 'voice in his ear telling him this was not a delusion' • the description of Napoleon's ghoulish visitor is poignant including details such as 'tongue protruded' and 'a form dawned on his astonished sight'. The atmosphere of 'dim light' and the 'vaulted passage' down which the figure leads him adds to the supernatural atmosphere • the supernatural tension is further built through the detailed description of the house that Napoleon is led to by the spectre. The ending of the story leads the reader to ponder whether Napoleon's experience is of supernatural origin or for natural reasons – catalepsy or sleepwalking • other stories that could be used with 'Napoleon and the Spectre' to answer this question include: 'An Arrest', 'The Yellow Wallpaper' and

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	'The Nightingale and the Rose' but all justifiable choices should be accepted.

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

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