

Mark Scheme (Results)

January 2012

International GCSE English (4ETO/01)
English Literature: Drama and Prose

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the world's leading learning company. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information, please call our GCE line on 0844 576 0025, our GCSE team on 0844 576 0027, or visit our qualifications website at www.edexcel.com. For information about our BTEC qualifications, please call 0844 576 0026, or visit our website at www.btec.co.uk.

If you have any subject specific questions about this specification that require the help of a subject specialist, you may find our Ask The Expert email service helpful.

Ask The Expert can be accessed online at the following link:

<http://www.edexcel.com/Aboutus/contact-us/>

Alternatively, you can speak directly to a subject specialist at Pearson about Edexcel qualifications on our dedicated English telephone line: 0844 372 2188

Pearson: helping people progress, everywhere

Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

January 2012

Publications Code UG030418

All the material in this publication is copyright

© Pearson Education Ltd 2012

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

Chair of Examiners - Mrs Pam Taylor

Chief Examiner - Ms Sally-Anne Tapia-Bowes

Principal Examiner - Ms Sally-Anne Tapia-Bowes

SECTION A: DRAMA

Romeo and Juliet - William Shakespeare

	Indicative content	
Number 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. Some responses may include:</p> <ul style="list-style-type: none"> • The family feuds, Capulets v Montagues, are the foundation to the tragedy that leads to the deaths of Romeo and Juliet. Because of this feud, neither of the children is able to approach their parents and so turn to the next 'best thing'. In Romeo's case, the Friar (confidant, friend), asking him to marry them; by this, the Friar hopes to reunite their families. In Juliet's case, the Nurse (confidante, mother-figure), asking her to assist with their wedding arrangements. • The characters of the Friar, who marries Romeo and Juliet without their parents' consent, and the Nurse, who assists the Friar, could be blamed for the young lovers' deaths as they make decisions that would usually be made only by their parents. However, there is no doubt in the audience's mind that they only meant to help. • Juliet's father is enraged when Juliet refuses to marry Paris; Juliet becomes desperate when her father threatens to disown her; she turns to the Nurse but unusually she finds no comfort. When Juliet asks the Nurse for comfort, Juliet feels let down as the Nurse advises Juliet that she accepts her father's wishes, comparing Romeo to a 'dishclout'. • Juliet, alone, with no-one to turn to, is desperate, 'I long to die', and begs the Friar for help, 'past hope, past cure, past help'. The Friar's plan to help Juliet, so that she appears lifeless, fails. The timing of Balthasar reaching Romeo before the Friar's messenger is tragic as Romeo takes his life prior to Juliet waking up. • At the end of the play, the Friar leaves Romeo alone in Juliet's tomb, stating he is afraid. Following their deaths, he is discovered trying to run away and because of this tells of the details that led to their deaths. The Friar feels he was 'able to do least', blaming himself for trying to do whatever he could, 'myself condemned and myself excused'. 	
Level	Mark 0	Descriptor No rewardable material
Level 1	1-6	<p>Makes some simple statements about the characters of Friar Lawrence and the Nurse in the play.</p> <p>Makes some basic relevant comments about their roles.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>

<p>Level 2</p>	<p>7-14</p>	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with the characters of Friar Lawrence and the Nurse in the play.</p> <p>Begins to use the text to develop ideas. May give a predominantly narrative account of the roles of Friar Lawrence and the Nurse.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
<p>Level 3</p>	<p>15-22</p>	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of the characters of Friar Lawrence and the Nurse in the play. A clear, personal response will be evident.</p> <p>May offer a confident analysis of Friar Lawrence's and the Nurse's roles.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
<p>Level 4</p>	<p>23-30</p>	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Shakespeare's technique.</p> <p>Offers a confident and lucidly argued interpretation of the characters of Friar Lawrence and the Nurse. Offers a sophisticated and mature appreciation of the roles of Friar Lawrence and the Nurse.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Romeo and Juliet - William Shakespeare

	Indicative content	
Number 1(b)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Some responses may include:</p> <ul style="list-style-type: none"> • An Elizabethan audience expected a tragedy such as this one to rest upon a twist of fate. The drama opens with a reference to the 'star-cross'd lovers', their fates predetermined by some uncontrollable power that directs the action of the play. • Romeo and Juliet's love is essentially doomed and therefore not meant to succeed. Shakespeare's audience would have understood the idea that fate controlled the destiny of this couple. A Shakespearean audience would take note of all the references to the 'stars', their bad luck, inevitable. • Both Romeo and Juliet make references to having feelings about impending doom. When Romeo heads to the Capulet party, before meeting Juliet, he states, 'I fear...some consequence, yet hanging in the stars'. When Juliet watches Romeo descend from her chamber she too has fears, 'I have an ill-divining soul...as one dead in the bottom of a tomb'. • Romeo and Juliet suffer one misfortune after another in a short period of time; a lot of it is to do with unlucky timing. The Friar arrives at the tomb just after Romeo has taken the poison. It is as though, no matter what Romeo and Juliet do, their lives are already mapped out for them. Their love is 'death-marked': they cannot avoid their fate. • It is destiny that their tragic deaths should lead to the end of the Capulet and Montague feud, and an audience would consider the price that has been paid, the lesson learned. Prince Escalus confirms this by stating at the end of the play, 'The heavens find means to kill your joys with love!...All are punished'. 	
Level	Mark	Descriptor
	0	No rewardable material
Level 1	1-6	<p>Makes some simple statements about fate and/or destiny in the play.</p> <p>Makes some basic relevant comments about the how the characters of Romeo and Juliet are affected by fate and/or destiny in the play.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>

Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with how the characters of Romeo and Juliet are affected by fate and destiny in the play. Begins to use the text to develop ideas.</p> <p>May give a predominantly narrative account of how fate and destiny are explored in the play.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of how the characters of Romeo and Juliet are affected by fate and destiny in the play. A clear, personal response will be evident.</p> <p>May offer a confident analysis of how fate and destiny are explored in this play.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Shakespeare's technique.</p> <p>Offers a confident and lucidly argued interpretation. Offers a sophisticated and mature interpretation of the characters of Romeo and Juliet and how they are affected by fate and destiny in the play.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

The Importance of Being Earnest - Oscar Wilde

		Indicative content
Number 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. Some responses may include:</p> <ul style="list-style-type: none"> • The relationship between Jack Worthing and Gwendolen Fairfax is presented in a humorous light. Both of these characters, separately and as a couple, entertain the audience throughout the play. Jack is in love with Gwendolen, the cousin of his friend, Algernon. Ernest is Jack's false name/disguise; he uses the name Jack when away from the city and staying at his country estate in Hertfordshire. He uses the name Ernest in London. • Gwendolen believes she is in love with 'Jack', whom she knows as Ernest; she is presented by Wilde as a model and arbiter of high fashion and society. Gwendolen believes she speaks with unassailable authority on matters of taste and morality; is sophisticated, intellectual, cosmopolitan. • Gwendolen is fixated on the name Ernest and says she will not marry a man without that name: Gwendolen is enamoured with the idea of becoming his wife. Later, Cecil and Gwendolen argue over 'Ernest', until matters are clarified and the women are once again content. Jack is determined to find a resolution to this problem and so he embarks on arranging his own christening to change his name to Ernest. • Lady Bracknell expresses her strong views on Gwendolen's choice for a husband; she does not believe that Jack is good enough for her daughter because he has no known parents so the relationship seems doomed. However, when Jack's true identity is revealed, and he is found to be indeed 'Ernest', Lady Bracknell agrees to their marriage.
Level	Mark	Descriptor
	0	No rewardable material
Level 1	1-6	<p>Makes some simple statements about Jack Worthing and/or Gwendolen Fairfax in the play.</p> <p>Makes some basic relevant comments about their relationship in the play.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>
Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with Jack Worthing and Gwendolen Fairfax in the play. Begins to use the text to develop ideas.</p> <p>May give a predominantly narrative account of Jack and Gwendolen's relationship in the play.</p>

		Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of the characters of Jack Worthing and Gwendolen Fairfax in the play. A clear, personal response will be evident.</p> <p>May offer a confident analysis of Jack and Gwendolen's relationship in the play.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Wilde's technique.</p> <p>Offers a confident and lucidly argued interpretation of Jack Worthing and Gwendolen Fairfax in the play. Offers a sophisticated and mature interpretation of Jack and Gwendolen's relationship in the play.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

The Importance of Being Earnest - Oscar Wilde

	Indicative content	
Number 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. Some responses may include:</p> <ul style="list-style-type: none"> • The significance of the title is in its double meaning; it is a play on words. Wilde's humour is aimed at the Victorian notions of duty and respectability. To be 'earnest' can mean to be serious or sincere, which Wilde saw as hallmarks of the Victorian character. To be called 'Ernest' is fundamentally important to shallow characters in this play. • Gwendolen wants to marry a man called Ernest, not caring whether he possesses the qualities that comprise earnestness. This is evident as Gwendolen quickly forgives Jack's deception and Lady Bracknell quickly forgets her earlier disapproval of Jack's suitability for Gwendolen. • Jack, the central character, is initially neither 'Ernest' nor 'earnest'. Through forces at times beyond his control, he becomes both: a symbol of Victorian hypocrisy. • Both Jack and Algernon lead a double life, known as 'Bunburying', the practice of creating an elaborate deception so as to misbehave whilst maintaining expected social standards of duty and responsibility, essentially, pretending to be earnest. • Ernest is Jack's imaginary wayward brother and a means of escaping social functions and duties; Algernon too behaves in a similar fashion. The play, although a comedy, has a sober tone; to be earnest is to be honest and trustworthy and the audience encounter few of these qualities in the more privileged characters whose behaviour, at times, is superficial and dishonest. 	
Level	Mark	Descriptor
	0	No rewardable material
Level 1	1-6	<p>Makes some simple statements about the play.</p> <p>Makes some basic relevant comments about the title of the play and its meaning.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>

Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with the characters in the play. Begins to use the text to develop ideas.</p> <p>May give a predominantly narrative account of the play and its title.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of the main characters in the play.</p> <p>A clear, personal response will be evident of the title's significance.</p> <p>May offer a confident analysis of how the Victorians' notions of duty and responsibility are explored through the main characters.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Wilde's technique.</p> <p>Offers a confident and lucidly argued interpretation of the significance of the play's title. Offers a sophisticated and mature appreciation of how the Victorians' notions of duty and responsibility are explored through the main characters.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

An Inspector Calls - J. B. Priestley

	Indicative content	
Number 3(a)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Some responses may include:</p> <ul style="list-style-type: none"> • The Inspector is least successful with Mr and Mrs Birling who remain consistent throughout the play and accept little or no responsibility for their actions when questioned. Arthur Birling has made his own way in life; like his wife, he has an inflated opinion of himself. He is dedicated to his business and it is suggested that he is most pleased with his daughter's engagement as it allows Birling and Co to merge with Crofts Ltd. They are both equally selfish: Birling mostly cares about his knighthood and money; Mrs Birling is concerned with social standing and her family's name. • There is a stark contrast between the atmosphere during the celebration and engagement at the start of the play and the ending when Sheila has learned of Gerald's affair and returned his engagement ring. In reality Gerald is much like Mr and Mrs Birling - the Inspector is least successful with these latter three characters because they are unwilling to change and see the error of their ways. • The Inspector's arrival changes the relationships Sheila and Eric had with both their parents. Before the Inspector arrives, Sheila comes across to the audience as a spoilt and selfish character. However, the Inspector succeeds in his role, and the audience see a changed and reformed character. When Sheila learns of Eva's death, she is horrified and repentant and displays a sensitive side to her personality. Sheila becomes rebellious towards her parents, the older generation who refuse to change or acknowledge their part in the chain of events. Sheila's feelings change towards Gerald because of the day's events and actions during the Inspector's visit. • Like Sheila, Eric is changed by the Inspector's visit; he is described by Priestley as 'half shy, half assertive'. His past drunken behaviour led to him forcing himself on Eva/Daisy; eventually she became pregnant, refused to take his stolen money and was turned away from any help by his mother. Eric accepts his actions contributed to Eva/Daisy's death; like Sheila, Eric is not the same person; it is the Inspector who has 	
Level	Mark 0	Descriptor No rewardable material

Level 1	1-6	<p>Makes some simple statements about the Inspector in the play.</p> <p>Makes some basic relevant comments about the Inspector's role in the play.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>
Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with the character of the Inspector in the play. Begins to use the text to develop ideas. May give a predominantly narrative account of how characters are affected following the Inspector's arrival.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of the character of the Inspector in the play. A clear, personal response will be evident.</p> <p>May offer a confident analysis of how successful the Inspector's role has been in the play.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Priestley's technique.</p> <p>Offers a confident and lucidly argued interpretation of the Inspector in the play. Offers a sophisticated and mature interpretation of how successful the Inspector's role has been in the play.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

An Inspector Calls - J. B. Priestley

	Indicative content	
Number 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. Some responses may include:</p> <ul style="list-style-type: none"> • The relationships between the parents and their children, husband and wife, fiancé and fiancée, and brother and sister, and the love/lack of love they demonstrate for one another, are all explored in this play. Here, Priestley attacks the social standards at the time, a time when people of their class seemed to just be concerned with themselves. • Prior to the Inspector's arrival, all of these relationships seem strong and intact. The audience is alerted to a time, 'last summer' when Gerald spent little time with Sheila; this still bothers her enough to mention it at a time when they are celebrating their engagement. Mr Birling seems happier because of the business merger and less concerned for his daughter's happiness. • When Gerald's affair is revealed, it is clear that he is not the man Sheila thought he was; she initially referred to him as a 'good catch'. Sheila was right to become suspicious of Gerald's behaviour last summer; she returns the engagement ring. Eva/Daisy was the happiest she had ever been; clearly in love with Gerald, she stayed at a sea-side town to get over their broken relationship. • Mr and Mrs Birling do not care enough about anyone, not even their children, to change for the better. When Gerald's affair is revealed, Sheila is expected by her parents to brush aside his behaviour and carry on as though nothing had happened. They castigate their son, Eric, at a time when he needs them both. Mrs Birling is responsible for the death of his unborn child, having turned Eva/Daisy away. • It is the relationship between brother and sister that seems the strongest of all, especially when all other family unity seems to have dissolved; they initially seemed to bicker and squabble, yet they share much in common, the love and care for others in need. The audience realises that the description of the Birling room mirrors the lives of the Birlings. They are outwardly respectable and enjoy a comfortable and well-off way of life and yet their relationships with one another are not at all cosy or loving and there are a great number of tensions between them. 	
Level	Mark 0	Descriptor No rewardable material
Level 1	1-6	Makes some simple statements about the characters in the play.

		<p>Makes some basic relevant comments about love in the play.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>
Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with the characters in the play. Begins to use the text to develop ideas.</p> <p>May give a predominantly narrative account of how the theme of love is explored in the play.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of the characters in the play.</p> <p>A clear, personal response will be evident of how characters interact with each other.</p> <p>May offer a confident analysis of how the theme of love is explored in the play.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Priestley's technique.</p> <p>Offers a confident and lucidly argued interpretation exploring the theme of love. Offers a sophisticated and mature interpretation of the characters, their relationships and how they interact with each other.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

A View from the Bridge - Arthur Miller

	Indicative content	
Number 4(a)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Some responses may include:</p> <ul style="list-style-type: none"> • Marco and Rodolfo are the cousins of Beatrice; they arrive at Brooklyn from Italy and are welcomed by Eddie Carbone. The difficulties faced by immigrants are sensitively portrayed through these characters. Marco and Rodolfo strongly hold on to Italian traditions and identify Italy as home. • Catherine’s uncle, Eddie, notices an immediate attraction between Rodolfo and Catherine. Rodolfo’s interest in Catherine grows and the couple begin to date; when they go to the pictures together, Eddie is seen to become anxious. Later he shares his concern with Catherine that Rodolfo may be using her to become an American citizen. • When Eddie offers to teach Rodolfo to box, Rodolfo does not really want to learn but is encouraged to take part by Beatrice; Marco is aware of Eddie’s anger and frustration. At the end of Act 1, the Italian cousins are feeling tense because of Eddie’s lack of self-control and strong feelings for Catherine. • When Eddie sees Rodolfo and Catherine exit her bedroom, he becomes enraged and to the couple’s horror kisses Rodolfo in order to support his theory that Rodolfo is homosexual, then kisses Catherine because he loves her. Eddie tells Rodolfo to leave his household and, as a result, the cousins move upstairs. • Marco is married and dedicated to earning money to support his wife and children; he is grateful and polite until he discovers he is to be deported. Marco is devastated; he knows his family will directly suffer because of Eddie’s actions. His devastation turns to anger; this turns to violence. • Rodolfo is single and free from commitment, despite his light-hearted and dreamy attitude. He is aware of what life would be like if he were to return to Italy with Catherine as his wife, ‘I want to be an American so that I can work, that is the only wonder here, work!’ Rodolfo is more tolerant of Eddie, despite Eddie being so rude towards him; this is 	
Level	Mark	Descriptor
Level 1	0 1-6	No rewardable material Makes some simple statements about Marco and/or Rodolfo in the play.

		<p>Makes some basic relevant comments about how Marco and Rodolfo interact with others in the play.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>
Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with Marco and Rodolfo in the play. Begins to use the text to develop ideas.</p> <p>May give a predominantly narrative account of Marco and Rodolfo's difficulties.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. May demonstrate a focused understanding of Marco and Rodolfo in the play. A clear, personal response will be evident.</p> <p>May offer a confident analysis of Marco and Rodolfo's difficulties.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Miller's technique.</p> <p>Offers a confident and lucidly argued interpretation of Marco and Rodolfo. Offers a sophisticated and mature interpretation of Marco and Rodolfo's difficulties.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

A View from the Bridge - Arthur Miller

	Indicative content	
Number 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. Some responses may include:</p> <ul style="list-style-type: none"> • The Carbone marriage is the first relationship that the audience is introduced to. Beatrice is the loyal wife of Eddie; she is aware of Catherine's and Rodolfo's interest in one another and of her husband's disapproval. Beatrice is aware of Eddie's interest in Catherine and boldly questions him 'when am I gonna be a wife again, Eddie?' • Beatrice finally confronts Eddie about his feelings for Catherine, stating 'you want somethin' else, Eddie, and you can never have her!'. Despite her best efforts to regain her husband's interest (she even encourages Catherine to leave home), Beatrice is unable to save her marriage before he is tragically killed. • Eddie treats Beatrice with disrespect, channelling all his affections in the wrong direction: 'enveloping her [Catherine] with his own eyes'; he is a jealous and inconsiderate character, 'I don't see you anymore, you're running around someplace'. When he learns from Beatrice that Catherine and Rodolfo are to be married, he tries to convince Catherine that Rodolpho is using her, 'he don't respect you'. He suggests that he is going to marry her to become an American citizen, 'the guy is lookin' for his break, that's all he's lookin' for'. • Marco's marriage seems the most solid in the play; Marco has travelled a long distance and left behind his wife and children to earn a good wage so that he may send most of this back home. Marco expresses his gratitude towards Eddie from the beginning of the play. When Eddie jokes about the possibility of infidelity in Marco's absence, Marco confidently states that his marriage is solid. • The impending marriage between Catherine and Rodolfo stirs strong emotions in everyone. Beatrice is supportive whereas Eddie is intent on preventing it taking place. Rodolfo loves Catherine; he tries to make amends with Eddie and does not retaliate, despite Eddie's unfair treatment of him. Rodolfo does not want to return to Italy; he wishes to protect Catherine from a life of poverty. 	
Level	Mark	Descriptor

0 No rewardable material

Level 1	1-6	<p>Makes some basic relevant comments about marriage in the play.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>
Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with the characters in the play. Begins to use the text to develop ideas.</p> <p>May give a predominantly narrative account of the theme of marriage in the play.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding on the different marriages in the play. A clear, personal response will be evident.</p> <p>May offer a confident analysis on the theme of marriage in the play.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Miller's technique.</p> <p>Offers a confident and lucidly argued interpretation of the theme of marriage in the play. Offers a sophisticated and mature appreciation of the marriages in the play.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Our Town - Thornton Wilder

		Indicative content
Number 5(a)		<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Some responses may include:</p> <ul style="list-style-type: none"> • Wilder crafted a narrator into his play, The Stage Manager, who supervises the placement of the chairs and tables at the beginning of the play, hence his title. • The Stage Manager also introduces the play and its setting, looking back from his 1930s vantage point to the year when the drama begins, 1901. From time to time, he interrupts the action to inform the audience about a character’s background. • The Stage Manager has a close relationship with the audience at all times and even interacts with them by addressing them early on in the play; the audience is invited to share his sentiments and observations. The Stage Manager, on occasion, becomes part of the action; he is a preacher, owner of a soda shop and even an elderly woman. • The Stage Manager presents the childhood romance that blossoms between George and Emily, who later marry, which is soon followed by Emily’s death; this is central to the play. In them, the audience can reflect their own insecurities, choices made in life and lack of appreciation, as shown on Emily’s 12th birthday. • The Stage Manager is important to the play and has been intentionally cast by Wilder as an ‘all-knowing’ character who tells Emily that few value life while they live it. His inoffensive tone is deliberate and significant; the audience comes to trust him.
Level	Mark	Descriptor
Level 1	0 1-6	<p>No rewardable material</p> <p>Makes some simple statements about the play.</p> <p>Makes some basic relevant comments about the Stage Manager in the play.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>
Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with the Stage</p>

		<p>Manager in the play. Begins to use the text to develop ideas.</p> <p>May give a predominantly narrative account of the Stage Manager's role.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of the Stage Manager in the play.</p> <p>A clear, personal response will be evident of the Stage Manager's role and how he interacts with other characters. May offer a confident analysis of how the Stage Manager interacts with the audience.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Wilder's technique.</p> <p>Offers a confident and lucidly argued interpretation of the role of the Stage Manager in the play. Offers a sophisticated and mature interpretation of the Stage Manager and how he interacts with the characters in the play and the audience watching the play.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Our Town - Thornton Wilder

		Indicative content
Number 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. Some responses may include:</p> <ul style="list-style-type: none"> • Wilder explores the theme of family life through the setting of Grover's Corners, an average town in the early twentieth century, 1901-1913, as depicted through their everyday lives (particularly George Gibbs, a doctor's son, and Emily Webb, the daughter of the town's newspaper editor and George's future wife). • Family life is explored at every possible point and involves the audience at every stage of the play by making sure they can relate to the characters and the familiar key events, such as the christenings, marriages and deaths in Grover's Corners. • The audience can relate to the characters' daily routine; they can also empathise with the familiar feelings of fear, growing up too fast, love and regret. It is in the third act that the tension builds as the audience is presented with life after death. Emily dies giving birth to her second child and looks upon her grieving family, helpless to act. • When Emily travels back to her 12th birthday, the audience sees the importance of simple, ordinary events that make up the patterns of life. Wilder reminds the audience again and again that time is 'a-flying' and of the importance of treasuring one's family and time with one another whilst we can. • The audience becomes aware at the end of the play that Grover's Corners serves as a microcosm of the world condensed into a small community, with characters reflecting the hopes and dreams, the
Level	Mark	Descriptor
Level 1	0 1-6	<p>No rewardable material</p> <p>Makes some simple statements about a family/the families in the play.</p> <p>Makes some basic relevant comments about family life in the play.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>
Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with a family/</p>

		<p>families in the play. Begins to use the text to develop ideas.</p> <p>May give a predominantly narrative account of how family life is explored in the play.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of the families in the play. A clear, personal response will be evident.</p> <p>May offer a confident analysis of how family life is explored in the play.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Wilder's technique.</p> <p>Offers a confident and lucidly argued interpretation. Offers a sophisticated and mature appreciation of how family life is explored in the play.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Total for Section A: 30 Marks

SECTION B: PROSE

Pride and Prejudice - Jane Austen

	Indicative content	
Number 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. Some responses may include:</p> <ul style="list-style-type: none"> • Austen’s central male character, Fitzwilliam Darcy, is a member of an upper-class, wealthy and well-established family and the master of a country estate, Pemberley. In comparison, Elizabeth is seen as someone who is socially ‘outside’ his circle, despite being the daughter of a gentleman. • Austen relates events from Elizabeth’s point of view more often than Darcy’s, so Elizabeth often seems a more sympathetic figure. The reader eventually realises that Darcy is her ideal match. Intelligent and forthright, he too has a tendency to judge too hastily and harshly, and his high birth and wealth make him overly proud and overly conscious of his social status. • Darcy’s haughtiness makes him initially bungle his courtship. When he proposes to her, for instance, he dwells more on how unsuitable a match she is than on her charms, beauty and wit. Her rejection of his advances builds a kind of humility in him. • Darcy demonstrates his continued devotion to Elizabeth, despite his previous distaste for her low connections, when he rescues Lydia and the entire Bennet family from disgrace, and when he goes against the wishes of his haughty aunt, Lady Catherine de Bourgh, by continuing to pursue Elizabeth. • As Austen intended, Darcy proves himself worthy of Elizabeth, and she ends up repenting her earlier, overly-harsh judgment of him; she is at one point castigating herself for having ‘blown’ her chances. They later share some ‘quiet episodes’ alone, during an evening meal, getting to know one another, reconciling their differences, before Elizabeth shares her love and desire to marry Darcy. 	
Level	Mark 0	Descriptor No rewardable material
Level 1	1-6	Makes some basic relevant comments about Darcy.

		Basic use of spelling, punctuation and grammar, with frequent errors.
--	--	---

<p>Level 2</p>	<p>7-14</p>	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with the character of Darcy. Begins to use the text to develop ideas</p> <p>May give a predominantly narrative account of events involving Darcy.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
<p>Level 3</p>	<p>15-22</p>	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of the character of Darcy. A clear, personal response will be evident.</p> <p>May offer a confident analysis of events involving Darcy and his importance.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
<p>Level 4</p>	<p>23-30</p>	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Austen's technique.</p> <p>Offers a confident and lucidly argued interpretation of the character of Darcy. Offers a sophisticated and mature interpretation of events involving Darcy and his importance.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Pride and Prejudice - Jane Austen

	Indicative content	
Number 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. Some responses may include:</p> <ul style="list-style-type: none"> • Austen explores the many humorous eccentricities in an early 19th Century world of etiquette, proper conduct and delicate manners. The context of propriety creates the cunning irony that brings this book to life. Austen shows that even where one has some grounds (as Darcy has) for supposing oneself superior, the superior attitude is a failing; but also that most people who have this attitude have no good grounds for it; the most snobbish characters in the novel are also the most worthless and unsympathetic. In contrast to Darcy, Wickham appears to have all the grace and charm that Darcy lacks: Elizabeth is certainly taken in by this. • Lady Catherine de Bourgh is a true representative of aristocratic pride; most of all she is the epitome of bad manners. She is directly comparable to Mrs. Bennet as both are overbearing, selfish and bullying and portrayed by Austen as not too dissimilar to the pompous and mannered Mr Collins, who is thoughtless and self-important. Lady Catherine is also rude in her insolent inquisitiveness, thinking herself above reproach. • Mrs. Bennet is one example of ill-breeding and bad manners; she lacks consideration for others and is overbearing and domineering. Mrs Bennet lacks restraint; she has no sense of propriety and will discuss her family affairs with anyone. She also has no moral shame; she flaunts Lydia and Wickham when they come to visit her family. • Miss Bingley represents the ill manners of so-called polite society and typifies the unmarried women who have been attempting to trap Darcy into marriage. As such she is an obvious contrast to Elizabeth, and this contrast helps to bring Elizabeth to Darcy's notice. • Lydia is also instrumental in causing Elizabeth acute embarrassment by her behaviour, as well as providing a reason for Darcy to separate Bingley and Jane. Lydia is thoroughly selfish and shows no gratitude to anyone; she is as ill-educated and empty-headed as her mother. 	
Level	Mark	Descriptor
	0	No rewardable material

Level 1	1-6	<p>Makes some simple statements about manners in the text.</p> <p>Makes some basic relevant comments about characters who, have and/or have not got, manners.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>
Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with the theme of manners. Begins to use the text to develop ideas.</p> <p>May give a predominantly narrative account of how characters behave and interact with each other.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of the theme of manners. A clear, personal response will be evident.</p> <p>May offer a confident analysis of how characters behave and interact with each other.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Austen's technique.</p> <p>Offers a confident and lucidly argued interpretation of how the theme of manners is explored in the text. Offers a sophisticated and mature appreciation of how characters behave and interact with each other.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

The English Teacher - R. K. Narayan

		Indicative content
Number 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"> • Susila is the wife of Krishna, an English lecturer at the Albert Mission College; for several years he enjoys a bachelor's life, but this changes when his wife, Susila, and their child, Leela, move in with him. Susila's importance is then realised by Krishna because she creates a life of happy domesticity for her husband and child: nearly half the novel focuses on the mundane joy of the family's day-to-day experience. • However, one day, whilst viewing a house, Susila contracts typhoid from a dirty lavatory and dies from the illness. Susila's husband is destroyed by his loss, until he receives a letter from a stranger indicating that Susila has been in contact with him, and wishes to communicate with Krishna. • Susila's importance increases after her death; she leads Krishna along a journey, in search of enlightenment, with the help of the medium, to communicate with Susila in the spiritual world. With her gentle and loving encouragement, Krishna eventually learns to communicate with Susila on his own, 'a moment of rare immutable joy', and to become a more understanding and effective single parent. • Susila's unconditional love changes her husband for the better because as the communications continue he becomes more self-aware and unafraid to make unpopular choices. • Krishna feels fulfilled by the end of the story; their relationship has strengthened, he resigns from his post and his values change. Although initially Krishna had mocked Susila with 'Oh! Becoming a yogi!' he now relies on her to guide him spiritually in his self-development.
Level	Mark	Descriptor
Level 1	0 1-6	<p>No rewardable material</p> <p>Makes some simple statements about Susila in the text.</p> <p>Makes some basic relevant comments about events involving Susila.</p>

Basic use of spelling, punctuation and grammar, with frequent

Level 2	7-14	<p>errors.</p> <p>Works through a straightforward understanding of the text to address the question. May show some engagement with the character of Susila. Begins to use the text to develop ideas.</p> <p>May give a predominantly narrative account of why Susila is important in the novel.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of the character of Susila and the effect she has on Krishna following her death. A clear, personal response will be evident.</p> <p>May offer a confident analysis of why Susila is important in the novel.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Narayan's technique.</p> <p>Offers a confident and lucidly argued interpretation of Susila's effect on Krishna following her death. Offers a sophisticated and mature appreciation of why Susila is important in the novel.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

The English Teacher - R. K. Narayan

	Indicative content	
Number 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. Some responses may include:</p> <ul style="list-style-type: none"> • Krishna states that he 'was in search of a harmonious existence' and that is exactly what he eventually finds. As an English teacher at Albert Mission College, Krishna leads a mundane and monotonous lifestyle, but this changes when his wife, Susila, and their child, Leela, come to live with him. Krishna feels that his life has comparatively improved, finding there is more meaning to life than to just teach in the college. • Feeling much happier, they go in search of a new house. However, Susila contracts typhoid after visiting a dirty lavatory. Krishna constantly tries to keep an optimistic view about Susila's illness but eventually she passes away. Krishna is destroyed by his loss, his life is empty and unfulfilled; he even has suicidal thoughts but gives them up for the sake of his daughter, Leela. • Krishna receives a letter from a mediator who indicates that Susila has been in contact with him and that she wants to communicate with Krishna, who then becomes more collected and cheerful. This letter leads to Krishna's journey in search of enlightenment, with the medium helping him communicate with Susila in the spiritual world. • Krishna begins his journey to enlightenment with the help of Leela's pre-school Headmaster, a profound man who cares for the students in his school and teaches them moral values through his own methods. Krishna eventually learns to communicate with Susila on his own, thus concluding the entire story itself, with the quote that he felt 'a moment of rare immutable joy'. • Susila tells Krishna how, in the spirit world, to think of a thing means to be with it, and accordingly, Krishna and Susila are never forced apart, even by death: 'between thought and fulfilment there is no interval. Thought is fulfilment, motion and everything. That is the main difference between our physical state and yours'. 	
Level	Mark 0	Descriptor No rewardable material

Level 1	1-6	<p>Makes some basic relevant comments about the character of Krishna and/or happiness.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>
Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with the theme of fulfilment. Begins to use the text to develop ideas.</p> <p>May give a predominantly narrative account about the character of Krishna and his search for fulfilment.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of the theme of fulfilment. A clear, personal response will be evident.</p> <p>May offer a confident analysis about the character of Krishna and his search for fulfilment.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Narayan's technique.</p> <p>Offers a confident and lucidly argued interpretation of the theme of fulfilment. Offers a sophisticated and mature appreciation of the character of Krishna and his search for fulfilment.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

19th Century Short Stories

		Indicative content
Number 8(a)		<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from each text. Some responses may include:</p> <ul style="list-style-type: none"> • The candidate has a wide choice of female characters from the collection to compare with the women in <i>The Woman's Rose</i>; therefore the candidate must make valid comments, observations and interpretations. There should be some indication of why the candidate has chosen a particular story. All reasonable choices should be accepted. • A good response will demonstrate a careful balance between the selected stories. The candidate may make comparisons, although the candidate has not been asked to do this. • The main message of this 19th century story is that all women are sisters and that they should and do stand in solidarity against men. In the small town, the narrator and her 'rival' are the only white women in the town and all the white men compete for their attention. • When the narrator first arrives, there seems to be tension between the two: they are competing for most of the story. This tension is mainly the fault of the men who are setting up a competition between the two. Eventually, we see that the two women are not competing; they both understand that they are 'sisters', they are beautiful and that is more important than what the men think about them. • The candidate may identify the writer's 'craft of composition' or/and focus on the writer's techniques and effects.
Level	Mark	Descriptor
	0	No rewardable material
Level 1	1-6	<p>Makes some basic relevant comments about one/both women in one/ both text(s).</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>

Level 2	7-14	<p>Works through a straightforward understanding of the texts to address the question. May show some engagement with the female characters from <i>The Woman's Rose</i> and one other short story from the collection. Begins to use the text to develop ideas.</p> <p>May give a predominantly narrative account of the events involving the women.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of the female characters from <i>The Woman's Rose</i> and one other short story from the collection. A clear, personal response will be evident.</p> <p>May offer a confident analysis exploring women in both these stories.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the texts will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of the writers' technique from <i>The Woman's Rose</i> and one other short story from the collection.</p> <p>Offers a confident and lucidly argued interpretation of why they are memorable characters. Offers a sophisticated and mature appreciation exploring women in both these stories.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

19th Century Short Stories

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 each text. Some responses may include:</p> <ul style="list-style-type: none"> • The candidate will explain how mystery and suspense are created in <i>An Arrest</i> and one other short story from the collection. The candidate has a wide choice to select from. The candidate must make valid comments, observations and interpretations about both stories. • There should be some indication of why the candidate has chosen a particular story. All reasonable choices should be accepted. A good response will demonstrate a careful balance between the selected stories. It is likely the candidate will make comparisons. • An Arrest is a mystery in which a defiant and unrepentant murderer breaks out of jail only to be discovered in the woods and escorted back to jail. The reader only discovers the identity of his escort, the prison guard he murdered in order to escape, in the final section of the story. • Ambrose Bierce creates suspense in the first paragraph by stating five facts about Orrin Brower, the murderer, in the first sentence alone, then by stating a few more in the lines to follow. It is significant that Bierce has stated such facts, because the reader is immediately engaged from the start, wanting to read on. Ambrose Bierce’s opening line; ‘Having murdered his brother-in-law’ catches the reader’s attention, because it has been introduced as a murder story. • The candidate should identify the writer’s ‘craft of composition’, and focus on the writer’s techniques and effects. It is not sufficient to summarise or paraphrase, nor simply to list literary devices. 	
Level	Mark	Descriptor
	0	No rewardable material
Level 1	1-6	<p>Makes some basic relevant comments about mystery and/or suspense in one or both stories.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>

Level 2	7-14	<p>Works through a straightforward understanding of the texts to address the question. May show some engagement with the characters in both stories. Begins to use the text to develop ideas.</p> <p>May give a predominantly narrative account of mystery and suspense in <i>An Arrest</i> and one other short story from the collection.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of the characters in the texts. A clear, personal response will be evident.</p> <p>May offer a confident analysis about mystery and suspense in <i>An Arrest</i> and one other short story from the collection.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the short texts will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of the writers' technique.</p> <p>Offers a confident and lucidly argued interpretation of the purpose and effect of these stories. Offers a sophisticated and mature appreciation of mystery and suspense in <i>An Arrest</i> and one other short story from the collection.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Roll of Thunder, Hear My Cry - Mildred Taylor

	Indicative content
Number 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. Some responses may include:</p> <ul style="list-style-type: none">• Papa Logan, also known as David Logan, is the husband of Mary and father of Cassie and her brothers; he is also the elder brother of Uncle Hammer, also known as Hammer Logan. Although they are close, these two men could not be more different.• Papa is kind, wise and hardworking; he works long hours, away from home on the railroad, in order to pay for the mortgage owing, a mortgage Granger hopes one day he will not be able to make. Hot-headed Uncle Hammer is popular with his niece and nephews; he drives a car like Harlan Granger and is less cautious than his older brother.• When Papa comes home, his children are elated; he loves his children and wants them to succeed and be good people. In turn, his children love him dearly. He wants to fight racism wherever it occurs, but he does not want his family to be hurt, and although he sometimes worries about losing his land to the racist people around him, it becomes apparent, as he sets his cotton fields on fire, that he is prepared to make great sacrifices to unite the black and white community in order to save T.J..• The reader soon realises that Uncle Hammer is his brother's opposite; he would rather seek revenge on the white people who harass and attack him or his loved ones, than try to reason with them. He doesn't think they deserve compassion since they have given him none. He lives in Chicago and makes a good living, priding himself on living as an equal to his white neighbours.• It is Cassie who makes the comparisons between her father and her uncle, Cassie is likened to her uncle because she too is hot-headed. At the end of the novel. Cassie realises why her uncle's actions would only lead to violence; she admires her father who is considerate and wise.

Level	Mark	Descriptor
	0	No rewardable material
Level 1	1-6	Makes some basic relevant comments about Papa Logan and/or Uncle Hammer. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question. May show some engagement with the characters of Papa Logan and Uncle Hammer. Begins to use the text to develop ideas. May give a predominantly narrative account of Papa Logan and Uncle Hammer and how they interact with others. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of the characters of Papa Logan and Uncle Hammer. A clear, personal response will be evident. May offer a confident analysis of Papa Logan and Uncle Hammer and how they interact with others. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.
Level 4	23-30	A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Taylor's technique. Offers a confident and lucidly argued interpretation of how Papa Logan and Uncle Hammer interact with others. Offers a sophisticated and mature appreciation of how Papa Logan and Uncle Hammer respond to those around them. Spelling, punctuation and grammar are excellent, with only very rare errors.

Roll of Thunder, Hear My Cry - Mildred Taylor

		Indicative content
Number 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. Some responses may include:</p> <ul style="list-style-type: none"> • Cassie and her brothers are terrified to learn that anyone could treat black people the way the Berrys were treated. The idea that someone could want to hurt someone so badly just because of their skin colour is very frightening to them. T.J., however, treats the event as simply an interesting story, even though he is black too. • The books that Cassie and the other students are using were used by white children until they were considered too worn out, then they were given to black children. The books even include the race of the student, using the word 'nigra'; Little Man gets very angry, his mother is seen to support his views. The children seek revenge on the racist white children/driver, however, they also worry their revenge is going to get them killed. The whole family, who laughed so readily at the bus in the ditch, is forced to be afraid for the rest of the night. • Cassie is overwhelmed by the racism she experiences in just one day at the market. First, her brother and T.J. submit to waiting as white people are served first in a store. When she tries to complain, she is yelled at; she has to apologise repeatedly to a white girl, humiliating herself in public. Not even her strong-willed, proud family can prevent these things from happening, and this hurts Cassie deeply. • When Jeremy tries to overcome the racism of his family, the Logans accept that he is only trying to be nice. Stacey ignores T.J. when T.J. tries to turn him against Jeremy. Papa tries to protect Jeremy by sending him home before his parents miss him. However, Papa does not believe white and black people could ever really be friends. • Most white people of the town do not consider that a white boy could have beaten the shopkeeper and his wife the way R.W. and Melvin did. They are so sure T.J. must be to blame that they want to kill him right in front of their house. They do not care who is guilty, as is shown by the way they beat up T.J.'s family, including his younger brothers and sisters. 	
Level	Mark	Descriptor
	0	No rewardable material
Level 1	1-6	Makes some basic relevant comments about racism. Basic use of spelling, punctuation and grammar, with frequent errors.

Level 2	7-14	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with the text. Begins to use the text to develop ideas.</p> <p>Gives a predominantly narrative account of racism in the text.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of how racism is presented in the text. A clear, personal response will be evident.</p> <p>May offer a confident analysis of how racism is presented in the text.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Taylor's technique.</p> <p>Offers a confident and lucidly argued interpretation of how racism is presented in the text. Offers a sophisticated and mature appreciation exploring racist incidents.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Of Mice and Men - John Steinbeck

	Indicative content	
Number 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. Some responses may include:</p> <ul style="list-style-type: none"> • Curley's wife is important as she is the only woman in the novel and has no name; she is defined by her role: Curley's wife, like a possession. Other characters, like George and Candy, call her by other names such as 'jailbait' or 'tart'; she wears too much make-up and over-dresses, with her red fingernails and red shoes with ostrich feathers. Lennie is fascinated by her and cannot take his eyes off her; 'she's purty'. George, realizing Lennie's fascination, warns him to stay away from her. • Curley's wife knows her beauty is her power, and she uses it to flirt with the ranch hands, which makes her husband jealous. She is very much isolated on the ranch, and her husband has seen to it that no one will talk to her without fearing a beating/losing their job. • Steinbeck's initial portrayal of Curley's wife shows her to be a mean and seductive temptress. Eventually, her death brings about the end of the dream, the little farm where George and Lennie can live off 'the fatta the land'. Her death at Lennie's hands means the end of George and Lennie's companionship and their dream (as well as Candy's). • In the scene in Crooks' room, Curley's wife reminds Crooks of his place and threatens to have him lynched if he doesn't show her the proper respect as the wife of the boss's son and a white woman. All of these attributes may cause the reader to dislike her and see her as the downfall of the men in the story. • In the barn scene, however, Steinbeck softens the reader's reaction to Curley's wife by exploring her dreams. Her 'best laid plans' involved being an actress in the movies; her beauty is such that perhaps that dream might have come true. Her dreams make her more human and vulnerable. Steinbeck reiterates this impression by portraying her innocence in death, 'and the discontent and the ache for attention were all gone from her face. She was very pretty and simple, and her face was sweet and young' 	
Level	Mark	Descriptor
	0	No rewardable material
Level 1	1-6	<p>Makes some basic relevant comments about Curley's wife.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>

<p>Level 2</p>	<p>7-14</p>	<p>Works through a straightforward understanding of the text to address the question. May show some engagement with the character of Curley's wife. Begins to use the text to develop ideas.</p> <p>May give a predominantly narrative account of how Curley's wife interacts with others.</p> <p>Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.</p>
<p>Level 3</p>	<p>15-22</p>	<p>Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of the character of Curley's wife. A clear, personal response will be evident.</p> <p>Offers a confident analysis of the importance of Curley's wife and how she interacts with others.</p> <p>Spelling, punctuation and grammar used with considerable accuracy; there are few errors.</p>
<p>Level 4</p>	<p>23-30</p>	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Steinbeck's technique.</p> <p>Offers a confident and lucidly argued interpretation of how the reader may feel sympathy for Curley's wife. Offers a sophisticated and mature appreciation of the importance of Curley's wife and how she interacts with others.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Of Mice and Men - John Steinbeck

	Indicative content
Number 10(b)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Some responses may include:</p> <ul style="list-style-type: none">• Anger and violence are common themes in Steinbeck's writing, possibly because he writes mostly about men, men who are struggling to survive and make a living in a difficult and hostile world. In this story, anger produces tension between characters and anger often explodes into violence.• George is angry with Lennie because he is held back from living a settled and untroubled life. Lennie's immense strength is dangerous because he lacks self-control; he is a peaceful character who does not seek conflict; like an animal, he is powerful but thoughtless. It is because Lennie is in danger and is likely to be lynched by Curley and his mob that George shoots him.• Curley's wife is angry because she is unhappily married; she states later in the novel that Curley is 'mean' and spends most of his time at home planning to hurt someone. Curley is probably the angriest character. Whenever he appears, there is tension. Curley is a character who is angry because he is insecure. George remarks, 'what the hell's he got on his shoulder'. Candy tells George that Curley picks on big guys, so the reader can predict that he is likely to 'pick' on Lennie. When Curley finds his wife dead, Curley's anger turns to thoughts of revenge, 'shoot him in the guts.'• Carlson is clearly an aggressive character, he shows little concern over Candy's dog and insists that he should be shot until Candy agrees; he later cleans the gun in Candy's presence, Slim has to tell him to take a shovel. The last words in the novel belong to Carlson who demonstrates a complete lack of understanding for George's feelings and Lennie's death. "Now what the hell ya suppose is eatin' them two guys?"• Crooks is angry because he is lonely and subjected to racist taunts. In Section Four, when Crooks teases Lennie unnecessarily, Steinbeck shares a needless episode of conflict brought about by Crooks' personal frustration. Other episodes of needless violence include the boss who gives the men whisky and allows a fight to take place at Christmas-time.

Level	Mark	Descriptor
	0	No rewardable material
Level 1	1-6	Makes some basic relevant comments about anger and/or violence. Basic use of spelling, punctuation and grammar, with frequent errors.
Level 2	7-14	Works through a straightforward understanding of the text to address the question. May show some engagement with individual characters who are angry and/or violent. Begins to use the text to develop ideas. May give a predominantly narrative account of episodes when individuals become angry/ violent. Spelling, punctuation and grammar used with general accuracy, although spelling errors may still be found.
Level 3	15-22	Uses specific details, chosen appropriately, to address the question directly. Demonstrates a focused understanding of the presentation of anger and violence. A clear, personal response will be evident. May offer a confident analysis of episodes when individuals become angry/ violent. Spelling, punctuation and grammar used with considerable accuracy; there are few errors.
Level 4	23-30	A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Steinbeck's technique. Offers a confident and lucidly argued interpretation of reasons why characters feel angry/violent. Offers a sophisticated and mature appreciation of episodes when individuals become angry/violent. Spelling, punctuation and grammar are excellent, with only very rare errors.

Total for Section B: 30 Marks

Total for Paper: 60 Marks

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

Telephone 01623 467467

Fax 01623 450481

Email publication.orders@edexcel.com

Order Code UG030418 January 2012

For more information on Edexcel qualifications, please visit
www.edexcel.com/quals

Pearson Education Limited. Registered company number 872828
with its registered office at Edinburgh Gate, Harlow, Essex CM20 2JE

Ofqual



Llywodraeth Cynulliad Cymru
Welsh Assembly Government

