www.dynamicpapers.com

edexcel

Mark Scheme (Results)

January 2013

International GCSE English Literature (4ET0) Paper 1

Level 1 / Level 2 Certificate in English Literature (KET0) Paper 1

www.dynamicpapers.com

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 visit our website at www.edexcel.com.

Our website subject pages hold useful resources, support material and live feeds from our subject advisors giving you access to a portal of information. 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.

www.edexcel.com/contactus

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 our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

January 2013
Publications Code UG034468

All the material in this publication is copyright
© Pearson Education Ltd 2012

www.dynamicpapers.com

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.

www.dynamicpapers.com

SECTION A: DRAMA

A View from the Bridge – Arthur Miller

Question Number	Indicative content
1(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Eddie is self-interested and self-absorbed. Although he professes interest in the community and his family, his selfishness means that he betrays both. His main sin is: "unspeakable desire". • The immigrant Italian community has strict rules. Their rules are more important than the rules of the host country. Above all, you do not betray people. He switches easily between the rules of the culture and the rules of the community because it suits him. • He betrays his manliness by the kiss. Behaviour like that is taboo, even with satirical intent. • Eddie is not aware of the implications of his feelings for Catherine. Beatrice is aware and she has been aware that their marriage is in trouble. Incest or even incestuous feelings are outlawed. • Everyone in the community is defined by their gender roles. • The importance of having a good name is paramount. "I want my name, Marco!" In the community of Red Hook the importance of a name is crucial. • Catherine loves Eddie like a father; that is not how Eddie feels even if he cannot acknowledge it to himself. Beatrice says: "You want somethin' else, Eddie, and you can never have her." • Eddie tells the story of Vinny Bolzano early in the play. Bolzano betrayed his own family by contacting the immigration authorities. • Lawyer Alfieri has an ambivalent attitude to Eddie. He talks to Eddie about the feelings that Eddie has for Catherine • Alfieri says: "The law is only a word for what has a right to happen. When the law is wrong it's because it's unnatural, But in this case it is natural and a river will drown you if you buck it now. Let her go. And bless her." • Alfieri can see the conflict between the code of honour in Italy and the law of the United States. Alfieri says at the end of the play that Eddie did not settle for half. "He allowed himself to be wholly known and for that I think that I will love him more than all of my sensible clients."

www.dynamicpapers.com

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

A View from the Bridge – Arthur Miller

<table>
<tr><td>Question Number</td><td colspan="2">Indicative content</td></tr>
<tr><td>1(b)</td><td colspan="2">Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:

• The community has its own values. It adheres to the values that come from Sicily or Calabria and those customs pay little respect to the law in the United States. The community sees little wrong in shielding illegal immigrants. The community sets the moral tone. Alfieri says that there lurks in this community three thousand years of distrust of the law. Drawing a distinction, Alfieri also says that justice is very important in Red Hook.

• The community has great respect for the family. There are firm guidelines for what constitutes how men or women should behave. Trust is important and revenge is approved of for anyone who offends against the codes.

• the basic idea of masculinity defines the community and the feminine side of Rodolpho offends Eddie. He is not the only one as he explains to Alfieri. “Mr Alfieri, they’re laughin’ at him on the piers. I’m ashamed. Paper Doll they call him. Blondie now.”

• The community codes drive the play.

• Finally, Marco, representing the feelings of the community, is furious when he realises that Eddie has called the Immigration Bureau. He spits at him, yelling at him in the street. Some days later, still angry, Marco returns to the house for revenge. Eddie lunges at Marco with a knife. Marco turns Eddie's arm and Eddie is killed with his own knife.</td></tr>
<tr><td>Level</td><td>Mark</td><td>A01/A02/A04</td></tr>
<tr><td></td><td>0</td><td>No rewardable material.</td></tr>
<tr><td>Level 1</td><td>1-6</td><td>• Limited knowledge and understanding of the text evident in the response
• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft
• Engagement with the text is basic, examples used are of limited relevance
• Where response requires consideration of two or more features, limited balance is evident</td></tr>
</table>

Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

An Inspector Calls – J. B. Priestley

<table>
<tr><th>Question Number</th><th colspan="2">Indicative content</th></tr>
<tr><td>2(a)</td><td colspan="2">Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:

• Some candidates might consider the dramatic purpose of keeping the character away from the audience.

• Eva was employed by Birling but was sacked for union activity. She moved on to Millwards where she was dismissed after annoying Sheila. Later she met both Gerald and Eric and eventually was pregnant. That caused her to seek help from the completely unsympathetic Mrs Birling. She commits suicide two hours before the play begins.

• Eva Smith or Daisy Renton is described as: “very pretty – soft brown hair-big dark eyes.” It could be argued that Eva is used as a catalyst to expose the sins of all those involved.

• Gerald Croft argues that she probably did not exist and that she was a composite of two people. For the older generation that argument raises the question of whether their behaviour is excusable.

• Some candidates might take the opportunity to discuss whether Eva or Daisy does exist and, if she doesn’t, whether it matters.

• One aspect of the play is about class and Eva represents the working class. Her existence does draw out attitudes to the working class.

• Through Eva the theme of responsibility is explored. The Inspector uses the story, as does Priestley, to preach the message that we are responsible for other people.

• The Inspector’s final speech sums it up. “One Eva Smith has gone but there are millions and millions and millions of Eva Smiths and John Smiths still left with us… We are members of one body. We are responsible for each other.”</td></tr>
<tr><td>Level</td><td>Mark</td><td>A01/A02/A04</td></tr>
<tr><td></td><td>0</td><td>No rewardable material.</td></tr>
<tr><td>Level 1</td><td>1-6</td><td>• Limited knowledge and understanding of the text evident in the response
• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft
• Engagement with the text is basic, examples used are of limited relevance
• Where response requires consideration of two or more features, limited balance is evident</td></tr>
</table>

Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

An Inspector Calls – J. B. Priestley

Question Number	Indicative content
2(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • There is no definitive answer. • There is a division between those who realise their guilt and accept it and those who don't accept guilt. To a certain extent this division reflects the division between generations. • Some candidates might argue for one person and others might argue for collective guilt. • Some candidates will spend a great deal of time detailing the chain of events. • The quality of the arguments will be crucial. • Mrs Birling "I'm sorry that she should have come to such a horrible end. But I accept no blame for it at all." • Mr Birling "Still I can't accept any responsibility. If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward, wouldn't it?" Birling has no remorse and is greatly relieved when Gerald seems to have proved they have been taken in by the Inspector. • Gerald "Everything's all right now, Sheila. What about this ring?" Gerald has just spent some time trying to prove that Eva or Daisy did not exist. Although he treated Daisy Renton reasonably well, he is as keen as anyone to deny ultimate responsibility. Poorer women, like Eva or Daisy would sometimes be seduced in return for material rewards. Gerald would not marry Eva, but he is quite ready to marry Sheila. • Eric "It doesn't alter the fact that we all helped to kill her." Eric's relationship with Eva reinforced the idea that women of Eva's class can be used as playthings by the wealthy and then discarded. He has, by the end of the play, become convinced that he is guilty and he is very critical of his parents. • Sheila was able to have Eva dismissed from Millwards by threatening the manager that her family would close its account. "You're pretending everything's just as it was before," Sheila says at the end of the play. She is totally convinced by the Inspector.

www.dynamicpapers.com

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

Henry V – William Shakespeare

Question Number	Indicative content
3(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • There is a clear difference between the set speeches and the more conversational talks with the men. Candidates should clearly show this. • The speech before the battle at Harfleur: "Once more unto the breach, dear friends, once more. Or close the wall up with our English dead..."Candidates should pick out the similes, the assonance, the alliteration, the allusions, the vitality of the verbs, the persuasive techniques and the build to climax • Henry uses similar techniques in the speech before Agincourt. The odds against the English are re-emphasised. Sixty thousand French soldiers matched against somewhat less than twelve thousand Englishmen. This sets the scene for the Saint Crispian's Day speech. In the speech, which is loaded with rhetoric, Henry appeals to the patriotism of the soldiers. He would not want to share the honour of this day with other men. The fewer men there are, the greater the honour will be to those who do fight. Furthermore, if any man does not want to fight, then:"Let him depart . . .We would not die in that man's company . . . We few, we happy few, we band of brothers; For he to-day that sheds his blood with me Shall be my brother. . . ." (36; 38; 60-62) • John Bates, Alexander Court, and Michael Williams, enter. Henry is in disguise. In contrast the language in these exchanges is not as high flown. It is plain. Bates asks him if he thinks that the king should be told how bad the situation really is. Henry says that if the King showed any fear it would lower morale. Bates says he thinks that the king would rather be back in England. Henry says that he feels that the king is happy to be where he is. Bates believes that kings should be ransomed to save the lives of the soldiers. Henry says that he himself would not want to leave his king alone. • Williams says that those who die unrepentant should be on the king's conscience, Henry argues by saying that those who fight should be spiritually prepared and that the king is not responsible. • The arguments continue and Henry says at a different time he might be angry with Williams. They agree to fight and exchange gloves and wear them in their caps so they can find each other the next day. Bates tells them to be friends: they should be fighting the French. • It could be argued that Shakespeare finds appropriate language for the set pieces and the discussions. He uses wide generalisations in the speeches and sharper details in the conversations. Any well-argued conclusion should be accepted.

www.dynamicpapers.com

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

Henry V – William Shakespeare

Question Number	Indicative content
3(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Volence and cruelty run throughout the play. Because violence could not be shown the language has to paint the pictures. Some of the violence is real; some threatened. There is ruthlessness, atrocity, slaughter of children and the old, killing of prisoners, betrayal of friends, looting and rape. • At the beginning a plot against Henry is revealed. The nobles are plotting with the French against Henry. "With treacherous crowns; and three corrupted men, One, Richard Earl of Cambridge, and the second, Henry Lord Scroop of Masham, and the third, Sir Thomas Grey, knight, of Northumberland, Have, for the gilt of France,—O guilt indeed! Confirm'd conspiracy with fearful France." Henry has them executed. • The Duke Of Exeter talking to the King of France in Act 2 says that Henry will act. "Therefore in fierce tempest is he coming, In thunder and in earthquake, like a Jove, That, if requiring fail, he will compel; And bids you, in the bowels of the Lord, Deliver up the crown, and to take mercy On the poor souls for whom this hungry war Opens his vasty jaws; and on your head Turning the widows' tears, the orphans' cries The dead men's blood, the pining maidens groans, For husbands, fathers and betrothed lovers, That shall be swallow'd in this controversy." • Henry himself threatens the Governor of Harfleur. In the speech to the governor of Harfleur Henry is quite clear with his threats. "If your pure maidens fall into the hand Of hot and forcing violation? What rein can hold licentious wickedness When down the hill he holds his fierce career?" He also tells them: "The blind and bloody soldier with foul hand Defile the locks of your shrill-shrieking daughters; Your fathers taken by the silver beards, And their most reverend heads dash'd to the walls, Your naked infants spitted upon pikes, Whiles the mad mothers with their howls confused

Do break the clouds, as did the wives of Jewry
At Herod's bloody-hunting slaughtermen."

- when Henry hears that Bardolph has been executed for looting he shows no sorrow even though Bardolph had been a friend when they were both younger. Nim is also killed later in the play.

- Exeter describes to Henry the details of the death of Suffolk and York.
"The noble Earl of Suffolk also lies.
Suffolk first died: and York, all haggled over,
Comes to him, where in gore he lay insteep'd,
And takes him by the beard; kisses the gashes
That bloodily did spawn upon his face;
And cries aloud 'Tarry, dear cousin Suffolk!
My soul shall thine keep company to heaven;
Tarry, sweet soul, for mine, then fly abreast,
As in this glorious and well-foughten field
We kept together in our chivalry!"

- Finally Henry shows his ruthlessness
"But, hark! what new alarum is this same?
The French have reinforced their scatter'd men:
Then every soldier kill his prisoners:
Give the word through."

- Gower comments on a French atrocity
"'Tis certain there's not a boy left alive; and the
cowardly rascals that ran from the battle ha' done
this slaughter: besides, they have burned and
carried away all that was in the king's tent;
wherefore the king, most worthily, hath caused every
soldier to cut his prisoner's throat. O, 'tis a
gallant king!"

- Henry retorts
"I was not angry since I came to France
Until this instant. Take a trumpet, herald;
Ride thou unto the horsemen on yon hill:
If they will fight with us, bid them come down,
Or void the field; they do offend our sight:
If they'll do neither, we will come to them,
And make them skirr away, as swift as stones
Enforced from the old Assyrian slings:
Besides, we'll cut the throats of those we have,
And not a man of them that we shall take
Shall taste our mercy. Go and tell them so."

www.dynamicpapers.com

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

Much Ado About Nothing – William Shakespeare

Question Number	Indicative content
4(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Don Pedro is the most powerful character in the play. He is a friend to the men: Claudio, Benedick and Leonato. At first he seems generous and courteous. However, we soon see that he loves deception and exercising his power. It is his machinations that drive the plot. • there are some strange aspects to his character. Why is he so keen to woo Hero for Claudio? "Here, Claudio, I have wooed in thy name, and fair Hero is won: I have broke with her father, and his good will obtained: name the day of marriage, and God give thee joy!" Why is he so quick to believe the worst of Hero? Why is he so easily taken in by his brother? Why does he propose to Beatrice? Does he mean it? "I will in the interim undertake one of Hercules' labours; which is, to bring Signior Benedick and the Lady Beatrice into a mountain of affection the one with the other. I would fain have it a match, and I doubt not but to fashion it." • the genial prince shows another side. "What should I speak? I stand dishonour'd, that have gone about to link my dear friend to a common stale." Don Pedro says to Leonato, on little evidence, about Hero's alleged misbehaviour. • at the end of the play he is the only one without a wife. His games have gained him nothing. He has served his purpose as the matchmaker and manipulator. • "Hath Leonato any son, my lord?" is one of the first enquiries that Claudio makes about Hero. Obviously he is ensuring that she will inherit: a very business-like approach to love. • "In mine eye she is the sweetest lady that ever I looked on." Claudio says at the beginning of the play. Claudio is very immature and prone to jealousy. Within a short time he will tell Leonato that Hero has betrayed Claudio's trust. "She knows the heat of a luxurious bed; her blush is guiltiness, not modesty." • when Claudio believes that Hero is dead he is quite happy to marry someone else. His shallow love is in sharp contrast to the love that grows between Beatrice and Benedick.

www.dynamicpapers.com

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

Much Ado About Nothing – William Shakespeare

Question Number	Indicative content
4(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • "Some Cupid kills with arrows, some with traps." • the play full of deceit and lies has the central theme of the growing love between Beatrice and Benedick and even they have great difficulties in acknowledging their love. At the beginning of the play when Benedick says that he loves no one, Beatrice retorts: "A dear happiness to women: they would else have been troubled with a pernicious suitor. I thank God and my cold blood; I am of your humour for that: I had rather hear my dog bark at a crow than a man swear he loves me." • many of the discussions about love and who-loves-who take place under the instructions of Don Pedro as he tries to engineer Beatrice and Benedick into thinking that each loves the other. • Don Pedro who at the end of the play has not found love himself has been successful with Beatrice and Benedick. • Don Pedro can be said to love his friends Claudio and Benedick. • Leonato loves his daughter but even that love wears thin when he comes to believe that she lost her honour. • the love that women have for each other is stronger and fiercer than anything we see from the men. Beatrice is very angry when she realises how Hero has been treated. She tells Benedick to kill Claudio. When he refuses she walks away. • when Claudio has shamed and rejected Hero, Leonato and his household publish that Hero has died. This is done in order to punish Claudio for his mistake. When Claudio returns, penitent, he in turn is deceived; he agrees to marry Leonato's niece not realising that she is in fact Hero because all the women are veiled. The love seems superficial. • when Claudio flounders and asks, 'Which is the lady I must seize upon?' he is ready and willing to commit the rest of his life to an unknown female. The love seems shallow. The lie about Hero's 'death' has directly led to the marriage of Hero and Claudio. • in the end love triumphs. Lies and deceit are means to a happy ending, a way to create an illusion that helps Shakespeare's characters along the way, to learn from their mistakes in order to achieve love, happiness and fulfillment.

www.dynamicpapers.com

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

Romeo and Juliet – William Shakespeare

Question Number	Indicative content
5(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • candidates do not have to agree with the statement. They do, however, have to provide some evidence for the view that they propound. • Mercutio is a foil to Romeo. He is sharp, sardonic, witty, sarcastic and undercuts the romantic attitudes of Romeo. "If Love be rough with you, be rough with love." "Alas poor Romeo! he is already dead; stabbed with a white wench's black eye; shot through the ear with a love-song; the very pin of his heart cleft with the blind bow-boy's butt-shaft: and is he a man to encounter Tybalt?" • however, he is capable of sensitivity with his Queen Mab speech. He can move quickly from the poetry of Queen Mab to the bawdiness of his exchange with the Nurse. • his riling of Tybalt and his subsequent fight shows him to be brave and reckless. He even jokes about his injuries, "No, 'tis not so deep as a well, nor so wide as a church-door; but 'tis enough, 'twill serve: ask for Me to-morrow, and you shall find me a grave man. I am peppered, I warrant, for this world." • Mercutio does not blame the stars but the Montagues and the Capulets. • Romeo is in love with love. At first he is besotted with Rosaline. That was an immature love. • love eventually ensures that Romeo has to take sides and kill Tybalt. Some may see Romeo as one-dimensional because he is driven by love. However, he is impulsive, loyal, brave and capable of extreme behaviour. • Romeo is apt to blame everything on the stars. Right at the end he says: "Depart again: here, here will I remain With worms that are thy chamber-maids; O, here Will I set up my everlasting rest, And shake the yoke of inauspicious stars From this world-wearied flesh. Eyes, look your last!"

www.dynamicpapers.com

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

Romeo and Juliet – William Shakespeare

<table>
<tr><th>Question Number</th><th colspan="2">Indicative content</th></tr>
<tr><td>5(b)</td><td colspan="2">Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:

• responsibility for the tragedy can be discussed in different ways. Candidates are likely to refer to the part played by: Lord and Lady Capulet, the Montagues, Friar Lawrence and the Nurse. Candidates may also discuss fate, the younger generation and the feud.

• the Capulets
Lady Capulet is not close to her daughter. She fails to spot Juliet’s anguish when the marriage to Paris is mooted. She cannot understand why the arranged marriage is rejected. At first, Lord Capulet seems to be a liberal father. However, he is vindictive when Juliet refuses to play the dutiful daughter.

• the Montagues
Lord Montague is more concerned about Romeo’s pursuit of Rosaline. His wife eventually dies of grief.

• Friar Lawrence
He advises moderation but goes ahead and marries the couple because he believes that it will unite the families and reduce conflict. He ensures that Romeo will sleep with Juliet. He plans Romeo's exile. He devises the sleeping potion plan. He is guilty of good intentions leading to tragedy.

• Nurse
She is very close to Juliet, has been with her all her Juliet’s life. She becomes an accomplice. She is far too keen to see Juliet married and is not very discriminating: Paris or Romeo will do. She is not a moral person. Her support for Paris alienates Juliet who ceases to use the Nurse in her plans. The Nurse fails to support her charge at a crucial time.

• examiners must be alert and responsive to answers which take a more thematic approach.</td></tr>
<tr><td>Level</td><td>Mark</td><td>A01/A02/A04</td></tr>
<tr><td></td><td>0</td><td>No rewardable material.</td></tr>
<tr><td>Level 1</td><td>1-6</td><td>• Limited knowledge and understanding of the text evident in the response
• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft
• Engagement with the text is basic, examples used are of limited relevance
• Where response requires consideration of two or more features, limited balance is evident</td></tr>
</table>

Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

The Importance of Being Earnest – Oscar Wilde

Question Number	Indicative content
6(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • the two characters are very similar. Wilde extracts humour from them because they are hypocritical, pompous and lacking in self-awareness. • Canon Chasuble is a target for Wilde to criticise the insincerity and shallowness of some religious figures. The pomposity is reflected in the vocabulary of the man. Wilde's humour is often aimed at the Victorian notions of duty and respectability. • Chasuble's constant, barely-concealed flirtation with Miss Prism is a source of some amusement. "Were I fortunate enough to be Miss Prism's pupil, I would hang upon her lips. [Miss Prism glares.] I spoke metaphorically.--My metaphor was drawn from bees." • on hearing that Ernest has died in Paris, Chasuble offers no consolation but retorts: "In Paris! [Shakes his head.] I fear that hardly points to any very serious state of mind at the last. You would no doubt wish me to make some slight allusion to this tragic domestic affliction next Sunday." • the sacrament of baptism is treated very casually by Chasuble. "Sprinkling is all that is necessary, or indeed I think advisable. Our weather is so changeable." • Miss Laetitia Prism is at her most disapproving when she is asked about the errant Ernest says: "Indeed I am not sure that I would desire to reclaim him. I am not in favour of this modern mania for turning bad people into good people at a moment's notice. As a man sows so let him reap." • talking about her own literary efforts Prism says: "The good ended happily, and the bad unhappily. That is what Fiction means." • trying to impress her audience Prism says: "You will read your Political Economy in my absence. The chapter on the Fall of the Rupee you may omit. It is somewhat too sensational. Even these metallic problems have their melodramatic side." • her flirtation with Chasuble continues throughout the play couched in highly exaggerated language. "You are too much alone, dear Dr. Chasuble. You should get married. A misanthrope I can understand--a womanthrope, never!" • it is Miss Prism who supplies the resolution of the play when she reveals that she lost her manuscript and the baby. As she identifies the bag she

	says: "Yes, here is the injury it received through the upsetting of a Gower Street omnibus in younger and happier days. Here is the stain on the lining caused by the explosion of a temperance beverage, an incident that occurred at Leamington. And here, on the lock, are my initials. I had forgotten that in an extravagant mood I had had them placed there."	
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident

www.dynamicpapers.com

Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

The Importance of Being Earnest – Oscar Wilde

Question Number	Indicative content
6(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • lies and deception are at the heart of the play. They are the driving force of the play. Usually the lie is to escape social or family duties to do something more pleasant. The play shows how hard it is for characters to set things straight once they've lied. The increasing complexity leads to more complex lies. Not one character worries about lying. • Jack says: "The truth is rarely pure and never simple. Modern life would be very tedious if it were either, and modern literature a complete impossibility!" He also says: "My dear fellow, the truth isn't quite the sort of thing one tells to a nice, sweet, refined girl. What extraordinary ideas you have about the way to behave to a woman!" Later he says: "Gwendolen--Cecily--it is very painful for me to be forced to speak the truth. It is the first time in my life that I have ever been reduced to such a painful position, and I am really quite inexperienced in doing anything of the kind." • Jack claims that Cecily is his aunt when the name is discovered in the cigarette case. • the Bunbury strategy is built on lies. That is Algernon's lie. • Jack's lie is the invention of Ernest. • Algernon lies that Bunbury is dead so that he does not have to lie anymore! • Cecily lies about Miss Prism's headache to get out of doing some work. • at the end of the play Jack says: "Gwendolen, it is a terrible thing for a man to find out suddenly that all his life he has been speaking nothing but the truth. Can you forgive me?" • Miss Prism, in a way, is responsible for the whole deception since she concealed what she did with the baby years ago!

www.dynamicpapers.com

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

Our Town – Thornton Wilder

<table>
<tr><td>Question Number</td><td colspan="2">Indicative content</td></tr>
<tr><td>7(a)</td><td colspan="2">Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:

• Emily is one of the key characters in the play. She changes during the course of the play and she articulates some of the key messages about the transitory nature of life. Emily at first seems naïve and hardworking.

• the contrast between Emily and George is interesting. He is almost her opposite. Whilst George changes little during the play, Emily does learn. He is presented as the all-American boy, good at sport and neglectful of his duties as a son; Emily is a dutiful daughter. Obviously, he is not good at school work and relies on Emily to help him.

• the second act of the play is Love and Marriage and describes the preparation for the marriage of George and Emily. Before we see the wedding the Stage Manager takes us back in time to the moment when the couple realised that they were meant for each other. It is obvious here that Emily is dominant.

• the fact that George lies prostrate at Emily’s grave vividly illustrates Wilder’s message that human beings do not fully appreciate life while they live it.

• Emily’s choice of the time to return to shows that Emily learns that life is precious; the mundane aspects of life are important; the routine of life is to be valued.</td></tr>
<tr><td>Level</td><td>Mark</td><td>A01/A02/A04</td></tr>
<tr><td></td><td>0</td><td>No rewardable material.</td></tr>
<tr><td>Level 1</td><td>1-6</td><td>• Limited knowledge and understanding of the text evident in the response
• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft
• Engagement with the text is basic, examples used are of limited relevance
• Where response requires consideration of two or more features, limited balance is evident</td></tr>
</table>

Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

Our Town – Thornton Wilder

<table>
<tr><td>Question Number</td><td colspan="2">Indicative content</td></tr>
<tr><td>7(b)</td><td colspan="2">Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:

• the Stage Manager throughout the play emphasises the history and the perspective of history in the life of Grover’s Corners.

• the individual human lives in the ‘town’ are transient, influenced greatly by the passage of time. In Act I, entitled ‘Daily Life’ the Stage Manager testifies to the value of routine and daily activity. Simple acts such as eating breakfast and feeding chickens become subjects of dramatic scenes.

• the third act underlines this theme when Emily returns from the dead. Emily goes back to her twelfth birthday to watch it. “I can’t look at everything hard enough,” she says while she looks at the breakfast. “We don’t have time to look at one another.” Eventually she says: “They don’t understand, do they?”

• the writer poses the question whether human beings appreciate the nature of life and the brevity.

• the play is not dramatic but emphasises the routine activities like eating breakfast, delivering newspapers.

• it takes death for Emily to realise how important everyday life is.

• Simon Stimson, also dead, says: “To spend and waste time as though you had a million years.”
“Oh, earth you’re too wonderful for anybody to realise you,” says Emily. “Do any human beings ever realise life while they live it? Every, every minute?

• the time structure of the play emphasises the overall theme.</td></tr>
<tr><td>Level</td><td>Mark</td><td>A01/A02/A04</td></tr>
<tr><td></td><td>0</td><td>No rewardable material.</td></tr>
<tr><td>Level 1</td><td>1-6</td><td>• Limited knowledge and understanding of the text evident in the response
• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft
• Engagement with the text is basic, examples used are of limited relevance
• Where response requires consideration of two or more features, limited balance is evident</td></tr>
</table>

Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

SECTION B: PROSE

Pride and Prejudice – Jane Austen

Question Number	Indicative content
8(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Austen's character, Fitzwilliam Darcy, is from an upper-class, wealthy family with an extensive country estate. Initially he does not value Elizabeth because she is less wealthy and less-established. He considers that Elizabeth is 'outside' his circle • because for much of the novel we see Darcy though Elizabeth's eyes, his virtues are revealed slowly. He is intelligent and direct and has a tendency to judge too hastily and harshly. His position in society makes him proud and too conscious of his standing in society. When he proposes to Elizabeth he spends more time on the unsuitability of the match. • Darcy rescues Lydia and the entire Bennet family from disgrace after her elopement with Wickham. Eventually he defies Lady Catherine de Bourgh, by continuing to pursue Elizabeth. Elizabeth reconsiders her early judgment of him. • Bingley's arrival at Netherfield is a start to the novel. Bingley is rich and single. He is friendly and gregarious and easily influenced by others. His sister Caroline does not share many of his good points. • Bingley begins to pay special attention to Jane. The two appear to fall in love. Bingley's sister opposes the relationship. • Bingley leaves for London, but promises he will have dinner at Longbourn when he returns. However, influenced by his sisters and Mr Darcy, he does not return. • eventually Bingley returns to Netherfield after being gone for almost a year. Since he has learned the truth from Mr. Darcy about how Jane feels, he hopes that Jane might still like him. • Bingley proposes; Jane accepts. • Bingley is indecisive; Darcy knows his mind. • Darcy is initially snobbish; Bingley is more open. • Darcy is not good with women; Bingley is more adept. • Bingley is suggestible by his sister and Darcy; Darcy is stubborn and resists pressure.

	• Bingley takes the easy way; Darcy takes the correct way. • Darcy is passionate; Bingley is affectionate.	
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

Pride and Prejudice – Jane Austen

Question Number	Indicative content
8(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Jane Austen reflects a society that is obsessed with rank, social standing, wealth and manners. The essential triviality is brought out in the portrayal of the characters who display these weaknesses. The obvious examples are Mr Collins and Lady Catherine. Miss Bingley might be mentioned. The presentation of the characters: what they say, how they say it and what they do is satire. **Collins** • Collins is described by Elizabeth, as: "conceited, pompous, narrow-minded, silly". Jane Austen says: "a mixture of pride and obsequiousness, self-importance and humility." • Mr. Collins arrives at Longbourn for a week-long visit. His purpose, as he makes abundantly clear, is to find a suitable wife, and he expects one of the Bennet girls will do. He is completely obsequious especially about Lady Catherine de Bourgh: "he had never in his life witnessed such behaviour in a person of rank—such affability and condescension, as he had himself experienced." • Mr. Collins proposes to Elizabeth. Mrs. Bennet has told Elizabeth she should say yes, but she can't bring herself to marry a man so disagreeable and silly. Three days later, Mr. Collins proposes to Elizabeth's friend Charlotte. Mr. Collins and Charlotte marry and move into his parsonage on the estate of Lady Catherine de Bourgh. When Elizabeth visits, he is full of advice about how she should behave in the presence of Lady Catherine. • his speech is formal and pretentious. He is made to seem faintly ridiculous. Although professing humility he is not self-aware and is very arrogant. **Lady Catherine** • "Lady Catherine was a tall, large woman, with strongly-marked features, which might once have been handsome. Her air was not conciliating, nor was her manner of receiving them such as to make her visitors forget their inferior rank. She was not rendered formidable by silence; but whatever she said was spoken in so authoritative a tone, as marked her self-importance." • Elizabeth talking about Lady Catherine says: "she is an arrogant, conceited woman." • Lady Catherine de Bourgh is haughty, bullying, pompous, rude,

	insensitive, domineering, and condescending. Mr Collins encourages her by deferring to her opinions and commands. Elizabeth is respectful but not intimidated. • Lady Catherine's snobbery shows in her attempts to order the middle-class Elizabeth away from her well-bred nephew. • she is the person with the highest social standing (and Darcy's aunt). • Austen develops her character to reflect the very worst attitudes of the upper classes.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident

www.dynamicpapers.com

Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

To Kill a Mockingbird – Harper Lee

<table>
<tr><td>Question Number</td><td colspan="2">Indicative content</td></tr>
<tr><td>9(a)</td><td colspan="2">Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:

Tom Robinson

• Tom Robinson is falsely accused of raping Mayella. He is gentle but despairs of white society. He runs away from the Ewell house because he knows the racist world will accuse him.

• Tom helped Mayella because he felt sorry for her. During the trial the evidence against him is very weak and Atticus probably proves that Mayella’s father beat her.

• Tom’s role in the novel is to reveal the viciousness of the racism in Maycomb. It is the way that Tom is treated that defines Maycomb.

• Tom is one of the mockingbirds: innocence destroyed by evil.

Calpurnia

• Calpurnia is seen through Scout’s very biased eyes. Scout does not enjoy the discipline that Calpurnia inflicts on her. Calpurnia who is a mother figure to the children is very bright and teaches Scout to read.

• the esteem that she is held in by Atticus can be seen when he insists that Calpurnia stays with them when Aunt Alexandra arrives. He also takes Calpurnia with him when he goes to break the news of Tom’s death to Helen Robinson.

• Calpurnia moves with ease between the black community and the white world. Scout is amazed to hear the way that Calpurnia speaks when they visit the First Purchase Church. It is a lesson to Scout about the two worlds.

• Calpurnia’s role can be seen as emphasising the dignity and discipline of the black community.</td></tr>
<tr><td>Level</td><td>Mark</td><td>A01/A02/A04</td></tr>
<tr><td></td><td>0</td><td>No rewardable material.</td></tr>
<tr><td>Level 1</td><td>1-6</td><td>• Limited knowledge and understanding of the text evident in the response
• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft
• Engagement with the text is basic, examples used are of limited relevance
• Where response requires consideration of two or more features, limited balance is evident</td></tr>
</table>

Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

To Kill a Mockingbird – Harper Lee

Question Number	Indicative content
9(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • there are at least four types of law and justice in the novel: that represented by Atticus; that represented by Mr. Gilmer; that represented by the lynch mob and the codes of Maycomb. • Atticus sees the law as a barrier to the prejudice and racism prevalent in Maycomb. • Atticus' approach to the law was not dramatic. "With his infinite capacity for calming turbulent seas, he could make a rape case as dry as a sermon." • Dill could not really understand the way that the law worked. "It was just him I couldn't stand," Dill said, "That old Mr. Gilmer doin' him thataway, talking so hateful to him. It was the way he said it made me sick, plain sick". • Atticus makes the distinction between the codes of the society and the law when he talks about Mayella. "She has committed no crime, she has merely broken a rigid and time-honoured code of our society, a code so severe that whoever breaks it is hounded from our midst as unfit to live with. She is the victim of cruel poverty and ignorance, but I cannot pity her: she is white." • Atticus is an idealist in his belief about the law and justice. "But there is one way in this country in which all men are created equal – there is one human institution that makes a pauper the equal of a Rockefeller, the stupid man the equal of an Einstein, and the ignorant man the equal of any college president. That institution, gentlemen, is a court." • Atticus, however, is realistic enough to acknowledge that the chances of gaining an acquittal are remote but that does not deter him. • Atticus is characterised throughout the book by his absolute consistency. He stands rigidly committed to justice and tolerance e.g. his conduct towards Boo Radley, Mrs Dubose and Mayella Ewell, retaining these qualities in equal measure, making him the novel's moral guide and voice of conscience. • the lynch mob in their twisted logic believed that they were delivering justice. They wanted to take the law into their own hands.

www.dynamicpapers.com

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

The English Teacher – R. K. Narayan

Question Number	Indicative content
10(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • the analysis of education is contained mainly in the comments on the work that Krishna does at the Albert Mission College. Marriage between Krishna and Susila is presented by Narayan, over the course of the novel, as a success. When Krishna and his wife, Susila, and their child, Leela, come to live with him Krishna feels that his life had comparatively improved. • Krishna finds there is more meaning to life than just to teach in the college. " …I could no longer stuff Shakespeare and Elizabethan metre and Romantic poetry for the hundredth time into young minds and feed them on the dead mutton of literary analysis…while what they needed was lessons in the fullest use of the mind. This education had reduced us to a nation of morons; we were strangers to our own culture and camp followers of another culture, feeding on leavings and garbage." • children are important guides for Krishna on his journey. The children who help to show him the way are the younger children, his own daughter, Leela, and the children at the nursery school she attends. • Krishna is heavily influenced by the headmaster of Leela's school. The headmaster is a champion of childhood, having devoted his life to children since receiving the prediction that he would die, and believes they are 'angels', 'the real gods on earth', and employs what he calls 'The Leave Alone System' in his school. • in the second half of the novel Krishna's discovery of children as an effective countermeasure against 'the curse of adulthood', and the opening of his mind that he is experiencing through meditation, pave the way for his resignation from his old job and the adoption of a more genuine lifestyle and a different kind of education. • in the final chapter the issues of the novel come to a head with Krishna's resignation from his post as English teacher and his psychic reunion with his wife. In his attack on the system he is rebelling against he criticises not English Literature itself "I revere them (i.e. the English dramatists and poets) and I hope to give them to these children for their delight and entertainment, but in a different measure and in a different manner."

www.dynamicpapers.com

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

The English Teacher – R. K. Narayan

<table>
<tr><td>Question Number</td><td colspan="2">Indicative content</td></tr>
<tr><td>10(b)</td><td colspan="2">Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:

Domestic life
• the life of Krishna an English lecturer at the Albert Mission College is a bachelor life, but this changes when his wife, Susila, and their child, Leela, move in with him. The detail of life in this part of the novel is important to give it texture. “My father had a steel pen with a fat green wooden handle.” He had several bottles of ink.”
• Susila changes Krishna’s life when she comes to live with him together with Leela. Krishna’s mother also comes to live at the house to ensure that Susila is competent. The mother is described as being “unsparing and violent when she met slovenliness.”
• in minute detail we are given the details of the household budgets even the weighing of sugar. Krishna praises his wife: “In her hands a hundred rupees seemed to the work of two hundred.”
• the reader sees that the life of the household becomes harmonious until Susila catches typhoid and dies. Krishna is destroyed by his loss.

Spiritual life
• in the second half of the book Krishna receives a letter from a stranger indicating that Susila has been in contact and wishes to communicate with Krishna, Krishna is intrigued to find out more.
• Krishna works to communicate with his wife in the spiritual world. He loves his wife so much that he perseveres until he eventually learns to communicate with Susila on his own.
• the book finishes with a vision of Susila. “A cool breeze lapped our faces. The boundaries of our personalities suddenly dissolved. It was a moment of rare immutable joy- a moment for which one feels grateful to Life and Death.”</td></tr>
<tr><td>Level</td><td>Mark</td><td>A01/A02/A04</td></tr>
<tr><td></td><td>0</td><td>No rewardable material.</td></tr>
<tr><td>Level 1</td><td>1-6</td><td>• Limited knowledge and understanding of the text evident in the response
• Comments about the writer’s use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer’s craft
• Engagement with the text is basic, examples used are of limited relevance
• Where response requires consideration of two or more features, limited balance is evident</td></tr>
</table>

Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

Of Mice and Men – John Steinbeck

Question Number	Indicative content
11(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • apart from Curley's wife, the obvious character who suffers prejudice is Crooks, although a case may be made for Curley because no one has anything pleasant to say about him or Candy because of his disability and his lowly status. If a candidate makes a good case with obvious evidence they should be rewarded. **Curley's wife** • Curley's wife is criticised by many of the men who have no understanding of her isolation. This links with a prejudiced view of her behaviour. She is a dreamer. "'Nother time I met a guy, an' he was in pitchers. Went out to the Riverside Dance Palace with him. He says he was gonna put me in the movies. Says I was a natural. Soon's he got back to Hollywood he was gonna write to me about it." She looked closely at Lennie to see whether she was impressing him. "I never got that letter," she said. "I always thought my ol' lady stole it." • Candy sums up the view of the men: "Yeah? Married two weeks and got the eye? Maybe that's why Curley's pants is full of ants." "I seen her give Slim the eye. Slim's a jerkline skinner. Hell of a nice fella. Slim don't need to wear no high-heeled boots on a grain team. I seen her give Slim the eye. Curley never seen it. An' I seen her give Carlson the eye." • George says: "She's gonna make a mess. They's gonna be a bad mess about her. She's a jail bait all set on the trigger. That Curley got his work cut out for him. Ranch with a bunch of guys on it ain't no place for a girl, specially like her." Later George calls her a tramp. Not one of the men knows her real name. • Curley's wife is responsible for the worst example of prejudice. She is talking to Crooks. 'She turned on him in scorn. "Listen, Nigger," she said. "You know what I can do to you if you open your trap?" • the men might be prejudiced against her but she still has Crooks that she can humiliate. In that incident Steinbeck shows how the dispossessed can strike back to exert power. **Crooks** • the dice are loaded against Crooks not only is he black but he is disabled too. Steinbeck gives him a great deal of dignity. When Lennie goes into Crooks' room Steinbeck describes it with economy. "This room was swept and fairly neat, for Crooks was a proud, aloof man. He kept his distance and demanded that other people keep theirs. His body was bent over to the left by his crooked spine, and his eyes lay deep in his head, and because of their depth seemed to glitter with intensity. His lean face

	was lined with deep black wrinkles, and he had thin, pain-tightened lips which were lighter than his face." • naïve Lennie cannot understand why Crooks is ostracised. ""Why ain't you wanted?" Lennie asked. "'Cause I'm black. They play cards in there, but I can't play because I'm black. They say I stink. Well, I tell you, you all of you stink to me." • Crooks has had a lifetime of being subjected to racist prejudice. He is very articulate. There is an impression created that he could be the most intelligent man on the ranch. He does occasionally retire "into the terrible protective dignity of the negro."	
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident

www.dynamicpapers.com

Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

Of Mice and Men – John Steinbeck

Question Number	Indicative content
11(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Candidates will list some of the following factors: evokes compassion in the reader, deals with the universal themes of friendship and loneliness, sadness, bullying, hopes and dreams, death and prejudice. These themes transcend time and relate to current problems. • the clearly drawn characters and the hopes and dreams of George and Lennie engage the reader from the start. • hopes and dreams are threaded throughout the book: George and Lennie's dream of owning a small farm, Curley's wife's dream of finding fame in Hollywood. • the ethical issues raised in the book are done without preaching. The racism in the way that Crooks is isolated is simply stated and again a great deal is related through the dialogue. • the ethical issue of killing is introduced through the debate around Candy's dog and later with the killing of Lennie himself. • Curley's wife brings out the sexism at the ranch. Few of the men have anything pleasant to say about her and they dismiss her brutally. • the violence of the scene where Curley's hand is crushed has a mixed appeal to readers. Lennie's triumph and the defeat of the bully are satisfying. The other violence: the death of Curley's wife is written in a very different way. It almost comes as a surprise. • Steinbeck does not moralise, does not go into the minds of the characters, except for the strange episode with Aunt Clara talking to Lennie. In the main, Steinbeck just reports. • all the characters are lonely apart from George and Lennie who have each other. • finally it is the circular nature of the tale that has an appeal as it returns to the location where it started and the unique relationship of the two main characters ends. In a few lines of dialogue Steinbeck highlights the racism and the loneliness.

www.dynamicpapers.com

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

Roll of Thunder, Hear My Cry – Mildred Taylor

Question Number	Indicative content
12(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • Mary Logan (Mama) is a crucial figure in the life of the children. Some of her actions drive the plot forward. • Mary is thirty-three. She went to high school in Jackson and was sent to the Crandon Teacher School. Her father died during her final year and she married Papa when she was nineteen. She has taught at the Great Faith School for fourteen years, and has four children of her own. • she is a stern but fair mother and the children are conscious of her standards. She exercises unusual control over them because she teaches at the school where the children attend. The early incident with the school bus reveals her feelings. She knows what the children did was wrong but she sympathises with what they did. "You know I'm glad that no one was hurt – could've been too with such a deep ditch - but I'm also rather glad it happened." • her strong pride in her race is transmitted to her children and when Little Man revolts against being given a book in poor condition, she backs him and her sense of justice leads her to paste over the inside covers of the schoolbooks, where the "very poor" condition of the book is listed next to the race of the black students. • that action, the content of her lessons and her outspokenness results in her being fired by the white school board. The dismissal damages the finances of the family. • arranging the boycott of the store and her attempts to lift other families out of dependence precipitates the revenge squads. • it is Mary who teaches the children about slavery. • it is Mary who takes the children to see Mr Berry who had been petrol bombed by Wallace. • Mary wants to protect her children but she wants them to know the truth • Mary is the centre of the novel. Her example and her moral sense and actions give the novel its purpose.

www.dynamicpapers.com

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

Roll of Thunder, Hear My Cry – Mildred Taylor

Question Number	Indicative content
12(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • education and learning in its widest sense is central to the novel. Mary Logan is a teacher and throughout the book the inequalities of educational provision are pointed out. Mary ensures that her children are educated and not just at school. • the incident at the beginning of the novel when Little Man is ungrateful about the gift of "new" books illustrates how well his mother had taught him and instilled dignity. Mary also opposes the attitude of Miss Crocker who cravenly welcomes the grubby books. • the description of the Great Faith Elementary and Secondary school with its seven teachers for three hundred and twenty students is instructive. Much of the money to support the school came from black churches. • term ran from October till March because the children were needed in the fields. Many children dropped out so that classes grew smaller each year. The buildings were four weather beaten wooden houses on stilts. There was no school bus so that children from the distant plantations had to walk long distances. Jefferson Davis, the white school, had two buses. • Mary teaches the children about the history of slavery and the genesis of racism. She also takes the children to observe the consequences of racism in the person of Mr Berry. • Mr Morris at Christmas explains to Cassie about the breeding of slaves. "Breeded stock" was the name for the people who had been bred for strength when the importation of slaves became difficult. • throughout the book the way that the families were treated was an important part of the process of education. Cassie's experience in the shop and the organising of the boycott teaches that resistance can be important but such things can cause a reaction. • one of the most obvious reactions is the way that Mary Logan's teaching is criticised. She is found to be teaching about slavery and how the slaves produced the raw products for the factories of America and Europe. • Mary Logan realises that education and learning are crucial if the black communities are to break free. The whites in the book realise that too.

Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident
Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

www.dynamicpapers.com

19th Century Short Stories

Question Number	Indicative content	
13(a)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • the candidate has a wide choice of stories. The test will be how well they indicate why they have chosen a particular story and the quality of their comments, observations and interpretations. • Tony Kytes in *Tony Kytes, the Arch-Deceiver* is not particularly handsome. The description in the first paragraph by the narrator paints a picture of a very immature young man. He is, however, very popular with women. "He loved 'em in shoals," the narrator says. In the course of one afternoon Tony encounters Milly Richards, Unity Sallett, Hannah Jolliver and he eventually ends up with Milly. • no one in the light-hearted story comes out of it well. They are all fickle. The women have little integrity. They depend on men. The women are presented as predatory. Tony is seen as heartless. To Tony almost any one of them would do. The women seem frivolous and superficial. • there should be clear indications why the candidate has chosen a particular story. All reasonable choices should be accepted. A good response will demonstrate understanding of the issues in the two stories and how well they are presented.	
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident

www.dynamicpapers.com

Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

19th Century Short Stories

Question Number	Indicative content	
13(b)	**Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points are likely to be made:** • *The Nightingale and the Rose* is an unusual fantasy. It is written like a fairy story. The obvious choice for candidates is *Hop-Frog*, although examiners must consider a case which is made for another story. The candidate must support their selection with evidence from the text making valid comments, observations and interpretations about both the stories. • in *The Nightingale and the Rose* a nightingale impales herself on a thorn dying a slow death in the name of love. The story contrasts passion with the utilitarian view of life. "Love is better than life." Wilde's story was written for children but it was also written to ask questions about love and art. • it will be unlikely that the candidate will find a story that has a similar theme. It will be more productive if the candidate comments on the genre, the form or the way that the story is written. Both *The Nightingale and the Rose* and *Hop-Frog* have clear messages and both use a traditional genre. • there should be clear indications why the candidate has chosen a particular story. All reasonable choices should be accepted. A good response will demonstrate understanding of the issues in the two stories and how well they are presented.	
Level	Mark	A01/A02/A04
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show limited appreciation of the writer's craft • Engagement with the text is basic, examples used are of limited relevance • Where response requires consideration of two or more features, limited balance is evident
Level 2	7-12	• Some knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show some appreciation of the writer's craft • Engagement with the text is basic, examples used are of partial relevance • Where response requires consideration of two or more features, partial balance is evident

Level 3	13-18	• Sound knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sound appreciation of the writer's craft • Engagement with the text is sound, examples used are clearly relevant • Where response requires consideration of two or more features, a clear balance is evident
Level 4	19-24	• Thorough knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show sustained appreciation of the writer's craft • Engagement with the text is sustained, examples used are fully relevant • Where response requires consideration of two or more features, a thorough, balanced approach is evident
Level 5	25-30	• Assured knowledge and understanding of the text evident in the response • Comments about the writer's use of characterisation/theme/plot/setting for literary effect show a perceptive appreciation of the writer's craft • Engagement with the text is assured, examples used are fully relevant • Where response requires consideration of two or more features, a perceptive, balanced approach is evident

Total for Section B: 30 Marks

Total for Paper: 60 Marks

www.dynamicpapers.com

www.dynamicpapers.com

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 UG034468

January 2013

For more information on Edexcel qualifications, please visit our website
www.edexcel.com

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