

IGCSE

English Literature

Sample Assessment
Materials (SAMs)

Edexcel IGCSE in English Literature (4ET0)

First examination 2011



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Acknowledgements

This document has been produced by Edexcel on the basis of consultation with teachers, examiners, consultants and other interested parties. Edexcel acknowledges its indebtedness to all those who contributed their time and expertise to its development.

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Introduction

These sample assessment materials have been prepared to support the specification.

The aim of these materials is to provide students and centres with a general impression and flavour of the actual question papers and mark schemes in advance of the first operational examinations.

Sample question papers

Paper 1: Drama and Prose	7
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SECTION A: DRAMA

Answer **ONE** question on **ONE** text from this section.

You should spend about 45 minutes on your answer.

Romeo and Juliet – William Shakespeare**1. Either**

- (a) What do we learn about the character of Romeo as the play progresses?

Or

- (b) ‘The contrast of youth and old age is important in this play.’

How far do you agree with this statement?

Q1**(Total 30 marks)****The Importance of Being Earnest – Oscar Wilde****2. Either**

- (a) Which **two** characters do you think contribute most to the humour in this play?

Give reasons for your choices.

Or

- (b) ‘Some audiences think that this play presents a negative view of marriage.’

How far do you agree with this opinion?

Q2**(Total 30 marks)**

An Inspector Calls – J. B. Priestley

3. Either

(a) What is the significance of the Inspector in the play?

Or

(b) Which **two** characters are most influenced by the Inspector?

Give reasons for your choices.

Q3

(Total 30 marks)

A View from the Bridge – Arthur Miller

4. Either

(a) Some audiences feel angry about the behaviour of the male characters in this play.

How far is Eddie presented as unsympathetic in his dealings with other characters?

Or

(b) Do you consider *A View from the Bridge* to be an effective title for this play?

Q4

(Total 30 marks)

Our Town – Thornton Wilder

5. Either

(a) In what ways does the Stage Manager introduce the setting and characters of the town of Grover's Corners?

Or

(b) How important is the theme of time in *Our Town*?

Q5

(Total 30 marks)

Begin your answer on page 4.

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) Do you think that Austen is more successful in presenting male or female characters? In your answer, you should refer to at least **one male** and **one female** character.

Or

- (b) Choose **two** episodes which show prejudice. How do these episodes help your understanding of the theme of prejudice in this novel?

Q6**(Total 30 marks)****The English Teacher – R.K. Narayan****7. Either**

- (a) What can we learn from a study of Krishna and Susila's relationship?

Or

- (b) 'Narayan is very successful at involving the reader in his story.'

How far do you agree with this statement?

Q7**(Total 30 marks)****19th Century Short Stories****8. Either**

- (a) Some stories have the effect of making the reader feel uncomfortable and even distressed. Choose **two** stories which aim to do this, and show how the writers achieve these effects.

Or

- (b) Show how suspense is built up in *The Adventure of the Speckled Band* and in **one** other story in the collection.

Q8**(Total 30 marks)**

Roll of Thunder, Hear My Cry – Mildred Taylor

9. Either

- (a) With close reference to the novel, show the different ways in which the theme of prejudice is explored.

Or

- (b) Explain the importance of Melvin, R. W. Simms and T.J. in the novel.

Q9

(Total 30 marks)

Of Mice and Men – John Steinbeck

10. Either

- (a) Explore the theme of loneliness in the novel, considering how successful individual characters are in overcoming it.

Or

- (b) What do we learn about the character of Curley’s wife and how she reacts to others?

Q10

(Total 30 marks)

Begin your answer on page 12.

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Answer ONE question.

1. Read the following poem.

Warning

- When I am an old woman I shall wear purple
With a red hat which doesn't go, and doesn't suit me.
And I shall spend my pension on brandy and summer gloves
And satin sandals, and say we've no money for butter.
5 I shall sit down on the pavement when I'm tired
And gobble up samples in shops and press alarm bells
And run my stick along the public railings
And make up for the sobriety of my youth.
I shall go out in my slippers in the rain
10 And pick the flowers in other people's gardens
And learn to spit.
- You can wear terrible shirts and grow more fat
And eat three pounds of sausages at a go
Or only bread and pickle for a week
15 And hoard pens and pencils and beermats and things in boxes.
- But now we must have clothes that keep us dry
And pay our rent and not swear in the street
And set a good example for the children.
We must have friends to dinner and read the papers.
- 20 But maybe I ought to practise a little now?
So people who know me are not too shocked and surprised
When suddenly I am old, and start to wear purple.

Jenny Joseph

Consider this poem carefully. Write about it as fully as you can. In planning your writing you should consider the following:

- the poet's attitude to her subject
- the poet's descriptive skills
- the language used
- the poem's effect on you
- any other aspects you consider to be of importance.

(Total 30 marks)

Q1

--	--

Or

2. *Piano* and *Half-past Two* portray two different experiences of childhood. Show how successful each poet has been in presenting an aspect of their childhood and explain which one you consider to be more effective.

Q2

(Total 30 marks)

Or

3. Choose **two** poems from the Poetry Anthology which you would select as particularly interesting. With close reference to the poems explain the reasons for your choice. In your answer you may like to include some or all of the following:
- the subject of each poem
 - the way the poets use language
 - the poems' effects on you.

Q3

(Total 30 marks)

Begin your answer on page 4.

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A large rectangular area containing 25 horizontal dotted lines, intended for writing.

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A large rectangular area containing 25 horizontal dotted lines, intended for writing.

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Paper Reference(s)

4ET0/02

Edexcel IGCSE

English Literature

Paper 2

Poetry

Sample Assessment Material

Poetry Booklet

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CHILDHOOD

If

- If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
5 If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:
- If you can dream – and not make dreams your master;
10 If you can think – and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
15 Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:
- If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
20 And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they have gone,
And so hold on when there is nothing in you
Except the Will which says to them: 'Hold on!'
- 25 If you can talk with crowds and keep your virtue,
Or walk with Kings – nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
30 With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And – which is more – you'll be a Man, my son!

Rudyard Kipling

Prayer Before Birth

I am not yet born; O hear me.
Let not the bloodsucking bat or the rat or the stoat or the
club-footed ghoul come near me.

I am not yet born, console me.
5 I fear that the human race may with tall walls wall me,
with strong drugs dope me, with wise lies lure me,
on black racks rack me, in blood-baths roll me.

I am not yet born; provide me
With water to dandle me, grass to grow for me, trees to talk
10 to me, sky to sing to me, birds and a white light
in the back of my mind to guide me.

I am not yet born; forgive me
For the sins that in me the world shall commit, my words
when they speak me, my thoughts when they think me,
15 my treason engendered by traitors beyond me,
my life when they murder by means of my
hands, my death when they live me.

I am not yet born; rehearse me
In the parts I must play and the cues I must take when
20 old men lecture me, bureaucrats hector me, mountains
frown at me, lovers laugh at me, the white
waves call me to folly and the desert calls
me to doom and the beggar refuses
my gift and my children curse me.

25 I am not yet born; O hear me,
Let not the man who is beast or who thinks he is God
come near me.

I am not yet born; O fill me
With strength against those who would freeze my
30 humanity, would dragoon me into a lethal automaton,
would make me a cog in a machine, a thing with
one face, a thing, and against all those
who would dissipate my entirety, would
blow me like thistledown hither and
35 thither or hither and thither
like water held in the
hands would spill me.

Let them not make me a stone and let them not spill me.
Otherwise kill me.

Louis MacNeice

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.

- So now it is vain for the singer to burst into clamour
10 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

Hide and Seek

Call out. Call loud: 'I'm ready! Come and find me!'
The sacks in the toolshed smell like the seaside.
They'll never find you in this salty dark,
But be careful that your feet aren't sticking out.
Wiser not to risk another shout.

- 5 The floor is cold. They'll probably be searching
The bushes near the swing. Whatever happens
You mustn't sneeze when they come prowling in.
And here they are, whispering at the door;
You've never heard them sound so hushed before.
- 10 Don't breathe. Don't move. Stay dumb. Hide in your blindness.
They're moving closer, someone stumbles, mutters;
Their words and laughter scuffle, and they're gone.
But don't come out just yet; they'll try the lane
And then the greenhouse and back here again.
- 15 They must be thinking that you're very clever,
Getting more puzzled as they search all over.
It seems a long time since they went away.
Your legs are stiff, the cold bites through your coat;
The dark damp smell of sand moves in your throat.
- 20 It's time to let them know that you're the winner.
Push off the sacks. Uncurl and stretch. That's better!
Out of the shed and call to them: 'I've won!
Here I am! Come and own up I've caught you!'
The darkening garden watches. Nothing stirs.
- 25 The bushes hold their breath; the sun is gone.
Yes, here you are. But where are they who sought you?

Vernon Scannell

LOVE

Sonnet 116 'Let me not to the marriage...'

Let me not to the marriage of true minds
Admit impediments; love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
5 O no, it is an ever-fixèd mark
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
10 Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
 If this be error and upon me proved,
 I never writ, nor no man ever loved.

William Shakespeare

Poem at Thirty-Nine

5	How I miss my father. I wish he had not been so tired when I was born.	30	How I miss my father! He cooked like a person dancing in a yoga meditation and craved the voluptuous sharing of good food.
10	Writing deposit slips and checks I think of him. He taught me how. This is the form, he must have said: the way it is done. I learned to see bits of paper as a way	35	Now I look and cook just like him: my brain light; tossing this and that into the pot; seasoning none of my life the same way twice; happy to feed
15	to escape the life he knew and even in high school had a savings account.	40	whoever strays my way.
20	He taught me that telling the truth did not always mean a beating; though many of my truths	45	He would have grown to admire the woman I've become: cooking, writing, chopping wood, staring into the fire.
25	must have grieved him before the end.		<i>Alice Walker</i>

La Belle Dame Sans Merci. A Ballad

I

O what can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge has withered from the lake,
And no birds sing.

II

5 Oh what can ail thee, knight-at-arms,
So haggard and so woe-begone?
The squirrel's granary is full,
And the harvest's done.

III

10 I see a lily on thy brow,
With anguish moist and fever-dew,
And on thy cheek a fading rose
Fast withereth too.

IV

15 I met a Lady in the meads
Full beautiful – a faery's child,
Her hair was long, her foot was light,
And her eyes were wild.

V

20 I made a garland for her head,
And bracelets too, and fragrant zone;
She looked at me as she did love,
And made sweet moan.

VI

I set her on my pacing steed,
And nothing else saw all day long,
For sidelong would she bend, and sing
A faery's song.

VII

25 She found me roots of relish sweet,
And honey wild, and manna*-dew,
And sure in language strange she said –
'I love thee true'.

VIII

30 She took me to her elfin grot,
And there she wept and sighed full sore,
And there I shut her wild wild eyes
So kisses four.

IX

35 And there she lullèd me asleep
And there I dreamed – Ah! woe betide! –
The latest dream I ever dreamt
On the cold hill side.

X

40 I saw pale kings, and princes too,
Pale warriors, death-pale were they all;
They cried – 'La Belle Dame sans Merci
Thee hath in thrall!'

XI

I saw their starved lips in the gloam,
With horrid warning gapèd wide,
And I awoke and found me here,
On the cold hill's side.

XII

45 And this is why I sojourn here
Alone and palely loitering,
Though the sedge is withered from the lake,
And no birds sing.

John Keats

**Manna*: Food from heaven

PLACES

Telephone Conversation

The price seemed reasonable, location
Indifferent. The landlady swore she lived
Off premises. Nothing remained
But self-confession. “Madam”, I warned,
5 “I hate a wasted journey – I am African.”
Silence. Silenced transmission of
Pressurized good-breeding. Voice, when it came,
Lipstick coated, long gold-rolled
Cigarette-holder piped. Caught I was, foully.
10 “HOW DARK?” ...I had not misheard... “ARE YOU LIGHT
OR VERY DARK?” Button B. Button A*. Stench
Of rancid breath of public hide-and-speak.
Red booth. Red pillar-box. Red double-tiered
Omnibus squelching tar. It was real! Shamed
15 By ill-mannered silence, surrender
Pushed dumbfoundment to beg simplification.
Considerate she was, varying the emphasis –
“ARE YOU DARK? OR VERY LIGHT?” Revelation came.
“You mean – like plain or milk chocolate?”
20 Her accent was clinical, crushing in its light
Impersonality. Rapidly, wave-length adjusted,
I chose. “West African sepia” – and as afterthought,
“Down in my passport.” Silence for spectroscopic
Flight of fancy, till truthfulness clanged her accent
25 Hard on the mouthpiece. “WHAT’S THAT?” conceding
“DON’T KNOW WHAT THAT IS.” “Like brunette.”
“THAT’S DARK, ISN’T IT?” “Not altogether.
Facially, I am brunette, but madam, you should see
The rest of me. Palm of my hand, soles of my feet
30 Are a peroxide blond. Friction, caused –
Foolishly, madam – by sitting down, has turned
My bottom raven black – One moment, madam! – sensing
Her receiver rearing on the thunderclap
About my ears – “Madam,” I pleaded, “wouldn’t you rather
35 See for yourself?”

Wole Soyinka

**Button A*: Buttons which had to be pressed when using a telephone in a public booth. Such telephones are no longer in use.

Once Upon a Time

Once upon a time, son,
they used to laugh with their hearts
and laugh with their eyes;
but now they only laugh with their teeth,
5 while their ice-block-cold eyes
search behind my shadow.

There was a time indeed
they used to shake hands with their hearts;
but that's gone, son.
10 Now they shake hands without hearts
while their left hands search
my empty pockets.

'Feel at home'! 'Come again';
they say, and when I come
15 again and feel
at home, once, twice,
there will be no thrice –
for then I find doors shut on me.

So I have learned many things, son.
20 I have learned to wear many faces
like dresses – homeface,
officeface, streetface, hostface,
cocktailface, with all their conforming smiles
like a fixed portrait smile.

25 And I have learned, too,
to laugh with only my teeth
and shake hands without my heart.
I have also learned to say, 'Goodbye',
when I mean 'Good-riddance';
30 to say 'Glad to meet you',
without being glad; and to say 'It's been
nice talking to you', after being bored.

But believe me, son.
I want to be what I used to be
35 when I was like you. I want
to unlearn all these muting things.
Most of all, I want to relearn
how to laugh, for my laugh in the mirror
shows only my teeth like a snake's bare fangs!

40 So show me, son,
how to laugh; show me how
I used to laugh and smile
once upon a time when I was like you.

Gabriel Okara

War Photographer

In his darkroom he is finally alone
with spools of suffering set out in ordered rows.
The only light is red and softly glows,
as though this were a church and he
5 a priest preparing to intone a Mass*.
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays
beneath his hands which did not tremble then
though seem to now. Rural England. Home again
10 to ordinary pain which simple weather can dispel,
to fields which don't explode beneath the feet
of running children in a nightmare heat.

Something is happening. A stranger's features
faintly start to twist before his eyes,
15 a half-formed ghost. He remembers the cries
of this man's wife, how he sought approval
without words to do what someone must
and how the blood stained into foreign dust.

A hundred agonies in black and white
20 from which his editor will pick out five or six
for Sunday's supplement**. The reader's eyeballs prick
with tears between the bath and pre-lunch beers.
From the aeroplane he stares impassively at where
he earns his living and they do not care.

Carol Ann Duffy

**Mass*: A religious service

***Sunday's supplement*: A regular additional section placed in a Sunday newspaper

THOUGHTS

The Tyger

Tyger, Tyger, burning bright,
In the forests of the night:
What immortal hand or eye,
Could frame thy fearful symmetry?

5 In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

10 And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

15 What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp!

20 When the stars threw down their spears
And waterd heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?*

Tyger, Tyger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

William Blake
(from Songs of Experience)

**Did he who made the Lamb make thee: God*

My Last Duchess
Ferrara

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's
 hands
Worked busily a day, and there she stands.
5 Will't please you sit and look at her? I said
'Frà Pandolf' by design, for never read
Strangers like you that pictured
 countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts
 by
10 The curtain I have drawn for you, but I)
And seemed as they would ask me, if they
 durst,
How such a glance came there; so, not the
 first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that
 spot
15 Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say 'Her mantle laps
Over my lady's wrist too much,' or 'Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat': such
 stuff
20 Was courtesy, she thought, and cause
 enough
For calling up that spot of joy. She had
A heart – how shall I say? – too soon made
glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went
 everywhere.
25 Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
 50 She rode with round the terrace – all and
 each

30 Would draw from her alike the approving
 speech,
Or blush, at least. She thanked men, – good!
 but thanked
Somehow – I know not how – as if she
 ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
35 This sort of trifling? Even had you skill
In speech – (which I have not) – to make
 your will
Quite clear to such an one, and say, 'Just
 this
Or that in you disgusts me; here you miss,
Or there exceed the mark' – and if she let
Herself be lessoned so, nor plainly set
40 Her wits to yours, forsooth, and made
 excuse,
– E'en then would be some stooping; and I
 choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed
 without
45 Much the same smile? This grew; I gave
 commands;
Then all smiles stopped together. There she
 stands
As if alive. Will't please you rise? We'll
 meet
The company below, then. I repeat,
The Count your master's known
 munificence
50 Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
55 Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for
 me!

Robert Browning

DEATH'S APPROACH

A Mother in a Refugee Camp

No Madonna and Child could touch
Her tenderness for a son
She soon would have to forget. . . .
The air was heavy with odors of diarrhea,
5 Of unwashed children with washed-out ribs
And dried-up bottoms waddling in labored steps
Behind blown-empty bellies. Other mothers there
Had long ceased to care, but not this one:
She held a ghost smile between her teeth,
10 and in her eyes the memory
Of a mother's pride. . . . She had bathed him
And rubbed him down with bare palms.
She took from their bundle of possessions
A broken comb and combed
15 The rust-colored hair left on his skull
And then – humming in her eyes – began carefully to part it.
In their former life this was perhaps
A little daily act of no consequence
Before his breakfast and school; now she did it
20 Like putting flowers on a tiny grave.

Chinua Achebe

Remember

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
5 Remember me when no more day by day
You tell me of our future that you planned:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
10 And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

Christina Rossetti

Do Not Go Gentle into That Good Night

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

5 Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

10 Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

15 Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

Dylan Thomas

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Acknowledgements

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Sample mark schemes

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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, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Paper 1: Drama and Prose

Section A: Drama

One question on one text to be answered.

Romeo and Juliet

Question Number	Indicative content	
1(a)	<p>Examiners should be alert to a variety of responses and should reward points about Romeo which are clearly based on evidence from the text.</p> <ul style="list-style-type: none"> Initially he is presented as young, headstrong and playful, being infatuated/lovesick with Rosaline However, when he encounters Juliet he changes his affections, being struck by her love and beauty He has a naïve charm in wooing her - honeyed courtship words Despite the family feud, he shows himself capable of planning a secret marriage to her He becomes more of a peacemaker, trying to break up the fight in the market-place He has a strong sense of family honour: when Mercutio is killed he is duty-bound to respond by killing Tybalt He shows that he is prepared to do anything for love - even to die when he thinks Juliet is dead. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about the character of Romeo. Makes some basic relevant comments about character. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question of Romeo's character. Begins to use the text to develop ideas about character but often points are narrative. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question of Romeo's character directly. May make detailed reference to what we learn about his character (eg infatuation for Rosaline to love for Juliet). An overview of the text is evident. May make purposeful references whilst considering what we learn. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.
Level 4	23-30	A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May offer an exploration of Shakespeare's techniques in presenting the emerging characterisation of Romeo (including attitudes to feuds and to deaths). Offers a confident and lucidly argued interpretation. May offer a sophisticated personal response and an analysis of Shakespeare's intentions in presenting the tragedy of Romeo. Spelling, punctuation and grammar are excellent, with only very rare errors.

Question Number		Indicative content
1(b)		<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Clearly there are many examples of contrasting young and old characters, so it is hard to argue that it is NOT important. However, more sophisticated responses may note that there are other (more?) important themes. Look for evidence drawn from the portrayal of a range of younger (includes Romeo, Juliet and their peers) and older characters (includes older family members, Nurse, Friar).</p> <ul style="list-style-type: none"> • Youth is commonly represented as impulsive, headstrong, passionate, hasty, naïve • Older characters are often marked by greater wisdom, caution, restraint (see especially the Nurse and the Friar) • The young males are energetic, cocksure, aggressive • Older characters (Capulets and Montagues) often have set views, bound by traditional attitudes, hostilities and expectations • Not all young act in identical way: variations in how they are presented • Similarly, some of the older characters reveal more personal and distinctive traits.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about young and old characters. Makes some basic relevant comments about the importance of these. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question of the contrast between youth and age. Begins to use the text to develop ideas. Starts to evaluate their importance in the play. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question directly. May make detailed reference to a variety of similarities and differences between the handling of youth and the treatment of age (eg Juliet and the Nurse). An overview of the text is evident. May make purposeful references whilst contrasting the two stages of life. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.
Level 4	23-30	A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May offer an exploration of Shakespeare's techniques in presenting the contrast between youth and age (eg, attitudes, energy, views expressed). Offers a confident and lucidly argued interpretation. May offer a sophisticated personal response and an analysis of Shakespeare's intentions in exploring the contrasts. Spelling, punctuation and grammar are excellent, with only very rare errors.

The Importance of Being Earnest

Question Number	Indicative content	
2(a)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. NB - it would be legitimate to select almost any of the characters, provided that the choice is justified by examples and reasons.</p> <ul style="list-style-type: none"> • Lady Bracknell is one obvious choice: her strong views and striking speech and mannerisms (inquisition with handbag episode) • Algernon is presented in a humorous light ('Bunburying', actions and reactions to events and other characters) • Cecily and/or Gwendolen - especially the teatime scene • Miss Prism, for her rambling, muddled style and infatuation for Dr Chasuble • Jack, for his dual role and for his wit (handbag episode) <p>It is important to look for an appreciation of the different forms of humour which are used by or about different characters: some employ wit and comic diction; others are humorous more because they are amusingly presented, in absurd or unexpected situations. Notice especially how some characters embody Wilde's witty observations on life, romance, marriage. Note too the focus on the weaknesses of a particular social group, with attitudes of class-conscious snobbery and superiority, and the set-piece comic exchanges (Lady B/Jack; Cecily/Gwendolen; Lady B/Miss P).</p>	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about the play. Makes some basic relevant comments about when audience is encouraged to laugh at characters or events. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question. May offer some comments about two particular characters involved in humorous incidents. Begins to use the text to develop ideas. May give a predominantly narrative account of the two characters contributing to humorous incidents. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question directly. May offer personal insights into how the chosen two characters contribute to the humour in the play. An overview of the text is evident in which there is a clear appreciation of the way in which Wilde has used the two characters to humorous effect. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.
Level 4	23-30	A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of the types of humour evoked by the two characters. Offers a confident and lucidly argued interpretation. May offer a sophisticated understanding of the issues involved. Spelling, punctuation and grammar are excellent, with only very rare errors.

Question Number	Indicative content	
2(b)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. More developed responses are likely to see that the subject is treated in a highly cynical and sardonic manner, but that the resolution of the plot confirms, rather than undermining, the institution of marriage.</p> <ul style="list-style-type: none"> • There is a strong emphasis on the idea of marriages of convenience: marrying in the right social stratum; marrying for money • The views of women are shown through comments from Lady Bracknell, Cecily, Gwendolen, Miss Prism • Jack and Algernon give the male slant, and there is also Dr Chasuble • Although the ‘practical’ aspects of marriage are stressed, there is emphasis also on love and romance, especially in the minds of the romantically-inclined and hence highly susceptible young ladies (see, for example, Cecily’s and Gwendolen’s diaries) • There is the whole idea of marrying someone just because he has the right name (Ernest), which can be seen to trivialise marriage. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about marriage in the play. Makes some basic relevant comments about the various characters in the play. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question. May concentrate on particular characters’ ideas about marriage. Begins to use the text to develop ideas. May give a predominantly narrative account of the way marriage is referred to in the play. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question directly. May begin to offer comments on the picture Wilde gives us of marriage. An overview of the text is evident in which there is a clear appreciation of the tools used by Wilde to present marriage in a certain way, these may include parody, reversals of convention, and ridicule. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.
Level 4	23-30	A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer’s craft. May give a sustained and developed analysis of the presentation of marriage. Offers a confident and lucidly argued interpretation. May offer sophisticated personal insights into the effectiveness of the play over time and in different cultures. Spelling, punctuation and grammar are excellent, with only very rare errors.

An Inspector Calls

Question Number	Indicative content	
3(a)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text.</p> <ul style="list-style-type: none"> • He is the title character, and his visit is clearly central to the whole play and its interpretation • He can be regarded as either ‘real’ or ‘imagined’ (the ‘conscience’ of the other characters): NB his name, with its ghoulish echoes • He can be seen as a spirit whose mission is to bring judgment on the Birling family • His intervention makes the Birlings and Gerald realise that they are cocooned in their own, self-important and uncaring world • He assists with the characters’ achievement of (varying degrees of) self-knowledge and responsibility • He is the vehicle for moving on the plot and characters: he manipulate them and exposes their weaknesses • He allows the characters to condemn themselves out of their own mouths • There is a ‘plan’ in the sequence of revelations that are engineered • He can be seen to represent the voice of common decency (‘the common man’) in the midst of a fragmenting and self-destructive society. (NB setting in pre-1st World War society) • The disintegration of the family can therefore be seen as a metaphor for the whole of society • The ending gives a final enigmatic twist to the characters’ understanding of events. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about the Inspector. Makes some basic relevant comments about what he does. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question of the Inspector’s role. May give some comments about his importance. Begins to use the text to develop ideas. May give a straightforward account of the Inspector’s words and actions. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question directly. May give a more detailed and focused account of the importance of the Inspector in the plot and the character that is presented. An overview of the text is evident. May demonstrate an understanding of how the inspector’s interventions are used to reveal character and underlying issues. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.

Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of the role played by the Inspector in the play as regards both action and theme. A well-informed and sensitive appreciation of the playwright's intentions will be evident.</p> <p>Offers a confident and lucidly argued interpretation. An analysis may be made of the effectiveness of the device of using the Inspector's interventions as a way of revealing character and themes in the play, thus demonstrating a mature and sophisticated response.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>
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Question Number		Indicative content
3(b)		<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Answers are likely to focus on the younger members of the family, but other interpretations are possible, if arguments are supported convincingly.</p> <ul style="list-style-type: none"> • The younger characters (Sheila and Eric) are particularly strongly influenced, since the effect on them is still evident at the end of the play • Sheila and Eric try to make their parents realise that everything is NOT all right at the end of the play (after the discovery that the Inspector is not 'real') • Sheila is strongly affected. She sees that she has been silly, superficial, vindictive (because of her pride and jealousy of Eva looking better than she did in the dress). She understands what the Inspector is doing - she tries to stop Mrs Birling falling into his trap. • Eric accepts that his behaviour was drunken and irresponsible; he sees himself as rootless and lacking in moral guidance; he has been enjoying good times with other young men, with a 'one rule for men, another for women' attitude • Gerald superficially appears as a 'knight in shining armour' for rescuing Eva, but he kept her as a mistress and then ended the relationship (although he professes to have cared for her), and he is certainly affected deeply • Mr Birling at the time of the exposure of his involvement by the Inspector seemed very affected: he would willingly have paid money with hindsight • Mrs Birling is devastated by knowledge of the involvement of Eric, and appears horrified by the Inspector's revelations (but backtracks later).
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about at least one character in the play.</p> <p>Makes some basic relevant comments about what happens to one or two characters.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>
Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May give some comments on specific instances relating to two selected characters.</p> <p>Begins to use the text to develop ideas. May give a predominantly narrative account of incidents relating to change.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. May give a more detailed and focused account of two chosen characters.</p> <p>An overview of the text is evident. May demonstrate an understanding of how characters change in significant ways.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>

Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of the two selected characters and how they change in important ways. A well-informed and sensitive appreciation of the playwright's intentions will be evident.</p> <p>Offers a confident and lucidly argued interpretation. An evaluation may be made of the reasons for seeing the changes in these two characters as particularly significant, thus demonstrating a mature and sophisticated response.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>
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A View from the Bridge

Question Number	Indicative content	
4(a)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Answers are likely to see that Miller has given Eddie some unsympathetic qualities. However, they may also feel that his side of the argument has merit, and draw on the text to suggest he has some positive qualities.</p> <p>Unsympathetic characteristics:</p> <ul style="list-style-type: none"> • He is over-protective towards Catherine, because of his strong/rigid views on what he wants for the Carbone household • His feelings for Catherine can be seen as ‘unnatural’ - he is unable to let her form other relationships or to let her go • He antagonises other characters, for example Beatrice and Alfieri, because of his attitude to the young men • He can be accused of betrayal for breaking the code of honour: after keeping Marco and Rodolpho in the house for six months he then ‘shops’ them to the immigration police <p>More positive features:</p> <ul style="list-style-type: none"> • His strongly protective approach could be viewed as springing from worthy motives • He is a good, hardworking man who cares for his family and is respected by his fellow-workers • He has a strong sense of honour and duty • Is he right to suspect the possibility that the men are taking advantage? Rodolpho might want marriage to gain American citizenship. • He wants to win back his name at the end of the play (it is too late - self-destruction). 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about Eddie Makes some basic relevant comments about Eddie’s relationship to other characters in the play. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question. May offer some unsubstantiated comments about the character of Eddie Begins to use the text to develop ideas. May give a predominantly narrative explanation of the way Eddie relates to other characters in the play. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question directly. May give a focused account of the way in which Eddie’s actions and reactions are important to the action and themes of the play. An overview of the text is evident in which there is a clear appreciation of the relationships between Eddie and the other characters in the play. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.

Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. There will be a mature assessment of Miller's technique in presenting the character of Eddie in the play.</p> <p>Offers a confident and lucidly argued point of view. May offer a detailed and sophisticated response to the question of how Eddie relates to other characters in the play.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>
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Question Number		Indicative content
4(b)		<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text.</p> <ul style="list-style-type: none"> • Set in the Brooklyn Bridge area - everything, the docks and dockhands, is overshadowed by the Bridge. • The title can refer both to the literal view or be thought of metaphorically as a 'link' between various ingredients, cultures • The 'view from the bridge' is an expression referring to the ideal vantage-point for the captain on a boat: this could be explored (Is it a detached view? whose view? the playwright's, the audience's, Alfieri's?) • There is the bridge between America and Europe - the Italian community arriving in New York, the acceptance of illegal immigrants • Brooklyn Bridge is a physical link between the Italian world and the world of 'proper New Yorkers', Manhattan Island • There is also the bridge between the old life of poverty and the new life of material prosperity and opportunity (the American Dream) • There are the links with their Italian family (eg Beatrice's and the family of Marco and Rodolpho) • Through the marriage of Rodolpho and Catherine there is a bridge to American citizenship.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about the title. Makes some basic relevant comments. The response may be predominantly narrative. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question. May offer some comment on the location of the play. Begins to use the text to develop ideas. May, for example, give a predominantly narrative explanation of the characters' situation. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question directly. May show an appreciation of the way in which the Brooklyn Bridge has been used as a symbol. An overview of the text is evident. May offer explicit comments on who is looking from the bridge and may offer comments on what that means. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.
Level 4	23-30	A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May explore Miller's intentions in using the title as a symbol to highlight various themes. Offers a confident and lucidly argued interpretation. May, for example, analyse Miller's craft and demonstrate a sophisticated personal response. Spelling, punctuation and grammar are excellent, with only very rare errors.

Our Town

Question Number		Indicative content
5(a)		<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text.</p> <ul style="list-style-type: none"> • He has a close relationship with the audience, and addresses them directly. The play should be performed with little scenery, no set and only three props; he is therefore the one who sets the scene with his words • The Stage Manager narrates the story, introduces the characters in an informal way, takes questions from the audience, describes the setting and makes observations and comments about the world created for the audience • He becomes on occasion part of the action, when he takes on roles within the story (preacher, owner of a soda shop and old woman). • It is his task to interest us and guide us through a day in the life of the town • The Stage Manager has a very important role in bringing the setting, character and actions to life. He walks forward to remind the audience that they are viewers, not participants. • He is omniscient (all-knowing); he is able to move freely about Grover's Corners, particularly in showing the importance of Emily. <p>NB The candidate may refer to how individual characters are introduced and to specific background facts/details of setting provided by the Stage Manager.</p>
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about the introduction of the setting/characters.</p> <p>Makes some basic relevant comments about the introduction of the setting and characters.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>
Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May offer some unsubstantiated comments about the introduction of the setting and characters.</p> <p>Begins to use the text to develop ideas. May give a predominantly narrative explanation of the way the Stage Manager comments on setting and characters.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. May give a focused account of the way in which the Stage Manager's role is important in introducing the setting and characters of the play.</p> <p>An overview of the text is evident in which there is a clear appreciation of the varying ways in which the Stage Manager's introduction of setting and character is dramatically important in the play.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>

Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. There will be a mature assessment of Wilder's technique in using the Stage Manager as a device for introducing the setting and characters of the play. Offers a confident and lucid analysis of the significance of the role of the Stage Manager . May offer a detailed and sophisticated response to the question.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>
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Question Number		Indicative content
5(b)		<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text.</p> <ul style="list-style-type: none"> • The theme of time is central to the play. As the playwright once wrote: “The central theme of the play is the relation between the countless unimportant details of our daily life, on the one hand, and the great perspective of time, social history and current religious ideas”. Wilder’s purpose is to present events in human lives set against the perspective of eternity. • Act I deals with dawn, birth, and the beginning of a young love that will develop into marriage in Act 2. • Act III presents the idea of death. Death is inevitable, but Wilder emphasises the inner quality of the living that is eternal. Human life is presented as part of the normal cycle (or circle) of life. • Stars are mentioned as a metaphor of life/time and how it is always changing, always evolving. The dead can understand how small human life is, set against the millions of years it takes for the light of stars to travel to earth. • George Gibbs approaches Emily’s grave and collapses in tears. Emily is saddened and amazed at how the living “don’t understand”. The play closes with the Stage Manager saying that tomorrow is a new day. Time is therefore kept in focus throughout. Wilder’s message is that we should live every minute of life to the full.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about time. Makes some basic relevant comments about the theme of time in the play. Basic use of spelling, punctuation and grammar, with frequent errors.</p>
Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May offer some unsubstantiated comments about the theme of time. Begins to use the text to develop ideas. May give a predominantly narrative explanation of the way in which time features in the play. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. May give a focused account of the way in which time is one of the central themes of the play. An overview of the text is evident in which there is a clear appreciation of the different ways in which the theme of time is dramatically important in the play. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>

Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. There will be a mature assessment of Wilder's technique in presenting the theme of time within the play.</p> <p>Offers a confident and lucidly argued point of view. May offer a detailed and sophisticated analysis of the significance of time within the overall structure and purposes of the play.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>
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Section B: Prose

One question on one text to be answered.

Pride and Prejudice

Question Number	Indicative content	
6(a)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Either answer can be justified, and candidates are free to choose from a range of appropriate characters, but are likely to focus on such points as the following, depending which characters are chosen (Elizabeth and Darcy are obvious choices, but others are equally possible).</p> <p>Female characters</p> <ul style="list-style-type: none"> • Elizabeth (Lizzie): the author ‘sees into her mind’ - explores her path to self-knowledge, eg reaction to Darcy’s letter and realisation of her true feelings • Mrs Bennet: well-drawn figure, using humour and ridicule to expose her obsession with marriage, money and her state of health/nerves • Jane: patience, modesty; hides her emotions; always sees the good in people • Lydia: weaknesses ridiculed: her love of soldiers, dancing, ‘fun’, trimming hats; lack of depth, commonsense and principle • Mary and Kitty: less development, though a case could be made • Other possibilities include Charlotte Lucas, with her practical, realistic approach to marriage, security, status and a home; and Lady Catherine - ridiculed for her prejudices and awareness of her social position and superiority. <p>Male characters</p> <ul style="list-style-type: none"> • Darcy: a convincingly drawn and attractive hero - the reader is interested in him and his path from pride to greater self-awareness; his feelings of love are explored, and he proves the perfect gentleman • Wickham: charming, seemingly perfect but a flatterer and deceiver • Mr Bennet: strongly-drawn, with humour and ridicule • Mr Collins: object of savage fun: amusingly drawn clerical figure interested in self-advancement • Mr Bingley: a man easily swayed by others’ opinions (Darcy). 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about characters. Makes some basic relevant comments on individual male and female characters. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question. May comment on the particular characters. Begins to use the text to develop ideas. May give a predominantly narrative account of the characters. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.

Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. May present arguments which illustrate the candidate's viewpoint on the success of the characterisation of males or females. An overview of the text is evident. May demonstrate a sound understanding and appreciation of the various ways in which Austen reveals character.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Austen's techniques and a well informed argument will be presented to substantiate the chosen viewpoint. Offers a confident and lucidly argued interpretation. May give a highly skilled and analytical response in which there is a sophisticated discussion about the issue of male and female characterisation.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Question Number	Indicative content	
6(b)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. All choices which are justified and supported should be accepted. The following suggestions offer a few possibilities but they are not the only ones, as there are many examples that can be chosen.</p> <ul style="list-style-type: none"> • The first appearance of Mr Darcy - proud, disdainful, prejudiced against members of country society (including unintentional humiliation of Lizzie through ‘cutting’ remarks) • Lizzie’s acceptance of Wickham’s accounts of Darcy at Mrs Phillips’s soiree: despite having only just met Wickham she does not question his negative presentation of Darcy. She is prejudiced against Darcy because he has snubbed her • Lizzie’s arrival at Netherfield (after walking through mud) - prejudice against her is then shown by Miss Bingley and Mrs Hurst • Darcy’s prejudice about the Bennet family and Mrs Bennet’s remarks on possible engagement - leads to his taking Bingley back to London away from Jane’s company • Lady Catherine de Bourgh’s prejudice against Lizzie - visit to Longbourne to persuade Lizzie not to consider marrying Darcy. <p>NB The quality of the explanation offered on how the episodes help the understanding of the theme of prejudice is particularly important in assessing the effectiveness of an answer.</p>	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about prejudice. Makes some basic relevant comments on particular chosen episodes and why they have been chosen. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question. May begin to describe the episodes. Begins to use the text to develop ideas. May give a predominantly narrative account of the chosen episodes and why they have been chosen. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question directly. May give a focused account of the episodes detailing their significance. An overview of the text is evident. May demonstrate a sound understanding and appreciation of Austen’s craft in presenting the theme of prejudice and may offer detailed explanations for identifying these episodes as significant. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.
Level 4	23-30	A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer’s craft. May give a sustained and developed argument for choosing these episodes. Offers a confident and lucidly argued interpretation. May demonstrate a mature and sophisticated response. Spelling, punctuation and grammar are excellent, with only very rare errors.

The English Teacher

Question Number		Indicative content
7(a)		<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text.</p> <ul style="list-style-type: none"> • Krishna’s predictable and ordered life at his school, where he had a continuous ‘sense of something missing’, is changed and enriched by the unexpected news that his wife and child, who bring spontaneity and unpredictability, are coming to join him. • Finding a house for them marks the first step of what becomes a journey out of the cloistered world of the school and into the real world of ordinary people leading ordinary lives. • Susila is fresh and lively: for example, when they go to look at a house she wants to make a long diversion to walk by the river and bathe her feet, where Krishna would have naturally taken the most direct route, and it is clear that he finds her behaviour a source of delight and inspiration. • Susila’s arrival brings difficulties - eg where she gets rid of the alarm clock he had kept on his desk for years, a symbol of his old attitude. When his wife gets rid of it behind his back it comes as a great shock to him and causes a row which drags on for several days before he can accept her act. • Susila’s unpredictability results in her decision to go for a walk on her own, get stuck in a contaminated lavatory, and then become ill and dies of typhoid. • Their life together was meant to be ordered and rational, but Susila’s uncontrolled behaviour resulted in the tragedy of her untimely death. She brings reality into his life. • Later, she initiates the most startling event of all, her psychic communication with him from beyond death • As the relationship ‘continues’ after her death, it can be suggested that Susila changes from being Krishna’s pupil to being his guru • Krishna draws strength from communication with her in this strange after-death ‘relationship’.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about Krishna and/or Susila. Makes some basic relevant comments on Krishna and Susila. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question. May offer some comments on what their relationship is. Begins to use the text to develop ideas. May, for example, offer a predominantly narrative account of the two characters together. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.

Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. May show insight into the relationship as it changes. A personal response is evident and explained.</p> <p>An overview of the text is evident. May demonstrate an appreciation of Narayan's skills in presenting material which excites interest and thought.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of what the relationship has taught the candidate.</p> <p>Offers a confident and lucidly argued personal interpretation. May demonstrate a mature and sophisticated response.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Question Number		Indicative content
7(b)		<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text.</p> <ul style="list-style-type: none"> • Setting clearly described at start - at Albert Mission College, in India, where Krishna is a bachelor teaching English in an ordered, structured environment. • Contrast between the British and native influences on the college and environment • There is a strongly contrasted setting when Susila, and their child come to live with him and he moves into new accommodation, leaving the sheltered existence of life in the college. • In this new family home, with their welfare on his hands, Krishna learns to be a proper husband and how to accept the responsibility of taking care of his family. His life now has a setting marked by domesticity. • Susila's death from typhoid leads to a different setting: Krishna's journey in search of enlightenment, with a stranger acting as a medium to Susila in the spiritual world. • The Indian setting blends the traditional, spiritual/mystical world with the modern, scientific one. • The journey to enlightenment takes on greater significance as it is not only a physical one but a spiritual one in which he leaves the aridity of western philosophy for a fulfilling spiritual life under the guidance of Susila.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about the Indian setting. Makes some basic relevant comments on India as a background. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question. May offer some comments on aspects which are particularly Indian. Begins to use the text to develop ideas. May offer a predominantly narrative account of the plot and its setting. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question directly. May offer detailed reference to the setting and show how it adds to a reader's understanding of the issues explored in the novel. An overview of the text is evident. May demonstrate a sensitive understanding of the ways in which the setting allows the author to develop ideas, plot and character. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.
Level 4	23-30	A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of the role of the setting. Offers a confident and lucidly argued personal interpretation. May offer a sophisticated appraisal of Narayan's craft in using India as his setting. Spelling, punctuation and grammar are excellent, with only very rare errors.

19th Century Short Stories

Question Number	Indicative content	
8(a)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Because the intention is to offer a choice from the whole selection of short stories, it is not possible to indicate content except in generic ways. Some points to be noted, whichever stories are selected, are the following:</p> <ul style="list-style-type: none"> • The ideas of ‘discomfort’ and ‘distress’ must be present in an effective answer: stories chosen should have the power to shock, disturb or sadden the reader. • The stories must be appreciated in a critical way. • Valid comments and observations must be made which focus on the writers’ techniques and effects. • There should be a clear explanation of why the candidate has selected the particular stories. • It is not sufficient to summarise or paraphrase, nor simply to list literary devices. • A good response will be carefully balanced between the two selected stories. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about the chosen stories. Makes some basic relevant comments about each story. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question. May offer some limited comments on how the two stories make the reader feel. Begins to use the text to develop ideas. May offer a predominantly narrative account of the stories making some reference to the writer’s effects. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question directly. May identify how certain effects have been achieved in each of the chosen stories. An overview of the two stories is evident. May offer a detailed analysis of the way in which the authors have created their effects. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.
Level 4	23-30	A full understanding of both stories will be evident, reflecting an accomplished appreciation of the writer’s craft. May give a sustained and developed analysis of the writers’ technique and offer a mature analysis of how the stories are written to create certain effects. Offers a confident and lucidly argued interpretation. May demonstrate a mature and sophisticated response. Spelling, punctuation and grammar are excellent, with only very rare errors.

Question Number		Indicative content
8(b)		<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. There should be a clear focus on the way in which the writer creates the setting, mood and atmosphere.</p> <ul style="list-style-type: none"> • Holmes’s dramatic way of announcing events at the start to Watson • Mysterious appearance of the woman - dressed in black and heavily veiled, and then frightened like a ‘hunted animal’ • Horrific nature of her opening account of her situation and lengthy build-up of the background events • Ghostly happenings involving Dr Roylott - mystery as to how things had happened • Sense of foreboding as story unfolds: ‘a vague feeling of impending misfortune impressed me’; ‘it seems to be a most dark and sinister business’ • Holmes’ questioning of the woman - seeking more information • Dramatic account of ‘the wild scream of a terrified woman’. • Drama of the man (Dr Roylott) bursting in on Holmes and Watson • Sinister description of building and mystery of lack of access and the rope and other contrivances • Ominous warnings by Holmes to the woman and to Watson (build-up of tension) • Woman’s questioning about the causes of her sister’s death - Holmes’ refusal to tell her without proof • Sense that they are only just in time to prevent a truly horrible crime • Mysterious references to the strange pets (baboon and cheetah) • Build-up to scene that greeted them in the bedroom (Dr Roylott) • The speckled band and explanation (swamp adder) <p>For the second story, there is no restriction on candidates’ choice except that they must choose a story where it is reasonable to discuss the build up of suspense. All reasonable choices should be accepted.</p>
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about one or two stories. Makes some basic relevant comments about the build-up of the two stories. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question. May make some comments on the suspense. May offer a predominantly narrative account of the two stories with some references to examples of the build-up of suspense. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.

Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. May demonstrate a focused appreciation of the writers' craft in building up suspense in the two stories.</p> <p>An overview of the text is evident. May demonstrate a confident understanding of the writers' skills, stating clearly the methods employed and using textual evidence.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of the writers' methods of creating suspense. Offers a confident and lucidly argued and well-supported evaluation of the use of suspense. May offer a mature and sophisticated analysis in response to the question.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Roll of Thunder, Hear My Cry

Question Number	Indicative content	
9(a)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Episodes from the text constantly refer to the issue of racial prejudice: the following are just some instances which might be referred to.</p> <ul style="list-style-type: none"> • The social divide between white and black children - eg, when the white children's school bus drives by. The clothes of Little Man (a black boy) are covered with dust. • Jeremy Simms is used to show different reaction to racism and prejudice when, unlike his siblings, he refrains from prejudice towards the Logans and other blacks (at the time of the Great Depression in 1933 blacks were subjected to abusive words and harassment). • The ominous presence of the night men - like the Ku Klux Klan - eg they come to the Logan family's house, (the wrong home, so they leave). The next day, the Logans learn that the night men tarred and feathered Mr. Sam Tatum, a black man. • When Mrs. Logan recruits people to boycott the Wallace Store because they are the cause of most of the trouble between the blacks and the whites, and are alleged members of the "night men". • Kindness and fairness to black people are shown by Mr. Jamison, a white lawyer, one of the few white men in the town who treats black people with respect • The refusal to serve black customers before white ones, no matter who arrived first: eg, Mr. Barnett begins to serve T.J. at the mercantile store, but a white adult customer comes in and Mr. Barnett interrupts his business with T.J. to serve her instead. • When a young white girl comes in she is again given preference. Even when Cassie politely reminds Mr. Barnett that she has been waiting patiently for about an hour, he responds by rudely telling her to wait. This leads to further prejudice when Mr. Barnett kicks them out of the store. • The possible lynching episode - when the night men drag T.J.'s entire family out of their house. Action is needed to avert the threat of lynching hence the setting of Logan's cotton on fire. • The conclusion to the novel: the children learn that it was Papa who burned the cotton, and that they have lost a quarter of their cotton. At the end of the book, Cassie cries for the land and for T.J. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about prejudice in the novel. Makes some basic relevant comments about incidents that show prejudice. Basic use of spelling, punctuation and grammar, with frequent errors.

Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with characters and their attitudes.</p> <p>Begins to use the text to develop ideas. May give a predominantly narrative account of some incidents showing prejudice.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. May demonstrate a focused understanding of the importance of the theme of prejudice in the novel. A clear personal response will be evident.</p> <p>An overview of the text is evident. May offer a confident analysis of the actions and attitudes of particular characters towards prejudice.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Taylor's technique in handling the theme of prejudice and how particular characters are affected by it.</p> <p>Offers a confident and lucidly argued interpretation. May offer a sophisticated and mature appreciation of the characters who are affected by prejudice in different ways.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Question Number		Indicative content
9(b)		<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text.</p> <p>Melvin and R. W. Simms</p> <ul style="list-style-type: none"> • Melvin and R. W. Simms - the older Simms brothers, two white teenage boys who are troublemakers. • They pretend to befriend T.J., but make fun of him behind his back. • They have no respect for blacks, including T.J. but will take advantage of his ignorance in order to commit crimes and transfer the blame to him. • They break in to Barnett’s Mercantile, but blame T.J. <p>T.J. Avery</p> <ul style="list-style-type: none"> • T.J. Avery, an emaciated-looking, fourteen-year-old boy, is foolish but provides a source of information about racial incidents for the Logan children. • His ‘friendship’ with Melvin and R.W. Symms leads him to commit a crime and nearly causes him to be lynched. • He is unfairly blamed for killing a white man. After all of his friends shun him, he begins to associate with Melvin and R.W. Simms, Stacey's best friend. • He talks constantly, loves to brag, won't obey his parents, cheats on tests, and lies. Later in the book he begins to steal from people. <p>NB Effective answers will draw on clear examples of the actions of the three boys to help support their account of their characters.</p>
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about one or more of the three characters mentioned. Makes some basic relevant comments about one or more characters. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question. May show some engagement with the three named characters. Begins to use the text to develop ideas. May give a predominantly narrative account of episodes in which the three characters appear. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question directly. May demonstrate a focused understanding of the importance of the three characters in the novel. A clear personal response will be evident. An overview of the text is evident. May offer a confident analysis of the importance of each of the characters. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.

Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Taylor's technique in presenting the three stated characters and their importance within the novel.</p> <p>Offers a confident and lucidly argued interpretation. May offer a sophisticated and mature personal response to and appreciation of the characters and their importance within the novel.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>
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Of Mice and Men

Question Number		Indicative content
10(a)		<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text.</p> <p>Many different characters are affected by loneliness, and candidates should be rewarded for any appropriate individuals selected:</p> <ul style="list-style-type: none"> • Shifting nature of work as an itinerant ranch hand • No home, possessions (bleak bunk house), long-term friendships, relationships • No security in poor job conditions, despite wanting a ‘dream’ of success/farm/stability • Above time for G/L (though they do travel together and George looks after Lennie) (Lennie is more lonely because of his simplicity and problems) • Crooks - black, disabled (separates him even more) • Curley’s wife - the only woman, lonely <p>No-one really overcomes loneliness, although they try to deal with it:</p> <ul style="list-style-type: none"> • George’s friendship with Lennie is an attempt to counter loneliness • Crooks wants a share in George’s and Lennie’s ‘dream’ of a farm • Curley’s wife tries to befriend/seduce the ranch hands <p>Despite efforts, there is a bleak ending: dreams are unfulfilled, there is Curley’s wife’s death, and George kills Lennie to ‘save’ him from his troubles.</p>
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about lonely characters in the novel. Makes some basic relevant comments about lonely characters and loneliness.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>
Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with individual characters affected by loneliness.</p> <p>Begins to use the text to develop ideas. May give a predominantly narrative account of episodes in which lonely individuals appear and try to overcome loneliness.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. May demonstrate a focused understanding of the importance of the theme of loneliness. A clear personal response to the characters will be evident.</p> <p>An overview of the text is evident. May offer a confident analysis of the ways in which characters strive to overcome loneliness.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>

Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Steinbeck's technique in presenting the characters and the theme of loneliness.</p> <p>Offers a confident and lucidly argued interpretation. May offer a sophisticated and mature appreciation of the attempts made by individuals to battle against loneliness.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>
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Question Number		Indicative content
10(b)		<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text.</p> <ul style="list-style-type: none"> • Her appearance - rather cheap-looking. Reference to red dress (dangerous? provocative?) • Her frustration - marriage is not what she hoped/dreamed (Hollywood), after a row with her mother she married Curley (not for love) • Her attempts to seduce the ranch hands • She has a mean streak <p>Her reactions to others:</p> <ul style="list-style-type: none"> • She shows her feelings about Curley and indicates that she has little to do on the ranch • She tries to exert power over others/men ranch hands eg Crooks - she could get him lynched • Comes into the men's territory - the barn - to try to get some company • She is provocative: gets herself into the situation with Lennie, and provokes the tragedy.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about Curley's wife in the novel. Makes some basic relevant comments about Curley's wife and her reactions. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question. May show some engagement with the character of Curley's wife and her reactions. Begins to use the text to develop ideas. May give a predominantly narrative account of episodes in which Curley's wife appears. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question directly. May demonstrate a focused understanding of the characterisation of Curley's wife. A clear personal response will be evident of how she reacts to people. An overview of the text is evident. May offer a confident analysis of how Curley's wife reacts to other people. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.
Level 4	23-30	A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Steinbeck's technique in presenting the character and reactions of Curley's wife and how this resulted in their own impressions. Offers a confident and lucidly argued interpretation. May offer a sophisticated and mature appreciation of the character of Curley's wife and her interaction with other characters on the ranch. Spelling, punctuation and grammar are excellent, with only very rare errors.

Paper 2: Poetry

One question to be answered.

Question Number	Indicative content
1	<p>The poem must be appreciated in a critical way. Valid comments and observations must be made. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</p> <p>The poet's attitude to the subject:</p> <ul style="list-style-type: none"> • a celebration of independence • a reflection on stereotypical roles people often feel they have to conform to • a defiant and positive response to ageism • a humorous approach to the serious subject of growing old <p>The description of the character:</p> <ul style="list-style-type: none"> • defiant/rebellious/unconventional • determined to grow old disgracefully/not to accept stereotypes of old age • frustrated by current expectations on her (eg, But now we must...) • aware people may be shocked/needs to soften the blow (maybe I ought to practise...) • unusual clothing (wear purple with a red hat) • eccentric spending patterns (pension on brandy and summer gloves...) • unconventional actions (eg Sit down on the pavement..., gobble up samples in shops...) • unusual diet (eg, three pounds of sausages..., bread and pickle) • hoarding objects (eg pens and pencils and beer mats...) <p>Unexpected features:</p> <ul style="list-style-type: none"> • unlike stereotypical old woman (eg make up for the sobriety of my youth) • unconventional behaviour (eg run my stick along the public railings) • Very unusual in appearance, tastes, odd colour combinations <p>Use of language</p> <p>Reward all relevant examples of language and comments on its effectiveness, eg:</p> <ul style="list-style-type: none"> • words which are particularly striking • tone • imagery • tenses and modes of verbs (shall, can, must, ought) • colour • contrast

		Reward a clear personal response, provided this is well-supported from the text.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about the poem. Makes some basic relevant comments on the character or subject-matter. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the poem to address the question. May offer some comments on particular aspects of the poem. Begins to use the poem to develop ideas. May give a predominantly narrative account of the poem. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question directly. May offer insights into this theme. Degrees of success may be acknowledged and discussed and a personal response will be evident. An overview of the poem is evident. May offer explicit comments on the poet's skill in presenting character or themes. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.
Level 4	23-30	A full understanding of the poem will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of the poem in a sophisticated way. Offers a confident and lucidly argued interpretation. May offer a mature evaluation of the poet's success in her handling of character and themes. Spelling, punctuation and grammar are excellent, with only very rare errors.

Question Number	Indicative content	
2	<p>The poems must be appreciated in a critical way. Valid comments and observations must be made. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. There should be a clear attempt at evaluating the success of each poem in relation to the theme of childhood, as well as an expression of preference, well backed up by evidence from the texts.</p> <p>Piano</p> <ul style="list-style-type: none"> poet retreats into memories of childhood prompted by hearing music remembers Sunday evenings, with his mother singing at the piano himself sitting under piano saddened at loss of these warm, cosy childhood memories weeps for the past <p>Half-past Two</p> <ul style="list-style-type: none"> child portrayed as bewildered by events realises he has been punished but cannot understand why has no real sense of time (not taught), but associates with special moments while alone he goes into a fantasy world outside time is brought back to reality by teacher's remembering that she has left him 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about the childhood experiences in the two poems. Makes some basic relevant comments on the theme of childhood in each poem. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the poems to address the question on childhood. May offer some comments on particular aspects of the poem. Begins to use the poems to develop ideas. May give a predominantly narrative account of each poem. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question on childhood directly. May offer insights into this theme. Degrees of success may be acknowledged and discussed and a personal response will be evident. An overview of the poems is evident. May offer explicit comments on each poet's skill in presenting experiences of childhood. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.

Level 4	23-30	<p>A full understanding of the poems will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of childhood each poem in a sophisticated way.</p> <p>Offers a confident and lucidly argued interpretation. May offer a mature evaluation of each poet's success in the treatment of childhood experiences.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>
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Question Number		Indicative content
3		<p>Because the intention is to offer a choice from the whole selection in the Anthology, it is not possible to indicate content except in generic ways. Some points to be noted, whichever poems are selected, are the following:</p> <ul style="list-style-type: none"> • The poems must be appreciated in a critical way. • Valid comments and observations must be made. • There should be a clear explanation of why the candidate has selected the particular poems. • It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices. • A good response will be carefully balanced between the two selected poems. • The three bullet points are offered as prompts that are not mandatory: nevertheless, an effective response is bound to include consideration of language and subject-matter, though it may also incorporate more individual reasons and justifications (eg why the candidate relates to a particular poem).
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Makes some simple statements about two poems. Makes some basic relevant comments on the choice of poems. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the poems to address the question. May offer summaries of the two poems. Begins to use the poems to develop ideas. May, for example, offer some comments on the chosen poems. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question directly. May offer explanations of why they have chosen these two poems. An overview of the poems is evident. May demonstrate a focused examination of the poets' themes, use of language and poetic devices. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.
Level 4	23-30	A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis in a sophisticated way. Offers a confident and lucidly argued interpretation. May demonstrate a highly skilled and mature analysis with a clear judgement offered on the poets' craft. Spelling, punctuation and grammar are excellent, with only very rare errors.

September 2008

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