

IGCSE

London Examinations IGCSE

English Literature (4360)

First examination May 2005

November 2003, Issue 1

delivered locally, recognised globally

Specimen Papers and Mark Schemes

London Examinations IGCSE

English Literature (4360)

Edexcel is one of the leading examining and awarding bodies in the UK and throughout the world. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers.

Through a network of UK and overseas offices, Edexcel International centres receive the support they need to help them deliver their education and training programmes to learners.

For further information please call our International Customer Relations Unit

Tel +44 (0) 190 884 7750

international@edexcel.org.uk

www.edexcel-international.org

Authorised by Elizabeth Blount

Publications Code: UG013053

All the material in this publication is copyright
© Edexcel Limited 2004

Contents

Specimen Papers

Specimen Paper 1	1
Specimen Paper 2	7

Mark Schemes

How to use the mark schemes	12
Mark Scheme Paper 1	13
Mark Scheme Paper 2	35
Generic Marking Grid	39

Paper Reference(s)

4360/01

London Examinations IGCSE

English Literature

Paper 1

Drama and Prose

Specimen Paper

Time: 1½ hours

Materials required for examination

None

Items included with question papers

None

Instructions to Candidates

Answer **TWO** questions, **ONE** from Section A and **ONE** from Section B.

In the boxes on your answer book, write the name of the examining body (London Examinations), your centre number, candidate number (English Literature), the paper reference (4360/01), your surname, other names and signature.

Answer your questions in the answer book. Make sure your answers are clearly numbered.

Information for Candidates

There are 6 pages in this question paper. All blank pages are indicated.

The total mark for this paper is 80.

Copies of the texts studied may **not** be brought into the examination.

Dictionaries may **not** be used in this examination.

Advice to Candidates

You are reminded of the importance of clear English and careful presentation in your answers. You are expected to make a short quote from them, as appropriate, but you are advised not to quote from them at length, and you should not refer the examining body to the texts. Do not refer to the texts by their titles or references.

You are advised to spend an equal amount of time on each of the two sections of this paper.

Section A: DRAMA

**Answer ONE question on ONE text from this section.
You should spend about 45 minutes on your answer.**

Julius Caesar – William Shakespeare

1.

Either:

- (a) At Caesar's funeral Mark Antony speaks to the crowd. What do you learn about Mark Antony's character from his words and actions at this point in the play?

(40 marks)

Or:

- (b) Explain the dramatic importance of the quarrel scene between Brutus and Cassius before the Battle of Phillippi.

(40 marks)

The Importance of Being Earnest – Oscar Wilde

2.

Either:

- (a) Compare and contrast the characters of Algernon and Jack.

(40 marks)

Or:

- (b) What do we learn of the society portrayed in *The Importance of Being Earnest*? Explain what aspects of this society Wilde appears to dislike.

(40 marks)

A Doll's House – Henrik Ibsen

3.

Either:

- (a) Torvald seems to disapprove of Nora's behaviour and yet, at other times he almost encourages it. What does this show you about Torvald and Nora's relationship?

(40 marks)

Or:

- (b) 'It is not only the women who need liberating: the men need to be freed too.'
How far would you agree that this is what Ibsen is suggesting in this play?

(40 marks)

A View from the Bridge – Arthur Miller

4.

Either:

- (a) By the end of the play, do you find yourself sympathising with Eddie or criticising him? Give full reasons for your views.

(40 marks)

Or:

- (b) What do you regard as the central theme in this play? Give full reasons for your answer with close reference to the text.

(40 marks)

My Children! My Africa! – Athol Fugard

5.

Either:

- (a) Which two characters in this play most engaged your interest? Support your choice by close reference to the ways in which the characters are presented.

(40 marks)

Or:

- (b) Fugard said that he wrote *My Children! My Africa!* at a time ‘when to have any hope in the future seemed the height of idiocy’. Is there any hope in this play? Give full reasons for your answer with close reference to the text.

(40 marks)

TOTAL FOR SECTION A: 40 MARKS

SECTION B: PROSE

Answer ONE question on ONE text from this section.
You should spend about 45 minutes on your answer.

Pride and Prejudice – Jane Austen

6.

Either:

- (a) What is the importance of Mrs Bennet, both in the action of the novel and in the underlying themes?

(40 marks)

Or:

- (b) Choose one event in *Pride and Prejudice* which you find particularly significant. Give reasons for your choice.

(40 marks)

Balzac and the Little Chinese Seamstress – Dai Sijie

7.

Either:

- (a) What personal qualities do you admire in Luo? Show how these qualities are revealed in **two** parts of the book.

(40 marks)

Or:

- (b) How successful is Sijie in describing life in the mountain village where Luo and the narrator have been sent to live? What aspects of his portrayal of the village life do you find especially effective?

(40 marks)

The English Teacher – R. K. Narayan

8.

Either:

- (a) What aspects of the personality and behaviour of Krishna might make you feel sympathetic towards him?

(40 marks)

Or:

- (b) What do you think R. K. Narayan is trying to say about the predictable and the unpredictable in this novel?

(40 marks)

A Man of the People – Chinue Achebe

9.

Either:

- (a) It has been said that Odili is idealistic and very innocent. Do you think this is a satisfactory description of Odili? Explain your view by close reference to the text.

(40 marks)

Or:

- (b) Achebe believes that ‘any good story, any good novel, should have a message, should have a purpose’. What do you think is the message and purpose of *A Man of the People*?

(40 marks)

Stories from Around the World

10.

Either:

- (a) ‘Both Julia and the rickshaw wallah deserve our sympathy.’ How far do you agree with this statement about these two characters in *Nankar*?

(40 marks)

Or:

- (b) Show how humour is used in any **TWO** of the stories from the collection.

(40 marks)

TOTAL FOR SECTION B: 40 MARKS

TOTAL FOR PAPER: 80 MARKS

END

BLANK PAGE

Paper Reference(s)

4360/02

London Examinations IGCSE

English Literature

Paper 2

Poetry

Specimen Paper

Time: 45 minutes

Materials required for examination

None

Items included with question papers

None

Instructions to Candidates

Answer **ONE** question.

In the boxes in the answer booklet, write the name of the examining body (London Examinations), your centre number, candidate number, the subject title (English Literature), the paper reference (4360/02), your surname, other names and signature.

Answer your question in the answer book.

Information for Candidates

There are 5 pages in this question paper. There is one blank page. All blank pages are indicated.

The total mark for this paper is 40.

Copies of the texts studied may **not** be brought into the examination.

Dictionaries may **not** be used in this examination.

Advice to Candidates

You are reminded of the importance of clear English and careful presentation in your answers.

You are expected to make close reference to the texts and to quote from them as appropriate, but you are advised not to quote from them at length, and you should not refer the examiners simply to page or line references.

Answer ONE question.

Either:

1. What lessons about life have you learnt from **two** or **three** poems that you have studied in the Poetry Anthology? Refer closely to the poets' skills with language in your answer.

You may write about any poems from the Poetry Anthology.

(40 marks)

Or:

2. *Half past Two* by U. A. Fanthorpe and *Piano* by D. H. Lawrence both have childhood as their subject. Explain fully how successful you think each poet has been in writing about incidents in childhood.

Both poems are printed on the following pages on this examination paper.

(40 marks)

TOTAL FOR PAPER: 40 MARKS

END

Half-past Two

Once upon a schooltime
He did Something Very Wrong
(I forget what it was).

5 And She said he'd done
Something Very Wrong, and must
Stay in the school-room till half-past two.

(Being cross, she'd forgotten
She hadn't taught him Time.
He was too scared of being wicked to remind her.)

10 He knew a lot of time: he knew
Gettinguptime, timeyouwereofftime,
Timetogohomenowtime, TVtime,
Timeformykisstime (that was Grantime).
All the important times he knew,
15 But not half-past two.

He knew the clockface, the little eyes
And two long legs for walking,
But he couldn't click its language,

20 So he waited, beyond onceupona,
Out of reach of all the timefors,
And knew he'd escaped for ever

Into the smell of old chrysanthemums on Her desk,
Into the silent noise his hangnail made,
Into the air outside the window, into ever.

25 And then, *My goodness*, she said,
Scuttling in, *I forgot all about you.*
Run along or you'll be late.

30 So she slotted him back into schooltime,
And he got home in time for teatime,
Nexttime, notimeforthatnowtime,

But he never forgot how once by not knowing time,
He escaped into the clockless land of ever,
Where time hides tick-less waiting to be born.

U.A.Fanthorpe

Piano

Softly, in the dusk, a woman is singing to me;
Taking me back down the vista of years, till I see
A child sitting under the piano, in the boom of the tingling strings
And pressing the small, poised feet of a mother who smiles as she sings.

5 In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to belong
To the old Sunday evenings at home, with winter outside
And hymns in the cosy parlour, the tinkling piano our guide.

10 So now it is vain for the singer to burst into clamour
With the great black piano appassionato. The glamour
Of childish days is upon me, my manhood is cast
Down in the flood of remembrance, I weep like a child for the past.

D.H.Lawrence

Edexcel International
London Examinations
IGCSE

IGCSE English Literature (4360)

Mark schemes

How to use the mark schemes

Markers should use the **question-specific mark schemes**, starting on page 13, first. The piece of work should be allocated to one of four broad mark ranges. Work which fails to meet the descriptor for Range 1 should be awarded 0 to 2 marks.

Markers should then refer to the **generic marking grid** (starting on page 39). The first two columns apply to the Drama and Prose questions in Paper 1. The third column applies to the poetry questions in Paper 2. Candidates who have followed the coursework option, should have their coursework marked using the grid published in the specification.

The relationship between marks and grades is for guidance only. How marks relate to grades will be determined by the awarding committee, and may vary with each examination session.

Edexcel International
London Examinations
IGCSE

IGCSE English Literature (4360)
Mark Schemes for Specimen Papers
Paper 1

Section A: Drama

Julius Caesar

1.(a)

At Caesar's funeral Mark Antony speaks to the crowd. What do you learn about Mark Antony's character from his words and actions at this point in the play? (40 marks)

Expect a clear understanding of Mark Antony's manipulation of the crowd. Look for close reference to his speech. Accept candidates' views on Mark Antony's character at this point but expect them to be substantiated.

Range 1 3-10 (G/F)	Makes some simple statements about Mark Antony being a skilful speaker. Makes some basic relevant comments about Mark Antony's close relationship with Caesar, perhaps giving a limited account of how he greatly mourns his loss.
Range 2 11-20 (E/D)	Works through a straightforward understanding of the text to address the question. Might suggest Mark Antony's loyalty to Caesar is strong, maybe adding some worthwhile comment on his current emotional state. Begins to use the text to develop ideas. Might, for example, offer some developed comment on Mark Antony's sincerity in trying to avoid stirring the crowd into rebellion. May give a predominantly narrative account of his speech.
Range 3 21-30 (C/B)	Uses specific details, chosen appropriately, to address the question directly. May offer insight into Mark Antony's subtle countering of Brutus' speech in order to control the crowd, perhaps identifying his shock tactics – Caesar's dead body. An overview of the text is evident: might, for example, make purposeful references to Mark Antony's masterful ability to use language to arouse emotion and awaken the crowd's curiosity and greed.
Range 4 31-40 (A/A*)	A full understanding of the text will be evident. Reflections on Mark Antony as a calculating individual may be explored; along with some examination of Shakespeare's craft in presenting a character consciously working at different levels to direct an audience's response. Offers a confident and lucidly argued interpretation. Might, for example, offer extrapolations on Mark Antony as a clever manipulator and master of the dramatic pause. May analyse ironic delivery of 'Brutus is an honourable man'.

1.(b)

Explain the dramatic importance of the quarrel scene between Brutus and Cassius before the Battle of Phillippi. (40 marks)

Candidates can be expected to know this scene in detail and this close knowledge should be reflected in their answers.

Range 1 3-10 (G/F)	Makes some simple statements about their broken friendship. Makes some basic relevant comments, perhaps that they appear to distrust each other and find it difficult to agree on a number of issues.
Range 2 11-20 (E/D)	Works through a straightforward understanding of the text to address the question. Might give a narrative account of the scene, adding some worthwhile comment on their heated exchanges. Begins to use the text to develop ideas. Might, for example, refer to the causes of the argument, giving a predominantly narrative account.
Range 3 21-30 (C/B)	Uses specific details chosen appropriately to address the question directly. May give a focused account of the disunity of the conspirators, perhaps linking to themes of friendship and disorder. An overview of the text is evident: might, for example, show some insights into the shifting moods in this scene, such as their clash of personalities and warmth of reconciliation – may highlight Cassius' dramatic death request.
Range 4 31-40 (A/A*)	A full understanding of the text will be evident. Might examine in a relatively sophisticated manner the chaos among the conspirators, reflecting on Shakespeare's techniques, such as the irony of Brutus' request for money. Offers a confident and lucidly argued interpretation. Might, for example, offer an analysis of this scene as an omen of impending death and disaster echoed in their language breakdown and child-like exchanges.

The Importance of Being Earnest

2.(a)

Compare and contrast the characters of Algernon and Jack. (40 marks)

Similarities and differences must be clearly stated. For higher grades it is required that candidates' responses are deeper than just straightforward, individual character studies.

Range 1 3-10 (G/F)	Makes some simple statements about these two characters. Makes some basic relevant comments about Algernon and Jack, perhaps giving a limited account of their relationship.
Range 2 11-20 (E/D)	Works through a straightforward understanding of the text to address the question. Might offer some worthwhile comment on how each character distinguishes himself from the other, perhaps via plot or motive. Begins to use the text to develop ideas. Might, for example, give some developed comment on their characteristics; perhaps providing a mainly narrative account of their similar/different actions in the play.
Range 3 21-30 (C/B)	Uses specific details, chosen appropriately, to address the question directly. May offer examples of their similarities and differences, perhaps demonstrating some appreciation of their comparable relationships with other characters. An overview of the text is evident: may, for example, make purposeful references whilst comparing and contrasting them. Might show some insight into Wilde's establishment of them as 'spiritual brothers' from the start.
Range 4 31-40 (A/A*)	A full understanding of the text will be evident; perhaps exploring in a relatively sophisticated manner their interchangeable characteristics – such as near-identical dialogue. May offer some examination of Wilde's craft in pairing them. Offers a confident and lucidly argued interpretation. Might, for example, extrapolate on their two-dimensional characters, presented more as 'caricatures' to highlight Wilde's nonsensical intentions.

2.(b)

What do we learn of the society portrayed in *The Importance of Being Earnest*? Explain what aspects of this society Wilde appears to dislike. (40 marks)

The first part of the question is testing the factual knowledge that the candidate has, and this should be detailed. The second part of the question requires a more detailed appreciation of Wilde's work. Expect close reference to the text to substantiate points made.

<p>Range 1 3-10 (G/F)</p>	<p>Makes some simple statements about how rich people live in Wilde's society.</p> <p>Makes some basic relevant comments, perhaps that Wilde's aristocratic characters are only interested in marriage and wealth.</p>
<p>Range 2 11-20 (E/D)</p>	<p>Works through a straightforward understanding of the text to address the question. Might give a narrative account of the characters' routines, for instance, afternoon tea and visits to the country.</p> <p>Begins to use the text to develop ideas. Might, for example, offer some developed comment on the concerns of the upper echelons of society, such as socialising and appearances.</p>
<p>Range 3 21-30 (C/B)</p>	<p>Uses specific details chosen appropriately to address the question directly. May offer insight into the daily lives of the characters which mainly revolve around gossip and status, perhaps showing an awareness of Wilde's distaste for snobbery.</p> <p>An overview of the text is evident: may, for example, show a clear understanding of marriage as a financial transaction and the absurd manners of 'high' society, adding appropriate references which underpin Wilde's disapproving tone.</p>
<p>Range 4 31-40 (A/A*)</p>	<p>A full understanding of the text will be evident. A relatively sophisticated examination of Wilde's critiques might be offered, perhaps alongside some sustained reflection on the society he portrayed.</p> <p>Offers a confident and lucidly argued interpretation. Might, for example, offer a clear judgement on how Wilde satirised and parodied the upper classes by criticising their false values, shallow interests and superficial lifestyles.</p>

A Doll's House

3.(a)

Torvald seems to disapprove of Nora's behaviour and yet, at other times he almost encourages it. What does this show you about Torvald and Nora's relationship? (40 marks)

Look for a close and detailed appreciation of this key relationship.

<p>Range 1</p> <p>3-10</p> <p>(G/F)</p>	<p>Makes some simple statements about their loving relationship.</p> <p>Makes some basic relevant comments about Torvald enjoying his role as male provider, whilst Nora takes pleasure in being a good housewife.</p>
<p>Range 2</p> <p>11-20</p> <p>(E/D)</p>	<p>Works through a straightforward understanding of the text to address the question. Might give a narrative account of how they demonstrate their love for each other; perhaps suggesting their playful banter reflects a positive relationship.</p> <p>Begins to use the text to develop ideas. Might, for example, offer some developed comment on the characters' motives, such as Nora's desire to protect Torvald, as a symbol of her love for him.</p>
<p>Range 3</p> <p>21-30</p> <p>(C/B)</p>	<p>Uses specific details, chosen appropriately, to address the question directly. Might give a focused account of Torvald's contradictory behaviour in his role as 'father-figure', perhaps alongside an identification of Nora as 'doll-like'.</p> <p>An overview of the text is evident: may, for example, offer explicit comment on Nora's subservient role as fundamental to maintaining an unequal partnership, encouraged by Torvald's 'manly independence'; engaging focus on motives.</p>
<p>Range 4</p> <p>31-40</p> <p>(A/A*)</p>	<p>A full understanding of the text will be evident: may examine their marriage as one based on superficiality, alongside some examination of Ibsen's craft in highlighting their ambiguous relationship.</p> <p>Offers a confident and lucidly argued interpretation. Might, for example, form a clear judgement and offer a mature analysis about Nora's guilty encouragement of Torvald's objectification of her and his narrow definition of a woman's role.</p>

3.(b)

'It is not only the women who need liberating: the men need to be freed too.' How far would you agree that this is what Ibsen is suggesting in this play?

(40 marks)

A clear understanding of this central theme must be displayed. Answers should be balanced in dealing with both men and women.

<p>Range 1</p> <p>3-10</p> <p>(G/F)</p>	<p>Makes some simple statements about Nora's suffocation in her marriage.</p> <p>Makes some basic relevant comments about Nora and Mrs Linde, perhaps suggesting their need for liberation is greater than their male counterparts.</p>
<p>Range 2</p> <p>11-20</p> <p>(E/D)</p>	<p>Works through a straightforward understanding of the text to address the question. Might, for example, offer some worthwhile comment on the two females, focusing mainly on Nora's self-discovery and quest for freedom.</p> <p>Begins to use the text to develop ideas. Might give a predominantly narrative account of male/female relationships, adding some developed comment on degrees of emancipation.</p>
<p>Range 3</p> <p>21-30</p> <p>(C/B)</p>	<p>Uses specific details, chosen appropriately, to address the question directly. May give a more focused account and differentiate between the couples, suggesting Krogstad and Mrs Linde are less in need of liberation.</p> <p>An overview of the text is evident: may, for example, offer purposeful references concerning individual characters and their motives, such as Torvald's narrow-minded views on women, which keep Nora suppressed.</p>
<p>Range 4</p> <p>31-40</p> <p>(A/A*)</p>	<p>A full understanding of the text will be evident. An exploration of gender roles and how the playwright incorporates them into the text will be explored in a relatively sophisticated way.</p> <p>Offers a confident and lucidly argued interpretation. Might, for example, analyse to what extent each gender is constrained by shackles, such as Krogstad's self-imposed role as 'victim', giving a clear judgement on Ibsen's craft.</p>

A View from the Bridge

4.(a)

By the end of the play, do you find yourself sympathising with Eddie or criticising him? Give full reasons for your views. (40 marks)

Look for a close examination of Eddie's character. Candidates should be very clear in describing and explaining their response to him.

Range 1 3-10 (G/F)	Makes some simple statements about Eddie deserving either our sympathy or criticism. Makes some basic relevant comments about Eddie's character, perhaps that he is a bully; may give a limited account of a one-sided view.
Range 2 11-20 (E/D)	Works through a straightforward understanding of the text to address the question. Might offer some worthwhile comment on Eddie's faults and reasons to dislike him. Begins to use the text to develop ideas. Might, for example, give a predominantly narrative explanation of Eddie's relationships with others, perhaps with Rodolpho and the subsequent jealous feelings which follow.
Range 3 21-30 (C/B)	Uses specific details, chosen appropriately, to address question directly. May offer examples of Eddie's actions which invite mainly criticism, showing insight into possibilities of some sympathetic feelings. An overview of the text is evident: may, for example, offer explicit comments on Eddie's immature and prejudiced behaviour as being more worthy of our compassion.
Range 4 31-40 (A/A*)	A full understanding of the text will be evident. May explore the ambivalence of Eddie's character - the major challenge we have in feeling sympathy for him, whilst recognising his constant state of self-denial, as deserving of our understanding. Offers a confident and lucidly argued interpretation. Might, for example, analyse notions of pity, rather than sympathy, with mature extrapolations on Miller's craft in presenting this complex character.

4.(b)

What do you regard as the central theme in this play? Give full reasons for your answer with close reference to the text. (40 marks)

Accept candidates' ideas as long they can be supported by references to the text.

Range 1 3-10 (G/F)	Makes some simple statements about a chosen theme, such as male/female relationships, showing minimal knowledge. Makes some basic relevant comments on a selected theme, giving a limited account of its importance.
Range 2 11-20 (E/D)	Works through a straightforward understanding of the text to address the question. Might give some worthwhile comments on a theme, demonstrating some recognition of how it links to plot and characters. Begins to use the text to develop ideas. Might, for example, offer some developed comment on a chosen theme, such as the jealousy that consumes Eddie, as being responsible for his downfall.
Range 3 21-30 (C/B)	Uses specific details, chosen appropriately, to address the question directly. May give a more focused account of a main theme, making use of close reference to support points made and offering some explicit or implicit insights. Evidence of a textual overview: may demonstrate a sound understanding and appreciation of a theme, offering purposeful references and showing some insights into Miller's craft.
Range 4 31-40 (A/A*)	A full understanding of the text will be evident. Might give a sustained and developed analysis of a theme, offering a well informed and sensitive appreciation of the playwright's techniques. Offers a confident and lucidly argued interpretation. May, for example, extrapolate on a key theme in a highly skilled and analytical manner, demonstrating a mature and sophisticated response.

My Children! My Africa!

5.(a)

Which two characters in this play most engaged your interest? Support your choice by close reference to the ways in which the characters are presented. (40 marks)

For higher grades, candidates must show an appreciation of how the techniques used to present the chosen characters have affected their choice.

Range 1 3-10 (G/F)	Makes some simple statements about two characters, showing minimal knowledge. Makes some basic relevant comments on chosen characters, giving a limited account of why they are interesting.
Range 2 11-20 (E/D)	Works through a straightforward understanding of the text to address the question. Might give some worthwhile comments on the two characters, demonstrating some recognition of how they are presented. Begins to use the text to develop ideas. Might, for example, offer some developed comment on interesting characters, such as Isabel's capacity for self-evaluation and personal development.
Range 3 21-30 (C/B)	Uses specific details, chosen appropriately, to address the question directly. May give a more focused account, offering some explicit or implicit insights into the characters' presentation, for example, Thami's passion for racial liberation. Evidence of a textual overview: may demonstrate a sound understanding and appreciation of chosen characters, showing some insights into Fugard's craft, such as how Mr M's enthusiasm is often conveyed using a pattern of three.
Range 4 31-40 (A/A*)	A full understanding of the text will be evident. Might give a sustained and developed analysis of chosen characters, offering a well informed and sensitive appreciation of the playwright's techniques in presenting them. Offers a confident and lucidly argued interpretation. May, for example, extrapolate on chosen characters in a highly skilled and analytical manner, demonstrating a mature and sophisticated response.

5.(b)

Fugard said that he wrote *My Children! My Africa!* at a time ‘when to have any hope in the future seemed the height of idiocy’. Is there any hope in this play? Give full reasons for your answer with close reference to the text. (40 marks)

Accept candidates’ opinions as long as they can be supported by references to the text.

<p>Range 1</p> <p>3-10</p> <p>(G/F)</p>	<p>Makes some simple statements about a lack of hope.</p> <p>Makes some basic relevant comments, perhaps that the play lacks hope because Mr M is killed and Thami runs away.</p>
<p>Range 2</p> <p>11-20</p> <p>(E/D)</p>	<p>Works through a straightforward understanding of the text to address the question. Might suggest that Thami’s arguments with Isabel and Mr M cause irreparable damage to the play’s unity.</p> <p>Begins to use text to develop ideas. Might, for example, give a predominantly narrative account of Thami’s confrontation with Mr M, adding some developed comment on the relationships between the three main characters.</p>
<p>Range 3</p> <p>21-30</p> <p>(C/B)</p>	<p>Uses specific details, chosen appropriately, to address the question directly. May offer a more focused account, identifying the riots as proof of a discordant future, showing an awareness of Mr M’s death as a catalyst for change.</p> <p>An overview of the text is evident: may, for example, highlight examples indicating a pessimistic outlook, such as the Bantu Education System, and perhaps offer comment on instances of ‘hope in the future’.</p>
<p>Range 4</p> <p>31-40</p> <p>(A/A*)</p>	<p>A full understanding of the text will be evident. Tensions arising from Mr M’s relationship with Thami may be explored, alongside some examination of Fugard’s craft in laying the foundations of a hopeful future.</p> <p>Offers a confident and lucidly argued interpretation. Might, for example, give an analysis of the play’s optimistic threads – symbolised by Isabel – whilst forming a clear judgement on the factional nature of the black freedom movement.</p>

Section B: Prose

Pride and Prejudice

6.(a)

What is the importance of Mrs Bennet, both in the action of the novel and in the underlying themes? (40 marks)

For higher grades, candidates must assess Mrs Bennet's importance in relation to both the action and the underlying themes of the novel.

Range 1 3-10 (G/F)	Makes some simple statements about Mrs Bennet and marriage. Makes some basic relevant comments about Mrs Bennet, such as her obsession with getting her five daughters married, which surpasses any thoughts about their true happiness.
Range 2 11-20 (E/D)	Some worthwhile comments given. Might suggest Mrs Bennet's role as matchmaker is significant, since marriage issues dominate the novel; themes of prejudice and social class might be identified. More developed comments, with some textual references. Might refer to how Mrs Bennet contributed to Darcy's separation of Jane and Bingley. Themes such as love, humour and prejudice may be discussed.
Range 3 21-30 (C/B)	Uses specific details, chosen appropriately, to address the question directly. May offer examples of her contrasting views and personality, especially with her husband. Might explore her prejudiced and manipulative character, linking it to themes such as views on marriage and social conventions. Evidence of a textual overview: might offer explicit comments on Austen's mocking treatment of Mrs Bennet and how the novel ridicules the superficial manners of the author's time.
Range 4 31-40 (A/A*)	A full understanding of the text will be evident. Might give a relatively sophisticated consideration of how Austen uses Mrs Bennet (usually by contrast) to elucidate her own views on social and moral issues. Offers a confident and lucidly argued interpretation, displaying a highly analytical and mature knowledge of Mrs Bennet's role, perhaps suggesting that Austen presents her as a caricature. Conveys the correlation between action and themes, with conviction.

6.(b)

Choose one event in *Pride and Prejudice* which you find particularly significant. Give reasons for your choice. (40 marks)

Accept any sensible choice and ensure that the candidate is clear in identifying a specific event. Coherent reasons for choosing the event as a significant one must be offered for higher grades.

Range 1 3-10 (G/F)	Makes some simple statements about chosen episode, showing minimal knowledge. Makes some basic relevant comments on selected event, giving a limited account of its importance.
Range 2 11-20 (E/D)	Works through a straightforward understanding of the text to answer the question. Might give some worthwhile comments on the event, demonstrating some recognition of plot and characters. Begins to use the text to develop ideas. Might, for example, give a predominantly narrative account of chosen event but offer some developed comments on characters or themes, such as Darcy's first marriage proposal.
Range 3 21-30 (C/B)	Uses specific details, chosen appropriately, to address the question directly. More focused account of specific episode, making use of close reference to support points made and offering some explicit, or implicit, insights. Evidence of a textual overview: may demonstrate a sound understanding and appreciation of the event, offering purposeful references and showing some insights into Austen's craft.
Range 4 31-40 (A/A*)	A full understanding of the text will be evident. Might give a sustained and developed analysis of the chosen episode, offering a well informed and sensitive appreciation of Austen's techniques. Offers a confident and lucidly argued interpretation. May, for example, extrapolate on the event in a highly skilled and analytical manner, demonstrating a mature and sophisticated response.

Balzac and the Little Chinese Seamstress

7.(a)

What personal qualities do you admire in Luo? Show how these qualities are revealed in two parts of the book. (40 marks)

*Candidates must be careful to select **TWO** parts of the novel which illustrate the qualities which they have chosen (for example, a storytelling episode or the visit to the miller). Accept candidates' choices as long as they are substantiated.*

<p>Range 1 3-10 (G/F)</p>	<p>Makes some simplistic comments about liking Luo's character for his sense of humour.</p> <p>Makes some basic relevant statements, maybe that Luo is the narrator's close friend and is a quick-thinker, using limited material in the answer.</p>
<p>Range 2 11-20 (E/D)</p>	<p>Works through a straightforward understanding of the text to address the question. Might suggest Luo's brother-like relationship with the narrator is admirable, giving a narrative account of two of their adventures together.</p> <p>Begins to use the text to develop ideas. May, for example, suggest Luo's storytelling skills are praiseworthy since they allow the pair temporarily to escape an otherwise monotonous routine. Refers to episodes in mainly narrative manner.</p>
<p>Range 3 21-30 (C/B)</p>	<p>Question directly addressed using specific details which are chosen appropriately. May offer insight into Luo's commendable inventiveness and leadership qualities, giving a more focused account of the two chosen episodes.</p> <p>Evidence of a textual overview. May, for example, offer an explicit appreciation of Luo's audacious nature, assessing how Sijie uses him to both contrast with and complement the narrator's character.</p>
<p>Range 4 31-40 (A/A*)</p>	<p>A full understanding of the text will be evident. Luo's role, and how Sijie incorporates this into the novel, will be explored in a relatively sophisticated way. May present a more balanced view of Luo - his prejudiced and crude traits.</p> <p>Offers a convincing and intelligibly argued interpretation. A clear analysis of Sijie's craft might be given, such as the optimism offered by the juxtaposition of Luo's meritorious traits with the miserable environment of Phoenix Mountain.</p>

7.(b)

How successful is Sijie in describing life in the mountain village where Luo and the narrator have been sent to live? What aspects of his portrayal of the village life do you find especially effective? (40 marks)

Reward answers that show an understanding of how the author has achieved his effects. Expect references to specific details from better candidates.

<p>Range 1</p> <p>3-10</p> <p>(G/F)</p>	<p>Makes some simple statements about the strain of life in the mountains.</p> <p>Makes some basic relevant comments about the hardships the peasants have to endure and their challenging way of life.</p>
<p>Range 2</p> <p>11-20</p> <p>(E/D)</p>	<p>Works through a straightforward understanding of the text to address the question. May provide some worthwhile comments on particularly difficult aspects of mountain life, such as work and accommodation.</p> <p>Begins to use text to develop ideas. Might offer some developed remarks on Sijie's descriptions of village life and a predominantly narrative account of an event that takes place there; for example, the buffalo slaughter.</p>
<p>Range 3</p> <p>21-30</p> <p>(C/B)</p>	<p>Uses specific details, chosen appropriately, to address the question directly. May offer examples of the physical demands of work and an insight into the authentic descriptions of villagers, such as the headman.</p> <p>An overview of the text is evident: may, for example, highlight how the villagers' distrust and ignorance is revealed through language and irony.</p>
<p>Range 4</p> <p>31-40</p> <p>(A/A*)</p>	<p>A full understanding of the text will be evident. May reflect on the contrast between the boys' physical hardships and their emotional release through literature. Sijie's craft may be explored in a sensitive manner.</p> <p>Offers a confident and lucidly argued interpretation. A mature analysis of the author's techniques may be demonstrated, perhaps focusing on Sijie's ability to soften the harsh realities of village life through humour and themes such as love.</p>

The English Teacher

8.(a)

What aspects of the personality and behaviour of Krishna might make you feel sympathetic towards him? (40 marks)

Candidates should write more than a straightforward character study, making careful choices about the material used to substantiate the answer. Accept responses which may argue that little sympathy is felt as long as they are well argued and substantiated.

<p>Range 1 3-10 (G/F)</p>	<p>Makes some simple statements about Krishna's loneliness after Susila's death.</p> <p>Makes some basic relevant comments about how Krishna is unhappy with his teaching and experiences a great sadness when faced with life without his wife.</p>
<p>Range 2 11-20 (E/D)</p>	<p>Works through a straightforward understanding of the text to address the question. May offer some worthwhile comment on Krishna's low self-esteem and inexperience in family matters.</p> <p>Begins to use the text to develop ideas. Might, for example, give a predominantly narrative account, which links Krishna's thoughts of suicide after his wife's death, with his lack of confidence in his work and personal direction in life.</p>
<p>Range 3 21-30 (C/B)</p>	<p>Uses specific details, chosen appropriately, to address the question directly. May offer examples of Krishna's self-deprecating nature and absorption into an academic world, which bears little resemblance to the realities of everyday life.</p> <p>An overview of text is evident: may, for example, sympathise with Krishna's later efforts to forgo his material life in favour of spiritualism. Might offer explicit comments on his earlier motives and lifestyle.</p>
<p>Range 4 31-40 (A/A*)</p>	<p>A full understanding of the text will be evident. May debate the ambiguous nature of his character which encourages both compassion and disdain.</p> <p>Offers a confident and lucidly argued interpretation. Might analyse Krishna's self-pitying character maturely, emphasising his lack of strength in prompting his own spiritual awakening; teacher/student role reversal.</p>

8.(b)

What do you think R. K. Narayan is trying to say about the predictable and the unpredictable in this novel? (40 marks)

This is a key theme in the novel so expect well informed answers.

<p>Range 1 3-10 (G/F)</p>	<p>Makes some simple statements about the predictability of Krishna's life. Makes some basic relevant comments about how Krishna's daily practices are changed by the arrival of his family.</p>
<p>Range 2 11-20 (E/D)</p>	<p>Works through a straightforward understanding of the text to address the question. Might give a narrative account of Krishna's failure to control events once he lives with Susila and Leela. Begins to use the text to develop ideas. May, for example, highlight Krishna's new life with his family, with some developed comment on how Susila's death leads him to re-evaluate his life and its predictability.</p>
<p>Range 3 21-30 (C/B)</p>	<p>Uses specific details, chosen appropriately, to address the question directly. Might offer examples of the contrast between Krishna's monotonous routines and Susila's impulsive nature – leading to an initial conflict between the two. An overview of text is evident: may focus on specific events that change Krishna's life, such as Susila's unpredictable visit to the unsanitary toilet – might offer explicit comments on Narayan's thematic intentions.</p>
<p>Range 4 31-40 (A/A*)</p>	<p>A full understanding of the text will be evident, demonstrated by an analysis of the author's craft, such as the use of Krishna's alarm clock as a symbol of the transition between his predictable and unpredictable life. Offers a confident and lucidly argued interpretation. Might, for example, extrapolate on Narayan's philosophical viewpoint – that life is unpredictable and efforts to control it are fruitless, as perhaps highlighted by the Doctor's misplaced optimism.</p>

A Man of the People

9.(a)

It has been said that Odili is idealistic and very innocent. Do you think this is a satisfactory description of Odili? Explain your view by close reference to the text. (40 marks)

Accept candidates' own ideas as long as they are supported by references to the text.

<p>Range 1 3-10 (G/F)</p>	<p>Makes some simple statements about Odili's naïve and innocent character.</p> <p>Makes some basic relevant comments concerning Odili's political idealism, giving a limited account of how Chief Nanga abuses his trust.</p>
<p>Range 2 11-20 (E/D)</p>	<p>Works through a straightforward understanding of the text to address the question. Might offer a narrative account of Odili's relationship with Chief Nanga and how the two men contrast with each other – innocence versus experience.</p> <p>Begins to use the text to develop ideas. Might, for example, offer some developed comment on how Odili's inexperience in politics leads to his physical and political defeat at the hands of his ruthless rival.</p>
<p>Range 3 21-30 (C/B)</p>	<p>Uses specific details, chosen appropriately, to address question directly. May offer examples of Odili's idealism and innocence, contrasting them with his later experiences which have clearly corrupted his views and hardened his character.</p> <p>An overview of text is evident: may highlight how Odili is aware he cannot win the campaign. Might demonstrate a confident understanding of Odili's transition from idealism and innocence, to cynicism and corruption.</p>
<p>Range 4 31-40 (A/A*)</p>	<p>A full understanding of the text will be evident – may reflect on Odili's less savoury qualities, such as his sexual promiscuity and unscrupulous 'borrowing' of his party's money, alongside some examination of the author's techniques.</p> <p>Offers a confident and lucidly argued interpretation. Might, for example, form a clear judgement on Odili's hypocrisy – how his actions and tactics ironically mirror those of his rival, with a mature analysis of Achebe's craft.</p>

9.(b)

Achebe believes that ‘any good story, any good novel, should have a message, should have a purpose.’ What do you think is the message and purpose of *A Man of the People*? (40 marks)

Candidates should be specific in identifying what they feel is the message and purpose of the novel. All opinions must be substantiated.

Range 1 3-10 (G/F)	Makes some simple statements about bribery in the government. Makes some basic relevant comments, perhaps giving a limited account of Odili’s relationship with Chief Nanga and how it leads to rivalry.
Range 2 11-20 (E/D)	Works through a straightforward understanding of the text to address the question. Might show some engagement with the plot, perhaps giving a narrative account of Odili’s attempt to become an honest and trustworthy politician. Begins to use the text to develop ideas. Might, for example, offer some developed comment on corruption in politics and the damage it can unleash on private and public lives.
Range 3 21-30 (C/B)	Uses specific details chosen appropriately to address question directly. May show insight into how corruption only serves to benefit the few, whilst disadvantaging the majority. An overview of text is evident: may, for example, offer explicit comment on need to remove the minority of fraudulent and egotistical politicians to improve society. Might convey good understanding of social/cultural influences on the text.
Range 4 31-40 (A/A*)	A full understanding of the text will be evident. Avoidance of hypocrisy, bribery and corruption at all levels may be explored. Might differentiate between author’s message and purpose, reflecting on how the author achieves his aims. Offers a confident and lucidly argued interpretation. Might, for example, analyse Achebe’s disillusionment with Nigerian independence, focusing on Nanga’s ironic representation as ‘A Man of the People’.

Stories from Around the World

10.(a)

'Both Julia and the rickshaw-wallah deserve our sympathy.' How far do you agree with this statement about these two characters in *Naukar*? (40 marks)

Candidates should respond to both parts of the question.

<p>Range 1 3-10 (G/F)</p>	<p>Makes some simple statements about both characters deserving our sympathy.</p> <p>Makes some basic relevant comments, perhaps that Julia is mistreated by her husband and that the rickshaw-wallah's work is physically exhausting.</p>
<p>Range 2 11-20 (E/D)</p>	<p>Works through a straightforward understanding of the text to address the question. Might suggest Julia is overwhelmed by the Indian culture, maybe adding some worthwhile points on the prejudice directed at the rickshaw-wallah.</p> <p>Begins to use the text to develop ideas. Might, for example, offer some developed comment on the alienation of these two characters via a predominantly narrative account.</p>
<p>Range 3 21-30 (C/B)</p>	<p>Uses specific details, chosen appropriately, to address the question directly. May identify the rickshaw-wallah as more deserving of our sympathies owing to his poorer status in society, in contrast to Julia's wealthy and privileged background.</p> <p>An overview of text is evident: might, for example, offer explicit comment on different levels and degrees of sympathy directed towards each character as the story unfolds, such as Julia's uncharitable feelings melting into hospitable ones.</p>
<p>Range 4 31-40 (A/A*)</p>	<p>A full understanding of the text will be evident. The author's ambivalent presentation of Julia as a character less deserving of our sympathies than the rickshaw-wallah may be explored, in a relatively sophisticated way.</p> <p>Offers a confident and lucidly argued interpretation. Might, for example, present an analysis of Julia as a victim of her own ignorance, exploring Sitaram's craft in highlighting the rickshaw-wallah's distress, whilst trivialising her discomforts.</p>

10.(b)**Show how humour is used in any TWO of the stories from the collection.****(40 marks)**

A careful choice of stories is key here (such as those from Money Matters). Close reference to the stories will be necessary to illustrate the use of humour.

Range 1 3-10 (G/F)	Makes some simple statements about humour, using very limited material. Makes some basic relevant comments about comic episodes, such as the 'jug-spirit' in <i>Cat Within</i> .
Range 2 11-20 (E/D)	Works through a straightforward understanding of the text to address the question. Might offer a narrative account of humorous events, showing some engagement with the texts. Begins to use the text to develop ideas. May, for example, offer some developed comment on amusing characters or plots.
Range 3 21-30 (C/B)	Uses specific details, chosen appropriately, to address the question directly. May offer appropriate examples showing an awareness of the use of humour, such as Mr Sookhoo's crude language and distrustful character. An overview of text is evident: may, for example, show a confident familiarity with comic episodes, along with some insights into <i>how</i> the author delivers them.
Range 4 31-40 (A/A*)	A full understanding of the text will be evident. The authors' presentation of humour may be explored in a well informed and relatively sophisticated manner, such as the exaggerated theatrical display provided by the exorcist in <i>Cat Within</i> . Offers a confident and lucidly argued interpretation. Might, for example, analytically examine the authors' crafts in presenting humour, demonstrating a highly detailed knowledge of both texts.

Edexcel International

London Examinations

IGCSE

IGCSE English Literature (4360)

Mark Schemes for Specimen Papers

Paper 2

Poetry

1.

What lessons about life have you learnt from two or three poems that you have studied in the Poetry Anthology? Refer closely to the poets' skills with language in your answer.

You may write about any poems from the Poetry Anthology.

Candidates should be specific and analytical in their responses. Better candidates will be expected to produce more than straightforward summaries.

<p>Range 1 3-10 (G/F)</p>	<p>Makes some simple statements about learning lessons in life, showing minimal knowledge of the poem(s) chosen.</p> <p>Makes some basic relevant comments on life's lessons, perhaps that <i>Remember</i> teaches us to hold only happy memories of a loved one.</p>
<p>Range 2 11-20 (E/D)</p>	<p>Works through a straightforward understanding of the texts to address the question. Might offer a summary of two poems which relate to the theme, demonstrating some engagement with them.</p> <p>Begins to use the texts to develop ideas. Might, for example, offer some developed comment on the chosen poems, such as how McCormack employs repetition to force a re-evaluation of the 'old woman' stereotype.</p>
<p>Range 3 21-30 (C/B)</p>	<p>Uses specific details, chosen appropriately, to address the question directly. May offer examples indicating insight into this theme, showing an appreciation of the poet's craft.</p> <p>Evidence of a textual overview: may offer explicit comments on how language conveys the poet's message, such as Achebe's deliberate use of repulsive images to prompt our sympathies.</p>
<p>Range 4 31-40 (A/A*)</p>	<p>A full understanding of the texts will be evident. Diverse lessons in life may be explored in a relatively sophisticated way, alongside some examination of the poets' language skills in delivering them.</p> <p>Offers a confident and lucidly argued interpretation. A highly skilled and mature language analysis may be demonstrated, with a clear judgement offered on the poets' craft.</p>

2.

***Half past Two* by U. A. Fanthorpe and *Piano* by D.H. Lawrence both have childhood as their subject. Explain fully how successful you think each poet has been in writing about incidents in childhood.**

Both poems are printed on this examination paper.

A close analysis of the poets' techniques is required here. Candidates should evaluate the degree of the poets' success in this area.

Range 1 3-10 (G/F)	Makes some simple statements about childhood experiences. Makes some basic relevant comments, perhaps focusing more on <i>Half-past Two</i> , since its message is more immediate.
Range 2 11-20 (E/D)	Works through a straightforward understanding of the texts to address the question. Might offer a narrative account of each poem, appreciating childhood as a major theme. Begins to use the texts to develop ideas. Might, for example, offer some developed comment on childhood as a treasured time, maybe noting that the boy's experience in <i>Half-past Two</i> is more positive than in <i>Piano</i> .
Range 3 21-30 (C/B)	Uses specific details, chosen appropriately, to address the question directly. Might offer examples indicating insight into this theme, such as Fanthorpe's use of child-like language. Degrees of success may be acknowledged and discussed. Evidence of a textual overview: may offer explicit comments on each poet's skill in presenting childhood, displaying a clear assessment of ideas.
Range 4 31-40 (A/A*)	A full understanding of the texts will be evident. May differentiate between each poem in a relatively sophisticated way, reflecting on the language, such as Fanthorpe's use of fairy-tale vocabulary to promote a child's experience. Offers a confident and lucidly argued interpretation. Might, for example, offer an analysis of their contrasting styles, maturely evaluating each poem's outcome, and their appeal to different readers.

IGCSE English Literature Marking Grid – First Examination 2005

Markers should first assign a piece of work to a mark range, using the mark schemes for specific questions on page 13 onwards. This grid should then be used to refine that mark.

		Prose (Paper 1)	Drama (Paper 1)	Poetry (Paper 2)
		Candidates	Candidates	Candidates
U 0-2		<ul style="list-style-type: none"> • make some attempt to respond to texts 	<ul style="list-style-type: none"> • make some attempt to respond to texts 	<ul style="list-style-type: none"> • make some attempt to respond to texts
G 3-5	AO1	<ul style="list-style-type: none"> • show limited knowledge of parts of the text • use very limited relevant material 	<ul style="list-style-type: none"> • show limited knowledge of parts of the play • use very limited relevant material 	<ul style="list-style-type: none"> • show limited knowledge of parts of the poems • use very limited relevant material
	AO2	<ul style="list-style-type: none"> • demonstrate a limited understanding of some aspects of the themes, events and characters in the text, as appropriate 	<ul style="list-style-type: none"> • demonstrate a limited understanding of some aspects of the themes, plot and characterisation in the play, as appropriate 	<ul style="list-style-type: none"> • demonstrate a limited understanding of the meaning of the poems
	AO3	<ul style="list-style-type: none"> • respond to some aspect of the question • cover at least one point 	<ul style="list-style-type: none"> • respond to some aspect of the question • cover at least one point 	<ul style="list-style-type: none"> • respond to some aspect of the question • cover at least one point
F 6-10	AO1	<ul style="list-style-type: none"> • show limited knowledge of the text • use limited relevant material in the answer 	<ul style="list-style-type: none"> • show limited knowledge of the play • use limited relevant material in the answer 	<ul style="list-style-type: none"> • show limited knowledge of the poems • use limited relevant material in the answer
	AO2	<ul style="list-style-type: none"> • demonstrate a general understanding of some of the themes, events and characters in the text, as appropriate 	<ul style="list-style-type: none"> • demonstrate a general understanding of some of the themes, plot and characterisation, as appropriate 	<ul style="list-style-type: none"> • demonstrate a general understanding of the meaning of the poems
	AO3	<ul style="list-style-type: none"> • respond to some parts of the question • cover a limited number of points • write some simple statements • show some evidence of a response to the text 	<ul style="list-style-type: none"> • respond to some parts of the question • cover a limited number of points • write some simple statements • show some evidence of a response to the play 	<ul style="list-style-type: none"> • respond to some parts of the question • cover a limited number of points • write some simple statements • show some evidence of a response to the poems

		Prose (Paper 1)	Drama (Paper 1)	Poetry (Paper 2)
E 11-15	AO1	<ul style="list-style-type: none"> show a basic knowledge of the text use some relevant material in the answer 	<ul style="list-style-type: none"> show a basic knowledge of the play use some relevant material in the answer 	<ul style="list-style-type: none"> show a basic knowledge of the poems use some relevant material in the answer
	AO2	<ul style="list-style-type: none"> demonstrate some recognition of themes, events and characters in the text as appropriate 	<ul style="list-style-type: none"> demonstrate some recognition of the themes, plot and characterisation as appropriate 	<ul style="list-style-type: none"> demonstrate some recognition of the way in which meaning develops in the poems
	AO3	<ul style="list-style-type: none"> respond to most of the question write a limited number of points in answer to some parts of the question write some clear statements demonstrate some engagement with the text 	<ul style="list-style-type: none"> respond to most of the question write a limited number of points in answer to some parts of the question write some clear statements demonstrate some engagement with the play 	<ul style="list-style-type: none"> respond to most of the question write a limited number of points in answer to some parts of the question write some clear statements demonstrate some engagement with the poems through identification of specific lines
D 16-20	AO1	<ul style="list-style-type: none"> show simple knowledge of the text use mostly relevant material in the answer make reference to text to support points made show limited understanding of the social and historical context of text, where appropriate 	<ul style="list-style-type: none"> show simple knowledge of the play use mostly relevant material in the answer make reference to play to support points made show limited understanding of the social and historical context of the play, where appropriate 	<ul style="list-style-type: none"> show simple knowledge of the poems use mostly relevant material in the answer make reference to poems to support points made show limited understanding of the social and historical context of the poems, where appropriate
	AO2	<ul style="list-style-type: none"> show a general understanding of themes, events, characterisation and language in the text as appropriate show some recognition of writers' techniques 	<ul style="list-style-type: none"> show a general understanding of themes, events, characterisation and language in the play as appropriate show some recognition of writers' techniques 	<ul style="list-style-type: none"> show a general understanding of the way in which meaning develops in the poems show some recognition of writers' techniques

		Prose (Paper 1)	Drama (Paper 1)	Poetry (Paper 2)
	AO3	<ul style="list-style-type: none"> show an understanding of and response to the terms of the question write identifiable points which are appropriate to the question demonstrate engagement with the text by responding with a degree of informed personal response 	<ul style="list-style-type: none"> show an understanding of and response to the terms of the question write identifiable points which are appropriate to the question demonstrate engagement with the play by responding with a degree of informed personal response 	<ul style="list-style-type: none"> show an understanding of and response to the terms of the question write identifiable points which are appropriate to the question demonstrate engagement with the poems by responding with a degree of informed personal response
C 21-25	AO1	<ul style="list-style-type: none"> show a sound knowledge of the text use only relevant material in the answer make use of close reference to support points made show some explicit or implicit insights into the social and historical context of the text, where appropriate 	<ul style="list-style-type: none"> show a sound knowledge of the play use only relevant material in the answer make use of close reference to support points made show some explicit or implicit insights into the social and historical context of the play, where appropriate 	<ul style="list-style-type: none"> show a sound knowledge of the poems use only relevant material in the answer make use of close reference to support points made show some explicit or implicit insights into the social and historical context of the poems, where appropriate
	AO2	<ul style="list-style-type: none"> demonstrate a clear understanding and appreciation of themes, events, characterisation and language in the text, as appropriate. show an appreciation of the writer's craft 	<ul style="list-style-type: none"> demonstrate a clear understanding and appreciation of the themes, plot, characterisation and dramatic features of the play, as appropriate show an appreciation of the dramatic effectiveness of the play 	<ul style="list-style-type: none"> demonstrate a clear understanding and appreciation of meaning and tone in the poems show an appreciation of the poets' use of language and style
	AO3	<ul style="list-style-type: none"> show an understanding of and response to the terms of the question write an identifiable number of appropriate points in answer to all parts of the question demonstrate engagement with the text by offering personal opinions 	<ul style="list-style-type: none"> show an understanding of and response to the terms of the question write an identifiable number of appropriate points in answer to all parts of the question demonstrate engagement with the play by offering personal opinions 	<ul style="list-style-type: none"> show an understanding of and response to the terms of the question write an identifiable number of appropriate points in answer to all parts of the question demonstrate engagement with the poems by offering personal opinions

		Prose (Paper 1)	Drama (Paper 1)	Poetry (Paper 2)
B 26-30	AO1	<ul style="list-style-type: none"> • show a confident familiarity with the text • use only relevant material in the answer • make use of close reference and some quotation to support points made • demonstrate an understanding of the social, historical and cultural context of the text, where appropriate 	<ul style="list-style-type: none"> • show a confident familiarity with the play • use only relevant material in the answer • make use of close reference and some quotation to support points made • demonstrate an understanding of the social, historical and cultural context of the play, where appropriate 	<ul style="list-style-type: none"> • show a confident familiarity with the poems • use only relevant material in the answer • make use of close reference and some quotation to support points made • demonstrate an understanding of the social, historical and cultural context of the poems, where appropriate
	AO2	<ul style="list-style-type: none"> • show a sound understanding and appreciation of themes, events, characterisation and language in the text as appropriate • show some insights into the writer's craft • present points in a fluent and ordered manner • show ability to use some technical vocabulary in analysis of texts 	<ul style="list-style-type: none"> • show a sound understanding and appreciation of themes, events, characterisation and language in the play as appropriate • show some insights into the writer's craft • present points in a fluent and ordered manner • show ability to use some technical vocabulary in analysis of the play 	<ul style="list-style-type: none"> • show a sound understanding and appreciation of meaning • show some insights into the writer's craft • present points in a fluent and ordered manner • show ability to use some technical vocabulary in analysis of the poems
	AO3	<ul style="list-style-type: none"> • show a clear understanding of and response to the terms of the question • write identifiable points which are appropriate to the question • demonstrate engagement with the text by responding with a degree of informed personal response 	<ul style="list-style-type: none"> • show a clear understanding of and response to the terms of the question • write identifiable points which are appropriate to the question • demonstrate engagement with the play by responding with a degree of informed personal response 	<ul style="list-style-type: none"> • show a clear understanding of and response to the terms of the question • write identifiable points which are appropriate to the question • demonstrate engagement with the poems by responding with a degree of informed personal response

		Prose (Paper 1)	Drama (Paper 1)	Poetry (Paper 2)
A 31-35	AO1	<ul style="list-style-type: none"> • show a detailed knowledge of the text • use only relevant material in the answer • make good use of close reference and quotation • demonstrate good understanding of social, historical and cultural contexts of the text, where appropriate 	<ul style="list-style-type: none"> • show a detailed knowledge of the play • use only relevant material in the answer • make good use of close reference and quotation • demonstrate good understanding of social, historical and cultural contexts of the play, where appropriate 	<ul style="list-style-type: none"> • show a detailed knowledge of the poems • use only relevant material in the answer • make good use of close reference and quotation • demonstrate good understanding of social, historical and cultural contexts of the poems, where appropriate
	AO2	<ul style="list-style-type: none"> • show a sensitive and well informed personal understanding and appreciation of themes, events, techniques, characterisation and language in the text, as appropriate • show evidence of personal insights into the writer's craft • present points in a focused and analytical manner • show an ease and familiarity in using technical vocabulary in analysis of the text 	<ul style="list-style-type: none"> • show a sensitive and well informed personal understanding and appreciation of themes, events, techniques, characterisation and language in the play, as appropriate • show evidence of personal insights into the writer's craft • present points in a focused and analytical manner • show an ease and familiarity in using technical vocabulary in analysis of the play 	<ul style="list-style-type: none"> • show a sensitive and well informed personal understanding and appreciation of meaning • show an awareness of alternative meanings, where appropriate • show evidence of personal insights into the poets' use of language and style • present points in a focused and analytical manner • show an ease and familiarity in using technical vocabulary in analysis of the poems
	AO3	<ul style="list-style-type: none"> • write with a clear focus on the terms of the question • write clearly identifiable points which are appropriate to the question • convey ideas confidently • demonstrate close engagement with the text by responding with an informed, personal evaluation 	<ul style="list-style-type: none"> • write with a clear focus on the terms of the question • write clearly identifiable points which are appropriate to the question • convey ideas confidently • demonstrate close engagement with the play by responding with an informed, personal evaluation 	<ul style="list-style-type: none"> • write with a clear focus on the terms of the question • write clearly identifiable points which are appropriate to the question • convey ideas confidently • demonstrate close engagement with the poems by responding with an informed, personal evaluation

		Prose (Paper 1)	Drama (Paper 1)	Poetry (Paper 2)
A* 36-40	AO1	<ul style="list-style-type: none"> • show a highly detailed knowledge of the text • use only relevant material in the answer • make highly skilled use of close reference and quotation • demonstrate clearly informed insight into the social, historical and cultural context of the text, where appropriate 	<ul style="list-style-type: none"> • show a highly detailed knowledge of the play • use only relevant material in the answer • make highly skilled use of close reference and quotation • demonstrate clearly informed insight into the social, historical and cultural context of the play, where appropriate 	<ul style="list-style-type: none"> • show a highly detailed knowledge of the poems • use only relevant material in the answer • make highly skilled use of close reference and quotation • demonstrate clearly informed insight into the social, historical and cultural context of the poems, where appropriate
	AO2	<ul style="list-style-type: none"> • show a sensitive, mature and critical understanding and appreciation of themes, events, techniques, structure, characterisation and language in the text, where appropriate • show evidence of sophistication in appreciation of writer's craft • show confidence in using technical vocabulary in analysis of text • demonstrate analytical interpretative skills. 	<ul style="list-style-type: none"> • show a sensitive, mature and critical understanding and appreciation of themes, plot, characterisation and dramatic features of the play, where appropriate • show evidence of a sophisticated appreciation of the playwright's use of language, style and dramatic techniques • show confidence in using technical vocabulary in analysing the play • demonstrate analytical interpretative skills 	<ul style="list-style-type: none"> • show a sensitive, mature and critical understanding and appreciation of meaning • show evidence of a sophisticated appreciation of the poets' use of language and style • show confidence in using technical vocabulary in analysing the poems • demonstrate analytical interpretative skills
	AO3	<ul style="list-style-type: none"> • write with a clear focus on the terms of the question • write clearly identifiable points which show insight and originality • convey ideas confidently and with conviction • demonstrate an informed and well argued personal response 	<ul style="list-style-type: none"> • write with a clear focus on the terms of the question • write clearly identifiable points which show insight and originality • convey ideas confidently and with conviction • demonstrate an informed and well argued personal response 	<ul style="list-style-type: none"> • write with a clear focus on the terms of the question • write clearly identifiable points which show insight and originality • convey ideas confidently and with conviction • demonstrate an informed and well argued personal response

Further copies of this publication are available from
Edexcel International Publications, Adamsway, Mansfield, Notts, NG18 4FN, UK

Telephone: +44 (0) 1623 450 781
Fax: +44 (0) 1623 450 481
Email: intpublications@linneydirect.com

Order Code UG013064 November 2003 Issue 1

For more information on Edexcel International, please contact our
International Customer Relations Unit on +44 (0) 190 884 7750
or visit www.edexcel-international.org
or email international@edexcel.org.uk
Edexcel Limited. Registered in England and Wales No. 4496750
Registered Office: 190 High Holborn, London WC1V 7BE, UK

