

# Edexcel IGCSE

## English Literature

Sample Assessment Material  
(SAMs)

Edexcel IGCSE in English Literature (4ET0)

Issue 2

First teaching from September 2011. First  
examination June 2012.



# Contents

## Paper 1

Sample Assessment Material	3
Sample Mark Scheme	27

## Paper 2

Sample Assessment Material	79
Sample Mark Scheme	91

# General Marking Guidance

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

Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel IGCSE**

# English Literature

## Paper 1 Drama and Prose

Sample Assessment Material

**Time: 1 hour 45 minutes**

Paper Reference

**4ET0/01**

**You do not need any other materials.**

Total Marks

### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **two** questions, **one** question from Section A and **one** question from Section B.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*
- Copies of the texts studied may **not** be brought into the examination.
- Dictionaries may **not** be used in this examination.

### Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Remember that clear English and careful presentation of your answers is important. You must relate your answers to the texts and quote from them where appropriate, but the quotations should be short and you must not simply give page, act, scene or line references.
- Check your answers if you have time at the end.

Turn over ►

S40962A

©2012 Edexcel Limited.



**edexcel**   
advancing learning, changing lives

## SECTION A: DRAMA

Answer ONE question on ONE text from this section.

### A View from the Bridge – Arthur Miller

#### 1 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?

(30)

Or

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

(30)

(Total for Question 1 = 30 marks)

---

### An Inspector Calls – J B Priestley

#### 2 Either

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

(30)

Or

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

Give reasons for your choices.

(30)

(Total for Question 2 = 30 marks)

---

## Henry V – William Shakespeare

### 3 Either

(a) What is the importance of the character of Catherine in this play? (30)

Or

(b) 'Shakespeare makes use of contrast in *Henry V* to convey his ideas.'  
How far do you agree with this statement? (30)

**(Total for Question 3 = 30 marks)**

---

## Much Ado About Nothing – William Shakespeare

### 4 Either

(a) How does Don Pedro, Prince of Aragon, influence other characters and actions in the play? (30)

Or

(b) 'This is a play in which things are not always as they seem.'  
How far do you agree with this statement? (30)

**(Total for Question 4 = 30 marks)**

---

## Romeo and Juliet – William Shakespeare

### 5 Either

- (a) What do we learn about the character of Romeo as the play progresses? (30)

**Or**

- (b) The contrast of youth and old age is important in this play.  
How far do you agree with this statement? (30)

**(Total for Question 5 = 30 marks)**

---

## The Importance of Being Earnest – Oscar Wilde

### 6 Either

- (a) Which **two** characters do you think contribute most to the humour in this play?  
Give reasons for your choices. (30)

**Or**

- (b) Some audiences think that this play presents a negative view of marriage.  
How far do you agree with this opinion? (30)

**(Total for Question 6 = 30 marks)**

---



## **Our Town – Thornton Wilder**

### **7 Either**

- (a) In what ways does the Stage Manager introduce the setting and characters of the town of Grover's Corners? (30)

### **Or**

- (b) How important is the theme of time in *Our Town*? (30)

**(Total for Question 7 = 30 marks)**

---

**Begin your answer on page 6.**



(Section A continued)

A series of horizontal dotted lines for writing.

(Section A continued)

A series of horizontal dotted lines for writing, filling most of the page.

(Section A continued)

A series of horizontal dotted lines for writing.

(Section A continued)

A series of horizontal dotted lines for writing.

(Section A continued)

A series of horizontal dotted lines for writing, spanning the width of the page.

(Section A continued)

Handwriting practice area consisting of 25 horizontal dotted lines.

**TOTAL FOR SECTION A = 30 MARKS**



## SECTION B: PROSE

Answer ONE question on ONE text from this section.

### Pride and Prejudice – Jane Austen

#### 8 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. (30)

Or

- (b) Choose **two** episodes which show prejudice. How do these episodes help your understanding of the theme of prejudice in this novel? (30)

(Total for Question 8 = 30 marks)

---

### To Kill a Mockingbird – Harper Lee

#### 9 Either

- (a) Show the different ways in which the theme of inequality between different people is explored in the novel. (30)

Or

- (b) Explain the importance of the Ewells and the Radleys in the novel. (30)

(Total for Question 9 = 30 marks)

---

## The English Teacher – R K Narayan

### 10 Either

- (a) What can we learn from a study of Krishna and Susila's relationship? (30)

**Or**

- (b) 'Narayan is very successful at involving the reader in his story.'  
How far do you agree with this statement? (30)

**(Total for Question 10 = 30 marks)**

---

## Of Mice and Men – John Steinbeck

### 11 Either

- (a) Explore the theme of loneliness in the novel, considering how successful individual characters are in overcoming it. (30)

**Or**

- (b) What do we learn about the character of Curley's wife and how she reacts to others? (30)

**(Total for Question 11 = 30 marks)**

---

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

### 12 Either

- (a) Show the different ways in which the theme of prejudice is explored. (30)

**Or**

- (b) Explain the importance of Melvin, R W Simms and TJ in the novel. (30)

**(Total for Question 12 = 30 marks)**

---

## Nineteenth Century Short Stories

### 13 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. (30)

### Or

- (b) Show how suspense is built up in *The Adventure of the Speckled Band* and in **one** other story in the collection. (30)

**(Total for Question 13 = 30 marks)**

---

**Begin your answer on page 16.**



(Section B continued)

A series of horizontal dotted lines for writing.

(Section B continued)

A series of horizontal dotted lines for writing.

(Section B continued)

A series of horizontal dotted lines for writing.

(Section B continued)

A series of horizontal dotted lines for writing.



(Section B continued)

A series of horizontal dotted lines for writing.

(Section B continued)

Area with horizontal dotted lines for writing.

---

**TOTAL FOR SECTION B = 30 MARKS**  
**TOTAL FOR PAPER = 60 MARKS**

**BLANK PAGE**

**BLANK PAGE**

# Sample Mark Scheme

## Paper 1: Drama and Prose

### Section A: Drama

#### A View from the Bridge

Question Number	Indicative content	
1(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"><li>• He is over-protective towards Catherine, because of his strong/rigid views on what he wants for the Carbone household</li><li>• His feelings for Catherine can be seen as ‘unnatural’ - he is unable to let her form other relationships or to let her go</li><li>• He antagonises other characters, for example Beatrice and Alfieri, because of his attitude to the young men</li><li>• 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</li></ul> <p>More positive features:</p> <ul style="list-style-type: none"><li>• His strongly protective approach could be viewed as springing from worthy motives</li><li>• He is a good, hardworking man who cares for his family and is respected by his fellow-workers</li><li>• He has a strong sense of honour and duty</li><li>• Is he right to suspect the possibility that the men are taking advantage? Rodolpho might want marriage to gain American citizenship</li><li>• He wants to win back his name at the end of the play (it is too late - self-destruction).</li></ul>	
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"><li>• Limited knowledge and understanding of the text evident in the response</li><li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft</li><li>• Engagement with the text is basic, examples used are of limited relevance</li><li>• Where response requires consideration of two or more features, limited balance is evident</li></ul>

<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

Question Number		Indicative content
<b>1(b)</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"> <li>• Set in the Brooklyn Bridge area - everything, the docks and dockhands, is overshadowed by the Bridge</li> <li>• The title can refer both to the literal view or be thought of metaphorically as a 'link' between various ingredients, cultures</li> <li>• 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?)</li> <li>• There is the bridge between America and Europe - the Italian community arriving in New York, the acceptance of illegal immigrants</li> <li>• Brooklyn Bridge is a physical link between the Italian world and the world of 'proper New Yorkers', Manhattan Island</li> <li>• There is also the bridge between the old life of poverty and the new life of material prosperity and opportunity (the American Dream)</li> <li>• There are the links with their Italian family (eg Beatrice's and the family of Marco and Rodolpho)</li> <li>• Through the marriage of Rodolpho and Catherine there is a bridge to American citizenship.</li> </ul>
<b>Level</b>	<b>Mark</b>	<b>A01/A02/A04</b>
	<b>0</b>	<b>No rewardable material.</b>
<b>Level 1</b>	<b>1-6</b>	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	<b>7-12</b>	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>

<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>



## An Inspector Calls

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.</p> <ul style="list-style-type: none"> <li>• He is the title character, and his visit is clearly central to the whole play and its interpretation</li> <li>• He can be regarded as either ‘real’ or ‘imagined’ (the ‘conscience’ of the other characters): NB his name, with its ghoulish echoes</li> <li>• He can be seen as a spirit whose mission is to bring judgment on the Birling family</li> <li>• His intervention makes the Birlings and Gerald realise that they are cocooned in their own, self-important and uncaring world</li> <li>• He assists with the characters’ achievement of (varying degrees of) self-knowledge and responsibility</li> <li>• He is the vehicle for moving on the plot and characters: he manipulates them and exposes their weaknesses</li> <li>• He allows the characters to condemn themselves out of their own mouths</li> <li>• There is a ‘plan’ in the sequence of revelations that are engineered</li> <li>• 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-1<sup>st</sup> World War society)</li> <li>• The disintegration of the family can therefore be seen as a metaphor for the whole of society</li> <li>• The ending gives a final enigmatic twist to the characters’ understanding of events.</li> </ul>
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
Level 2	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>

<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

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. 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"> <li>• The younger characters (<b>Sheila</b> and <b>Eric</b>) are particularly strongly influenced, since the effect on them is still evident at the end of the play</li> <li>• <b>Sheila</b> and <b>Eric</b> 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’)</li> <li>• <b>Sheila</b> is strongly affected. She sees that she has been silly, superficial, vindictive (because of her pride and jealousy of <b>Eva</b> looking better than she did in the dress). She understands what the Inspector is doing - she tries to stop <b>Mrs Birling</b> falling into his trap.</li> <li>• <b>Eric</b> 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</li> <li>• <b>Gerald</b> superficially appears as a ‘knight in shining armour’ for rescuing <b>Eva</b>, 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</li> <li>• <b>Mr Birling</b> at the time of the exposure of his involvement by the Inspector seemed very affected: he would willingly have paid money with hindsight</li> <li>• <b>Mrs Birling</b> is devastated by knowledge of the involvement of <b>Eric</b>, and appears horrified by the Inspector’s revelations (but backtracks later).</li> </ul>
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
Level 2	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>

<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

## Henry V

Question Number	Indicative content	
3(a)	<p>Examiners should be alert to a variety of responses and should reward points about Catherine which are clearly based on evidence from the text. Candidates may well make the point that Catherine is something of a ‘type’ of female character, though her importance is clearly linked to the context of the war between France and England.</p> <ul style="list-style-type: none"> <li>• She is a gentle person, not apparently troubled by the war that is going on</li> <li>• Her concerns and interests are very different from those of the male characters - more domestic and, it may be felt, light-hearted</li> <li>• The scenes involving her are much less serious - an element of comic relief, especially through the attempts at learning English in the intimate scene with Alice</li> <li>• She is a pawn in the military strategy, with her father plainly wishing to marry her off to an important ally</li> <li>• She has to be seen as graceful and desirable, so as to be attractive to such a powerful leader</li> <li>• She provides the audience with the opportunity to see, through her, another side to Henry’s character</li> <li>• The use of the French language provides a contrast (she speaks softly and musically, whereas much of the play is in the English spoken by the military men (hard, rough))</li> <li>• Her character is important because at the end of the play she helps to bring peace, unity and harmony.</li> </ul>	
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
Level 2	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>

<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

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. Better candidates may well explore in depth one or a small number of central contrasts; others may deal with a variety of points but in less detail.</p> <p>Some contrasts which may be selected are:</p> <ul style="list-style-type: none"> <li>• Conflict and harmony</li> <li>• The French and the English</li> <li>• The English court and the French court</li> <li>• Leaders and the common soldiers</li> <li>• Henry V's private life and thoughts and his public actions and words</li> <li>• Contrast of scale: the small stage and the large fields of battle</li> </ul> <p>Reward any other suitable explorations of contrast.</p>
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
Level 2	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>
Level 3	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>

<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>



## Much Ado About Nothing

Question Number		Indicative content
4(a)		<p>Examiners should be alert to a variety of responses and should reward points about Don Pedro which are clearly based on evidence from the text. Candidates may well comment on finding it difficult to be sure about his character and why he acts as he does. He can certainly be seen as a very thought-provoking character.</p> <ul style="list-style-type: none"> <li>• He is the noblest character in the play, and has authority</li> <li>• His friends Benedick and Claudio have to show respect to him because they depend on him for their positions</li> <li>• He is very well aware that he has much power. He may well be thought by some to abuse this; however, he usually uses it to achieve positive ends</li> <li>• He can be manipulative towards other characters, treating them much as he likes. He woos Hero for Claudio, wearing a mask, instead of allowing Claudio to do his own wooing. However, it can be seen that his motives are purely in the interest of his friend</li> <li>• He is a key part of the ‘conspiracy’ to bring Beatrice and Benedick together (the eavesdropping scene for Benedick’s benefit)</li> <li>• He seems to feel that because of his status he can do exactly as he wishes, and he is the one who makes things happen, like the director of the comedy.</li> </ul>
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
Level 2	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>
Level 3	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer’s craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>

<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

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. Better candidates will appreciate that there are different forms of pretending, and may well use the term ‘counterfeit’ (a false appearance) or refer to ‘mistaken identity’ and ‘fakes’.</p> <ul style="list-style-type: none"> <li>• The idea of presenting a false appearance to someone else or to the world at large is found throughout the play</li> <li>• Candidates may well draw on the scene where Leonato, Claudio and Don Pedro pretend that Beatrice is in love with Benedick: this is done so that Benedick, who is eavesdropping, will overhear it and believe it</li> <li>• The same trick is played by the ladies on Beatrice</li> <li>• There are a number of events where people pretend to have feelings (eg of love) which they do not have: reward relevant instances</li> <li>• At the wedding ceremony, Claudio cruelly presents Hero as someone who pretends to be pure, but under the surface is not</li> <li>• Pretence is strongly associated with the various tricks, confusions and deceptions that are played - eg Margaret being mistaken by Claudio for Hero, the second marriage, and Hero’s disguise as Leonato’s niece. There are many examples candidates may quote</li> <li>• Pretence can help create uncertainty over what is real and what is only an appearance. The play shows that people’s words cannot always be taken to be sincere.</li> </ul>
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
Level 2	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>

<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

## Romeo and Juliet

Question Number	Indicative content	
<b>5(a)</b>	<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"> <li>Initially he is presented as young, headstrong and playful, being infatuated/lovesick with Rosaline</li> <li>However, when he encounters Juliet he changes his affections, being struck by her love and beauty</li> <li>He has a naïve charm in wooing her - honeyed courtship words</li> <li>Despite the family feud, he shows himself capable of planning a secret marriage to her</li> <li>He becomes more of a peacemaker, trying to break up the fight in the market-place</li> <li>He has a strong sense of family honour: when Mercutio is killed he is duty-bound to respond by killing Tybalt</li> <li>He shows that he is prepared to do anything for love - even to die when he thinks Juliet is dead.</li> </ul>	
<b>Level</b>	<b>Mark</b>	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>

<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

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. 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"> <li>Youth is commonly represented as impulsive, headstrong, passionate, hasty, naïve</li> <li>Older characters are often marked by greater wisdom, caution, restraint (see especially the Nurse and the Friar)</li> <li>The young males are energetic, cocksure, aggressive</li> <li>Older characters (Capulets and Montagues) often have set views, bound by traditional attitudes, hostilities and expectations</li> <li>Not all young act in an identical way: variations in how they are presented</li> <li>Similarly, some of the older characters reveal more personal and distinctive traits.</li> </ul>
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
Level 2	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
Level 3	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>

<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>



## The Importance of Being Earnest

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. 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"> <li>• <b>Lady Bracknell</b> is one obvious choice: her strong views and striking speech and mannerisms (inquisition with handbag episode)</li> <li>• <b>Algernon</b> is presented in a humorous light ('Bunburying', actions and reactions to events and other characters)</li> <li>• <b>Cecily and/or Gwendolen</b> - especially the teatime scene</li> <li>• <b>Miss Prism</b>, for her rambling, muddled style and infatuation for <b>Dr Chasuble</b></li> <li>• <b>Jack</b>, for his dual role and for his wit (handbag episode)</li> </ul> <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	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
Level 2	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>
Level 3	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>

<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

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. 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"> <li>• There is a strong emphasis on the idea of marriages of convenience: marrying in the right social stratum; marrying for money</li> <li>• The views of women are shown through comments from Lady Bracknell, Cecily, Gwendolen, Miss Prism</li> <li>• Jack and Algernon give the male slant, and there is also Dr Chasuble</li> <li>• 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)</li> <li>• There is the whole idea of marrying someone just because he has the right name (Ernest), which can be seen to trivialise marriage.</li> </ul>
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
Level 2	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>
Level 3	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer’s craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>

<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

## Our Town

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"> <li>• 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</li> <li>• 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</li> <li>• 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)</li> <li>• It is his task to interest us and guide us through a day in the life of the town</li> <li>• 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</li> <li>• He is omniscient (all-knowing); he is able to move freely about Grover's Corners, particularly in showing the importance of Emily.</li> </ul> <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	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
Level 2	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>

<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

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"> <li>• 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</li> <li>• Act I deals with dawn, birth, and the beginning of a young love that will develop into marriage in Act 2</li> <li>• 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</li> <li>• 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</li> <li>• 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.</li> </ul>
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
Level 2	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>
Level 3	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer’s craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
Level 4	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the</li> </ul>

		<p>response</p> <ul style="list-style-type: none"> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>



## Section B: Prose

### Pride and Prejudice

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. 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><b>Female characters</b></p> <ul style="list-style-type: none"> <li>• <b>Elizabeth (Lizzie):</b> the author ‘sees into her mind’ - explores her path to self-knowledge, eg reaction to Darcy’s letter and realisation of her true feelings</li> <li>• <b>Mrs Bennet:</b> well-drawn figure, using humour and ridicule to expose her obsession with marriage, money and her state of health/nerves</li> <li>• <b>Jane:</b> patience, modesty; hides her emotions; always sees the good in people</li> <li>• <b>Lydia:</b> weaknesses ridiculed: her love of soldiers, dancing, ‘fun’, trimming hats; lack of depth, commonsense and principle</li> <li>• <b>Mary and Kitty:</b> less development, though a case could be made</li> <li>• Other possibilities include <b>Charlotte Lucas</b>, with her practical, realistic approach to marriage, security, status and a home; and <b>Lady Catherine</b> - ridiculed for her prejudices and awareness of her social position and superiority.</li> </ul> <p><b>Male characters</b></p> <ul style="list-style-type: none"> <li>• <b>Darcy:</b> 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</li> <li>• <b>Wickham:</b> charming, seemingly perfect but a flatterer and deceiver</li> <li>• <b>Mr Bennet:</b> strongly-drawn, with humour and ridicule</li> <li>• <b>Mr Collins:</b> object of savage fun: amusingly drawn clerical figure interested in self-advancement</li> <li>• <b>Mr Bingley:</b> a man easily swayed by others’ opinions (Darcy).</li> </ul>	
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>

<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

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. All choices which are justified and supported should be accepted. The following suggestions offer a few possibilities but <b>they are not the only ones</b>, as there are many examples that can be chosen.</p> <ul style="list-style-type: none"> <li>• The first appearance of Mr Darcy - proud, disdainful, prejudiced against members of country society (including unintentional humiliation of Lizzie through ‘cutting’ remarks)</li> <li>• 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</li> <li>• Lizzie’s arrival at Netherfield (after walking through mud) - prejudice against her is then shown by Miss Bingley and Mrs Hurst</li> <li>• 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</li> <li>• Lady Catherine de Bourgh’s prejudice against Lizzie - visit to Longbourne to persuade Lizzie not to consider marrying Darcy.</li> </ul> <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	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
Level 2	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>
Level 3	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer’s craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>

<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

## To Kill a Mockingbird

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 novel constantly refer to the social inequalities within Maycomb society: the following are just some of the points that might be made.</p> <ul style="list-style-type: none"> <li>• The novel shows the complicated and restrictive social hierarchy of Maycomb, the children's inability to understand a rationale for the hierarchy helps reveal that it is in fact irrational, but it is deep-seated within the traditions of this area in the South</li> <li>• The Radleys are shunned and isolated because of the stories surrounding Boo Radley</li> <li>• The country farmers like the Cunninghams, who are portrayed as uneducated or ignorant, come below the townspeople</li> <li>• The Ewells are regarded as 'white trash', and come below the Cunninghams, so there are several grades within the white community</li> <li>• However, the black community in Maycomb comes below even the Ewells, although often they are shown as having superior moral qualities and understanding and their houses are clean, warm and well cared for, as opposed to the squalor of the Ewells' house and yard</li> <li>• The greatest social inequality is the split between white and black people, which is central to the key events, especially the trial of Tom Robinson, who is found guilty because he is black, even though he could not possibly have raped or assaulted Mayella Ewell because of his disability.</li> </ul>	
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
Level 2	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>

<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

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. Better candidates will look at the way in which the writer engages the reader's feelings towards or against different characters through the way their lives and actions are portrayed.</p> <p>Both the Ewells and the Radleys are outsiders and on the edges of society and yet have a significant role in the novel.</p> <p><b>The Ewells</b></p> <ul style="list-style-type: none"> <li>• Bob Ewell is responsible for many of the tragic events in the novel, especially through bringing Tom Robinson to trial.</li> <li>• He and Mayella make up the story of her rape by Tom, because of her resentment at having her advances rejected by him. This leads to the death of Tom Robinson after being found guilty.</li> <li>• Bob even threatens Tom's widow.</li> <li>• He also attacks Jem and Scout as they walk home from the Halloween party.</li> </ul> <p><b>The Radleys</b></p> <ul style="list-style-type: none"> <li>• Stories abound of the Radleys and the Radley place. The children see them as frightening and Boo as a 'malevolent phantom'.</li> <li>• Boo is a puzzling and shadowy character for much of the book, but his interventions on behalf of the children are very significant, and underline that people do not always act as you might expect.</li> <li>• For example, he courageously rescues Jem when he is attacked by Bob Ewell. (See above on Bob Ewell.) Boo carries the wounded Jem back to Atticus's house, where the sheriff, in order to protect Boo, insists that Ewell tripped over a tree root and fell on his own knife. After sitting with Scout for a while, Boo disappears once more into the Radley house.</li> <li>• Eventually, Boo is understood and befriended by Scout, who realises what he has done and values and respects him.</li> </ul>	
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>

<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>



## The English Teacher

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> <ul style="list-style-type: none"> <li>• 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</li> <li>• 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</li> <li>• 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</li> <li>• 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</li> <li>• 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</li> <li>• 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</li> <li>• Later, she initiates the most startling event of all, her psychic communication with him from beyond death</li> <li>• As the relationship 'continues' after her death, it can be suggested that Susila changes from being Krishna's pupil to being his guru</li> <li>• Krishna draws strength from communication with her in this strange after-death 'relationship'.</li> </ul>	
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>

<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

Question Number		Indicative content
<b>10(b)</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"> <li>• Setting clearly described at start - at Albert Mission College, in India, where Krishna is a bachelor teaching English in an ordered, structured environment</li> <li>• Contrast between the British and native influences on the college and environment</li> <li>• 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</li> <li>• 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</li> <li>• 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</li> <li>• The Indian setting blends the traditional, spiritual/mystical world with the modern, scientific one</li> <li>• 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.</li> </ul>
<b>Level</b>	<b>Mark</b>	<b>A01/A02/A04</b>
	<b>0</b>	<b>No rewardable material.</b>
<b>Level 1</b>	<b>1-6</b>	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	<b>7-12</b>	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>

<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

## Of Mice and Men

Question Number	Indicative content	
11(a)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Many different characters are affected by loneliness, and candidates should be rewarded for any appropriate individuals selected:</p> <ul style="list-style-type: none"> <li>• Shifting nature of work as an itinerant ranch hand</li> <li>• No home, possessions (bleak bunk house), long-term friendships, relationships</li> <li>• No security in poor job conditions, despite wanting a ‘dream’ of success/farm/stability</li> <li>• Above time for George and Lennie (though they do travel together and George looks after Lennie) (Lennie is more lonely because of his simplicity and problems)</li> <li>• Crooks - black, disabled (separates him even more)</li> <li>• Curley’s wife - the only woman, lonely</li> </ul> <p>No-one really overcomes loneliness, although they try to deal with it:</p> <ul style="list-style-type: none"> <li>• George’s friendship with Lennie is an attempt to counter loneliness</li> <li>• Crooks wants a share in George’s and Lennie’s ‘dream’ of a farm</li> <li>• Curley’s wife tries to befriend/seduce the ranch hands</li> <li>• 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.</li> </ul>	
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
Level 2	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>

<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

Question Number	Indicative content	
<b>11(b)</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"> <li>• Her appearance - rather cheap-looking. Reference to red dress (dangerous? provocative?)</li> <li>• Her frustration - marriage is not what she hoped/dreamed (Hollywood), after a row with her mother she married Curley (not for love)</li> <li>• Her attempts to seduce the ranch hands</li> <li>• She has a mean streak</li> </ul> <p>Her reactions to others:</p> <ul style="list-style-type: none"> <li>• She shows her feelings about Curley and indicates that she has little to do on the ranch</li> <li>• She tries to exert power over others/men ranch hands eg Crooks - she could get him lynched</li> <li>• Comes into the men's territory - the barn - to try to get some company</li> <li>• She is provocative: gets herself into the situation with Lennie, and provokes the tragedy.</li> </ul>	
<b>Level</b>	<b>Mark</b>	<b>A01/A02/A04</b>
	<b>0</b>	<b>No rewardable material.</b>
<b>Level 1</b>	<b>1-6</b>	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	<b>7-12</b>	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	<b>13-18</b>	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>

<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>



## Roll of Thunder, Hear My Cry

Question Number	Indicative content
12(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"> <li>• 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</li> <li>• 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)</li> <li>• 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</li> <li>• 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"</li> <li>• 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</li> <li>• 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</li> <li>• 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</li> <li>• 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</li> <li>• 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.</li> </ul>

Level	Mark	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>Limited knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of limited relevance</li> <li>Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>Some knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>Engagement with the text is basic, examples used are of partial relevance</li> <li>Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>Sound knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>Engagement with the text is sound, examples used are clearly relevant</li> <li>Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>Engagement with the text is sustained, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the text evident in the response</li> <li>Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>Engagement with the text is assured, examples used are fully relevant</li> <li>Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

Question Number		Indicative content
<b>12(b)</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><b>Melvin and R. W. Simms.</b></p> <ul style="list-style-type: none"> <li>• Melvin and R. W. Simms - the older Simms brothers, two white teenage boys who are troublemakers</li> <li>• They pretend to befriend T.J., but make fun of him behind his back</li> <li>• 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</li> <li>• They break in to Barnett’s Mercantile, but blame T.J.</li> </ul> <p><b>T.J. Avery</b></p> <ul style="list-style-type: none"> <li>• 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</li> <li>• His ‘friendship’ with Melvin and R.W. Symms leads him to commit a crime and nearly causes him to be lynched</li> <li>• 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</li> <li>• 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.</li> </ul> <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	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>

<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

## Nineteenth Century Short Stories

Question Number		Indicative content
13(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"> <li>• 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</li> <li>• The stories must be appreciated in a critical way</li> <li>• Valid comments and observations must be made which focus on the writers’ techniques and effects</li> <li>• There should be a clear explanation of why the candidate has selected the particular stories</li> <li>• It is not sufficient to summarise or paraphrase, nor simply to list literary devices.</li> </ul> <p>A good response will be carefully balanced between the two selected stories.</p>
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>
Level 2	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>
Level 3	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer’s craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>

<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>

Question Number		Indicative content
<b>13(b)</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"> <li>• Holmes’s dramatic way of announcing events at the start to Watson</li> <li>• Mysterious appearance of the woman - dressed in black and heavily veiled, and then frightened like a ‘hunted animal’</li> <li>• Horrific nature of her opening account of her situation and lengthy build-up of the background events</li> <li>• Ghostly happenings involving Dr Roylott - mystery as to how things had happened</li> <li>• Sense of foreboding as story unfolds: ‘a vague feeling of impending misfortune impressed me’; ‘it seems to be a most dark and sinister business’</li> <li>• Holmes’ questioning of the woman - seeking more information</li> <li>• Dramatic account of ‘the wild scream of a terrified woman’</li> <li>• Drama of the man (Dr Roylott) bursting in on Holmes and Watson</li> <li>• Sinister description of building and mystery of lack of access and the rope and other contrivances</li> <li>• Ominous warnings by Holmes to the woman and to Watson (build-up of tension)</li> <li>• Woman’s questioning about the causes of her sister’s death - Holmes’ refusal to tell her without proof</li> <li>• Sense that they are only just in time to prevent a truly horrible crime</li> <li>• Mysterious references to the strange pets (baboon and cheetah)</li> <li>• Build-up to scene that greeted them in the bedroom (Dr Roylott)</li> <li>• The speckled band and explanation (swamp adder).</li> </ul> <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	A01/A02/A04
	0	No rewardable material.
<b>Level 1</b>	1-6	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft</li> <li>• Engagement with the text is basic, examples used are of limited relevance</li> <li>• Where response requires consideration of two or more features, limited balance is evident</li> </ul>

<b>Level 2</b>	7-12	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft</li> <li>• Engagement with the text is basic, examples used are of partial relevance</li> <li>• Where response requires consideration of two or more features, partial balance is evident</li> </ul>
<b>Level 3</b>	13-18	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft</li> <li>• Engagement with the text is sound, examples used are clearly relevant</li> <li>• Where response requires consideration of two or more features, a clear balance is evident</li> </ul>
<b>Level 4</b>	19-24	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft</li> <li>• Engagement with the text is sustained, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a thorough, balanced approach is evident</li> </ul>
<b>Level 5</b>	25-30	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text evident in the response</li> <li>• Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft</li> <li>• Engagement with the text is assured, examples used are fully relevant</li> <li>• Where response requires consideration of two or more features, a perceptive, balanced approach is evident</li> </ul>



Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel IGCSE**

# English Literature

## Paper 2

### Unseen Texts and Poetry Anthology

Sample Assessment Material

**Time: 1 hour 30 minutes**

Paper Reference

**4ET0/02**

**You do not need any other materials.**

Total Marks

### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **two** questions, **one** question from Section A and **one** question from Section B.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- The total mark for this paper is 40.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*
- Dictionaries may **not** be used in this examination.

### Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Remember that clear English and careful presentation of your answers is important. You must relate your answers to the texts and quote from them where appropriate, but the quotations should be short and you must not simply give page, act, scene or line references.
- Check your answers if you have time at the end.

Turn over ►

S40963A

©2012 Edexcel Limited.



**edexcel**   
advancing learning, changing lives

## SECTION A

### Answer EITHER Question 1 OR Question 2.

- 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.  
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  
And pick 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  
And hoard pens and pencils and beer mats 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.

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

- 1 Explain how the poet uses language in this poem to express her thoughts and ideas.

In your answer you should consider:

- the poet's descriptive skills
- the poet's choice of language used
- the poet's use of form and structure

Support your answer with examples from the poem.

**(Total for Question 1 = 20 marks)**

**Or**

**2** Read the following extract from *The Woman in Black*.

*Kipps (the narrator) has had a terrifying encounter with the Woman in Black in the past. In this extract he sees her again just before meeting his wife and child.*

I looked directly at her and she at me. There was no mistake. My eyes were not deceiving me. It was she, the woman in black with the wasted face, the ghost of Jennet Humfrye. For a second, I simply stared in incredulity and astonishment, then in cold fear. I was paralysed, rooted to the spot on which I stood, and all the world went dark around me and the shouts and happy cries of all the children faded. I was quite unable to take my eyes away from her. There was no expression on her face and yet I felt all over again the renewed power emanating from her, the malevolence and hatred and passionate bitterness. It pierced me through.

At that same moment, to my intense relief, the pony cart came trotting back down the avenue, through the shaft of sunlight that lay across the grass, with my dear Stella sitting in it and holding up the baby, who was bouncing and calling and waving his little arms with delight. They were almost back, they had almost reached me, I would retrieve them and then we would go, for I didn't want to stay here for a second longer. I made ready. They had almost come to a halt when they passed the tree beside which the woman in black was still standing and, as they did so, she moved quickly, her skirts rustling as if to step into the pony's path. The animal swerved violently and then reared a little, its eyes filled with sudden fright, and then it took off and went careering away through the glade between the trees, whinnying and quite out of control. There was a moment of dreadful confusion, with several people starting off after it, and women and children shrieking. I began to run crazily and then I heard it, the sickening crack and thud as the pony and its cart collided with one of the huge tree trunks. And then silence – a terrible silence which can only have lasted for seconds, and seemed to last for years. As I raced towards where it had fallen, I glanced back over my shoulder. The woman had disappeared.

**2** Explain how the writer uses language to create a frightening atmosphere in this extract.

In your answer you should consider:

- the writer's descriptive skills
- the writer's choice of language
- the writer's use of structure and form

Support your answer with examples from the extract.

**(Total for Question 2 = 20 marks)**

**Begin your answer on page 4**

**Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .**

Chosen question number:    Question 1

   Question 2

*(This area contains horizontal dotted lines for writing the answer.)*

(Section A continued)

A series of horizontal dotted lines for writing.

(Section A continued)

A series of horizontal dotted lines for writing.

(Section A continued)

Handwriting practice area consisting of 25 horizontal dotted lines.

**TOTAL FOR SECTION A = 20 MARKS**

## SECTION B

**Answer EITHER Question 3 OR Question 4.**

- 3** *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.

Support your answer with examples from the poems.

---

**(Total for Question 3 = 20 marks)**

**Or**

- 4** How is the subject of death treated in '*Remember*' and one other poem from the Anthology? Show how successful both poets have been in conveying their thoughts about their own or other people's death.

Support your answer with examples from the poems.

---

**(Total for Question 4 = 20 marks)**

**Begin your answer on page 9**





(Section B continued)

A series of horizontal dotted lines for writing, spanning the width of the page.

(Section B continued)

A series of horizontal dotted lines for writing.

(Section B continued)

Area with horizontal dotted lines for writing.

**TOTAL FOR SECTION B = 20 MARKS**  
**TOTAL FOR PAPER = 40 MARKS**

# Sample Mark Scheme

## Paper 2: Unseen Texts and Poetry Anthology

### Section A

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><b>The poet's thoughts and ideas</b></p> <ul style="list-style-type: none"><li>• defiant/rebellious/unconventional</li><li>• determined to grow old disgracefully/not to accept stereotypes of old age</li><li>• frustrated by current expectations on her (eg But now we must...)</li><li>• aware people may be shocked/needs to soften the blow (maybe I ought to practise...)</li><li>• unusual clothing (wear purple with a red hat)</li><li>• eccentric spending patterns (pension on brandy and summer gloves...)</li><li>• unconventional actions (eg Sit down on the pavement..., gobble up samples in shops...)</li><li>• unusual diet (eg three pounds of sausages..., bread and pickle)</li><li>• hoarding objects (eg pens and pencils and beer mats...)</li></ul> <p><b>Use of language</b></p> <p>Reward all relevant examples of language and comments on its effectiveness, eg:</p> <ul style="list-style-type: none"><li>• words which are particularly striking</li><li>• tone</li><li>• imagery</li><li>• tenses and modes of verbs (shall, can, must, ought)</li><li>• colour</li><li>• contrast</li></ul> <p><b>Form and Structure</b></p> <ul style="list-style-type: none"><li>• Lack of rhyme and meter- freedom of expression, reflects subject</li><li>• Use of first person for first stanza, then returns to present for stanzas two and three which are more regular suggesting the order of middle aged life. Last stanza, harks back to first and is more irregular.</li></ul>

Level	Mark	A03
	0	No rewardable material.
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>• Little understanding of language, structure and form and how these are used to create literary effects</li> <li>• Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Limited use of relevant examples to support the answer</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>• Some understanding of language, structure and form and how these are used to create literary effects</li> <li>• Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Some use of relevant examples to support the answer</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>• Clear understanding of language, structure and form and how these are used to create literary effects</li> <li>• Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Use of clearly relevant examples to support the answer</li> </ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"> <li>• Thorough understanding of language, structure and form and how these are used to create literary effects</li> <li>• Assured connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Use of assured, relevant examples to support the answer</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>• Perceptive understanding of language, structure and form and how these are used to create literary effects</li> <li>• Discriminating connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Discriminating use of relevant examples to support the answer</li> </ul>

Question Number		Indicative content
2		<p><b>Descriptive skills</b></p> <ul style="list-style-type: none"> <li>• Reader senses fear and terror when he sees the woman in black ‘in cold fear’</li> <li>• Protagonist is suddenly aware of the danger, panics and senses despair ‘the world went dark around me and the shouts and happy cries of all the children faded’. There is also the contrast between the happiness of the children and the darkness of the apparition</li> <li>• Attention to detail eg how the pony reacts when seeing her, helps the reader feel present in the scene</li> </ul> <p><b>Choice of language</b></p> <ul style="list-style-type: none"> <li>• Protagonist stares at Woman in Black in ‘astonishment’ and ‘incredulity’ - does not expect to see her</li> <li>• Evidences shock- ‘paralysed, rooted to the spot’</li> <li>• Uses of onomatopoeia- ‘whinnying, ‘shrieking’, ‘sickening crack’ when the accident happens</li> </ul> <p><b>Structure and form</b></p> <ul style="list-style-type: none"> <li>• Use of first person narrative assists the reader in encompassing the protagonist. ‘I looked directly at her and she at me’</li> <li>• Short sentences are evidence of the speed of reactions and the sense of panic</li> </ul>
Level	Mark	A03
	0	No rewardable material.
Level 1	1-4	<ul style="list-style-type: none"> <li>• Little understanding of language, structure and form and how these are used to create literary effects</li> <li>• Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Limited use of relevant examples to support the answer</li> </ul>
Level 2	5-8	<ul style="list-style-type: none"> <li>• Some understanding of language, structure and form and how these are used to create literary effects</li> <li>• Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Some use of relevant examples to support the answer</li> </ul>
Level 3	9-12	<ul style="list-style-type: none"> <li>• Clear understanding of language, structure and form and how these are used to create literary effects</li> <li>• Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Use of clearly relevant examples to support the answer</li> </ul>
Level 4	13-16	<ul style="list-style-type: none"> <li>• Thorough understanding of language, structure and form and how these are used to create literary effects</li> <li>• Assured connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> <li>• Use of assured, relevant examples to support the answer</li> </ul>

<b>Level 5</b>	17-20	<ul style="list-style-type: none"><li>• Perceptive understanding of language, structure and form and how these are used to create literary effects</li><li>• Discriminating connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li><li>• Discriminating use of relevant examples to support the answer</li></ul>
----------------	-------	--



## Section B

Question Number	Indicative content	
3	<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><b>Piano</b></p> <ul style="list-style-type: none"> <li>• poet retreats into memories of childhood</li> <li>• prompted by hearing music</li> <li>• remembers Sunday evenings, with his mother singing at the piano</li> <li>• himself sitting under piano</li> <li>• saddened at loss of these warm, cosy childhood memories</li> <li>• weeps for the past</li> </ul> <p><b>Half-past Two</b></p> <ul style="list-style-type: none"> <li>• child portrayed as bewildered by events</li> <li>• realises he has been punished but cannot understand why</li> <li>• has no real sense of time (not taught), but associates with special moments</li> <li>• while alone he goes into a fantasy world outside time</li> <li>• is brought back to reality by teacher's remembering that she has left him</li> </ul>	
Level	Mark	AO3/ AO4
	0	No rewardable material.
Level 1	1-4	<ul style="list-style-type: none"> <li>• Engagement with the text is limited, examples used are of limited relevance</li> <li>• Little understanding of language, structure and form and how these are used to create literary effects</li> <li>• Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>
Level 2	5-8	<ul style="list-style-type: none"> <li>• Some engagement with the text is evident, examples used are of partial relevance</li> <li>• Some understanding of language, structure and form and how these are used to create literary effects</li> <li>• Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>

<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>• Sound engagement with the text is evident, examples used are of clear relevance</li> <li>• Clear understanding of language, structure and form and how these are used to create literary effects</li> <li>• Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"> <li>• Sustained engagement with the text is evident, examples used are thoroughly relevant</li> <li>• Thorough understanding of language, structure and form and how these are used to create literary effects</li> <li>• Sustained connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>• Assured engagement with the text is evident, examples used are discriminating</li> <li>• Perceptive understanding of language, structure and form and how these are used to create literary effects</li> <li>• Perceptive connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>

Question Number		Indicative content
4		<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the two texts. Indicative content is offered on <i>Remember</i>, but because candidates are asked to choose any one other appropriate poem from the selection, it is not possible to indicate content for the second except in generic ways.</p> <p><b>Remember</b></p> <ul style="list-style-type: none"> <li>• The writer addresses an unnamed person (presumably a loved one/lover) on the subject of her prospective death, which the poem seems to suggest may be imminent</li> <li>• Her prospective death is seen as putting an end to hopes of a life together</li> <li>• She wishes just to be remembered for herself</li> <li>• She stresses that prayers or advice will be no use after her death</li> <li>• Although it is entitled ‘Remember’, it becomes clear at the end that she would rather this person forget her if remembering brings sadness</li> </ul> <p><b>The second poem</b></p> <ul style="list-style-type: none"> <li>• The poem chosen must be one in which death is a significant theme (either one of the poems in the section headed ‘Death’ or <i>Poem at Thirty-Nine, La Belle Dame Sans Merci, War Photographer</i> or <i>My Last Duchess</i>)</li> </ul>
Level	Mark	AO3/ AO4
	0	No rewardable material.
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>• Engagement with the text is limited, examples used are of limited relevance</li> <li>• Little understanding of language, structure and form and how these are used to create literary effects</li> <li>• Limited connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>• Some engagement with the text is evident, examples used are of partial relevance</li> <li>• Some understanding of language, structure and form and how these are used to create literary effects</li> <li>• Some connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>• Sound engagement with the text is evident, examples used are of clear relevance</li> <li>• Clear understanding of language, structure and form and how these are used to create literary effects</li> <li>• Sound connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>

Level 4	13-16	<ul style="list-style-type: none"> <li>• Sustained engagement with the text is evident, examples used are thoroughly relevant</li> <li>• Thorough understanding of language, structure and form and how these are used to create literary effects</li> <li>• Sustained connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>
Level 5	17-20	<ul style="list-style-type: none"> <li>• Assured engagement with the text is evident, examples used are discriminating</li> <li>• Perceptive understanding of language, structure and form and how these are used to create literary effects</li> <li>• Perceptive connections are made between particular techniques used by the writer and presentation of ideas, themes and settings</li> </ul>

Edexcel, a Pearson company, is the UK's largest awarding body, offering academic and vocational qualifications and testing to more than 25,000 schools, colleges, employers and other places of learning in the UK and in over 100 countries worldwide. Qualifications include GCSE, AS and A Level, NVQ and our BTEC suite of vocational qualifications from entry level to BTEC Higher National Diplomas, recognised by employers and higher education institutions worldwide.

We deliver 9.4 million exam scripts each year, with more than 90% of exam papers marked onscreen annually. As part of Pearson, Edexcel continues to invest in cutting-edge technology that has revolutionised the examinations and assessment system. This includes the ability to provide detailed performance data to teachers and students which help to raise attainment.

### *Acknowledgements*

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

*References to third-party material made in this document are made in good faith. Edexcel does not endorse, approve or accept responsibility for the content of materials, which may be subject to change, or any opinions expressed therein. (Material may include textbooks, journals, magazines and other publications and websites.)*

Authorised by Roger Beard

Prepared by Phil Myers

Publications code UG026758

All the material in this publication is copyright

© Edexcel Limited 2011

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

Telephone 01623 467467  
Fax 01623 450481  
Email: [publications@linneydirect.com](mailto:publications@linneydirect.com)

Publications Code UG026758 February 2011

For more information on Edexcel and BTEC qualifications please  
visit our website: [www.edexcel.com](http://www.edexcel.com)

Edexcel Limited. Registered in England and Wales No. 4496750  
Registered Office: One90 High Holborn, London WC1V 7BH. VAT Reg No 780 0898 07