

Mark Scheme (Results)

June 2011

International GCSE

English Literature 4ET0/01

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- 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.

SECTION A: DRAMA

Romeo and Juliet – William Shakespeare

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. Some responses may include:</p> <ul style="list-style-type: none"> • Many candidates will be tempted to argue that the deaths of Romeo and Juliet could have been avoided. However, many answers will also include that fate and destiny played a large part in the events of the play and that their deaths were predestined in 'the stars' and that they were meant to die. • 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-crossed lovers', their fates, predetermined by some uncontrollable power that directs the action of the play. • The family feuds, Capulets v Montagues, are the foundation to the tragedy that follows and the deaths of Romeo and Juliet ultimately heal the ancient feud. The characters of the Friar who marries Romeo and Juliet without their parent's consent, and the Nurse, who assists the Friar, could be blamed for the young lover's deaths as they make decisions that would usually be made only by their parents. • Other incidents play a small part in their untimely deaths. Romeo's banishment by Prince Escalus brings about Romeo and Juliet's separation. 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 another example of fate working against Romeo and Juliet.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about the characters of Romeo and Juliet in the play.</p> <p>Makes some basic, relevant comments agreeing or disagreeing with the statement.</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 of Romeo and Juliet in the play. Begins to use the text to develop ideas. May give a predominantly narrative account of the play, agreeing or disagreeing with the statement.</p> <p>Spelling, punctuation and grammar are used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. May demonstrate a focused understanding of the tragedy of Romeo and Juliet.</p> <p>A clear, personal response will be evident, either agreeing or disagreeing with the statement.</p> <p>Offers a confident analysis of how fate and destiny predetermine the outcome of this play.</p> <p>Spelling, punctuation and grammar are 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, either agreeing or disagreeing with the statement. Offers a sophisticated and mature appreciation of the tragedy of Romeo and Juliet, whether their deaths are unavoidable and the power of fate and destiny that predetermine the outcome of this play.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Romeo and Juliet – William Shakespeare

Question Number	Indicative content
1(b)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Some responses may include:</p> <ul style="list-style-type: none"> • The conflict between the two feuding families, Capulet and Montague, prevents Romeo and Juliet from publicly declaring their love for one another. In reality, Romeo and Juliet are suitably matched; they are the sole offspring of wealthy parents. • Tybalt, ruled by hate and vengeance, is determined to fight Romeo, despite Prince Escalus's warning. Romeo's love for Juliet initially prevents Romeo from quarrelling with Tybalt, his cousin by marriage. • Romeo's love for his friend Mercutio is powerful enough to overturn his earlier self-control and in a rage he challenges Tybalt and slays him. • Love outweighs hate when Juliet is tested following Tybalt's death and Romeo's banishment; she is prepared to overlook the death of her cousin. • Love is strong enough for Juliet to defy her parents when she is ordered to marry Paris; she risks everything, even her life, and trusts the Friar, ignoring her own fears, because these are less than her love for Romeo. • Romeo risks the Prince's punishment by going to Juliet's tomb. Both Romeo and Juliet are brave and ready to die for the other, and they do. • Passionate love and passionate hate are strong enough to cause the tragedy that takes place. It is as though Romeo and Juliet's love restores peace to the Capulet and Montague households.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about love and/or hate in the play.</p> <p>Makes some basic, relevant comments about the how the characters of Romeo and Juliet are affected by hate 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 fall in love and are affected by the hatred shown by other characters in the play. Begins to use the text to develop ideas. May give a predominantly narrative account of love and hate as explored in the play.</p> <p>Spelling, punctuation and grammar are 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 how the characters of Romeo and Juliet fall in love and are affected by the hatred shown by other characters in the play. A clear, personal response will be evident. Offers a confident analysis of how the conflict between love and hate is explored in this play.</p> <p>Spelling, punctuation and grammar are 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 appreciation of how the characters of Romeo and Juliet fall in love and are affected by the hatred shown by other characters in the play and how the conflict between love and hate is explored in this play.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

The Importance of Being Earnest – Oscar Wilde

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. Some responses may include:</p> <ul style="list-style-type: none"> • The candidate is asked to compare the characters of Jack Worthing and Algernon Moncrieff. Both these characters are very alike; they 'appear' to adhere to the Victorian notions of duty and respectability; in reality, they do not. • Both Jack and Algernon lead a double life, known as 'Bunbury' or 'Bunburying', the practice of creating an elaborate deception so as to misbehave whilst maintaining expected social standards, essentially, pretending to be earnest. • Jack, the central character, is initially neither 'Ernest' nor 'earnest', though through forces beyond his control, he becomes both. He is a seemingly responsible and respectable young man; however, in Hertfordshire, where he has a country estate, Jack is known as Jack. In London he is known as Ernest. Ernest is Jack's imaginary wayward brother and a means of escaping social functions and duties; Algernon too behaves in a similar fashion. • As a baby, Jack was discovered in a handbag in the cloakroom of Victoria Station by an old man who adopted him and subsequently made Jack guardian to his granddaughter, Cecily Cardew. Jack is in love with his friend Algernon's cousin, Gwendolen Fairfax. The initials after his name indicate that he is a Justice of the Peace. • Algernon Moncrieff is the play's secondary hero. Algernon is a charming, idle, decorative bachelor, nephew of Lady Bracknell, cousin of Gwendolen Fairfax, and friend of Jack Worthing, whom he has known for years as Ernest. • Algernon is brilliant, witty, selfish, amoral and given to making delightful paradoxical pronouncements. He has invented a fictional friend, "Bunbury," an invalid whose frequent sudden relapses allow Algernon to wriggle out of unpleasant or dull social obligations.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about one or both of the characters of Jack Worthing and/or Algernon Moncrieff in the play.</p> <p>Makes some basic, relevant comparisons.</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 comparing the characters of Jack Worthing and Algernon Moncrieff in the play. Begins to use the text to develop ideas. May give a predominantly narrative account of the dishonesty that takes place in the play.</p> <p>Spelling, punctuation and grammar are 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 comparing the characters of Jack Worthing and Algernon Moncrieff in the play.</p> <p>A clear, personal response will be evident of the title's significance.</p> <p>Offers a confident analysis exploring their dishonesty.</p> <p>Spelling, punctuation and grammar are 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. Offers a sophisticated and mature appreciation comparing the characters of Jack Worthing and Algernon Moncrieff.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

The Importance of Being Earnest – Oscar Wilde

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. Some responses may include:</p> <ul style="list-style-type: none"> • Wilde has created a satire about humorous characters that are self-absorbed, upper class citizens, often concerned with their own pleasure. • Some characters encompass Wilde's witty views on class and marriage. • The act of 'Bunburying' is presented in a humorous light. Jack and Algernon provide the audience with funny episodes when trying to avoid social duties of one sort or another. • Miss Prism's rambling and infatuation for Dr Chasuble bring much humour to the play. The 'handbag' incident adds to this humour. • Cecil and Gwendolen argue over 'Ernest'. The tea-time scene presents an episode filled with comic exchanges that can only be followed by a resolution of some sort, matters are clarified and the women are once again content. The language is cleverly crafted for this effect. • Lady Bracknell's strong views and grand speeches plus mannerisms provide the audience with episodes where superficiality and snobbery is mocked. She is a controlling mother and would not allow her daughter to be married 'into a cloakroom and form an alliance with a parcel'. • Humour is also created through the deliberate use of puns, the stories based on the ridiculous and the reversal of popular sayings, such as 'It is simply washing one's dirty linen in public' is changed to 'It is simply washing one's own clean linen in public'.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about characters in the play.</p> <p>Makes some basic, relevant comments about humour 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. May give a predominantly narrative account of humorous episodes in the play.</p> <p>Spelling, punctuation and grammar are used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. May demonstrate a focused understanding of the characters that are humorous in the play.</p> <p>A clear, personal response will be evident of how characters interact with each other.</p> <p>Offer a confident analysis of how and why humour is created.</p> <p>Spelling, punctuation and grammar are 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 how and why humour is created in the play. Offers a sophisticated and mature appreciation of humorous characters and how they interact with each other.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

An Inspector Calls – J. B. Priestley

Question Number	Indicative content
3(a)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Some responses may include:</p> <ul style="list-style-type: none"> • Sheila initially comes across to the audience as a young, spoilt and selfish character. However, once the Inspector arrives, the audience see a changed and reformed character. • Sheila's status has allowed her to get away with much and the audience learns, via the Inspector, of her treatment of Eva Smith. • When Sheila learns of Eva's death, she is horrified and repentant and displays a sensitive side of her personality. Sheila describes and demonstrates her feelings about her actions; she does not become defensive like all the other characters. • Sheila is perceptive and soon realises that she is the second link in a long chain of events. Sheila almost becomes the Inspector's accomplice by interrogating others, such as Gerald, expressing her concerns and reiterating the Inspector's socialist views. • The Inspector's arrival changes the relationships Sheila held with both her fiancé and her parents. Sheila becomes rebellious towards her parents, the older generation who refuse to change or acknowledge their part in the chain of events. • Even when the Inspector leaves and Gerald 'discovers' his 'non-existence', Sheila is still committed to changing for the better, the Inspector has at least succeeded in changing Sheila for the better.

Level	Mark	Descriptor
	0	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 character of Sheila and/or how Sheila changes 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 Sheila in the play. Begins to use the text to develop ideas. May give a predominantly narrative account of how Sheila changes following the Inspector's arrival.</p> <p>Spelling, punctuation and grammar are used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. May demonstrate a focused understanding of the character of Sheila in the play.</p> <p>A clear, personal response will be evident of how Sheila is changed by the Inspector's arrival.</p> <p>Offers a confident analysis of how Sheila behaves with other characters in the play.</p> <p>Spelling, punctuation and grammar are 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 how Sheila is changed by the Inspector's arrival in the play. Offers a sophisticated and mature appreciation of the character of Sheila and how she interacts with other characters in the play.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

An Inspector Calls – J. B. Priestley

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. Some responses may include:</p> <ul style="list-style-type: none"> • The quotation, taken directly from the play and spoken by the Inspector, echoes one of the central themes of the play, responsibility. • The Inspector investigates the suicide of a young woman, Eva Smith, also known as Daisy Renton, and in time it becomes apparent to the audience that all the characters on the stage have at some point been responsible for her death. • The Inspector assists in each character's self knowledge, and often draws them into revealing their actions/responsibility by themselves. Not all the characters accept responsibility for their actions. In particular, the older generation are defensive and unrepentant. • The younger generation represent some hope that society will change for the better and behave more responsibly, in particular the character of Sheila. • The Inspector's intervention, real or not, addresses the fact that the Birling family and Gerald are living in an environment unaware of the plight of others, wrapped up in their own self-importance. • Responsibly, Sheila returns Gerald's ring, remaining repentant. • Priestley's message of responsibility is likely to have had a profound effect on the audience.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about the characters in the play.</p> <p>Makes some basic, relevant comments about responsibility 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. May give a predominantly narrative account of how the theme of responsibility is explored in the play.</p> <p>Spelling, punctuation and grammar are used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. May demonstrate a focused understanding of the characters in the play.</p> <p>A clear, personal response will be evident of how characters interact with each other.</p> <p>Offers a confident analysis of how the theme of responsibility is explored in the play.</p> <p>Spelling, punctuation and grammar are 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 responsibility. Offers a sophisticated and mature appreciation of the characters 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

Question Number	Indicative content
4(a)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Some responses may include:</p> <ul style="list-style-type: none"> • Eddie Carbone's over-protectiveness towards his niece Catherine appears to be merely the actions of a concerned and doting uncle. • When the illegal cousins of Beatrice arrive in Brooklyn, Eddie notices an immediate attraction between Rodolfo and Catherine. • Rodolfo's interest in Catherine grows; quite naturally the couple begin to date. Eddie's inappropriate feelings towards his niece are surfacing and being noticed by those around him. • Eddie's initial concern for his niece now appears to be something much uglier: jealousy. Eddie begins to show signs of aggression, such as the boxing episode. Marco is aware of Eddie's anger and frustration. • Eddie ignores Beatrice's feelings and pleas to support the marriage of Rodolfo and Catherine. On two occasions, Alfieri advises him to give the couple his blessing and quite directly states he cannot have her himself. • Eddie's self-destruction could have been triggered by any man Catherine was eventually to fall in love with and marry. Rodolfo's arrival triggers what was always likely to happen anyway. • Eddie changes from the strong, dependable and respectable family man to a jealous, uncontrollable fool. His death is tragic because of this fall.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about the characters of Eddie and/or Rodolfo in the play.</p> <p>Makes some basic, relevant comments about how Eddie and Rodolfo interact with each other 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. Shows some engagement with the characters of Eddie and Rodolfo in the play. Begins to use the text to develop ideas. May give a predominantly narrative account of Eddie's change in character following Rodolfo's arrival.</p> <p>Spelling, punctuation and grammar are 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 Eddie in the play.</p> <p>A clear, personal response will be evident of how Eddie is changed following Rodolfo's arrival in the play.</p> <p>Offers a confident analysis of how Eddie interacts with other characters, such as Catherine, Beatrice, Alfieri and Marco.</p> <p>Spelling, punctuation and grammar are 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 Eddie's changing character following Rodolfo's arrival in the play. Offers a sophisticated and mature appreciation of how Eddie interacts with other characters, such as Catherine, Beatrice, Alfieri and Marco in the play.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

A View from the Bridge – Arthur Miller

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. Some responses may include:</p> <ul style="list-style-type: none"> • Eddie tells of an incident when a member of Vinnie Bolzano's family rang the Immigration Bureau; it is clear to the audience, from the start of the play, that betrayal is considered unacceptable and dishonourable. • Eddie is respected both at home and in the neighbourhood. Eddie has a strong sense of honour and duty, his name/reputation is important to him. • As the play progresses, the audience witnesses Eddie's struggle to manage his inappropriate feelings for his niece, Catherine. Eddie becomes so desperate and unable to control his jealousy that he brings about his own downfall and betrays the two brothers, Marco and Rodolfo, cousins of his wife, and himself, by calling the Immigration Bureau. • The 'kiss' episode when Eddie embraces Catherine is the greatest example of betrayal in the play; unarguably Eddie betrays his wife, his niece and himself. • During Eddie's second visit to his friend and lawyer, Alfieri sees what is in Eddie's mind; he has attempted to discredit his rival and he is now desperate. Alfieri warns Eddie and tells him that he 'won't have a friend in the world'. • Members of the Lipari family are also discovered and betrayed by Eddie. • The community turns against Eddie.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about betrayal in the play.</p> <p>Makes some basic, relevant comments about Eddie and how he betrays 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 the character of Eddie in the play. Begins to use the text to develop ideas. May give a predominantly narrative account of incidents of betrayal in the play.</p> <p>Spelling, punctuation and grammar are used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. May demonstrate a focused understanding of the character of Eddie in the play.</p> <p>A clear, personal response will be evident of how Eddie betrays others and himself.</p> <p>Offers a confident analysis of how Eddie behaves with other characters.</p> <p>Spelling, punctuation and grammar are 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 on the theme of betrayal in the play. Offers a sophisticated and mature appreciation of the character of Eddie and how he behaves with other characters in the play.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Our Town – Thornton Wilder

Question Number	Indicative content
5(a)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Some responses may include:</p> <ul style="list-style-type: none"> • The characters of George and Emily are presented in this play within its setting, looking back from a 1930s vantage point to the year when the drama begins, 1901. • George Gibbs lives his life in the dark; he is an archetypal all-American boy. A local baseball star and the president of his senior class in high school, he also possesses innocence and sensitivity. He is a good son, although like many children he sometimes neglects his chores. George expects to inherit his uncle's farm and plans to go to agriculture school; he ultimately scraps that plan, however, in favour of remaining in Grover's Corners to marry Emily. She is George's closest neighbour since early childhood, and he declares his love for her in all-American fashion, over an ice-cream soda. • The revelation of Emily's death at the start of Act III draws attention to the thematic significance of George's life. The fact that George lays down prostrate at Emily's grave vividly illustrates Wilder's message that human beings do not fully appreciate life while they live it. Emily asks the Stage Manager, 'Do any human beings ever realize life while they live it?—every, every minute?' • George should be enjoying his life and the lives of those around him before he too dies. Wilder forces the audience to pity George, partly because of the tragedy he has suffered in Emily's death, but also because he epitomizes the human tragedy of caring too much about things that cannot change. • In Act I, Emily displays her affection for George by agreeing to help him with his homework. In Act II, the play bears witness to Emily's marriage to George, and the young couple's wedding becomes emblematic of young love. • In Act III, after her death, Emily joins the dead souls in the town cemetery and begins to view earthly life and human beings from a new perspective. She realizes that the living "don't understand" the importance of human existence. After reliving her twelfth birthday, Emily sees that human beings fail to recognize the transience of life and to appreciate it while it lasts; Emily expresses this in her wish to leave her birthday and return to the cemetery.

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 characters of George and Emily 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. Shows some engagement with the characters of George and Emily in the play. Begins to use the text to develop ideas. May give a predominantly narrative account of their courtship before Emily dies.</p> <p>Spelling, punctuation and grammar are 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 about the characters of George and Emily in the play.</p> <p>A clear, personal response will be evident of the significance of Emily's death.</p> <p>May offer a confident analysis of how these characters are presented to the audience.</p> <p>Spelling, punctuation and grammar are 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 about the characters of George and Emily.</p> <p>Offers a confident and lucidly-argued interpretation of the significance of Emily's death in the play. Offers a sophisticated and mature appreciation of how the characters are presented to the audience.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Our Town – Thornton Wilder

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. Some responses may include:</p> <ul style="list-style-type: none"> • Wilder involves the audience at every stage of the play by making sure they can relate to the characters and the familiar events, such as the christenings, marriages and deaths in the setting of Grover's Corners. • Wilder deliberately created the character of the Stage Manager so that he would have a close relationship with the audience at all times and interact with them as well as addressing them directly. In the final, third act, the Stage Manager tells the audience to get a 'good night's sleep'. • The audience can relate to the character's 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". • 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 failures and successes, of people everywhere.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about the audience at the play.</p> <p>Makes some basic, relevant comments about how the audience is involved with 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. May give a predominantly narrative account of how the audience is involved in the play.</p> <p>Spelling, punctuation and grammar are 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.</p> <p>A focused understanding and a clear, personal response will be evident of how Wilder involves the audience in the play.</p> <p>Offers a confident analysis of how the audience can relate to the characters and events in Grover's Corners.</p> <p>Spelling, punctuation and grammar are used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of the techniques Wilder uses to involve the audience.</p> <p>Offers a confident and lucidly-argued interpretation. Offers a sophisticated and mature appreciation of the characters and events in Grover's Corners and how the audience can relate to these.</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***

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. Some responses may include:</p> <ul style="list-style-type: none"> • Elizabeth Bennet is the second daughter in the Bennet family, and the most intelligent and quick-witted. Mrs Bennet in comparison is slow to understand the real needs of her daughters; she is far too occupied with her own agenda. • Unlike her mother, Elizabeth's admirable qualities are numerous; she is honest, thoughtful and able to converse appropriately and rise above the nonsense and bad behaviour that pervade her class-bound and often spiteful society. • Nevertheless, like Mrs Bennet, Elizabeth's tendency to make hasty judgments creates unnecessary obstacles. However, unlike Mrs Bennet, Elizabeth is able to reflect on her own personal failings, act upon them and so, eventually, finds romantic happiness. • Elizabeth is unafraid of rejecting any unsuitable proposal of marriage. She is brave and open-minded. As she gradually comes to recognize the nobility of Darcy's character, she realizes the error of her initial prejudice against him. • Mrs Bennet and Elizabeth couldn't be more different. Mrs Bennet lacks the grace that Elizabeth possesses; she is loud and often insensitive and often causes much embarrassment and, in Jane's case, social turmoil.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about the characters of Mrs Bennet and/or Elizabeth.</p> <p>Makes some basic, relevant comments about how they are both alike and unlike.</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. Shows some engagement with the characters of Mrs Bennet and Elizabeth. Begins to use the text to develop ideas. May give a predominantly narrative account of how mother and daughter are both alike and not alike.</p> <p>Spelling, punctuation and grammar are 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 of Mrs Bennet and Elizabeth.</p> <p>A clear, personal response will be evident of how they interact with others.</p> <p>May offer a confident analysis of how their behaviour and ambitions are both alike and not alike.</p> <p>Spelling, punctuation and grammar are 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 about how both mother and daughter are alike and unlike. Offers a sophisticated and mature appreciation of the characters of Mrs Bennet and Elizabeth and how they interact with one another as well as other characters in the text.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Pride and Prejudice – Jane Austen

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. Some responses may include:</p> <ul style="list-style-type: none"> • The opening lines, <i>It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife</i>, introduce the reader to the expectations and conventions of the time. • Elizabeth rejects Mr Collins' proposal of marriage because love is more important to her than money and social conventions. Similarly, Elizabeth rejects Darcy's initial marriage proposal because she cannot marry or love one whose actions at the time she believes to be immoral. • Darcy is attracted to Elizabeth because of her 'expressive eyes', wit and good sense. Darcy's love for Elizabeth is in conflict with his pride. He doesn't want to marry into Elizabeth's family, because it is at a much lower position on the social ladder and because of the mother's crass behaviour. • Darcy is intelligent and changes for the better; his past tendency to judge too hastily and harshly, as well as his excessive pride because of his high birth and wealth, is tempered through his relationship with Elizabeth. • Elizabeth's opinion of Darcy changes after she visits Pemberley with the Gardiners; he goes on to rescue Lydia and the entire Bennet family from disgrace, keeping his involvement a secret. He later goes against the wishes of Lady Catherine de Bourgh and so proves himself worthy of Elizabeth's love. • The marriage of Elizabeth and Darcy is the most honest and loving because both these characters are prepared to work on their personal flaws to be with the one they love.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about marriage in the text.</p> <p>Makes some basic, relevant comments about Elizabeth and/or Darcy and how they interact with each other.</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. Shows some engagement with the theme of marriage. Begins to use the text to develop ideas. May give a predominantly narrative account of how Elizabeth and Darcy interact with each other.</p> <p>Spelling, punctuation and grammar are 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 of Elizabeth and Darcy.</p> <p>A clear, personal response will be evident of how they interact with each other.</p> <p>Offers a confident analysis of how the theme of marriage is explored in this text.</p> <p>Spelling, punctuation and grammar are 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 marriage is explored in the text. Offers a sophisticated and mature appreciation of the characters of Elizabeth and Darcy and how they interact with each other and with other characters in the book.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

The English Teacher – R. K. Narayan

Question Number	Indicative content
7(a)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text.</p> <ul style="list-style-type: none"> • Krishna changes in the course of the novel, but not following some grand plan or ambition but in response to a series of events that follow the death of his wife, Susila. • Previously, Krishna was content enough working as a teacher in the Albert Mission College, a school where he too was once a pupil. Despite this, Krishna was restless and unfulfilled. • Krishna was frustrated with his predictable and ordered life; he had come to feel he lived 'like a cow', and felt a 'sense of something missing'. • Krishna's relationship with his wife and child was a positive one. When his wife dies of typhoid, Krishna is devastated and unsure how to bring up their young daughter, Leela. • A visitor calls on Krishna, leaving a letter, with the news that Susila wishes to communicate with him from beyond death. Susila is the one who helps Krishna recover from his desperate situation, learn to be a better parent and reach a better spiritual place. • Krishna is changed because as the communications continue he becomes more self aware and unafraid to make unpopular choices. Krishna feels more 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
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about Krishna in the text.</p> <p>Makes some basic, relevant comments about how Krishna is changed by the death of his wife.</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 Krishna. Begins to use the text to develop ideas. May give a predominantly narrative account of how he is changed by the death of his wife.</p> <p>Spelling, punctuation and grammar are used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. May demonstrate a focused understanding of the character of Krishna. A clear, personal response will be evident. May offer a confident analysis of how he is changed by the death of his wife.</p> <p>Spelling, punctuation and grammar are 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. Offers a sophisticated and mature appreciation of the character of Krishna and how he is changed by the death of his wife.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

The English Teacher – R. K. Narayan

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. Some responses may include:</p> <ul style="list-style-type: none"> • The theme of love between two people has been explored in an unusual manner, love can exist after a loved one's death but it is not usually presented as being reciprocated by a dead person. In this text, Narayan's concept of 'love everlasting' is presented as a possibility. • The relationship between Krishna and Susila is a positive one in the first place; they have a young daughter named Leela. Both wife and child are sources of spontaneity and unpredictability; Krishna dearly loves his family and they love him. • Despite a row about an alarm clock, which lasts for a few days, the reader clearly sees Krishna's open-mindedness as he eventually accepts her with equanimity. • When Susila dies, Krishna is devastated and even contemplates suicide, but his love for Leela, who is a constant source of love and affection, stops him and he slowly resumes his responsibilities as a single parent. • Susila's initiation to communicate with Krishna from beyond death and the transformation of Krishna and Krishna's relationship with others, especially Leela, is a direct result of the deep love felt between them. • Susila is able to give Krishna the gift of inner peace and the means to 'love' life and to 'love' teaching once more. Krishna would not have found spiritual healing without their deep love for one another.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about the theme of love in the text.</p> <p>Makes some basic, relevant comments about Krishna and Susila and how they interact with each other.</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. Shows some engagement with the theme of love. Begins to use the text to develop ideas. May give a predominantly narrative account of how Krishna and Susila interact with each other.</p> <p>Spelling, punctuation and grammar are 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 love.</p> <p>A clear, personal response will be evident of how Krishna and Susila interact with each other.</p> <p>May offer a confident analysis of how they interact with one another both prior to, and following, her death.</p> <p>Spelling, punctuation and grammar are 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 on the theme of love. Offers a sophisticated and mature appreciation of the characters of Krishna and Susila and how they interact with each other and with other characters such as Leela and the Headmaster.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

19th Century Short Stories

Question Number	Indicative content
8(a)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from each text. Some responses may include:</p> <ul style="list-style-type: none"> • Choosing a memorable character from <i>Country Living</i> and one other short story from the collection offers the candidate a wide choice, therefore the candidate must make valid comments, observations and interpretations. • There should be some indication of why the candidate has chosen a character from a particular story and why s/he is memorable. All reasonable choices should be accepted. • A good response will demonstrate a careful balance between the selected stories. The candidate may make comparisons, but the candidate has not been asked to do this. • In <i>Country Living</i> a rich couple attempt to adopt a deprived boy from the country to bring up as their own. They are sent away by one mother, but their neighbour allows them to take their son away. • At the end of <i>Country Living</i>, the son who was denied a more affluent upbringing turns on his parents, insults them and then leaves home, berating them for not giving him away. In time this couple resent the prosperity their neighbour's deal has brought them. The other son is grateful to his natural parents for allowing him to be adopted and be educated as a gentleman. The contrast between the two lifestyles could not be greater.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about one/both character(s) in one/ both text(s).</p> <p>Makes some basic, relevant comments about why they are memorable characters.</p> <p>Basic use of spelling, punctuation and grammar, with frequent errors.</p>
Level 2	7-14	<p>Works through a straightforward understanding of the texts to address the question. Shows some engagement with the characters from <i>Country Living</i> and one other short story from the collection. Begins to use the text to develop ideas. May give a predominantly narrative account of why they are memorable characters.</p> <p>Spelling, punctuation and grammar are 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 from <i>Country Living</i> and one other short story from the collection. A clear, personal response will be evident. May offer a confident analysis of why they are memorable characters.</p> <p>Spelling, punctuation and grammar are 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.</p> <p>Offers a confident and lucidly-argued interpretation of why they are memorable characters. Offers a sophisticated and mature appreciation of the characters from <i>Country Living</i> and one other short story from the collection.</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 the importance of the unexpected ending in <i>The Unexpected</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 these 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. • In <i>The Unexpected</i>, Chopin ends the story with a twist. In this story a loving couple, Dorothea and Randall, are separated when Randall, her husband, is sick and has to return to his home. Dorothea finds the separation unbearable. However, when she sees him next, in an ill state, she leaves, realising she didn't truly love him. • In other stories, unexpected endings may have the power to shock, surprise or sadden. • 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 simple statements about the characters in the text(s).</p> <p>Makes some basic, relevant comments about the endings 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. Shows some engagement with the characters in both stories. Begins to use the text to develop ideas. May give a predominantly narrative account about unexpected endings in <i>The Unexpected</i> and one other short story from the collection.</p> <p>Spelling, punctuation and grammar are used with general accuracy, although spelling errors may still be found.</p>
Level 3	15-22	<p>Uses specific details, chosen appropriately, to address the question directly. May demonstrate a focused understanding of the characters in the texts.</p> <p>A clear, personal response will be evident about the purpose and effect of these unexpected endings.</p> <p>Offers a confident analysis explaining the importance of the ending in <i>The Unexpected</i> and one other short story from the collection.</p> <p>Spelling, punctuation and grammar are 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 about the purpose and effect of these unexpected endings. Offers a sophisticated and mature appreciation explaining the importance of the ending in <i>The Unexpected</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

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. Some responses may include:</p> <ul style="list-style-type: none"> • Cassie Logan (9) and T.J. Avery (14) have a tumultuous relationship from the start. They both attend the same school but T.J. attends class with her brother, Stacey, because he failed last year's examinations. • Cassie is a naïve character who is unaware of the social divide between black and white citizens. At the Wallace store, Cassie is surprised when she sees Mr Barnett serving T.J. but soon interrupts this business to serve a white customer. Cassie is thrown out for pointing this out to him. • T.J. is an immature and wayward character who makes poor decisions in the course of the novel; however, it is from these that Cassie learns the most. When the night men drag T.J. and his family out for a lynching, T.J. is saved because Cassie's father has set fire to his own cotton field. • Their backgrounds are very different; Cassie's parents own most of their land and are reasonably well off in comparison to families like T.J.'s who are dependent on white landowners; they sharecrop on Granger land. T.J.'s family represent the problems experienced by communities at the time when peer pressure, drinking, poverty and weapons influenced decisions made by those who were weak and vulnerable. • By the end of the story, the Logan family has succeeded in maintaining hold of their farmland and it survives. Cassie mentally grows up in a short period of time and learns that racism is something to fight when possible and endure when necessary. • The final sentence in the story is dedicated to Cassie and T.J. Cassie cries for T.J.; she no longer detests him.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about Cassie and/or T.J. in the text.</p> <p>Makes some basic, relevant comments about Cassie and/or T.J. and how they interact with each other.</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. Shows some engagement with the characters of Cassie and T.J. Begins to use the text to develop ideas. May give a predominantly narrative account of Cassie and T.J.'s relationship and how they interact with each other.</p> <p>Spelling, punctuation and grammar are 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 of Cassie and T.J.</p> <p>A clear, personal response will be evident of how they are affected by their circumstances and environment.</p> <p>Offers a confident analysis of Cassie and T.J.'s relationship and how they interact with each other.</p> <p>Spelling, punctuation and grammar are 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 Cassie and T.J. are affected by their circumstances and environment. Offers a sophisticated and mature appreciation of Cassie and T.J.'s relationship and how they interact with each other.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Roll of Thunder, Hear My Cry – Mildred Taylor

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. Some responses may include:</p> <ul style="list-style-type: none"> • Family life is explored mainly through the Logan family, a small black family who are united in their purpose; their children are obedient and respectful to their elders. Unusually for this time, the Logans are independent and own most of the cotton land they live and work on. • The Logan family are sensitive and respectful towards a lodger, L.T., whom Papa brings home to work/defend the land. They do not judge his past actions. His brute strength wards off attackers who break Papa's leg. • The Simms, a poor white family, are divided in their treatment of black citizens. Jeremy Simms continues to befriend the Logans despite being castigated for it, whereas his father and two older brothers partake in the harassment and ill-treatment of black citizens. The two older brothers are involved in crimes ranging from stealing to murder. • The Wallace family are involved in the night-riding incidents where black citizens are terrorised, abused and murdered. It is because of the burning and eventual death of one of the Berry family that Mama decides to encourage other black families to boycott the Wallace store. • Papa and his brother, Uncle Hammer, arrive at Christmas in Hammer's shiny, new car. Granger approaches them to convince them to return their business to the Wallace store, they refuse. Although Uncle Hammer can lack self-control and behave foolishly, he is without a doubt loyal to his family and sells his car to pay the mortgage on the Granger land.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about characters in the text.</p> <p>Makes some basic, relevant comments about family life, mainly the Logan'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 text to address the question. Shows some engagement with the characters in the text. Begins to use the text to develop ideas. Gives a predominantly narrative account of family life and how members of these families interact with each other.</p> <p>Spelling, punctuation and grammar are 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 family life is explored in the text.</p> <p>A clear, personal response will be evident of how members of a family interact with each other and with other characters in the story.</p> <p>Offers a confident analysis of the reasons why the Logan family remain united throughout the story.</p> <p>Spelling, punctuation and grammar are 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 family life is explored in the text and the reasons why the Logan family remain united throughout the story. Offers a sophisticated and mature appreciation of how members of a family interact with each other and with other characters in the text.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Of Mice and Men – John Steinbeck

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. Some responses may include:</p> <ul style="list-style-type: none"> • George and Lennie travel around together, even though they are very different. Their relationship is special, unusual and unique. • What began as duty has now become a way of life. George takes a parental role and cares for Lennie. • George often complains about Lennie, to Lennie, but is clearly devoted to him. George is ashamed of his past behaviour when he used to behave unkindly towards Lennie. • George comforts Lennie with his tale of their dream, their future. Lennie joins in at key moments, much like a child; this interaction often includes Lennie mimicking George's actions. • Lennie's mind and body cannot cope with the complexities of human life. This is evident following Curley's fight with Lennie. • Lennie usually panics because he is worried or unsure what to do. He lacks self control and is dependent on George getting him out of trouble. • Lennie's death is an act of kindness; George makes sure Lennie dies happy, painlessly and free; he dies at the hands of the one person he trusts.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about the character(s) of George/Lennie in the text.</p> <p>Makes some basic, relevant comments about how George and Lennie interact with each other.</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. Shows some engagement with the characters of George and Lennie. Begins to use the text to develop ideas. May give a predominantly narrative account of how George and Lennie interact with each other.</p> <p>Spelling, punctuation and grammar are 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 of George and Lennie.</p> <p>A clear, personal response will be evident of how George and Lennie interact with each other.</p> <p>Offers a confident analysis of how George and Lennie behave with, and differ from, other characters on the ranch.</p> <p>Spelling, punctuation and grammar are used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Steinbeck's technique.</p> <p>Offers a confident and lucidly-argued interpretation. Offers a sophisticated and mature appreciation of the characters of George and Lennie, how they interact with each other and how they behave with, and differ from, other characters on the ranch.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Of Mice and Men – John Steinbeck

Question Number	Indicative content
10(b)	<p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. Some responses may include:</p> <ul style="list-style-type: none"> • Many characters have a dream of some sort but the main focus is likely to be on the dreams of George and Lennie, Candy, Curley's wife and maybe Crooks, who dream of a better and fairer life, ultimately representing the 'American Dream'. • The shifting nature of work as an itinerant ranch hand means most men have no stability, home, possessions or relationships. Dreams support characters through their most difficult and lonely times; dreams offer them hope of better things to come. • George and Lennie have a dream of owning their own place; when Candy joins the dream, it seems as though, for a short while, the dream might be realised. • Curley's wife shares her dreams of becoming an actress with Lennie; her life hasn't worked out how she had hoped. Part of her dissatisfaction with her life is that it can never measure up to her dreams. • Crooks knows that owning a piece of land is everybody's favourite dream, 'Seems like ever' guy got land in his head'. Even the cynical Crooks momentarily hopes to join Lennie and Candy on their ranch. • Despite the efforts to realise these dreams, they remain unfulfilled. The death of Curley's wife ends any hope of the key dream in the story ever coming true.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Makes some simple statements about dreams in the text.</p> <p>Makes some basic, relevant comments about characters and their dreams.</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. Shows some engagement with individual characters who have dreams. Begins to use the text to develop ideas. May give a predominantly narrative account of episodes when individuals discuss their dreams.</p> <p>Spelling, punctuation and grammar are 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 importance of the theme of dreams. A clear, personal response will be evident. Offers a confident analysis of the ways in which characters strive to achieve their dreams and the effect these attempts have on them.</p> <p>Spelling, punctuation and grammar are used with considerable accuracy; there are few errors.</p>
Level 4	23-30	<p>A full understanding of the text will be evident, reflecting an accomplished appreciation of the writer's craft. May give a sustained and developed analysis of Steinbeck's technique and the theme of dreams.</p> <p>Offers a confident and lucidly-argued interpretation. Offers a sophisticated and mature appreciation of the characters and their attempts to achieve their dreams and the effect these attempts have on them.</p> <p>Spelling, punctuation and grammar are excellent, with only very rare errors.</p>

Total for Section B: 30 marks

Total for Paper: 60 marks

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with its registered office at Edinburgh Gate, Harlow, Essex CM20 2JE



Llywodraeth Cynulliad Cymru
Welsh Assembly Government

