

# **Mark Schemes for the Units**

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**June 2008**

**1901/MS/R/08**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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### GCSE English Literature (1901)

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# General Introduction

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

## ASSESSMENT OBJECTIVES

### AO1

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

### AO2

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

### AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

### AO4

relate texts to their social, cultural and historical contexts and literary traditions.

## WEIGHTING OF ASSESSMENT OBJECTIVES

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

<i>Unit</i>	<b>Task</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
<b>1</b>	1 Drama Post-1914	✓	✓		
<b>2</b>	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
<b>3</b>	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
<b>4</b>	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
<b>5</b>	1 Drama Pre-1914	✓	✓		
<b>6</b>	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
<b>7</b>	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
<b>8</b>	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

## USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

## INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

# 2441/01 Foundation Tier: Drama Post - 1914

## INSTRUCTIONS TO EXAMINERS: Unit 1 (Foundation Tier)

### A INDIVIDUAL ANSWERS

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three marks at each band.
  - **Highest Mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
  - **Lowest Mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
  - **Middle Mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 3 Be prepared to use the full range of marks. Do not reserve (eg) high Band 4 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 4 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (ie above) the range targeted by this paper.** See B2 below.

### B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **21**.
  - This represents performance **at the top of Band 4**.
  - An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 21.  
However, **the maximum mark that may be recorded for the paper is 21.**
  - This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.
- 3 There is NO Assessment of Written Communication on this paper.

## 1901 English Literature – Generic Band Descriptors

Unit 2441/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>22</b>	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> <li>• present a clear, sustained response</li> <li>• show understanding supported by careful and relevant reference to the text</li> <li>• respond with some thoroughness to language</li> </ul>
<b>4</b>	<b>21</b> <b>20</b> <b>19</b>	<ul style="list-style-type: none"> <li>• make a reasonably developed personal response</li> <li>• show overall understanding using appropriate support from the text</li> <li>• make some response to language</li> </ul>
<b>5</b>	<b>18</b> <b>17</b> <b>16</b>	<ul style="list-style-type: none"> <li>• begin to organise a response</li> <li>• show some understanding</li> <li>• give some relevant support from the text or by reference to language</li> </ul>
<b>6</b>	<b>15</b> <b>14</b> <b>13</b>	<ul style="list-style-type: none"> <li>• make some relevant comments</li> <li>• show a little understanding</li> <li>• give a little support from the text or by reference to language</li> </ul>
<b>7</b>	<b>12</b> <b>11</b> <b>10</b>	<ul style="list-style-type: none"> <li>• make a few straightforward points</li> <li>• occasionally refer to the text</li> </ul>
<b>8</b>	<b>9</b> <b>8</b> <b>7</b>	<ul style="list-style-type: none"> <li>• show a little awareness</li> <li>• make some comment</li> </ul>
<b>Below 8</b>	<b>6</b> <b>5</b> <b>4</b>  <b>3</b> <b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <li>• show very little awareness</li> <li>• make very limited comment</li> <li>• not meet any of the criteria above</li> </ul>

## 1901 English Literature – Empathic Band Descriptors

Unit 2441/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>22</b>	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> <li>show sustained understanding of the character and text</li> <li>create a recognisable "voice" for the character and occasion</li> </ul>
<b>4</b>	<b>21 20 19</b>	<ul style="list-style-type: none"> <li>show overall understanding of the character and text</li> <li>create a "voice" which is reasonably appropriate to the character and occasion</li> </ul>
<b>5</b>	<b>18 17 16</b>	<ul style="list-style-type: none"> <li>show some understanding of the character at this point</li> <li>begin to express the character's thoughts, feelings and ideas in an appropriate way</li> </ul>
<b>6</b>	<b>15 14 13</b>	<ul style="list-style-type: none"> <li>show a little understanding of the character</li> <li>make reference to thoughts, feelings or ideas</li> </ul>
<b>7</b>	<b>12 11 10</b>	<ul style="list-style-type: none"> <li>make a few straightforward points about the character</li> <li>refer occasionally to thoughts, feelings or ideas</li> </ul>
<b>8</b>	<b>9 8 7</b>	<ul style="list-style-type: none"> <li>show a little awareness of the character</li> </ul>
<b>Below 8</b>	<b>6 5 4  3 2 1 0</b>	<ul style="list-style-type: none"> <li>show very little awareness of the character</li> <li>not meet any of the criteria above</li> </ul>

<b>Text:</b>	MILLER: <i>Death of a Salesman</i>
<b>Question 1: (21 marks)</b>	<p>Act Two. 'HAPPY appears at the door of the house' to 'BIFF: ... The scum of the earth, and you're looking at him!'</p> <p>What do you think makes this such a dramatic and important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Linda's behaviour and feelings</li> <li>• the different reactions of Biff and Happy</li> <li>• the way the tension is built up.</li> </ul>

**NOTES ON THE TASK:**

This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is to be hoped that most answers will understand the reason for Linda's anger and be able to respond to this emotional showdown in which she bitterly reproaches her sons for what she sees as their selfish neglect of their father when he needs them most, and orders them from the house. Strong answers are likely to suggest the dramatic effect of some of the feelings at work here, like Linda's passionate protectiveness, her uncharacteristic assertiveness and fury, Happy's denial of responsibility and reliance on lies and charm - set against Biff's brooding silence and his guilt-ridden self-loathing... Attempts to look at the way the tension builds through both dialogue and movement in response to the third bullet (in features like Happy's guilty entrance, Linda's ominous advance on him, her violent rejection of the roses and powerful language, Biff's anger with Happy and his willingness to kneel before Linda and accept her valuation of him) and to look at the importance of Biff's withering honesty and his determination to talk to his father, should be highly rewarded.

<b>Text:</b>	MILLER: <i>Death of a Salesman</i>
<b>Question 2: (21 marks)</b>	<p>Explore the TWO moments in the play which you find the most upsetting.</p> <p>Remember to give reasons for your choices and to support your ideas with details from the play.</p>

**NOTES ON THE TASK:**

There are many upsetting moments to choose from in this intense and moving play and so it is important to be receptive to a wide range of possible selections and to accept that the definition of a moment is likely to vary. Differentiation is likely to emerge from the extent to which answers can engage the detail and the sources of emotion in each of their two selected moments, and shape an argued, informed and personal response. The scene of Willy's sacking, the boys' desertion of their father in the restaurant, the Boston Hotel room memory, Biff's emotional leave-taking, Linda's final speech... are likely choices but the degree of upset is likely to depend on the individual's sympathies for and identification with particular characters. Answers may very well find Happy's desperate attempts to attract attention to himself as the overlooked younger brother, one of the play's most upsetting features, and, ultimately, it is the quality of the argument, rather than the selection of the moment, which matters.

<b>Text:</b>	MILLER: <i>Death of a Salesman</i>
<b>Question 3: (21 marks)</b>	<p>You are Willy. You have left Charley's office after he has given you money (in Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• Charley's offer of a job</li> <li>• your conversation with Bernard</li> <li>• your family life and the future.</li> </ul> <p>Write your thoughts.</p>

**NOTES ON THE TASK:**

Willy's exhaustion and mental instability have been made very clear throughout the play, and so it is important to be receptive to a wide range of possible thoughts, both honest and delusional. The poisoned relationship with Biff, the money worries, the car "accidents", the guilt about Boston, the rubber hose ...have all been crowding in on him, and now he has lost his job but is too proud to confront this and accept Charley's offer and Bernard's success has merely rubbed salt in his wounds. Ominously, he borrows money to pay his insurance and tells Charley that "you end up worth more dead than alive". Nevertheless Willy has an extraordinary ability to repress unpalatable truths and to lie to himself, and this may well be reflected in strong answers. He is, after all, about to be treated to a meal by his two sons to celebrate Biff's new business venture with Bill Oliver and so Willy's mood may still be optimistic (if delusional). The haunting memory of Biff's untimely arrival in Boston is about to resurface, however, prompted partly by Bernard's enquiries. The strongest answers are likely to maintain the focus on the prescribed moment, and suggest a secure grasp of appropriate detail and of Willy's character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.

<b>Text:</b>	PINTER: <i>The Caretaker</i>
<b>Question 4: (21 marks)</b>	<p>Act Two: Opening to 'DAVIES: ... I ain't never seen you before'.</p> <p>What do you think makes this both an amusing and a disturbing moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the situation</li> <li>• Mick's words and behaviour</li> <li>• Davies's response to what Mick is saying.</li> </ul>

**NOTES ON THE TASK:**

It is to be hoped that many answers will be able to respond to the first bullet: the situation between the two characters – Davies is nonplussed by the barrage of questions and revelations whilst Mick is dominant and in control. Differentiation is likely to emerge from the extent to which answers can deal with the second and third bullets. The extract reveals a sudden change in Mick from aggressor into civil questioner and awareness of this change should be rewarded. Stronger answers may also highlight the contrast in Mick's and Davies's behaviour and responses here: the contrast between Mick's lengthy speech making flattering comparisons between Davies and his uncle's brother and the staccato interrogation that follows for example. The strongest answers are likely to be characterized by a consistent attempt to look at the language used, rather than just working through the extract, and some may touch on the pauses and misunderstandings for example.

<b>Text:</b>	PINTER: <i>The Caretaker</i>
<b>Question 5: (21 marks)</b>	In Act Three, Davies says that Aston has 'got no feelings'.  Do you agree?  Remember to support your ideas with details from the play.

**NOTES ON THE TASK:**

The character of Aston is a significant one in the play and as there is so much material to work with, it is important to be receptive to a range of ideas and approaches, as long as they are grounded in the text. This is an open question inviting an argued personal response. Is Aston a generous, kind and sensitive man, or is he a victim of society, fearful, introspective and a misfit for example? Davies makes this observation two weeks after Aston has revealed the details of his ill-fated operation. Answers which begin to show awareness of Davies's view of Aston as being one of several possible interpretations, should be highly rewarded. Differentiation is likely to arise from the extent to which answers can move beyond a narrative re-working of the details of Aston's character to an argued evaluation of it. The strongest answers will present an argued personal response which is informed by textual support.

<b>Text:</b>	PINTER: <i>The Caretaker</i>
<b>Question 6: (21 marks)</b>	You are Mick, just after you have offered Davies the position of caretaker (in Act Two).  You might be thinking about: <ul style="list-style-type: none"> <li>• how you behaved towards Davies earlier</li> <li>• your reasons for offering Davies the job</li> <li>• how you feel about Davies now.</li> </ul> Write your thoughts.

**NOTES ON THE TASK:**

By this stage Mick has, amongst other things, wrestled Davies to the ground, apparently offered Davies the chance to buy the room, attacked him with an Electrolux and abused him verbally. The messages are confusing and contradictory and the strongest answers are likely to explore these contradictions in Mick's attitude towards Davies. Whilst Mick's offer of the job is surprising, it also depends on the unlikely outcome that Davies can acquire references from Sidcup. Differentiation is likely to emerge in the extent to which answers can convey the complexity of his motivation and the shrewdness and unpredictability of his dealings with Davies. The strongest answers are likely to suggest a secure grasp of appropriate details and of Mick's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

<b>Text:</b>	CLARK: <i>Whose Life Is It Anyway?</i>
<b>Question 7: (21 marks)</b>	<p>Act Two: 'DR SCOTT <i>comes in...</i>' to 'DR SCOTT: Goodnight ... and good luck.'</p> <p>What do you think makes this both a humorous and a moving moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Ken's situation and his reactions to it here</li> <li>• his sense of humour</li> <li>• his relationship with Dr Scott.</li> </ul>

**NOTES ON THE TASK:**

It is to be hoped that the bullets will help most answers to shape some response to the bitter-sweet nature of Dr Scott's late-night visit to Ken's bedside. There is a moving finality about Ken's view of his situation ("for me life is over") and although he is enjoying the renewed sense of self-determination, he teases Dr Scott about her date and displays his customary wit about Mr Hill and his "surrogate self" and Nurse Sadler's "porcelain pap", even the jokes emphasise his impotence and helplessness. Differentiation is likely to emerge from the extent to which answers are able to engage both strands of the question. Strong answers are likely to attempt to explore the sources of the humour, understand Ken's determination to seek his own death and show some awareness of the developing intimacy between doctor and patient. The strongest may well begin to recognise the relationship between the humour and the seriousness of the situation, and to suggest the irony in this developing intimacy - that Dr Scott's very attractiveness confirms Ken's sense of the hopelessness of his predicament.

<b>Text:</b>	CLARK: <i>Whose Life Is It Anyway?</i>
<b>Question 8: (21 marks)</b>	<p>What do you think makes Ken Harrison's meetings with Mrs Boyle (in Act One) and Dr Travers (in Act Two) such upsetting moments in the play?</p> <p>Remember to support your ideas with details from the play.</p>

**NOTES ON THE TASK:**

These are two highly charged and similar moments in the play and are upsetting for both Ken and the audience. Both encounters are set up by Dr Emerson to undermine and thwart Ken's desire to seek his own death and both leave Ken breathless, angry and frustrated that the medical professionals are not listening to him and not treating him like a human being, and strong answers are likely to display an awareness of this context. This is an open question inviting an argued personal response. Differentiation is likely to spring from the extent to which answers can move beyond a narrative working-through of the two scenes, to a selective exploration of their upsetting impact on an audience. Answers which can focus selectively and in detail, on particularly upsetting features and on Ken's predicament, should be well rewarded. An attempt to explore the development of and the reasons for Ken's anger and frustration in each case, and to engage with the impact of Ken's revelations to Travers about his fiancée and his parents, is likely to characterise the strongest answers.

<b>Text:</b>	CLARK: <i>Whose Life Is It Anyway?</i>
<b>Question 9: (21 marks)</b>	<p>You are Dr Emerson. You have argued with Dr Scott about Mr Harrison and she has just left your office (in Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• Mr Harrison and your treatment of him</li> <li>• Dr Scott and what she has said to you</li> <li>• the future.</li> </ul> <p>Write your thoughts.</p>

**NOTES ON THE TASK:**

In response to the request from Mr Hill, Ken Harrison's solicitor, to release Ken from hospital, Dr Emerson has begun the process of committing Mr Harrison under Section 26 of the Mental Health Act. Dr Scott questions this decision, makes a case for respecting Mr Harrison's choice and suggests that Dr Emerson is acting in a rather high-handed manner (like a judge rather than a doctor, in fact). Nevertheless Dr Emerson is convinced that Mr Harrison is depressed and therefore incapable of making a rational decision about his future, and he is so struck by Dr Scott's opposition (both here and earlier in the play on the subject of the Valium) that he feels the need to pull rank and to go as far as hinting that he would suspect her of collusion if Mr Harrison were to die suddenly. Differentiation is likely to emerge in the extent to which answers can engage the context for the conversation with Dr Scott, and convey the impression of a doctor dedicated to preserving the life at all costs and absolutely certain that he is doing the right thing. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Dr Emerson's character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.

<b>Text:</b>	SHERRIFF: <i>Journey's End</i>
<b>Question 10: (21 marks)</b>	<p>Act Two: '(He begins to count off forty five circles on TROTTER'S chart)' to 'OSBORNE ... Extraordinary, isn't it?'</p> <p>What do you think makes this such a moving and revealing moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Stanhope's state of mind here</li> <li>• the relationship between Osborne and Stanhope</li> <li>• the ways they react to their situation.</li> </ul>

**NOTES ON THE TASK:**

Stanhope's desolation alongside a black humour, undermining his earlier authoritative façade, is both moving and revealing. Osborne can be seen as a sensitive and responsible figure, and his attempts to distract Stanhope away from more pessimistic thoughts make him a sympathetic character here. It is to be hoped that many answers will address the bullets directly and make some response to the evidence of Stanhope's fragile mental state and his exhaustion here, as well as to the comradeship of Osborne for his long-serving commander. The best answers are likely to engage with the wider significance of Stanhope's expression of his innermost thoughts and his attitude to humanity as he opens up to Osborne here.

<b>Text:</b>	SHERRIFF: <i>Journey's End</i>
<b>Question 11: (21 marks)</b>	<p>What do you think makes the relationship between Osborne and Raleigh such a memorable part of the play?</p> <p>Remember to support your ideas with details from the play.</p>

**NOTES ON THE TASK:**

The question is an open one and there should be plenty of scope for a personal response to what is memorable about Raleigh's and Osborne's relationship in the play, supported by selective references to specific moments and details. It is important to be receptive to a range of ideas. Many answers are likely to focus on the comradeship, their shared enjoyment of rugby and the countryside, their discussions unrelated to the war situation, their affection for one another, the ease with which they relate to one another, almost like father and son... Stronger answers may highlight their relaxed and uncomplicated dealings with one another as opposed to Raleigh's relationship with Stanhope, for example. The best answers are likely to be firmly anchored to the detail in the play, and at the same time engage the idea of 'memorable' by seeing Osborne's and Raleigh's relationship in the context of the whole play.

<b>Text:</b>	SHERRIFF: <i>Journey's End</i>
<b>Question 12: (21 marks)</b>	<p>You are Raleigh. Stanhope has just ordered you to get out after the row about dinner (at the end of Act Three, Scene Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• your choice not to eat with the officers</li> <li>• Stanhope's words and behaviour</li> <li>• your feelings towards Stanhope now.</li> </ul> <p>Write your thoughts.</p>

**NOTES ON THE TASK:**

Raleigh, young, inexperienced, naïve has learned a hard lesson in his first experience of active service. He has allowed himself to indulge the grief he feels so keenly for the loss of a fellow man which has become a daily occurrence for men like Stanhope who have had to harden themselves in order to survive. It is to be hoped that most answers will register some of Raleigh's raw grief for the death of Osborne, and the memories he has of him, but also the growing understanding he has of Stanhope and the complexities of his character and status. The strongest answers are likely to suggest a secure grasp of appropriate details and of Raleigh's character, as well as a developing sense of his 'voice'. Anguish, a wounded sensitivity, and an emerging sense of the gruesome reality of war, are likely to be the dominant notes. The bullets are offered as suggestions only.

## 2441/02 Higher Tier: Drama Post - 1914

### INSTRUCTIONS TO EXAMINERS: Unit 1 (Higher Tier)

#### A INDIVIDUAL ANSWERS

- 1 Mark the answer out of 30.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three marks at each band.
  - **Highest Mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
  - **Lowest Mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting criteria of the band in question) the LOWEST mark should be awarded.
  - **Middle Mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 4 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

#### B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 HIGHER TIER: The maximum mark for the paper is **30**.
- 3 There is NO Assessment of Written Communication on this paper.

## 1901 English Literature – Generic Band Descriptors

Unit 2441/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>1</b>	<b>30 29 28</b>	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>show sustained insight, confidence and fluency</li> </ul>
<b>2</b>	<b>27 26 25</b>	<ul style="list-style-type: none"> <li>demonstrate engagement and some insight</li> <li>show critical understanding supported by well selected references to the text</li> <li>respond sensitively and in detail to language</li> </ul>
<b>3</b>	<b>24 23 22</b>	<ul style="list-style-type: none"> <li>present a clear, sustained response</li> <li>show understanding supported by careful and relevant reference to the text</li> <li>respond with some thoroughness to language</li> </ul>
<b>4</b>	<b>21 20 19</b>	<ul style="list-style-type: none"> <li>make a reasonably developed personal response</li> <li>show overall understanding using appropriate support from the text</li> <li>make some response to language</li> </ul>
<b>5</b>	<b>18 17 16</b>	<ul style="list-style-type: none"> <li>begin to organise a response</li> <li>show some understanding</li> <li>give some relevant support from the text or by reference to language</li> </ul>
<b>6</b>	<b>15 14 13</b>	<ul style="list-style-type: none"> <li>make some relevant comments</li> <li>show a little understanding</li> <li>give a little support from the text or by reference to language</li> </ul>
<b>Below 6</b>	<b>12 11 10  9 8 7  6 5 4  3 2 1 0</b>	<ul style="list-style-type: none"> <li>make a few straightforward points</li> <li>occasionally refer to the text</li> <li>show a little awareness</li> <li>make some comment</li> <li>show very little awareness</li> <li>make very limited comment</li> <li>not meet any of the above criteria</li> </ul>

## 1901 English Literature – Empathic Band Descriptors

Unit 2441/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
1	30 29 28	demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	27 26 25	demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	24 23 22	show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	21 20 19	show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	18 17 16	show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	15 14 13	show a little understanding of the character make reference to thoughts, feelings or ideas
<b>Below 6</b>	12 11 10  9 8 7  6 5 4  3 2 1 0	<ul style="list-style-type: none"> <li>• make a few straightforward points about the character</li> <li>• refer occasionally to thoughts, feelings or ideas</li>   <li>• show a little awareness of character</li>   <li>• show very little awareness of character</li>   <li>• not meet any of the above criteria</li> </ul>

<b>Text:</b>	MILLER: <i>Death of a Salesman</i>
<b>Question 1: (30 marks)</b>	Act Two: 'HAPPY <i>appears at the door of the house.</i> ' to 'BIFF: ... the scum of the earth, and you're looking at him!'  Explore the ways in which Miller makes this such a dramatic and significant moment in the play.

**NOTES ON THE TASK:**

This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is to be hoped that most answers will be able to display a clear awareness of the context for Linda's anger, especially after her impassioned appeal for her sons' help in Act One, and to register a strong response to this emotional showdown in which she bitterly reproaches her sons for what she sees as their neglect of their father when he needs them most, and orders them from the house. Strong answers are likely to focus explicitly on "the ways" of the question and explore the impact of the conflicting and complex emotions which pack the extract: Linda's passionate protectiveness, her uncharacteristic assertiveness and fury, Happy's denial of responsibility and reliance on lies and charm - set against Biff's brooding silence and his guilt-ridden self-loathing... The strongest answers may declare themselves in their explicit attention to the ways in which the tension is built through both dialogue and movement (in Happy's guilty entrance, Linda's ominous advance on him, her violent rejection of the roses and powerful language, Biff's angry rejection of Happy, his willingness to kneel before Linda and accept her valuation of him...) and to look at the powerful significance of Biff's withering honesty and his determination to talk to his father.

<b>Text:</b>	MILLER: <i>Death of a Salesman</i>
<b>Question 2: (30 marks)</b>	How far does Miller's portrayal of Willy Loman encourage you to feel sympathy for him?  Remember to support your ideas with details from the play.

**NOTES ON THE TASK:**

This is an open question and while a complete absence of sympathy for our hero might appear flinty-hearted to the point of perversity (and contrary to Miller's intentions), it is important to be receptive to a range of possible responses. Differentiation should emerge from the extent to which answers shape an informed and evaluative personal response, and it is the quality of the argument and of the support provided which matters, rather than the nature of the conclusion reached. On one level, the portrayal of Willy is highly unsympathetic and the evidence for the prosecution is clear enough: he is unfaithful to his devoted wife, he inculcates flawed values in his sons and blights their lives, he lies, he is overbearing and rude (especially to Linda, Biff, Charley and Bernard), he is a hopeless salesman, he is naïve and deluded. Nevertheless, he works himself to exhaustion to provide for his family, he lays down his life in the mistaken belief that he is providing his family with a better future, he endures failure, disappointment and a humiliating sacking, his sons desert him when he needs them most, he can be seen as a victim... The strongest answers are likely to pick up the emphasis on the writer at work and explore the way Miller positions his audience by using the testimony of key characters in shaping our response, especially perhaps in Linda's impassioned appeal to her sons in Act One, or in Biff's love for Willy despite his sharp awareness of these failings, or in Charley's final words...

<b>Text:</b>	MILLER: <i>Death of a Salesman</i>
<b>Question 3: (30 marks)</b>	You are Willy. You have just left Charley's office after he has given you money (in Act Two).  Write your thoughts.

**NOTES ON THE TASK:**

Willy's exhaustion and mental instability have been made very clear throughout the play, and so it is important to be receptive to a wide range of possible thoughts, both honest and delusional. The poisoned relationship with Biff, the money worries, the car "accidents", the guilt about Boston, the rubber hose ...have all been crowding in on him, and now he had lost his job but is too proud to confront this and accept Charley's offer and Bernard's success has merely rubbed salt in his wounds. Ominously, he borrows money to pay his insurance and tells Charley that "you end up worth more dead than alive". Nevertheless Willy has an extraordinary ability to repress unpalatable truths and to lie to himself, and this may well be reflected in strong answers. He is, after all, about to be treated to a meal by his two sons to celebrate Biff's new business venture with Bill Oliver and so Willy's mood may still be optimistic (if delusional). The haunting memory of Biff's untimely arrival in Boston is about to resurface, however, prompted partly by Bernard's enquiries. The strongest answers are likely to avoid oversimplification, to develop beyond a strong grasp of context and character, and represent a convincing "voice" and point-of-view.

<b>Text:</b>	PINTER: <i>The Caretaker</i>
<b>Question 4: (30 marks)</b>	Act Two: Opening to 'DAVIES: ... I ain't never seen you before.'  Explore the ways in which Pinter makes this both an amusing and disturbing moment in the play.

**NOTES ON THE TASK:**

Most answers are likely to focus on Mick's sudden change from aggressor into civil questioner here, and the conflict between the two characters – Davies is nonplussed by the barrage of questions and revelations whilst Mick is dominant and in control. The extent to which answers can look at Pinter's methods and effect on an audience is likely to be the key discriminator here. Stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work. The moment is funny and disturbing in different ways. Stronger answers may highlight the contrast between the two men, Davies's surprise or Mick's attempt to overwhelm and overpower Davies. The strongest answers may declare themselves in their awareness of language - the contrast between Mick's lengthy speech inviting flattering comparisons between Davies and his uncle's brother and the staccato interrogation that follows, for example.

<b>Text:</b>	PINTER: <i>The Caretaker</i>
<b>Question 5: (30 marks)</b>	<p>In Act Three, Davies tells Mick that Aston has 'got no feelings'.</p> <p>How far does Pinter's portrayal of Aston convince you that Davies is right?</p> <p>Remember to support your ideas with details from the play.</p>

**NOTES ON THE TASK:**

Although an understanding of the context (and of Davies's cunning) is implied, this is a question primarily about Aston and answers that are over-dominated by Davies should be approached with this caution. Differentiation should emerge from the extent to which answers avoid a conventional character study and shape an informed personal evaluation of Aston fully grounded in the text. It's possible that stronger answers will question whether Davies's perception of Aston is a trustworthy one - he has previously been willing to help Aston as 'caretaker' – or they may confine themselves to agreeing with Davies's view, and establish Aston's moments of insensitivity. The strongest answers will pick up the emphasis in the question on Pinter and examine the dramatist at work. Each answer should be marked on its merits as an argued and supported personal response to the portrayal of Aston in the text.

<b>Text:</b>	PINTER: <i>The Caretaker</i>
<b>Question 6: (30 marks)</b>	<p>You are Mick, just after you have offered Davies the position of caretaker (in Act Two).</p> <p>Write your thoughts.</p>

**NOTES ON THE TASK:**

By this stage Mick has, amongst other things, wrestled Davies to the ground, apparently offered him the chance to buy the room, attacked him with an Electrolux and abused him verbally. The messages are confusing and contradictory and the strongest answers are likely to explore these contradictions in Mick's attitude towards Davies. Whilst Mick's offer of the job is surprising, it does depend on the unlikely outcome that Davies can acquire references from Sidcup and the strongest answers may suggest the cunning and shrewdness behind this apparently generous offer. Strong answers are likely to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point of view.

<b>Text:</b>	CLARK: <i>Whose Life Is It Anyway?</i>
<b>Question 7: (30 marks)</b>	Act Two: 'DR SCOTT <i>comes in.</i> ' to 'DR SCOTT: Goodnight ... and good luck.'  Explore the ways in which Clark makes this both a humorous and a moving moment in the play.

**NOTES ON THE TASK:**

It is to be hoped that many answers will be able to develop a response to the bitter-sweet nature of Dr Scott's late-night visit to Ken's bedside. There is a moving finality about Ken's view of his situation ("for me life is over") and although he is enjoying the renewed sense of self-determination, teases Dr Scott about her date and displays his customary wit about Mr Hill and his "surrogate self" and Nurse Sadler's "porcelain pap", even the jokes emphasise his impotence and helplessness. Strong answers are likely to engage both strands of the question explicitly, explore Clark's portrayal of Ken's determination to seek his own death and of the developing intimacy between doctor and patient, and scrutinise the sources of the humour. Close attention to the relationship between the humour and the seriousness of the situation, and the irony in the developing intimacy (that Dr Scott's very attractiveness confirms Ken's sense of the hopelessness of his predicament), should be highly rewarded.

<b>Text:</b>	CLARK: <i>Whose Life Is It Anyway?</i>
<b>Question 8: (30 marks)</b>	How does Clark make Ken Harrison's meetings with Mrs Boyle (in Act One) and Dr Travers (in Act Two) such upsetting moments in the play?  Remember to support your ideas with details from the play.

**NOTES ON THE TASK:**

These are two highly charged and similar moments in the play and are upsetting for both Ken and the audience. Both encounters are set up by Dr Emerson to undermine and thwart Ken's desire to seek his own death and both leave Ken breathless, angry and frustrated that the medical professionals are not listening to him and not treating him like a human being, and strong answers are likely to display an awareness of this context. The extent to which answers can move beyond a survey of the two scenes to look at Clark's methods and the impact of the two confrontations on an audience in a carefully selective and focused way, is likely to be the key discriminator here. Close attention to the presentation of Mrs Boyle's "appalling so-called professionalism", the ironic outcome of her visit (that it makes Ken more convinced that he wants to die), the revelations to Travers about Ken's fiancée and his parents, Ken's awareness that he is being placed in a Catch 22 trap, the evidence of his building anger and frustration throughout both scenes... is likely to characterise the strongest answers.

<b>Text:</b>	CLARK: <i>Whose Life Is It Anyway?</i>
<b>Question 9: (30 marks)</b>	You are Dr Emerson. You have argued with Dr Scott about Mr Harrison and she has just left your office (in Act Two)  Write your thoughts.

**NOTES ON THE TASK:**

In response to the request from Mr Hill, Ken Harrison's solicitor, to release Ken from hospital, Dr Emerson has begun the process of committing Mr Harrison under Section 26 of the Mental Health Act. Dr Scott questions this decision, makes a case for respecting Mr Harrison's choice and suggests that Dr Emerson is acting in a rather high-handed manner (like a judge rather than a doctor, in fact). Nevertheless Dr Emerson is convinced that Mr Harrison is depressed and therefore incapable of making a rational decision about his future, and he is so struck by Dr Scott's opposition (both here and earlier in the play on the subject of the Valium) that he feels the need to pull rank and to go as far as hinting that he would suspect her of collusion if Mr Harrison were to die suddenly. Differentiation is likely to emerge in the extent to which answers can engage the context for the conversation with Dr Scott, as well as the implications of the conversation itself, and convey the impression of a doctor dedicated to preserving the life at all costs and absolutely certain that he is doing the right thing. The best answers are likely to develop beyond a strong grasp of context and character, and represent a convincing "voice" and point-of-view.

<b>Text:</b>	SHERRIFF: <i>Journey's End</i>
<b>Question 10: (30 marks)</b>	Act Two: '(He begins to count off forty five circles on TROTTER'S chart)' to 'OSBORNE: ... Extraordinary, isn't it?'  Explore the ways in which Sherriff makes this such a moving and thought-provoking moment in the play.

**NOTES ON THE TASK:**

Most answers are likely to focus on Stanhope's fragile mental state as well as the comradeship and support of Osborne. Stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. The extent to which answers can look at Sherriff's methods and effect on an audience is likely to be the key discriminator here. Stanhope's desolation alongside a black humour, undermining his earlier authoritative façade, is revealing. The strongest may declare themselves in their awareness of the way Sherriff uses the characters and relationships, for example, to explore serious issues arising from the war situation and the men's response to their extraordinary situation. Evidence of a developing personal response, effective use of text and the contextualisation of the extract should also be well rewarded.

<b>Text:</b>	SHERRIFF: <i>Journey's End</i>
<b>Question 11: (30 marks)</b>	How does Sherriff make the relationship between Osborne and Raleigh such a memorable part of the play?  Remember to support your ideas with details from the play.

**NOTES ON THE TASK:**

It is to be hoped that most answers will focus on the comradeship enjoyed by the two men: their shared enjoyment of rugby and the countryside, their discussions unrelated to the war situation, their affection for one another and the ease with which they relate to one another, almost like father and son... However, the question directs attention away from a conventional study of the relationship, and differentiation is likely to spring from the extent to which answers can maintain an informed personal response to the impact of the scenes involving the two men on an audience. Stronger answers should be able to focus explicitly on the 'how' of the question and really scrutinise the playwright at work. Explicit examination of the relationship's importance both to the play's emotional impact and to its ideas, is likely to be the key feature of the best answers.

<b>Text:</b>	SHERRIFF: <i>Journey's End</i>
<b>Question 12: (30 marks)</b>	You are Raleigh. Stanhope has just ordered you to get out after the row about dinner (at the end of Act Three, Scene Two).  Write your thoughts.

**NOTES ON THE TASK:**

Raleigh, young, inexperienced, naïve has learned a hard lesson in his first experience of active service. He has allowed himself to indulge the grief he feels so keenly for the loss of a fellow man which has become a daily occurrence for men like Stanhope who have had to harden themselves in order to survive. The strongest answers are likely to explore Raleigh's raw grief for the death of Osborne, and the memories he has of him, but also the growing understanding he has of Stanhope and the complexities of his character and status. The strongest answers are likely to develop beyond a strong grasp of context and character to represent a convincing 'voice' and point of view. Anguish, a wounded sensitivity, and an emerging sense of the gruesome reality of war, are likely to be the dominant notes.

# 2442/01 Foundation Tier: Poetry and Prose Post - 1914

**INSTRUCTIONS TO EXAMINERS: Unit 2 (Foundation Tier)**

## **A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three marks at each band.
  - **Highest Mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
  - **Lowest Mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded
  - **Middle Mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 3 Be prepared to use the full range of marks. Do not reserve (eg) high Band 4 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 4 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (ie above) the range targeted by this paper.**

**B ASSESSMENT OF WRITTEN COMMUNICATION**

1 A further mark must be awarded according to the descriptions of performance that follow:

<b>BAND</b>	<b>DESCRIPTOR</b>	<b>MARK</b>
<b>4</b>	Candidates spell, punctuate and use the rules of grammar with <b>limited accuracy</b> , so that <b>basic meaning</b> is apparent. Some relevant material is offered.	<b>1</b>
<b>3</b>	Candidates spell, punctuate and use the rules of grammar <b>with reasonable accuracy</b> , so that meaning is <b>generally clear</b> . Material is generally relevant and presentation is organised.	<b>2</b>
<b>2</b>	Candidates spell, punctuate and use the rules of grammar with <b>considerable accuracy</b> , so that meaning is <b>consistently clear</b> . Relevant material is presented in appropriate form(s).	<b>3</b>
<b>1</b>	Candidates spell, punctuate and use the rules of grammar <b>with almost faultless accuracy</b> , deploying a range of grammatical constructions so that meaning is <b>always absolutely clear</b> . Well-chosen material is cogently presented, in appropriate form(s).	<b>4</b>

**C TOTAL MARKS**

1 Transfer to the front of the script **three** marks: for answer (1) out of 21; for answer (2) out of 21; for Written Communication out of 4. Write the total mark for the script.

2 FOUNDATION TIER: The maximum mark for the paper is **46** (21+21+4).

- This represents performance **consistently at the top of Band 4**.
- An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 21. However, **the maximum mark that may be recorded for the paper is 46**.
- *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*

## 1901 English Literature – Generic Band Descriptors

Unit 2442/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>22</b>	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> <li>• present a clear, sustained response</li> <li>• show understanding supported by careful and relevant reference to the text</li> <li>• respond with some thoroughness to language</li> </ul>
<b>4</b>	<b>21</b> <b>20</b> <b>19</b>	<ul style="list-style-type: none"> <li>• make a reasonably developed personal response</li> <li>• show overall understanding using appropriate support from the text</li> <li>• make some response to language</li> </ul>
<b>5</b>	<b>18</b> <b>17</b> <b>16</b>	<ul style="list-style-type: none"> <li>• begin to organise a response</li> <li>• show some understanding</li> <li>• give some relevant support from the text or by reference to language</li> </ul>
<b>6</b>	<b>15</b> <b>14</b> <b>13</b>	<ul style="list-style-type: none"> <li>• make some relevant comments</li> <li>• show a little understanding</li> <li>• give a little support from the text or by reference to language</li> </ul>
<b>7</b>	<b>12</b> <b>11</b> <b>10</b>	<ul style="list-style-type: none"> <li>• make a few straightforward points</li> <li>• occasionally refer to the text</li> </ul>
<b>8</b>	<b>9</b> <b>8</b> <b>7</b>	<ul style="list-style-type: none"> <li>• show a little awareness</li> <li>• make some comment</li> </ul>
<b>Below 8</b>	<b>6</b> <b>5</b> <b>4</b>  <b>3</b> <b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <li>• show very little awareness</li> <li>• make very limited comment</li> </ul> <ul style="list-style-type: none"> <li>• fails to meet criteria for the task and shows scant knowledge of the text</li> </ul>

<b>Text</b>	OCR: <i>Opening Lines - Section G: How It Looks From Here</i>
<b>Question 1 (21 marks)</b>	<p><i>Mort aux Chats</i>: Porter, <i>Rat O Rat</i>..: Logue.</p> <p>What do you find most unusual about the portrayal of the animals in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the descriptions of the characters and actions of the animals</li> <li>• the poets' opinions of the animals</li> <li>• the words and phrases each poet uses.</li> </ul>

Some answers may realise that the animals in these two poems are not just fluffy creatures or vermin and will be able to discuss (to some degree) the use of parody of racism and sexism, in *Mort aux Chats*, and the irony of *Rat, O Rat* .... All responses, however, should contain something about the behaviour of cats and the attitude of Logue to his unwelcome guest. Lower band answers will most probably list the characteristics of the animals. Middle band responses will show some understanding of the poets' intentions and give textual support. For higher bands there will be more secure understanding of the use of the animals and some focus on the language.

<b>Text</b>	OCR: <i>Opening Lines - Section G: How It Looks From Here</i>
<b>Question 2 (21 marks)</b>	<p>What thoughts and feelings about appearance and reality do the poets memorably convey to you in <i>Mirror</i> (Plath) and <i>I Am a Cameraman</i> (Dunn)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what Plath writes about the mirror and the woman looking into it</li> <li>• what Dunn writes about film and real life</li> <li>• the words and phrases each poet uses.</li> </ul>

By its very nature a mirror invites thoughts of appearance and reality but for Plath these two are the same - 'exact ... unmisted ... only truthful ...reflect it faithfully' - compared to 'those liars, the candles or the moon'. This idea makes for disturbing reading as there is no escape from the 'old woman' reflected back. In *I Am a Cameraman*, Dunn rejects the idea that 'the camera never lies' by arguing that 'Film is just a reflection' of the miseries of the world which only those enduring them can fully understand. Basic answers will paraphrase and show a little understanding; middle band responses will show more secure understanding of the poets' meanings and give some textual support. Those worthy of higher bands will have some focus on the language.

<b>Text</b>	OCR: <i>Opening Lines - Section G: How It Looks From Here</i>
<b>Question 3 (21 marks)</b>	<p>What vivid pictures of the beauties of nature do the poets paint in <b>TWO</b> of the following poems?</p> <p><i>Judging Distances</i> (Reed)  <i>In Your Mind</i> (Duffy)  <i>Oh Grateful Colours, Bright Looks!</i> (Smith)</p> <p>Remember to refer closely to the words and phrases of the poems in your answer.</p>

The two voices in *Judging Distances* need to be identified, as the prosaic language and lack of imagination of the instructor - 'three kinds of tree' - emphasise the sensibility of the recruit towards the 'fields of summer' and the 'swaying elms'. *In Your Mind* also has a contrast, between the 'English rain' of the present and the 'moon like an orange', 'blue bridge' and 'six swans' of the recollected past which brings alive the latter vividly. Smith concentrates on the colours of nature and contrasts them with the 'landscape of the dead'. Paraphrase and explanation are not enough for this question and there should be some comment on imagery to move up the bands.

<b>Text</b>	OCR: <i>Opening Lines - Section H: The 1914-18 War (ii)</i>
<b>Question 4 (21 marks)</b>	<p><i>The Deserter</i>: Letts, <i>The Hero</i>: Sassoon.</p> <p>How is the fear of the soldiers brought powerfully to life for you in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• how the man acted and felt when he deserted (in <i>The Deserter</i>)</li> <li>• how 'Jack' acted in the trench (in <i>The Hero</i>)</li> <li>• the words and phrases each poet uses.</li> </ul>

The bullet points are there to guide the answers to the relevant parts of each poem so it is to be hoped that there will not be a focus on the mothers and their misapprehensions about their sons. In *The Deserter* the man is any soldier whose life has been 'dogged' by Fear. In the first part he is described as a frightened child and a hare with realistic physical reactions. Then the focus shifts to the view of the army - 'it shames one's soul ...' - and the chilling repetition of 'the dawn was grey' and 'An English bullet in his heart'. In the second poem 'Jack' a 'cold-footed, useless swine' (in the eyes of the 'Brother Officer') felt similar fear both before and at 'Wicked Corner'. Answers will probably focus more on *The Deserter* as there is more material in that poem. Basic answers will paraphrase, perhaps with material irrelevant to the question. Stronger responses will make some comment about language and perhaps tone and focus firmly upon 'fear'.

<b>Text</b>	OCR: <i>Opening Lines - Section H: The 1914-18 War (ii)</i>
<b>Question 5 (21 marks)</b>	<p>What do you find memorable about the portrayal of relationships between fathers and sons in <i>The Parable of the Old Man and the Young</i> (Owen) and <i>The Seed-Merchant's Son</i> (Herbertson)?</p> <p>Remember to refer closely to the words and phrases of the poems in your answer.</p>

The relationship between Abraham and Isaac is not only that of the Biblical story (with a horrific twist at the end) but also between the 'fathers' of the Government and their 'sons' (or 'seed'), the soldiers, whom they willingly sacrifice instead of the 'Ram of Pride'. The Seed-Merchant, in contrast, has only one son and there is vivid description of the young child. 'Seed' is mentioned again (and with the same connotations) and there is the ambiguity of the ending - 'Thank God, Thank God' - . Lower band answers will probably not be able to resist the temptation of paraphrase, whilst middle band responses will show some understanding of both poems and will give textual support. Those answers worthy of higher bands will demonstrate secure understanding and some comment on language.

<b>Text</b>	OCR: <i>Opening Lines - Section H: The 1914-18 War (ii)</i>
<b>Question 6 (21 marks)</b>	<p>What thoughts and feelings about death in wartime do the poets memorably convey to you in any <b>TWO</b> of the following poems?</p> <p><i>Spring Offensive</i> (Owen)  <i>In Flanders Fields</i> (McCrae)  <i>Lamentations</i> (Sassoon)  <i>The Target</i> (Gurney)</p>

There is no shortage of evidence in any of the poems and answers should reflect this fact. Owen's horror at the attack is made vivid by his reference to (for example) 'the end of the world', 'infinite space', 'world's verge', especially when contrasted with the buttercups and 'May breeze'. McCrae also uses nature - poppies - to remember the dead and inspire others. Sassoon's poem is satirical and ironic, with the sergeant's incomprehension of the 'rampant grief' of the soldier who has lost his brother, and Gurney's persona desperately tries to justify his killing of a fellow man. Lower band answers will probably paraphrase and explain but responses will move up the bands according to their understanding of the thoughts and feelings, degree of textual support and (for higher bands) focus on the language, tone, form and structure of the chosen poems.

<b>Text</b>	<i>Poems 2: Larkin and Fanthorpe</i>
<b>Question 7 (21 marks)</b>	<p><i>Next, Please: Larkin, After Visiting Hours: Fanthorpe.</i></p> <p>What do you find memorable about the images Larkin and Fanthorpe use to convey their feelings in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what the poets' feelings are</li> <li>• the ship images in <i>Next, Please</i></li> <li>• the hospital images in <i>After Visiting Hours</i>.</li> </ul>

**NOTES ON THE TASK:** Answers should show understanding of both poems, the feelings the poets convey, and some of the images they use. In *Next, Please*, the ship imagery is central to Larkin's dissection of the "bad habits of expectancy", our being "Always too eager for the future" as the opening line states. Candidates, it is hoped, will make something of the "Sparkling armada", with its "brasswork prinked" and its figurehead, colloquially described as having "golden tits". The transformation of the armada into "a black-Sailed unfamiliar" is shockingly bleak. Candidates may consider that the poem is a reminder to enjoy the present and not be too eager to pass into the "huge and birdless silence" that awaits us. Fanthorpe creates the world of the hospital ward by using a variety of images that lack the cohesiveness of Larkin's ship imagery but are certainly memorable: there is humour in such images as the "vagrant/ Doctors" who "appear, wreathed in stethoscopes/Like South Sea dancers". Her feelings might be those of a patient allowed now to "relax/Into illness" after putting on a cheery show for relatives now received back into their own worlds. The quietness of "the great Ark" heading into the night carries, perhaps, the suggestion of death, like Larkin's "black-/Sailed unfamiliar". Basic answers here are likely to make brief comments on each poem. Answers will rise through the bands as understanding of the poems becomes clearer and better sustained. Best answers will be those which identify the poet's feelings and make some sound comments on the images in the poems. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.

<b>Text:</b>	<i>Poems 2: Larkin and Fanthorpe</i>
<b>Question 8 (21 marks)</b>	<p>What do you find particularly vivid about the poets' descriptions of places in any <b>TWO</b> of the following poems?</p> <p>Coventry ( in <i>I Remember, I Remember: Larkin</i>)  Home (in <i>Home Is So Sad: Larkin</i>)  The office (in <i>Dictator: Fanthorpe</i>)</p> <p>Remember to refer closely to the words and phrases the poets use.</p>

**NOTES ON THE TASK:** It is hoped that candidates find that Larkin brings Coventry and home to life in his poems, even if they find that "life" in both is far from vibrant. Coventry might be considered both in terms of its railway station and the memories it inspires, and the backdrop of the idyllic life the poet never lived. The failure of home to live up to the "joyous shot at how things should have been" oozes disappointment. What Larkin makes vivid, perhaps, is home's absence of life. Fanthorpe's office, with its wall-to-wall carpeting and ringing phones, is evoked with some humour, and the office dictator is skewered with precision. Basic answers here will do little more than provide a few comments on the places presented in two poems, whilst better answers will offer an extended paraphrase showing some understanding of what the poems are about. Best answers here will attempt to go beyond describing the places and engage with the language of the poems. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each.

<b>Text:</b>	<i>Poems 2: Larkin and Fanthorpe</i>
<b>Question 9 (21 marks)</b>	<p>What do you find to amuse you in any <b>TWO</b> of the following poems?</p> <p><i>Wild Oats</i> (Larkin)  <i>Annus Mirabilis</i> (Larkin)  <i>Reports</i> (Fanthorpe)  <i>Patients</i> (Fanthorpe)</p> <p>Remember to refer closely to the words and phrases the poets use.</p>

**NOTES ON THE TASK:** It should be possible for candidates to be amused by two poems from the given list, although the humour of the poems is not of the broadest or bawdiest. They may find some amusement in the self-deprecation in *Wild Oats* whereby the voice in the poem has no apparent chance with the bosomy English rose, having to make do with the friend in specs. His wry comment on the friend's assessment of him "useful to get that learnt" should also amuse. *Annus Mirabilis* with its surprising, direct opening, the sense that the voice here has missed out in what is now a "quite unlosable game", and its jaunty rhyme and rhythm should also appeal. Fanthorpe's application of the language of school reports to life itself in *Reports* and seeing the hospital staff as the true patients in *Patients* should also amuse. Answers should show some understanding of the poems in their consideration of humour. Basic answers here may simply paraphrase two poems, or parts of them, and claim, without support, to find them amusing. Better answers will offer some response to humour, whether of situation or wording, whereas best answers here will show an understanding of the poems with some focus on humour in the language used. Answers do not need to preserve an even balance of discussion, but there should be comment of some substance on each of the two poems.

<b>Text</b>	<i>Touched with Fire</i> ed.Hydes
<b>Question 10 (21 marks)</b>	<p><i>Piano and Drums</i>: Okara, <i>Our History</i>: Dipoko.</p> <p>What do the poets vividly convey to you about differences between past and present in these two poems?</p> <p>Remember to refer closely to the words and phrases of the poems in your answer.</p>

The past in both poems is Africa. *Piano and Drums* has the poet's past childhood with 'jungle drums', animals and hunters with primitive spears - a simple life with 'no innovations'. This is contrasted with present adulthood in far away lands and 'new horizons' and the sophistication and 'labyrinth' of the piano with its 'complexities'. Past and present combine in the final stanza: 'wandering ... jungle drums and the concerto'. *Our History* also uses imagery of wildlife for pre-colonial times but there is a sinister undertone even in the past as the colonialists' canoes look like the 'carcass of drifting whales'. After the 'gun-fire of conquest', the present is false, destroyed and 'in tatters'. The contrast at the heart of each poem is clear. Lower band answers will paraphrase with some textual support; middle band responses will show some understanding of the past/present differences, and essays that reach higher bands will focus on both the sentiments and the imagery.

<b>Text</b>	<i>Touched with Fire</i> ed.Hydes
<b>Question 11 (21 marks)</b>	<p>What do you find particularly disturbing about the poets' portrayal of killing in <i>Hawk Roosting</i> (Hughes) and <i>5 Ways to Kill a Man</i> (Brock)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what the poet writes about the appearance and actions of the hawk (in <i>Hawk Roosting</i>)</li> <li>• what the poet writes about ways of killing ( in <i>5 Ways to Kill a Man</i>)</li> <li>• the words and phrases each poet uses.</li> </ul>

Hughes' hawk holding 'Creation in my foot' is a violent bird, engaged in 'perfect killing'. The imagery suits the mighty hunter. At least the hawk is doing what he was made to do while *5 Ways to Kill a Man* is about the inhumanity of man to man, with its graphic descriptions of methods of killing, ranging from crucifixion through ways of slaughtering ever-increasing numbers at one time, to the apparent destruction of the human race in the twentieth century. Power and killing are demonstrated in every stanza, be it personal, military or political. Lower band responses will rely upon paraphrase (especially for the Brock poem) and answers will progress up the bands from this to explanation with textual support to some engagement with language.

<b>Text</b>	<i>Touched with Fire</i> ed. Hydes
<b>Question 12 (21 marks)</b>	<p>What do you find memorable about the ways children see things in any <b>TWO</b> of the following poems?</p> <p><i>Nursery Rhyme of Innocence and Experience</i> (Causley)  <i>Digging</i> (Heaney)  <i>Mid-Term Break</i> (Heaney)</p> <p>Remember to refer closely to the words and phrases of the poems in your answer.</p>

The keywords for this question are 'the ways children see things'. Causley's poem is, as the title suggests, a 'nursery rhyme'; the language and structure reflect this - 'silver penny', 'apricot tree'. The gifts from far away lands which the child craves are exotic and mystical but a dark side is already present even in the 'innocence' - 'as strong as death' - and it continues with the 'steel morning', 'grey ship' and the damaged boat. The ending of the poem ('experience') is poignant: 'Where are the other/Girls and boys?' In *Digging*, Heaney remembers his grandfather cutting peat and lovingly describes the details - 'Nicking and slicing neatly', 'squelch and slap' -. This is different from the same poet's *Mid-Term Break* with the persona's emotionless account of his reactions to the death of his younger brother. The older child is, by turns, bewildered, embarrassed and confused in his innocence and inexperience. This makes the poem even more moving for the reader. There is much material in these poems and discriminating choice of matter is necessary. Lower band answers will probably describe/explain. Middle band essays will focus to a greater extent on the question with textual support, and essays worthy of higher bands will make some comment on the language.

<b>Text</b>	OCR: <i>Opening Worlds</i>
<b>Question 13 (21 marks)</b>	<p>(a) <i>The Pieces of Silver</i> 'It was dusk, and the Dovecots...' to '... took stock of passers-by'.</p> <p>(b) <i>The Young Couple</i> 'But it wasn't only what was said...' to '... blond English Cathy'.</p> <p>What do you find memorable about these descriptions of homes and of the people who live in them?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the poverty of the Dovecot family and of their home</li> <li>• the wealth of Naraian's parents and of their home</li> <li>• the words and phrases each writer uses.</li> </ul>

The main theme of *The Pieces of Silver* extract is poverty - a poverty so great that the Dovecot family have seemingly been reduced to the level of barnyard fowl: 'coop', 'scraped and pecked and foraged her food like a scratching hen'. There is a wealth of detail here to be explored and the passage explains (as some answers may point out) why Clement cannot have the threepence he so desperately needs to avoid humiliation at the hands of the bullying Acting Head. The second extract expresses the 'heaviness' and oppressive nature of the Indian household with the 'too' rich food, furniture, ornaments and people. The last sentence indicates the claustrophobic, possessive nature of the relationship Cathy has with her in-laws and which makes her so unhappy throughout the story. The question requires detailed exploration of the extracts and answers which purely narrate the story should not be highly rewarded. Responses will move up the bands according to their selection of details and comment on them. Comparison is not required in this question but we may find some answers structured in this way.

<b>Text</b>	OCR: <i>Opening Worlds</i>
<b>Question 14 (21 marks)</b>	<p>What brings relationships between husbands and wives alive for you in <i>The Train from Rhodesia</i> (Gordimer) and <i>The Tall Woman and Her Short Husband</i> (Feng)?</p> <p>Remember to support your ideas with details from the stories.</p>

The husband and wife in *The Train from Rhodesia* are on their honeymoon - supposedly a happy time - but after the episode of bargaining for the carved lion, the wife begins to see her husband with new eyes, realising that just like the souvenir, the young man 'is for good now' and not just 'part of the holiday' and how will he fit in at home? The lion is both a catalyst for this discovery and a symbol of the dying of their relationship: 'the lion, fallen on its side in the corner'. Mr Short and Mrs Tall are devoted to each other, despite their difference in appearance, and Mr Short feels no embarrassment at picking up fallen articles or relinquishing the umbrella, showing his ease in the relationship. This enables him to return to a normal routine after his release from prison and to support his wife after her stroke. The most meaningful sentence, however, is the last one: 'big empty space ... vacuum ... nothing on earth could fill'. It is to be hoped that there will be comprehensive and sensitive answers to this question. Lower band responses will narrate or give a character study with some quotation; middle band essays will focus more on the relationships, whilst higher band answers will demonstrate secure understanding coupled with textual reference. Comparison is not required in this question.

<b>Text</b>	OCR: <i>Opening Worlds</i>
<b>Question 15 (21 marks)</b>	<p>In several stories from this collection characters are treated in an unkind way. What makes this unkindness vivid for you in any <b>TWO</b> of the following stories?</p> <p><i>Two Kinds</i> (Tan)  <i>Leela's Friend</i> (Narayan)  <i>The Tall Woman and Her Short Husband</i> (Feng)</p> <p>Remember to support your ideas with details from the stories.</p>

Both the mother and the daughter in Tan's story treat the other unkindly, and both, to a certain extent, deserve this treatment: the mother for her misguided belief that her daughter can be a prodigy and the girl for her humiliation of and cruel words to her mother. However, the reader can sympathise with both. Sidda is a more straightforward case as he is ill-treated by the prejudiced police and parents and even when proved innocent is sacked because 'we couldn't have kept a criminal like him in the house'. Perhaps the greatest unkindness towards him comes unwittingly from Leela when she withholds the evidence vital for exonerating him. Both Mrs Tall and Mr Short are treated unkindly by the tenants of Unity Mansions and the Cultural Revolution and it is debatable who suffers most: Mr Short being imprisoned and widowed or Mrs Tall abandoned and struck with paralysis. Narrative or character study will not go beyond the lower bands. Answers should be rewarded according to how much understanding of the unkindness they show, coupled with textual support and, perhaps, a personal response. Comparison is not required in this question.

<b>Text</b>	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
<b>Question 16 (21 marks)</b>	<p>(a) <i>Tickets, Please.</i> 'You've got to choose!' cried the girls...; to '... his wrists were torn'.</p> <p>(b) <i>Rex</i> 'My mother was maddened...' to '... torment of his need to attack us'.</p> <p>What do you find so striking about the portrayal of violence in these two extracts?</p> <p>Remember to refer to details from both extracts in your answer.</p>

The description of Annie's and the girls' revenge is extremely graphic and disturbing, being reminiscent of Bacchic fury, with them tearing at John Thomas' clothes, butting him and striking 'wild blows' with 'their eyes glittering strangely'. The dog's actions too are vividly depicted - his 'nostrils snorting rage ... he flew at her'. We should expect lively responses to these extracts. There is plenty of material here and answers will move up the bands from paraphrase to comment with textual support. Comparison is not required in this question.

<b>Text</b>	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
<b>Question 17 (21 marks)</b>	<p>What do you think makes the portrayal of the schoolchildren so vivid in <i>Lessford's Rabbits</i> and <i>A Lesson on a Tortoise</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the children eating breakfast (in <i>Lessford's Rabbits</i>)</li> <li>• what Lessford and Halket say and do (in <i>Lessford's Rabbits</i>)</li> <li>• the behaviour of the boys (in <i>A Lesson on a Tortoise</i>)</li> <li>• the words and phrases Lawrence uses.</li> </ul>

The children in the first story range from the infants ('quaint little mites') through to the boys 'dressed in mouldering garments of remote men ... girls with their rat-tailed hair' to Halket, and Lessford who steals the bread for his rabbits. In *A Lesson on a Tortoise*, the boys are equally as realistic and vividly drawn with the righteous indignation of the 'Gordons' and Segar's shiftiness. Lower band answers may be narrative or character study and responses will move up the bands according to the comprehensiveness and the suitability of the textual support and focus on the question. Comparison is not required in this question.

<b>Text</b>	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
<b>Question 18 (21 marks)</b>	<p>Syson (in <i>The Shades of Spring</i>) and Frances (in <i>Second Best</i>) both have a second chance of love. What makes these second chances memorable for you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Syson's and Hilda's previous relationship and how Hilda treats Syson on his return (in <i>The Shades of Spring</i>)</li> <li>• Frances' previous relationship and the lesson she learns from killing the mole (in <i>Second Best</i>)</li> <li>• the words and phrases Lawrence uses.</li> </ul>

Syson has no second chance with Hilda, even though he may initially think he has, for she, hurt by his rejection, 'was married the same night' as he and is no longer his 'young love' but 'He and she were more separate than any two strangers could be'. Frances, having lost Jimmy, does have a second chance at love but only if she can 'kill' her first love, symbolised by the mole, which she finds 'after a secret persistent hunt.' Lower band answers may be narrative or character study; stronger responses will focus on the second chance and trace its course. Comparison is not required in this question.

<b>Text</b>	J G BALLARD: <i>Empire of the Sun</i>
<b>Question 19 (21 marks)</b>	<p>Chapter 36: The Flies ‘Yet despite the emptiness of the camp...’ to ‘Perhaps one day they would all return to the camp.’</p> <p>What do you find fascinating about the portrayal of Jim in this extract?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what Jim sees in the camp</li> <li>• what Jim remembers of Mrs Vincent</li> <li>• what Jim now understands about Mrs Vincent.</li> </ul> <p>Remember to refer to details from the extract in your answer.</p>

The bullet points should help guide the answers. Jim, towards the end of the novel and older now, has returned to his old quarters in Lunghua Camp. The sight of the room brings back memories of his time there and especially of Mrs Vincent, but lying on her bed and surveying the room ‘from this unfamiliar angle’, he realises that the room looks like a ‘ramshackle hut’ and how he must have appeared to Mrs Vincent ‘like a beast in a kennel’ and she must have ‘been intensely irritated by him’ as the war must have been a ‘separate ordeal’ for her. Answers may relate the content of this extract to events earlier in the novel. Lower band answers may well paraphrase the extract; sound responses will show greater awareness of how events have affected Jim, whilst essays deserving the higher bands will demonstrate understanding of Jim’s relationship with Mrs Vincent.

<b>Text</b>	J G BALLARD: <i>Empire of the Sun</i>
<b>Question 20 (21 marks)</b>	<p>What do you find memorable about the relationship between Jim and Mr Maxted in <i>Empire of the Sun</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Jim and Mr Maxted at the beginning of the novel</li> <li>• their relationship in Lunghua camp</li> <li>• the events at the Stadium.</li> </ul> <p>Remember to support your ideas with details from the novel.</p>

Jim meets Mr Maxted in Shanghai before the war and admires him, thinking him the ‘perfect type of the Englishman who had adapted himself to Shanghai’. At Lunghua Camp, the two become comrades and Mr Maxted as well as Jim learns to adapt – ‘at least Mr Maxted was trying to keep the camp going’ -. The relationship reaches its height in the Stadium when the man’s last act is to save Jim’s life by preventing him from leaving with the others. Jim always seems slightly aloof from the older man but in the Stadium there are signs of emotion: ‘he felt guilty that he had died... Long after Mr Maxted had grown cold, Jim had continued to massage his cheeks’. All answers should be able to discuss the relationship to some degree, but essays will move up the bands according to the depth of the discussion about the pair with textual support.

<b>Text</b>	J G BALLARD: <i>Empire of the Sun</i>
<b>Question 21 (21 marks)</b>	Explore <b>ONE</b> or <b>TWO</b> moments from Jim's journey by truck (Chapters 16-18) where you feel that Jim shows himself to be a leader.  Remember to support your answer with details from the novel.

Two suitable moments might be when Jim drinks the Japanese soldiers' water in Chapter 16 and when Jim directs the truck in Chapter 18, but the candidate's choice of moments should, as far as possible, be respected. In the former moment Jim shows insight and maturity in realising, firstly, that he is the only person to gain water for the group and that he must not 'treat [the Japanese] to his brightest smile' and, secondly, that he should drink all the first ration of water himself. After this, 'as only he had been prepared to risk everything... he felt himself apart from the others'. In Chapter 18, after Jim directs the truck over the pontoon bridge, not only does the driver find 'a small measure of security' in his presence in the cab but by acting as 'Number Two Coolie' to the other English he is keeping even the strongest of the English going. Paraphrase will only reach the lower bands; to achieve higher marks there must be some discussion as to how and why Jim shows leadership with details from the novel.

<b>Text:</b>	ACHEBE: <i>Things Fall Apart</i>
<b>Question 22 (21 marks)</b>	<p>Chapter Seventeen: 'It was late in the afternoon before Nwoye returned.' to '...the very depth of abomination.'</p> <p>What does this extract suggest to you about Okonkwo's strong feelings for his family?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Okonkwo's relationship with Nwoye</li> <li>• the Christians and what they teach</li> <li>• the words and phrases Achebe uses.</li> </ul>

**NOTES ON THE TASK:** Candidates should show an understanding of Okonkwo's expectation of obedience to family and clan traditions, and of the way he resorts to violence when crossed. His volatile nature ("suddenly overcome with fury") and violence ("hit him two or three savage blows") are typical of his dealings with members of his family. It is likely that Nwoye has been unable to forget the cutting down of Ikemefuna and his father's attempts to mould him in a manly image. Okonkwo's bafflement that he should be cursed with such a son indicates his incomprehension of a way of life other than his own and his absolutism when defied. The Christian text so joyfully "intoned" by Mr. Kiaga is totally contrary to Okonkwo's belief (so it is not surprising that Nwoye does not fully understand it). Nwoye's reaction to Okonkwo's violence is to turn the other cheek (though the quotation is not explicitly given). Basic responses will paraphrase the extract; better ones will comment on Okonkwo's violence and what it reveals about his expectations of his family; the best here will show a reasonably sustained understanding of Okonkwo's expectations of his family, with support from the language of the extract.

<b>Text:</b>	ACHEBE: <i>Things Fall Apart</i>
<b>Question 23 (21 marks)</b>	<p>What do you find so sad about Ikemefuna's short life in <i>Things Fall Apart</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• how he adapts to life in Umuofia</li> <li>• his death</li> <li>• the words and phrases Achebe uses.</li> </ul> <p>Remember to support your answer with details from the novel.</p>

**NOTES ON THE TASK:** Answers are expected to show knowledge and some understanding of Ikemefuna. He did not choose to come to Umuofia, but is part of a compensation deal, and is, initially, treated unsympathetically and, indeed, harshly by Okonkwo. That he is respected, even loved by Nwoye and Okonkwo, who is pleased by his influence on Nwoye, makes him rather endearing to the reader. The decision to kill him is, therefore, shocking and Okonkwo's cutting him down even more so. Answers are likely to focus on his death and perhaps on Okonkwo's response to it. Basic answers are likely to summarise what happens to Ikemefuna, who essentially is a victim. Responses will move through the bands as personal engagement with the character becomes stronger and better supported by textual reference. Best answers will try to engage with the language Achebe uses, particularly in discussing Ikemefuna's death.

<b>Text:</b>	ACHEBE: <i>Things Fall Apart</i>
<b>Question 24 (21 marks)</b>	Explore <b>ONE or TWO</b> moments in the novel when you find an act of violence particularly shocking.

**NOTES ON THE TASK:** The moments that answers consider should, as far as possible, be respected, as should the definition of what constitutes a moment, although moments should not constitute lengthy episodes capable only of being summarised at length. Likely moments are the killing of Ikemefuna in Chapter 7, the massacre at Abame recounted in Chapter 15, the treatment of the elders of Umuofia in Chapter 23, the sending of messengers to break up the meeting in Chapter 24. Candidates might well focus on Okonkwo's beating of his wives at different moments. Answers should show an understanding of why an act is so violent as to be shocking. Basic answers here will paraphrase one or two incidents. Differentiation will occur as answers start to develop the response to what shocks them and start to look at the way Achebe's language makes the incident/incidents shocking.

<b>Text:</b>	HEMINGWAY: <i>The Old Man and the Sea</i>
<b>Question 25 (21 marks)</b>	<p>'That afternoon, there was a party of tourists at the Terrace...' to the end of the novel.</p> <p>What are your feelings about the old man and his fish as you re-read the ending of the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• where the fish is and the reactions of the tourists</li> <li>• the scene in the shack</li> <li>• the words and phrases Hemingway uses.</li> </ul>

**NOTES ON THE TASK:** Feelings towards the old man are likely to be highly sympathetic and should be derived principally from the extract and not from the novel as whole. The mighty fish is now robbed of its dignity floating amidst beer cans as if no better than garbage. The tourists, though curious, have no appreciation of the great fish and no understanding of what it represented to the old man. The waiter cannot identify the fish. Sympathy might be felt because of the old man's exhaustion and the faithfulness of the boy. The old man's dream about the lions should call forth sympathetic comment. Basic answers here will summarise the extract offering the briefest of comments on feeling for the old man. Answers will move through the bands as the response is supported with more detail from the extract and fuller engagement with the language is made.

<b>Text:</b>	HEMINGWAY: <i>The Old Man and the Sea</i>
<b>Question 26 (21 marks)</b>	<p>The old man thinks he was beaten because "I went out too far." Do you agree with him?</p> <p>Remember to support your answer with details from the novel.</p>

**NOTES ON THE TASK:** There is, of course, no single correct answer to this question. Basic answers here will offer little more than complete agreement or disagreement, with some reason in support. Better responses will look at the consequences of the distance the old man travels and the time it takes him as factors in his being beaten. They may also consider other factors, such as the old man being *salao*, or not having the boy with him. Good answers can consider any or all of these factors, or argue that the old man has not been beaten at all but has achieved some sort of victory. "I went out too far" may be considered in a more ambiguous way. Did the old man venture too far in a metaphorical sense? Answers will rise through the bands as more evidence is provided for the views offered and the understanding of the novel becomes more evident.

<b>Text:</b>	HEMINGWAY: <i>The Old Man and the Sea</i>
<b>Question 27 (21 marks)</b>	Explore any <b>ONE or TWO</b> moments in <i>The Old Man and the Sea</i> which you find particularly exciting and dramatic.

**NOTES ON THE TASK:** The choice of moments should, as far as possible, be respected. "Moments" should be long enough for answers to be able to explore them with some thoroughness, yet not be so long that they require lengthy paraphrase followed by very little analysis or comment. "Exciting and dramatic" will usually be taken to refer to moments involving physical action. Moments taken from Santiago's struggle with the fish, the hand game with the great negro from Cienfuegos, offer some apposite moments. Basic answers will make brief reference to two moments from the novel. Better ones will consider moments in a little detail to show how they are exciting, whilst best answers will show reasonably sustained understanding of one or two exciting and dramatic moments, with some reference to Hemingway's language in support.

<b>Text:</b>	ORWELL: <i>Nineteen Eighty-Four</i>
<b>Question 28 (21 marks)</b>	<p>Part Two, Chapter One: 'It was the middle of the morning...' to '...a script of paper folded into a square.'</p> <p>What do you find particularly striking about Winston's meeting with Julia here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Winston's earlier feelings about her</li> <li>• the way they both behave here</li> <li>• the words Orwell uses.</li> </ul>

**NOTES ON THE TASK:** The bullets should direct candidates towards putting this meeting into context. Winston has earlier felt that the girl with dark hair was a spy and he had thought of killing her. Julia has almost certainly planned a meeting with Winston; the "common accident" sounds convenient. The risk Julia is taking is suggested by her yellow, then pale, colour and the expression that looks more like fear than pain. Winston is moved by an instinctive feeling of sympathy that the Party seeks to destroy. His later "momentary surprise" is human enough, but equally dangerous. Candidates should venture beyond the extract to quote/refer to the message on the scrap of paper. Basic answers here will make some comment on both Winston and his encounter here with Julia. Better answers will support their view of what is happening here, with some support, whilst the best are likely to look at the way Winston and Julia behave with some reference to Orwell's language, suggesting fear and the danger of what they are embarking on.

<b>Text:</b>	ORWELL: <i>Nineteen Eighty-Four</i>
<b>Question 29 (21 marks)</b>	<p>What do you find most disturbing about Winston's relationship with O'Brien?</p> <p>You should consider</p> <ul style="list-style-type: none"> <li>• what Winston thinks about O'Brien</li> <li>• what O'Brien says and does to Winston</li> <li>• the words and phrases Orwell uses.</li> </ul>

**NOTES ON THE TASK:** The thrust of the question should lead to much more than an account of the relationship between the two men. Candidates may find it disturbing that Winston so blindly trusts a man whose face when first described is brutal, an appropriate introduction to his character. Winston's belief that O'Brien is a member of the Brotherhood disturbingly leads him into danger, to torture and to Room 101. Any supported discussion of what O'Brien says and does to Winston should find plenty to disturb a reader, and his motivation for what he does, the exercising of power, confirms his brutality. Reference to language might include the image of a boot stamping on a human face --- for ever, but there is a wealth of equally telling ones. Reference to details of Winston's suffering at O'Brien's hands would also be appropriate here. Basic answers will make a comment on O'Brien and what he does to Winston, probably focusing on Room 101. Answers will move through the bands as the personal response to the relationship becomes more developed and more fully supported. Best answers here are likely to use some detail of language to support what is found particularly disturbing.

<b>Text:</b>	ORWELL: <i>Nineteen Eighty-Four</i>
<b>Question 30 (21 marks)</b>	What do you think makes the way in which the Party controls life in Oceania so cruel?  Remember to support your ideas with details from the novel.

**NOTES ON THE TASK:** There are many ways in which the Party controls life in Oceania, almost all of which may be considered cruel. A case could be made for telescreens, compulsory PE, rationing, the Anti-Sex League, re-writing of history, continuous war, encouraging children to denounce their parents, torturing Winston into betraying Julia ... Basic answers are likely to do little more than list some of the ways with little examination or development. Better answers will provide more detail and textual reference. Best answers will show a reasonably sustained understanding of why the highlighted ways are particularly cruel, with some reference to language in support.

<b>Text:</b>	<b>Susan Hill (ed.) Modern Women's Short Stories</b>
<b>Question 31 (21 marks)</b>	<p>(a) <i>The New People</i>. 'She goes out into the garden...' to '... retreated from death by starting to write poetry'.</p> <p>(b) <i>Passages</i> 'Then, just when I managed to convince myself...' to '... still smelling of sleep Peggy'.</p> <p>What do you find particularly moving about the women's memories in these two extracts?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Millicent's memories of her father and Christina (<i>The New People</i>)</li> <li>• what the girl thought she'd heard (<i>Passages</i>)</li> <li>• the words and phrases the writers use.</li> </ul>

**NOTES ON THE TASK:** Answers are expected to show understanding of both extracts and perhaps a little awareness of the stories from which they are taken. Millicent's memories are of a once happy childhood "before the strangers came". Her father provided order, security and love, all of which suddenly disappeared with the arrival of the strangers. Christina later killed herself whilst Millicent retreated from death into writing, though, in age, her fame has deserted her. The girl's memories seem to be the stuff of nightmare; she believes that she overheard a girl being strangled, an event that later damages a sexual encounter with John and makes her accuse Sheelagh's brother of murder. A child, she did not understand the sounds she heard, and has been psychologically damaged by what she overheard. Basic answers will make some comment on what happens in both extracts. Answers will move up the bands as they engage in more detail and respond to the situations. The best answers here will make some response to the language as well as to what the characters remember. Comparison/contrast is not required in responses to prose. Answers need not comment equally on both extracts, but there should be comment of substance on each.

<b>Text:</b>	<b>Susan Hill (ed.) Modern Women's Short Stories</b>
<b>Question 32 (21 marks)</b>	<p>Explore the ways in which any <b>TWO</b> of the following characters are victims who deserve your sympathy.</p> <p>Mabel (in <i>Savages</i>: O'Brien) Addy in (<i>Addy</i>: Blackwood) Miss Anstruther (in <i>Miss Anstruther's Letters</i>: Macauley).</p>

**NOTES ON THE TASK:** Answers are expected to show knowledge of the two stories chosen from the list, focusing specifically on the ways characters are presented as deserving of sympathy and suffering for reasons not of their creation. Mabel is clearly an awkward character but becomes the victim of gossip and prejudice. Miss Anstruther is a victim of an air raid, losing her books and possessions. Of all the letters from her lover, sent over a period of twenty-two years (burning letters in a romantic sense) she has only one and half sentences that seem to her to contain only a reproach for not rescuing the letters from a literal burning. All the passionate and romantic phrases have disappeared. The raid has cut her life in two. Addy becomes neglected and dies alone. Basic answers will give brief summaries of two stories. Answers will rise through the bands as they focus more closely on the sympathy candidates feel and begin to focus on the language the writers use.

<b>Text:</b>	<b><i>Susan Hill (ed.) Modern Women's Short Stories</i></b>
<b>Question 33 (21 marks)</b>	<p>What are your feelings about the way any <b>TWO</b> of the following men treat women?</p> <p>Matt (in <i>Savages</i>: O'Brien)  the dead husband (in <i>Stone Trees</i>: Gardam)  Martin (in <i>Weekend</i>: Weldon)</p> <p>Remember to support your ideas with details from the stories.</p>

**NOTES ON THE TASK:** It is difficult to imagine candidates feeling sympathy for any of the three men. Matt is an "original" with a flirtatious manner, who may possibly have been "behind the tent" with Mabel and therefore is believed to be the father of the "child" Mabel is thought to be carrying. Mabel is the hot pursuer of Matt, who does Mabel little damage. The contents of Mabel's letter to him are never revealed. The dead husband in *Stone Trees* "needed other girls to love a bit and leave" according to his wife, whose possessiveness might have driven the husband towards other women. There is nothing to excuse the behaviour of the unspeakable Martin. The question asks for the candidate's feelings so there should be more than two simple character descriptions. Better answers here will show some understanding of the men and use textual reference to explain why they provoke such feelings in a reader. Best answers here will be looking to link the response to some detail in the writing. Answers need not provide equal focus on both characters, but comments on both should be of some substance. Comparison is not a requirement.

<b>Text</b>	PALIN: <i>Pole to Pole</i>
<b>Question 34 (21 marks)</b>	<p>(a) <i>Day 77.</i> 'The soldiers who are travelling with us...' to '... when we leave twenty minutes later'.</p> <p>(b) <i>Day 74</i> 'Just outside Gedaref...' to '...the worst part is leaving. Being able to leave.'</p> <p>What do you find moving about these accounts of a war zone in Ethiopia and of a refugee camp in Sudan?</p> <p>Remember to refer to details from both extracts in your answer.</p>

The final words of the Sudan extract are probably the most moving: 'Being able to leave', but there is more to tug at the heart strings, for example the age and uniforms of the EPRDF army, the condition of the children in the war zone and the enthusiastic reception by one of them to the 'Wet One', the size of the refugee camp and the inhabitants' plaintive requests. Paraphrase will only be rewarded with marks from the lower bands but engagement with the writing and exploration of how the account is so moving should be rewarded.

<b>Text</b>	PALIN: <i>Pole to Pole</i>
<b>Question 35 (21 marks)</b>	<p>What do you find fascinating about Palin's visits to the Masai Mara and the Serengeti on Days 96-100?</p> <p>Remember to support your ideas with details from the text.</p>

Palin and companions are on safari and he describes the scenery, animals, a balloon ride and Masai herdsmen (among other things) with gusto. There is much information and answers will not be able to include it all, so suitable selection of detail coupled with an overview of the experience should be suitably rewarded. As ever, paraphrase will only reach the lower bands; there must be some personal response and engagement with Palin's writing for higher marks.

<b>Text</b>	PALIN: <i>Pole to Pole</i>
<b>Question 36 (21 marks)</b>	<p>What do you find memorable about Palin's experiences at the North and South Poles?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what Palin found at each Pole</li> <li>• his thoughts and feelings</li> <li>• the words and phrases he uses.</li> </ul>

Palin flies over the North Pole on Day 1 and the experience is somewhat under-whelming - 'no glimmer of any reward to the traveller who has made his way to the top of the world' -. In contrast, the South Pole is a hive of activity even though the actual (as opposed to the 'Ceremonial') Pole is 'a small bronze post ... like an unplumbed lavatory outlet'. Some candidates may choose to compare the two accounts as a way of answering the question but, as ever, the key to success is to focus on Palin's language.

<b>Text:</b>	HORNBY: <i>Fever Pitch</i>
<b>Question 37 (21 marks)</b>	<p>PART OF THE GAME: Arsenal v Southampton 19.8.80 ‘The first match of the season...’ to ‘... riding their luck all the time.’</p> <p>What do you find particularly disturbing about the fans’ experience as you read this extract?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what happened at the Arsenal versus Southampton match</li> <li>• Hornby’s thoughts nine years later</li> <li>• the words and phrases Hornby uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b> Candidates might find the Arsenal way disturbing: the purchase of a striker for a million pounds and swapping him for a defender before he’d played a competitive game. The image of Hornby pinioned whilst off the ground with his arms in the air is also disturbing, given the reference to the “The Ibrox Thing” and, elsewhere, to deaths at Hillsborough and Heysel, being crushed in a crowd is disturbing. The trust in the system, and the insouciance over Scottish crowd problems, are similarly disturbing, yet candidates might pick up on the irony. The reflections in the last paragraph suggest the danger that football crowds can be in. Basic answers here will make some comment on the extract, whilst answers will rise through the bands as understanding becomes more sustained and sharper comment is made on the language used.</p>	

<b>Text:</b>	HORNBY: <i>Fever Pitch</i>
<b>Question 38 (21 marks)</b>	<p>What does the chapter <i>Bananas</i> show you about Hornby’s concerns over the problem of racism in football?</p> <p>Remember to support your ideas with details from the chapter.</p>
<p><b>NOTES ON THE TASK:</b> The chapter records “the extraordinary behaviour” of Liverpool supporters in abusing John Barnes, one of their own players. The throwing of bananas to “the monkey on the pitch” is horrifying testimony to the racist attitudes of supporters. Hornby’s description of the throwers as “grunting, overweight orang-utans” and of their target as “beautiful” and “elegant” highlights the senseless prejudice of some white supporters in their conviction of their own skin-confirmed superiority. Prejudice can, literally, be blind in this chapter. Hornby also engages with the difficulties of combating racism, again showing his concern that the problem should be tackled. Basic answers are likely to make some comments on the chapter. Better ones will look in more detail, while the best will show a reasonably developed understanding of Hornby’s concerns with some response to the language.</p>	

<b>Text:</b>	HORNBY: <i>Fever Pitch</i>
<b>Question 39 (21 marks)</b>	<p>What memorable image of himself as a new teacher does Hornby convey in <i>A Trivial Pursuit</i> (pages 130-132)?</p> <p>Remember to support your ideas with details from the chapter.</p>
<p><b>NOTES ON THE TASK:</b> Responses are likely to note the perhaps inevitable linking of the start of Hornby’s teaching career with the fortunes of Arsenal and the breaking up with his girlfriend. Candidates might find memorable his attempt to ingratiate himself with his pupils by announcing his support of Arsenal and its effect on “the bad boy at the back” who, ironically, has the biggest vocabulary and best writing style. Hornby’s behaviour, he later realises, is on a par with that of his pupils and that he is “as childish” as his “interests” --- an unexpected admission from a teacher. Basic answers here will make some comment on the chapter, but will move up the bands according to their developing understanding of the image of himself that Hornby projects, with some response to the language used in the chapter.</p>	

## 2442/02 Higher Tier: Poetry and Prose Post - 1914

### INSTRUCTIONS TO EXAMINERS: Unit 2 (Higher Tier)

#### A INDIVIDUAL ANSWERS

- 1 Mark each answer out of 30.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three marks at each band.
  - **Highest Mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
  - **Lowest Mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded
  - **Middle Mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 4 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'BELOW 6' should be used **ONLY for answers which fall outside (ie below) the range targeted by this paper.**

**B ASSESSMENT OF WRITTEN COMMUNICATION**

1 A further mark must be awarded according to the descriptions of performance that follow:

<b>BAND</b>	<b>DESCRIPTOR</b>	<b>MARK</b>
<b>4</b>	Candidates spell, punctuate and use the rules of grammar with <b>limited accuracy</b> , so that <b>basic meaning</b> is apparent. Some relevant material is offered.	<b>1</b>
<b>3</b>	Candidates spell, punctuate and use the rules of grammar with <b>reasonable accuracy</b> , so that meaning is <b>generally clear</b> . Material is generally relevant and presentation is organised.	<b>2</b> <b>3</b>
<b>2</b>	Candidates spell, punctuate and use the rules of grammar with <b>considerable accuracy</b> , so that meaning is <b>consistently clear</b> . Relevant material is presented in appropriate form(s).	<b>4</b> <b>5</b>
<b>1</b>	Candidates spell, punctuate and use the rules of grammar with <b>almost faultless accuracy</b> , deploying a range of grammatical constructions so that meaning is <b>always absolutely clear</b> . Well-chosen material is cogently presented, in appropriate form(s).	<b>6</b>

**C TOTAL MARKS**

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 30; for answer (2) out of 30; for Written Communication out of 6. Write the total mark for the script.
- 2 HIGHER TIER: The maximum mark for the paper is **66** (30+30+6).

## 1901 English Literature – Generic Band Descriptors

Unit 2442/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>1</b>	<b>30 29 28</b>	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>show sustained insight, confidence and fluency</li> </ul>
<b>2</b>	<b>27 26 25</b>	<ul style="list-style-type: none"> <li>demonstrate engagement and some insight</li> <li>show critical understanding supported by well selected references to the text</li> <li>respond sensitively and in detail to language</li> </ul>
<b>3</b>	<b>24 23 22</b>	<ul style="list-style-type: none"> <li>present a clear, sustained response</li> <li>show understanding supported by careful and relevant reference to the text</li> <li>respond with some thoroughness to language</li> </ul>
<b>4</b>	<b>21 20 19</b>	<ul style="list-style-type: none"> <li>make a reasonably developed personal response</li> <li>show overall understanding using appropriate support from the text</li> <li>make some response to language</li> </ul>
<b>5</b>	<b>18 17 16</b>	<ul style="list-style-type: none"> <li>begin to organise a response</li> <li>show some understanding</li> <li>give some relevant support from the text or by reference to language</li> </ul>
<b>6</b>	<b>15 14 13</b>	<ul style="list-style-type: none"> <li>make some relevant comments</li> <li>show a little understanding</li> <li>give a little support from the text or by reference to language</li> </ul>
<b>Below 6</b>	<b>12 11 10  9 8 7  6 5 4  3 2 1 0</b>	<ul style="list-style-type: none"> <li>make a few straightforward points</li> <li>occasionally refer to the text</li> <li>show a little awareness</li> <li>make some comment</li> <li>show very little awareness</li> <li>make very limited comment</li> <li>fails to meet criteria for the task and shows scant knowledge of the text</li> </ul>

<b>Text</b>	OCR: <i>Opening Lines - Section G: How It Looks From Here</i>
<b>Question 1 (30 marks)</b>	<i>Mort aux Chats</i> : Porter, <i>Rat O Rat...</i> : Logue. Compare how the poets vividly portray animals in unusual ways in these two poems.

Better answers will realise that the animals in these two poems are not just fluffy creatures or vermin and will be able to discuss the use of parody of racism and sexism, in *Mort aux Chats*, and the irony of *Rat, O Rat ...*, and follow the arguments through with comment on the suitability and use of the animals. All responses, however, should contain something about the behaviour of cats and the attitude of Logue to his unwelcome guest. There is much to say on the language of the poems, especially *Mort aux Chats*, where tone, structure, alliteration, repetition are worthy of comment. Lower band answers will most probably list the characteristics of the animals with some textual support. Middle band responses will show some understanding of the poets' intentions and methods. For higher bands there will be analysis of the use of the animals and a close focus on the language.

<b>Text</b>	OCR: <i>Opening Lines - Section G: How It Looks From Here</i>
<b>Question 2 (30 marks)</b>	Compare the striking ways in which the poets explore the idea of appearance versus reality in <i>Mirror</i> (Plath) and <i>I Am a Cameraman</i> (Dunn).

By its very nature a mirror invites thoughts of appearance and reality but for Plath these two are the same - 'exact ... unmisted ... only truthful ... reflect it faithfully' - compared to 'those liars, the candles or the moon'. This idea makes for disturbing reading as there is no escape from the 'old woman' reflected back. In *I Am a Cameraman*, Dunn rejects the idea that 'the camera never lies' by arguing that 'Film is just a reflection' of the miseries of the world which only those enduring them can fully understand. Both are 'dense' poems full of imagery and a discriminator will be how far answers can respond to the language and techniques. Basic answers will paraphrase and show some understanding; sound responses will grasp the poets' meanings, give textual support with maybe some comment on language. Those worthy of higher bands will really get to grips with the language.

<b>Text</b>	OCR: <i>Opening Lines - Section G: How It Looks From Here</i>
<b>Question 3 (30 marks)</b>	Explore the differing ways in which the poets bring alive for you the beauties of nature in any <b>TWO</b> of the following poems:  <i>Judging Distances</i> (Reed) <i>In Your Mind</i> (Duffy) <i>Oh Grateful Colours, Bright Looks!</i> (Smith).

The two voices in *Judging Distances* need to be identified, as the prosaic language and lack of imagination of the instructor - 'three kinds of tree' - emphasise the sensibility of the recruit towards the 'fields of summer' and the 'swaying elms'. *In Your Mind* also has a contrast, between the 'English rain' of the present and the 'moon like an orange', 'blue bridge' and 'six swans' of the recollected past which brings alive the latter vividly. Smith concentrates on the colours of nature and contrasts them with the 'landscape of the dead'. Imagery and poetic technique are important for this question and answers will move up the bands according to how they travel from paraphrase/explanation to a thoughtful response to the language.

<b>Text</b>	OCR: <i>Opening Lines - Section H: The 1914-18 War (ii)</i>
<b>Question 4 (30 marks)</b>	<i>The Deserter</i> : Letts, <i>The Hero</i> : Sassoon.  Compare the ways in which Letts and Sassoon movingly portray the fear of soldiers in these two poems.

It is hoped that answers will not, mistakenly, focus on the mothers and their misapprehensions about their sons, for this question is asking quite clearly about fear. In *The Deserter* the man is any soldier whose life has been 'dogged' by Fear. In the first part he is described as a frightened child and a hare with realistic physical reactions. Then the focus shifts to the view of the army - 'it shames one's soul ...' - and the chilling repetition of 'the dawn was grey' and 'An English bullet in his heart'. In the second poem 'Jack' a 'cold-footed, useless swine' (in the eyes of the 'Brother Officer') felt similar fear both before and at 'Wicked Corner'. There is much to compare in terms of tone and content but answers will probably focus more on *The Deserter* as there is more material in that poem. Lower band answers will paraphrase, perhaps with material irrelevant to the question, with some textual support. Answers will move up the bands according to their understanding of the tone of the latter parts of each poem and their focus on language, structure etc.

<b>Text</b>	OCR: <i>Opening Lines - Section H: The 1914-18 War (ii)</i>
<b>Question 5 (30 marks)</b>	Explore the differing ways in which the poets memorably portray relationships between fathers and sons in <i>The Parable of the Old Man and the Young</i> (Owen) and <i>The Seed-Merchant's Son</i> (Herbertson).

The relationship between Abraham and Isaac is not only that of the Biblical story (with a horrific twist at the end) but also between the 'fathers' of the Government and their 'sons' (or 'seed'), the soldiers, whom they willingly sacrifice instead of the 'Ram of Pride'. Stronger answers will discuss both aspects as well as the sonnet form with the rider, the mix of Biblical ('clave the wood') and war-related ('parapets and trenches') language and the bitter tone of the poem. The Seed-Merchant, in contrast, has only one son and there is vivid description of the young child. 'Seed' is mentioned again (and with the same connotations) and the ambiguity of the ending - 'Thank God, Thank God' – is worthy of discussion. Basic answers will probably not be able to resist the temptation of paraphrase, whilst middle band responses will show general understanding and make some comment on language. Those answers worthy of higher bands will demonstrate secure understanding and a close focus on language.

<b>Text</b>	OCR: <i>Opening Lines - Section H: The 1914-18 War (ii)</i>
<b>Question 6 (30 marks)</b>	Compare how the poets use particularly striking words and phrases to convey their thoughts and feelings about the death in wartime in any <b>TWO</b> of the following poems:  <i>Spring Offensive</i> (Owen) <i>In Flanders Fields</i> (McCrae) <i>Lamentations</i> (Sassoon) <i>The Target</i> (Gurney).

There is no shortage of evidence in any of the poems and answers should reflect this fact. The question is asking for examples and examination of 'words and phrases' and there should be a focus on the language and how it expresses the poets' thoughts and feelings rather than paraphrase. Owen's horror at the attack is made vivid by his reference to (for example) 'the end of the world', 'infinite space', 'world's verge', especially when contrasted with the buttercups and 'May breeze'. McCrae also uses nature - poppies - to remember the dead and inspire others. Sassoon's poem is satirical and ironic, with the sergeant's incomprehension of the 'rampant grief' of the soldier who has lost his brother, and Gurney's persona desperately tries to justify his killing of a fellow man. Answers will move up the bands according to their focus on the language, tone, form and structure of the chosen poems and their personal response to the poets' thoughts and feelings.

<b>Text:</b>	<i>Poems 2: Larkin and Fanthorpe</i>
<b>Question 7 (30 marks)</b>	<p><i>Next, Please: Larkin, After Visiting Hours: Fanthorpe.</i></p> <p>Compare the effects which Larkin and Fanthorpe create for you by their use of striking images in these two poems.</p>

**NOTES ON THE TASK:** Answers should show understanding of both poems, the feelings the poets convey, and some of the images they use. In *Next, Please*, the ship imagery is central to Larkin's dissection of the "bad habits of expectancy", our being "Always too eager for the future" as the opening line states. Candidates, it is hoped, will make something of the "Sparkling armada", with its "brasswork prinked" and its figurehead, colloquially described as having "golden tits". The transformation of the armada into "a black-Sailed unfamiliar" is shockingly bleak. Candidates may consider that the poem is a reminder to enjoy the present and not be too eager to pass into the "huge and birdless silence" that awaits us. Fanthorpe creates the world of the hospital ward by using a variety of images that lack the cohesiveness of Larkin's ship imagery but are certainly memorable: there is humour in such images as the "vagrant/Doctors" who "appear, wreathed in stethoscopes/Like South Sea dancers". Her feelings might be those of a patient allowed now to "relax/Into illness" after putting on a cheery show for relatives now received back into their own worlds. The quietness of "the great Ark" heading into the night carries, perhaps, the suggestion of death, like Larkin's "black-/Sailed unfamiliar". Basic answers here are likely to show some understanding of the poems through paraphrase. Answers will rise through the bands as understanding of the poets' feelings becomes clearer and better supported. Best answers will be those which identify the poet's feelings and engage sensitively with the imagery in the poems. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.

<b>Text:</b>	<i>Poems 2: Larkin and Fanthorpe</i>
<b>Question 8 (30 marks)</b>	<p>Compare the ways in which the poets bring places to life for you in any <b>TWO</b> of the following poems:</p> <p>Coventry (in <i>I Remember, I Remember</i>: Larkin)  home (in <i>Home Is So Sad</i>:Larkin)  the office (in <i>Dictator</i>: Fanthorpe).</p> <p>Remember to refer closely to the language the poets use.</p>

**NOTES ON THE TASK:** : It is hoped that candidates find that Larkin brings Coventry and home to life in his poems, even if they find that "life" in both is far from vibrant. Coventry might be considered both in terms of its railway station and the memories it inspires, and the backdrop of the idyllic life the poet never lived. The failure of home to live up to the "joyous shot at how things should have been" oozes disappointment. What Larkin brings to life is, perhaps, home's absence of life. Fanthorpe's office, with its wall-to-wall carpeting and ringing phones is evoked with some humour, and the office dictator is skewered with precision. Fairly basic answers here are likely to offer an extended paraphrase of two poems, showing some understanding of what they are about. Sound answers will show understanding of the poets' feelings about the places in the two chosen poems. Answers will move up the bands as they respond more closely to the two chosen poems, and comment more sensitively and perceptively on the effects of the language the poets use.

<b>Text:</b>	<i>Poems 2: Larkin and Fanthorpe</i>
<b>Question 9 (30 marks)</b>	<p>Compare the ways in which the poets amuse you in any <b>TWO</b> of the following poems:</p> <p><i>Wild Oats</i> (Larkin)  <i>Annus Mirabilis</i> (Larkin)  <i>Reports</i> (Fanthorpe)  <i>Patients</i> (Fanthorpe).</p> <p>Remember to refer closely to the language the poets use.</p>

**NOTES ON THE TASK:** It should be possible for candidates to be amused by two poems from the given list, although the humour of the poems is not of the broadest or bawdiest. They may find some amusement in the self-deprecation in *Wild Oats* whereby the voice in the poem has no apparent chance with the bosomy English rose, having to make do with the friend in specs. His wry comment on the friend's assessment of him "useful to get that learnt" should also amuse. *Annus Mirabilis* with its surprising, direct opening, the sense that the voice here has missed out in what is now a "quite unlosable game" and its jaunty rhyme and rhythm should also appeal. Fanthorpe's application of the language of school reports to life itself in *Reports* and seeing the hospital staff as the true patients in *Patients* should also amuse; as with *Annus Mirabilis*, amusement may be felt at coming upon the unexpected, a different way of viewing things in Fanthorpe's case. Answers should show some understanding of the poems in their consideration of humour. Basic answers here may simply offer little more than paraphrase of two poems and claim, without support, to find them amusing. Sound answers will show reasonably sustained understanding of the poems and some response to humour, whether of situation or phrasing. Responses will rise through the bands as the understanding of the poems becomes more subtle and the response to the humour more sophisticated. Answers do not need to preserve an even balance of discussion, but there should be comments of substance on each of the two poems.

<b>Text</b>	<i>Touched with Fire</i> ed. Hydes
<b>Question 10 (30 marks)</b>	<i>Piano and Drums</i> : Okara, <i>Our History</i> : Dipoko. Explore the differing ways in which the poets powerfully compare past and present in these two poems.

The past in both poems is Africa. *Piano and Drums* has the poet's past childhood with 'jungle drums', animals and hunters with primitive spears - a simple life with 'no innovations'. This is contrasted with present adulthood in far away lands and 'new horizons' and the sophistication and 'labyrinth' of the piano with its 'complexities'. Past and present combine in the final stanza: 'wandering ... jungle drums and the concerto'. *Our History* also uses imagery of wildlife for pre-colonial times but there is a sinister undertone even in the past as the colonialists' canoes look like the 'carcass of drifting whales'. After the 'gun-fire of conquest', the present is false, destroyed and 'in tatters'. The contrast at the heart of each poem is clear and comparisons between the two works should be easily found. Lower band answers will paraphrase with some textual support; middle band responses will show understanding of the past/present differences, and essays that reach the higher bands will engage with both the sentiments and the imagery.

<b>Text</b>	<i>Touched with Fire</i> ed. Hydes
<b>Question 11 (30 marks)</b>	Explore the differing ways in which the poets use disturbing imagery to express power and violence in <i>Hawk Roosting</i> (Hughes) and <i>5 Ways to Kill a Man</i> (Brock).

Hughes' hawk holding 'Creation in my foot' is a violent bird, engaged in 'perfect killing'. The imagery suits the mighty hunter. At least the hawk is doing what he was made to do while *5 Ways to Kill a Man* is about the inhumanity of man to man, with its graphic descriptions of methods of killing, ranging from crucifixion through ways of slaughtering ever-increasing numbers at one time, to the apparent destruction of the human race in the twentieth century. Power and killing are demonstrated in every stanza, be it personal, military or political. There is much to write about the imagery of each poem and answers will progress up the bands from paraphrase/explanation to real engagement with language and poetic technique.

<b>Text</b>	<i>Touched with Fire</i> ed.Hydes
<b>Question 12 (30 marks)</b>	Compare how the poets portray a child's view of things in any <b>TWO</b> of the following poems:  <i>Nursery Rhyme of Innocence and Experience</i> (Causley) <i>Digging</i> (Heaney) <i>Mid-Term Break</i> (Heaney).

The keywords for this question are 'a child's view of things'. Causley's poem is, as the title suggests, a 'nursery rhyme'; the language and structure reflect this - 'silver penny', 'apricot tree'. The gifts from far away lands which the child craves are exotic and mystical but a dark side is already present even in the 'innocence' - 'as strong as death' - and it continues with the 'steel morning', 'grey ship' and the damaged boat. The ending of the poem ('experience') is poignant: 'Where are the other/Girls and boys?' In *Digging*, Heaney remembers his grandfather cutting peat and lovingly describes the details - 'Nicking and slicing neatly', 'squelch and slap' -. This is different from the same poet's *Mid-Term Break* with the persona's emotionless account of his reactions to the death of his younger brother. The older child is, by turns, bewildered, embarrassed and confused in his innocence and inexperience. This makes the poem even more moving for the reader. There is much material in these poems and discriminating choice of matter is necessary. Lower band answers will probably describe/explain. Middle band essays will focus to a greater extent on the question with some reference to language, and essays worthy of higher bands will be firmly rooted in an exploration of the language.

<b>Text</b>	OCR: <i>Opening Worlds</i>
<b>Question 13 (30 marks)</b>	<p>(a) <i>The Pieces of Silver</i> 'It was dusk, and the Dovecots...' to '... took stock of passers-by'.</p> <p>(b) <i>The Young Couple</i> 'But it wasn't only what was said...' to '... blond English Cathy'.</p> <p>Explore how the writers memorably describe homes and the people who live in them in these two extracts.</p>

The main theme of *The Pieces of Silver* extract is poverty - a poverty so great that the Dovecot family have seemingly been reduced to the level of barnyard fowl: 'coop', 'scraped and pecked and foraged her food like a scratching hen'. There is a wealth of detail here to be explored and the passage explains (as some answers may point out) why Clement cannot have the threepence he so desperately needs to avoid humiliation at the hands of the bullying Acting Head. The second extract expresses the 'heaviness' and oppressive nature of the Indian household with the 'too' rich food, furniture, ornaments and people. The last sentence indicates the claustrophobic, possessive nature of the relationship Cathy has with her in-laws and which makes her so unhappy throughout the story. The question requires detailed exploration of the extracts and answers which purely narrate the story should not be highly rewarded. Responses will move up the bands according to their exploration of language. Comparison is not required in this question but we may find some answers structured in this way.

<b>Text</b>	OCR: <i>Opening Worlds</i>
<b>Question 14 (30 marks)</b>	<p>How do the writers vividly portray relationships between husbands and wives in <i>The Train from Rhodesia</i> (Gordimer) and <i>The Tall Woman and Her Short Husband</i> (Feng)?</p> <p>Remember to support your ideas with details from the stories.</p>

The husband and wife in *The Train from Rhodesia* are on their honeymoon - supposedly a happy time - but after the episode of bargaining for the carved lion, the wife begins to see her husband with new eyes, realising that just like the souvenir, the young man 'is for good now' and not just 'part of the holiday' and how will he fit in at home? The lion is both a catalyst for this discovery and a symbol of the dying of their relationship: 'the lion, fallen on its side in the corner'. Mr Short and Mrs Tall are devoted to each other, despite their difference in appearance, and Mr Short feels no embarrassment at picking up fallen articles or relinquishing the umbrella, showing his ease in the relationship. This enables him to return to a normal routine after his release from prison and to support his wife after her stroke. The most meaningful sentence, however, is the last one: 'big empty space ... vacuum ... nothing on earth could fill'. It is to be hoped that there will be comprehensive and sensitive answers to this question. Lower band responses will narrate or give a character study with some quotation; middle band essays will focus more on the relationships, whilst higher band answers will demonstrate secure understanding by teasing out the nuances and details and engaging with the language. Comparison is not required in this question.

<b>Text</b>	OCR: <i>Opening Worlds</i>
<b>Question 15 (30 marks)</b>	<p>In several stories from this collection characters are treated in an unkind way. How do the writers vividly portray this unkindness in any <b>TWO</b> of the following stories?</p> <p><i>Two Kinds</i> (Tan)  <i>Leela's Friend</i> (Narayan)  <i>The Tall Woman and Her Short Husband</i> (Feng).</p>

Both the mother and the daughter in Tan's story treat the other unkindly, and both, to a certain extent, deserve this treatment: the mother for her misguided belief that her daughter can be a prodigy and the girl for her humiliation of and cruel words to her mother. However, the reader can sympathise with both. Sidda is a more straightforward case as he is ill-treated by the prejudiced police and parents and even when proved innocent is sacked because 'we couldn't have kept a criminal like him in the house'. Perhaps the greatest unkindness towards him comes unwittingly from Leela when she withholds the evidence vital for exonerating him. Both Mrs Tall and Mr Short are treated unkindly by the tenants of Unity Mansions and the Cultural Revolution and it is debatable who suffers most: Mr Short being imprisoned and widowed or Mrs Tall abandoned and struck with paralysis. Narrative or character study will not go beyond the lower bands. Answers should be rewarded according to how closely they address the 'how' of the question – language, narrative, theme etc. Comparison is not required in this question.

<b>Text</b>	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
<b>Question 16 (30 marks)</b>	<p>(a) <i>Tickets, Please.</i> 'You've got to choose!' cried the girls...' to '... his wrists were torn'.</p> <p>(b) <i>Rex</i> 'My mother was maddened...' to '... torment of his need to attack us'.</p> <p>Explore the ways in which Lawrence makes his portrayal of violence so striking in these two extracts.</p> <p>Remember to refer to details from both extracts in your answer.</p>

The description of Annie's and the girls' revenge is extremely graphic and disturbing, being reminiscent of Bacchic fury, with them tearing at John Thomas' clothes, butting him and striking 'wild blows' with 'their eyes glittering strangely'. The dog's actions too are vividly depicted - his 'nostrils snorting rage ... he flew at her'. We should expect lively responses to these extracts. There is plenty of material here and answers will move up the bands from paraphrase with textual support to, for the higher bands, a thorough analysis of the language Lawrence uses and why it is so effective. Comparison is not required in this question.

<b>Text</b>	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
<b>Question 17 (30 marks)</b>	<p>Explore the ways in which Lawrence makes his portrayal of schoolchildren so vivid in <i>Lessford's Rabbits</i> and <i>A Lesson on a Tortoise</i>.</p> <p>Remember to support your ideas with details from the stories.</p>

The children in the first story range from the infants ('quaint little mites') through to the boys 'dressed in mouldering garments of remote men ... girls with their rat-tailed hair' to Halket, and Lessford who steals the bread for his rabbits. Answers should not only dwell on the physical descriptions of the children and their actions at breakfast, but should explore the character of Lessford as revealed by Lawrence's narrative and the direct speech. In *A Lesson on a Tortoise*, the boys are equally as realistic and vividly drawn with the righteous indignation of the 'Gordons' and Segar's shiftiness. Lower band answers may be narrative or character study and responses will move up the bands according to the comprehensiveness and the suitability of the textual support and focus on language. Comparison is not required in this question.

<b>Text</b>	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
<b>Question 18 (30 marks)</b>	<p>In some stories in this collection, characters have a second chance of love. In what ways does Lawrence memorably portray this second chance for Syson (in <i>The Shades of Spring</i>) and Frances (in <i>Second Best</i>)?</p>

Syson has no second chance with Hilda, even though he may initially think he has, for she, hurt by his rejection, 'was married the same night' as he and is no longer his 'young love' but 'He and she were more separate than any two strangers could be'. Frances, having lost Jimmy, does have a second chance at love but only if she can 'kill' her first love, symbolised by the mole, which she finds 'after a secret persistent hunt.' Lower band answers may be narrative or character study; stronger responses will focus on the second chance and trace its course, with a focus on the language. Comparison is not required in this question.

<b>Text</b>	J G BALLARD: <i>Empire of the Sun</i>
<b>Question 19 (30 marks)</b>	Chapter 36: The Flies 'Yet despite the emptiness of the camp...' to 'Perhaps one day they would all return to the camp.'  Explore the ways in which Ballard here suggests memories of Jim's life in Lunghua camp when he was younger.

Jim, towards the end of the novel and older now, has returned to his old quarters in Lunghua Camp. The sight of the room brings back memories of his time there and especially of Mrs Vincent, but lying on her bed and surveying the room 'from this unfamiliar angle', he realises that the room looks like a 'ramshackle hut' and how he must have appeared to Mrs Vincent 'like a beast in a kennel' and she must have 'been intensely irritated by him' as the war must have been a 'separate ordeal' for her. Answers should consider the memories Jim has and how his growing maturity has made him see things differently, and relate the content of this extract to events earlier in the novel. Lower band answers may well paraphrase the extract, perhaps with some reference to previous chapters; sound responses will show greater awareness of how events have affected Jim, whilst essays deserving the higher bands will range confidently across the novel, demonstrating understanding of Jim's relationship with Mrs Vincent and with some focus on language.

<b>Text</b>	J G BALLARD: <i>Empire of the Sun</i>
<b>Question 20 (30 marks)</b>	In what ways does Ballard memorably portray the relationship between Jim and Mr Maxted in <i>Empire of the Sun</i> ?  Remember to support your ideas with details from the novel.

Jim meets Mr Maxted in Shanghai before the war and admires him, thinking him the 'perfect type of the Englishman who had adapted himself to Shanghai'. At Lunghua Camp, the two become comrades and Mr Maxted as well as Jim learns to adapt – 'at least Mr Maxted was trying to keep the camp going' -. The relationship reaches its height in the Stadium when the man's last act is to save Jim's life by preventing him from leaving with the others. Jim always seems slightly aloof from the older man but in the Stadium there are signs of emotion: 'he felt guilty that he had died... Long after Mr Maxted had grown cold, Jim had continued to massage his cheeks'. All answers should be able to discuss the relationship to some degree, but essays will move up the bands according to the depth of the discussion about the pair with textual support and some reference to Ballard's language.

<b>Text</b>	J G BALLARD: <i>Empire of the Sun</i>
<b>Question 21 (30 marks)</b>	<p>'In many ways, Jim liked to imagine, he was the real leader of this troupe of travelling prisoners.' (Chapter 18).</p> <p>Explore how Ballard portrays Jim as a 'leader' with close reference to <b>ONE</b> or <b>TWO</b> moments during the journey by truck (Chapters 16-18).</p>

Two suitable moments might be when Jim drinks the Japanese soldiers' water in Chapter 16 and when Jim directs the truck in Chapter 18, but the candidate's choice of moments should, as far as possible, be respected. In the former moment Jim shows insight and maturity in realising, firstly, that he is the only person to gain water for the group and that he must not 'treat [the Japanese] to his brightest smile' and, secondly, that he should drink all the first ration of water himself. After this, 'as only he had been prepared to risk everything... he felt himself apart from the others'. In Chapter 18, after Jim directs the truck over the pontoon bridge, not only does the driver find 'a small measure of security' in his presence in the cab but by acting as 'Number Two Coolie' to the other English he is keeping even the strongest of the English going. Paraphrase will only reach the lower bands; to achieve higher marks there must be some discussion as to how and why Jim shows leadership and some focus on the language.

<b>Text:</b>	ACHEBE: <i>Things Fall Apart</i>
<b>Question 22 (30 marks)</b>	Chapter Seventeen: 'It was late in the afternoon before Nwoye returned.' to '...the very depth of abomination.'  How does Achebe's writing here convey to you the strength of Okonkwo's feelings about his family?

**NOTES ON THE TASK:** Candidates should show an understanding of Okonkwo's expectation of obedience to family and clan traditions, and of the way he resorts to violence when crossed. His volatile nature ("suddenly overcome with fury") and violence ("hit him two or three savage blows") are typical of his dealings with members of his family. It is likely that Nwoye has been unable to forget the cutting down of Ikemefuna and his father's attempts to mould him in a manly image. Okonkwo's bafflement that he should be cursed with such a son indicates his incomprehension of a way of life other than his own and his absolutism when defied. However, understanding his feelings does not equate with agreeing with his feelings or his way of expressing them. The Christian text so joyfully "intoned" by Mr. Kiaga is totally contrary to Okonkwo's belief (so it is not surprising that Nwoye does not fully understand it). Yet Okonkwo himself has forsaken his father's path, just as Nwoye does his father's path. Nwoye's reaction to Okonkwo's violence is to turn the other cheek (though the quotation is not explicitly given). Nwoye's later actions towards his family are ambiguous. Candidates may consider "He would return later to his mother ... and convert them to the new faith" a statement of intent, or a foreshadowing of what he did (the old things indeed falling apart). Basic responses will basically paraphrase the extract; better ones will show a reasonably sustained understanding of Okonkwo's expectations of his family, with support from the language. The best answers will be clearly aware of the clash of values here, especially over the parent/child relationship and focus on the language of the extract to support their understanding.

<b>Text:</b>	ACHEBE: <i>Things Fall Apart</i>
<b>Question 23 (30 marks)</b>	In what ways does Achebe make Ikemefuna's short life so moving for you?  Remember to support your answer with details from the novel.

**NOTES ON THE TASK:** Answers are expected to show knowledge and some understanding of Ikemefuna. He did not choose to come to Umuofia, but is part of a compensation deal, and is, initially, treated unsympathetically and, indeed, harshly by Okonkwo. That he is respected, even loved by Nwoye and Okonkwo, who is pleased by his influence on Nwoye, makes him rather endearing to the reader. The decision to kill him is, therefore, shocking and Okonkwo's cutting him down even more so. Answers are likely to focus on his death and on Okonkwo's response to it. Basic answers are likely to summarise what happens to Ikemefuna, who essentially is a victim. Responses will move through the bands as personal engagement with the character becomes stronger and better supported by textual reference. Best answers will engage with the language Achebe uses, particularly in discussing Ikemefuna's early days, Ikemefuna's thoughts just before he dies, and his death. Differentiation here will be on the basis of language discussion.

<b>Text:</b>	ACHEBE: <i>Things Fall Apart</i>
<b>Question 24 (30 marks)</b>	Explore any <b>ONE or TWO</b> moments in the novel when Achebe shocks you by the way he depicts an act of violence.

**NOTES ON THE TASK:** The moment that answers consider should, as far as possible, be respected, as should the definition of what constitutes a moment, although moments should not constitute extended episodes capable only of being summarised at length. Likely moments are the killing of Ikemefuna in Chapter 7, the massacre at Abame recounted in Chapter 15, the treatment of the elders of Umuofia in Chapter 23, the sending of messengers to break up the meeting in Chapter 24. Candidates might well focus on Okonkwo's beating of his wives at different moments. Answers should show an understanding of why an act is so violent as to be shocking. Basic answers here will do little more than paraphrase a moment. Differentiation will occur as responses focus more and more closely on the language Achebe uses to make the moment shocking.

<b>Text:</b>	HEMINGWAY: <i>The Old Man and the Sea</i>
<b>Question 25 (30 marks)</b>	‘That afternoon, there was a party of tourists at the Terrace...’ to the end of the novel.  In what ways does Hemingway make this such a moving ending to <i>The Old Man and the Sea</i> ?

**NOTES ON THE TASK:** Feelings towards the old man are likely to be highly sympathetic and should be derived principally from the extract and not from the novel as whole. The mighty fish is now robbed of its dignity floating amidst beer cans as if no better than garbage. The tourists, though curious, have no appreciation of the great fish and no understanding of what it represented to the old man. The waiter cannot identify the fish and neither can the tourists. Candidates might find the old man’s exhaustion and the faithfulness of the boy moving. Comments on language might focus on the contrast of what the fish represented to the old man and its insignificance now to others; and there is a sense of energy and life having been spent; the beer cans are empty, the barracudas dead, the sea heavy and steady, and the garbage waiting to go out with the tide. The old man’s dream about the lions may well be considered moving; courage and nobility are the last notes in a conclusion that otherwise emphasises defeat. Basic answers here will offer little more than paraphrase with some basic comment on the situation. Answers will move through the bands as the response is supported with more detail from the extract and fuller engagement with the language is made. Best answers will support a case that the ending is moving through close engagement with Hemingway’s language.

<b>Text:</b>	HEMINGWAY: <i>The Old Man and the Sea</i>
<b>Question 26 (30 marks)</b>	The old man thinks he was beaten because “I went out too far.” In what ways does Hemingway persuade you to agree, or disagree, with the old man?  Remember to support your ideas with details from the novel.

**NOTES ON THE TASK:** There is, of course, no single correct answer to this question. Basic answers here will offer little more than complete agreement or disagreement, with some reason in support. Better responses will look at the consequences of the distance the old man travels and the time it takes him as factors in his being beaten. They may also consider other factors, such as the old man being *salao*, or not having the boy with him. Persuasive answers, well supported, can consider any or all of these factors, or argue that the old man has not been beaten at all but has achieved some sort of victory. “I went out too far” may be considered in a more ambiguous way. Did the old man venture too far in a metaphorical sense? Answers will rise through the bands as more evidence is provided for the views offered and the understanding of the novel becomes more evident. The question asks candidates to evaluate different possibilities; they might find explicit discussion of language difficult as a result. Good, well-supported evaluation should be well rewarded. Candidates who analyse Hemingway’s language in addition to making subtle evaluation might well be soaring above Band 1!

<b>Text:</b>	HEMINGWAY: <i>The Old Man and the Sea</i>
<b>Question 27 (30 marks)</b>	Explore any <b>ONE or TWO</b> moments in the novel which Hemingway makes particularly exciting and dramatic for you.

**NOTES ON THE TASK:** The choice of moments should, as far as possible, be respected. “Moments” should be long enough for answers to be able to explore them with some thoroughness, yet not be so long that they require lengthy paraphrase followed by very little analysis or comment. “Exciting and dramatic” will usually be taken to refer to moments involving physical action. Moments taken from Santiago’s struggle with the fish, the hand game with the great negro from Cienfuegos, offer some apposite moments. Basic answers will offer little more than paraphrase of one or two moments. Better ones will consider moments in a little detail to show how they are exciting, whilst sound answers will show reasonably sustained understanding of one or two exciting and dramatic moments, with some reference to Hemingway’s language in support. Best answers will be those that combine personal engagement with the moment or moments with a sensitive, analytical response to Hemingway’s language. Answers which focus on one particular moment rather than two should provide detailed analysis and textual support, whilst those discussing two moments are likely to provide slightly less analysis and detail.

<b>Text:</b>	ORWELL: <i>Nineteen Eighty-Four</i>
<b>Question 28 (30 marks)</b>	Part Two, Chapter One: 'It was the middle of the morning...' to '... a script of paper folded into a square.'  How does Orwell's writing here make Winston's encounter with Julia so dramatic and significant?

**NOTES ON THE TASK:** Candidates are likely to put the encounter into context. Winston has earlier felt that the girl with dark hair was a spy and he had thought of killing her. Julia has almost certainly planned a meeting with Winston; the "common accident" sounds convenient. The risk Julia is taking is suggested by her yellow, then pale, colour and the expression that looks more like fear than pain. Winston is moved by an instinctive feeling of sympathy that the Party seeks to destroy. His later "momentary surprise" is human enough, but equally dangerous. Candidates should venture beyond the extract to quote/refer to the message on the scrap of paper. Discussion may also focus on the drabness of the setting; the lavatory, the common accidents, uniformity of colours (bandages and overalls), pain, brightly lit corridors, the telescreen ... The significance is that this is the beginning of Winston and Julia's sexual relationship which will become so central to the novel. Basic answers here will do little more than paraphrase the extract, with some comment on the encounter. Sound answers will support understanding of what is happening here, with some reference to language. Best answers will analyse the extract in some depth, showing the significance of the encounter and bringing out how Orwell suggests the danger of the relationship that is so startlingly altered here, and possibly contrast the unromantic setting here with more conventional settings where other lovers can arrange trysts. (No Verona balcony offering itself in Airstrip One.)

<b>Text:</b>	ORWELL: <i>Nineteen Eighty-Four</i>
<b>Question 29 (30 marks)</b>	In what ways does Orwell make the relationship between Winston and O'Brien so disturbing for you?  Remember to support your answer with details from the novel.

**NOTES ON THE TASK:** The thrust of the question should lead to much more than an account of the relationship between the two men. Candidates may find disturbing the trust Winston places in a man whose face when first described is "brutal", an appropriate introduction to his character. Winston never doubts O'Brien's intelligence; perhaps it is disturbing that such intelligence is used to destroy dissent, individuality and life itself. Winston's belief that O'Brien is a member of the Brotherhood disturbingly leads him into danger, to torture and to Room 101. Any supported discussion of what O'Brien says and does to Winston should find plenty to disturb a reader, and his motivation for what he does, the exercising of power, confirms his brutality. Reference to language might include the image of a boot stamping on a human face --- for ever, but there is a wealth of equally telling ones. Reference to details of Winston's suffering at O'Brien's hands would also be appropriate here. Basic answers will provide a summary of what happens between the two men in the course of the novel, without really focusing on "disturbing" in the question. Answers will move through the bands as the personal response to the relationship becomes more developed and more fully supported. Best answers here will show good understanding of the relationship, and show why it is disturbing (Orwell showing insight into the relationship between interrogator and victim) engaging closely with Orwell's language.

<b>Text:</b>	ORWELL: <i>Nineteen Eighty-Four</i>
<b>Question 30 (30 marks)</b>	How does Orwell make the way the Party controls life in Oceania seem so cruel?  Remember to support your ideas with details from the novel.

**NOTES ON THE TASK:** There are many ways in which the Party controls life in Oceania almost all of which may be considered cruel. A case could be made for telescreens robbing people of privacy, compulsory PE, rationing, the Anti-Sex League, re-writing of history, continuous war, encouraging children to denounce their parents, torturing Winston into betraying Julia: all the weapons used in a totalitarian state. Answers will rise through the bands as the mastery of detail, development of personal response and analysis of the language Orwell uses become more sophisticated.

<b>Text:</b>	SUSAN HILL (ed.) <i>Modern Women's Stories</i>
<b>Question 31 (30 marks)</b>	<p>(a) <i>The New People</i>. 'She goes out into the garden...' to '... retreated from death by starting to write poetry.'</p> <p>(b) <i>Passages</i> 'Then, just when I managed to convince myself' to '... still smelling of sleep Peggy.'</p> <p>How do Tremain and Devlin make these memories of the past particularly moving?</p>

**NOTES ON THE TASK:** Answers are expected to show understanding of both extracts and perhaps a little awareness of the stories from which they are taken. Millicent's memories are of a once happy childhood "before the strangers came". Her father provided order, security and love, all of which suddenly disappeared with the arrival of the strangers. Christina later killed herself whilst Millicent retreated from death into writing, though, in age, her fame has deserted her. (New people will bring about change although in different ways to those brought about by the coming of the strangers.) The girl's memories seem to be the stuff of nightmare; she believes that she overheard a girl being strangled, an event that later damages a sexual encounter with John and makes her accuse Sheelagh's brother of murder. A child, she did not understand the sounds she heard, and has been psychologically damaged by what she overheard. Basic answers will make some comment on what happens in both extracts. Answers will move up the bands as they engage in more detail and respond to the situations and the writing. The best answers will engage with the language, considering, for example the significance of "order before" and the language describing the sounds the girl heard. Comparison/contrast is not required in responses to prose. Answers need not comment equally on both extracts, but there should be comment of substance on each.

<b>Text:</b>	SUSAN HILL (ed.) <i>Modern Women's Stories</i>
<b>Question 32 (30 marks)</b>	<p>How far do the writers create sympathy for characters any <b>TWO</b> of the following characters?</p> <p>Mabel (in <i>Savages</i>: O'Brien) Addy (in <i>Addy</i>: Blackwood) Miss Anstruther (in <i>Miss Anstruther's Letters</i>: Macauley)</p> <p>Remember to support your ideas with details from the stories.</p>

**NOTES ON THE TASK:** Answers are expected to show knowledge of the two stories chosen from the list, focusing specifically on the ways characters are presented as deserving of sympathy and suffering for reasons not of their creation. Mabel is clearly an awkward character but becomes the victim of gossip and prejudice. Miss Anstruther is a victim of an air raid, losing her books and possessions. Of all the letters from her lover, sent over a period of twenty-two years (burning letters in a romantic sense) she has only one and half sentences that seem to her to contain only a reproach for not rescuing the letters from a literal burning. All the passionate and romantic phrases have disappeared. The raid has cut her life in two. Addy becomes neglected and dies alone. Basic answers will give brief summaries of two stories with a declaration that the situations outlined deserve sympathy. Answers will rise through the bands as they focus more closely on the sympathy evoked by both situation and language. Answers will rise ever higher through the bands according to the skill with which they link their response to the language the writers use. Close engagement, for example, with the way Blackwood presents Mrs Burton's thoughts as she cradles Addy's body at the end of the story would suggest a response in the top bands.

<b>Text:</b>	SUSAN HILL (ed.) <i>Modern Women's Stories</i>
<b>Question 33 (30 marks)</b>	<p>How do the writers make you angry about the way the men treat the women in any <b>TWO</b> of the following stories?</p> <p>Matt (in <i>Savages</i>: O'Brien)  The dead husband (in <i>Stone Trees</i>: Gardam)  Martin ( in <i>Weekend</i>: Weldon)</p> <p>Remember to support your ideas with details from the stories.</p>

**NOTES ON THE TASK:** It is difficult to imagine candidates feeling sympathy for any of the three men. Matt is an "original" with a flirtatious manner, who may possibly have been "behind the tent" with Mabel and therefore is believed to be the father of the "child" Mabel is thought to be carrying. Mabel is the hot pursuer of Matt, who does Mabel little damage. The contents of Mabel's letter to him are never revealed. The dead husband in *Stone Trees* "needed other girls to love a bit and leave" according to his wife, whose possessiveness might have driven the husband towards other women. There is nothing to excuse the behaviour of the unspeakable Martin. The question asks for the candidate's feelings so there should be more than two simple character descriptions. Basic answers here will show some understanding of the men and use some textual reference to explain why they provoke such feelings in a reader. Better answers will be looking to link the response to some detail in the writing. Answers will move ever higher up the bands as they show confidence and skill in analysing the language the writers use in creating feelings in the reader about the men. Answers need not provide equal focus on both characters, but comments on both should be of some substance. Comparison is not a requirement here.

<b>Text:</b>	PALIN: <i>Pole to Pole</i>
<b>Question 34 (30 marks)</b>	<p>(a) Day 77 'The soldiers who are travelling with us...' to '... when we leave twenty minutes later'.</p> <p>(b) Day 74 74 'Just outside Gedaref...' to '... the worst part is leaving. Being able to leave.'</p> <p>Explore the ways in which Palin makes these accounts of a war zone in Ethiopia and of a refugee camp in Sudan so moving.</p>

The final words of the Sudan extract are probably the most moving: 'Being able to leave', but there is more to tug at the heart strings, for example the age and uniforms of the EPRDF army, the condition of the children in the war zone and the enthusiastic reception by one of them to the 'Wet One', the size of the refugee camp and the inhabitants' plaintive requests. Paraphrase will only be rewarded with marks from the lower bands but engagement with the writing and exploration of how the account is so moving should be rewarded.

<b>Text:</b>	PALIN: <i>Pole to Pole</i>
<b>Question 35 (30 marks)</b>	In what ways does Palin's writing bring alive for you his visits to the Masai Mara and the Serengeti on Days 96 – 100?

Palin and companions are on safari and he describes the scenery, animals, a balloon ride and Masai herdsman (among other things) with gusto. There is much information and answers will not be able to include it all, so suitable selection of detail coupled with an overview of the experience should be suitably rewarded. As ever, paraphrase will only reach the lower bands; there must be some engagement with Palin's writing for higher marks.

<b>Text:</b>	PALIN: <i>Pole to Pole</i>
<b>Question 36 (30 marks)</b>	Explore the ways in which Palin vividly portrays his different experiences at the North and South Poles.

Palin flies over the North Pole on Day 1 and the experience is somewhat under-whelming - 'no glimmer of any reward to the traveller who has made his way to the top of the world' -. In contrast, the South Pole is a hive of activity even though the actual (as opposed to the 'Ceremonial') Pole is 'a small bronze post... like an unplumbed lavatory outlet'. Some candidates may choose to compare the two accounts as a way of answering the question but, as ever, the key to success is to focus on Palin's language.

<b>Text:</b>	HORNBY: <i>Fever Pitch</i>
<b>Question 37 (30 marks)</b>	PART OF THE GAME: Arsenal v Southampton 19.8.80 (30 marks) 'The first match of the season... ' to '... riding their luck all the time.'  How does Hornby's writing here make this extract particularly disturbing?

**NOTES ON THE TASK:** Candidates might find "the Arsenal way" disturbing: the purchase of a striker for a million pounds and swapping him for a defender before he'd played a competitive game. The image of Hornby pinioned whilst off the ground with his arms in the air is also disturbing; given the reference to the "The Ibrox Thing" and, elsewhere, to deaths at Hillsborough and Heysel, being crushed in a crowd is highly disturbing. The trust in the system, and the insouciance over Scottish crowd problems, are disturbing. The reflections in the last paragraph suggest the danger that football crowds can be in. Basic answers here will depend on paraphrase, whilst answers will rise through the bands as understanding becomes more sustained and sharper comment is made on the language used. The closer the attention to Hornby's language, the higher should be the band.

<b>Text:</b>	HORNBY: <i>Fever Pitch</i>
<b>Question 38 (30 marks)</b>	In what ways does Hornby's writing in his chapter Bananas reveal his anger about racism in football?  Remember to support your answer with details from the chapter.

**NOTES ON THE TASK:** The chapter records "the extraordinary behaviour" of Liverpool supporters in abusing John Barnes, one of their own players. The throwing of bananas to "the monkey on the pitch" is horrifying testimony to the racist attitudes of supporters. Hornby's description of the throwers as "grunting, overweight orang-utans" and of their target as "beautiful" and "elegant" highlights the senseless prejudice of some white supporters in their conviction of the own skin-confirmed superiority. Prejudice can, literally, be blind in this chapter. Hornby also engages with the difficulties of combating racism, again showing his concern that the problem should be tackled. Fairly basic approaches here will make some relevant comments on the chapter with a little textual support, while better ones will show a reasonably sustained understanding of Hornby's concerns, making some response to the language he uses. The best will explore the chapter in depth showing insight into how the language affects the reader.

<b>Text:</b>	HORNBY: <i>Fever Pitch</i>
<b>Question 39 (30 marks)</b>	How does Hornby convey a memorable image of himself as a new teacher in <i>A Trivial Pursuit</i> (pages 130-132)?  Remember to support your ideas with details from the chapter.

**NOTES ON THE TASK:** Responses are likely to note the perhaps inevitable linking of the start of Hornby's teaching career with the fortunes of Arsenal and the breaking up with his girlfriend. Candidates might find memorable his attempt to ingratiate himself with his pupils by announcing his support of Arsenal and its effect on "the bad boy at the back" who, ironically, has the biggest vocabulary and best writing style. Hornby's behaviour, he later realises, is on a par with that of his pupils and that he is as "childish as" his "interests" --- an unexpected admission from a teacher. Basic answers here will paraphrase the chapter, offering some reference to language. They will move through the bands as understanding of the image Hornby portrays of himself becomes more developed and consideration of the language more detailed and responsive.

## 2444/01 Foundation Tier: Pre-1914 Texts

INSTRUCTIONS TO EXAMINERS: Unit 4 (Foundation Tier)

### A INDIVIDUAL ANSWERS

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. If most qualities are achieved, award the HIGHER mark in the band.
- 3 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 4 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (ie above) the range targeted by this paper.**

### B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 14; for answer (2) out of 14; for answer (3) out of 14. Write the total mark for the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **42** (14+14+14).
  - This represents performance **consistently at the top of Band 4.**
  - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 14. However, **the maximum mark that may be recorded for the paper is 42.**
  - This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.
- 3 There is **NO** separate Assessment of Written Communication on this paper.

## 1901 English Literature – Generic Band Descriptors

Unit 2444/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>15</b>	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> <li>• present a clear, sustained response</li> <li>• show understanding supported by careful and relevant reference to the text</li> <li>• respond with some thoroughness to language</li> </ul>
<b>4</b>	<b>14</b> <b>13</b>	<ul style="list-style-type: none"> <li>• make a reasonably developed personal response</li> <li>• show overall understanding using appropriate support from the text</li> <li>• make some response to language</li> </ul>
<b>5</b>	<b>12</b> <b>11</b>	<ul style="list-style-type: none"> <li>• begin to organise a response</li> <li>• show some understanding</li> <li>• give some relevant support from the text or by reference to language</li> </ul>
<b>6</b>	<b>10</b> <b>9</b>	<ul style="list-style-type: none"> <li>• make some relevant comments</li> <li>• show a little understanding</li> <li>• give a little support from the text or by reference to language</li> </ul>
<b>7</b>	<b>8</b> <b>7</b>	<ul style="list-style-type: none"> <li>• make a few straightforward points</li> <li>• occasionally refer to the text</li> </ul>
<b>8</b>	<b>6</b> <b>5</b>	<ul style="list-style-type: none"> <li>• show a little awareness</li> <li>• make some comment</li> </ul>
<b>Below 8</b>	<b>4</b> <b>3</b> <b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <li>• show very little awareness</li> <li>• make very limited comment</li> <li>• not meet any of the criteria above</li> </ul>

## 1901 English Literature – Empathic Band Descriptors

Unit 2444/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		***Be prepared to use the FULL range!***
		<b>The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.</b>
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>15</b>	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> <li>• show sustained understanding of the character and text</li> <li>• create a recognisable "voice" for the character and occasion</li> </ul>
<b>4</b>	<b>14 13</b>	<ul style="list-style-type: none"> <li>• show overall understanding of the character and text</li> <li>• create a "voice" which is reasonably appropriate to the character and occasion</li> </ul>
<b>5</b>	<b>12 11</b>	<ul style="list-style-type: none"> <li>• show some understanding of the character at this point</li> <li>• begin to express the character's thoughts, feelings and ideas in an appropriate way</li> </ul>
<b>6</b>	<b>10 9</b>	<ul style="list-style-type: none"> <li>• show a little understanding of the character</li> <li>• make reference to thoughts, feelings or ideas</li> </ul>
<b>7</b>	<b>8 7</b>	<ul style="list-style-type: none"> <li>• make a few straightforward points about the character</li> <li>• refer occasionally to thoughts, feelings or ideas</li> </ul>
<b>8</b>	<b>6 5</b>	<ul style="list-style-type: none"> <li>• show a little awareness of the character</li> </ul>
<b>Below 8</b>	<b>4 3</b>	<ul style="list-style-type: none"> <li>• show very little awareness of the character</li> </ul>
	<b>2 1 0</b>	<ul style="list-style-type: none"> <li>• not meet any of the criteria above</li> </ul>

<b>Text:</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
<b>Question 1: (14 marks)</b>	<p>Act Four, Scene One: ‘Benedick: By my sword Beatrice...’ to ‘Beatrice:... die a woman with grieving.’</p> <p>What in your view makes this conversation between Benedick and Beatrice so dramatic?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the situation for Beatrice and Benedick</li> <li>• the feelings they express here.</li> </ul>

**NOTES ON THE TASK:**

This scene follows shortly after the “wedding” at which Claudio has so brutally rejected Hero. Beatrice, Hero’s cousin and close friend, is profoundly shocked, and cannot let anything, even her growing love for Benedick, stop her sense of hurt, sadness and anger. She does admit this love, but only so that she can order Benedick to “Kill Claudio”, his close friend, an order that shakes Benedick profoundly and that he initially refuses to obey. The drama arises from these two strands – the double admission of love between the two characters, combined with the sudden, and to Benedick at least the unthinkable, act that Beatrice requires of him. Most answers will see and explain this, but better ones will look too at the short and quick dramatic dialogue between the characters, and at Beatrice’s sharp and bitter comments about what she sees as Benedick’s cowardice and lack of manliness. The best answers may also see something of the contrast between this scene, with its close and intimate interaction, and the very public one it follows.

<b>Text:</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
<b>Question 2: (14 marks)</b>	<p>Explore <b>ONE</b> moment in the play that you find particularly entertaining.</p> <p>Remember to support your ideas with details from the play.</p>

**NOTES ON THE TASK:**

An entirely open question, and examiners must be prepared to reward discussion of any appropriate moment (or indeed any apparently *in*appropriate one if it is well enough argued and illustrated, and thus shown to entertain the candidate). They must also be generous in what they accept as a “moment”, though the choice must be relatively brief and certainly clearly defined; few marks can be awarded to an answer that merely narrates large sections of the play. The rider to the question is important, and examiners must look for apt reference and quotation to support assertions of entertainment.

<b>Text:</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
<b>Question 3: (14 marks)</b>	<p>Act Two, Scene Two: ‘Juliet: Thou knowest the mask of night...’ to ‘Juliet:...dark night hath so discovered.’</p> <p>What do you find most striking about Juliet’s thoughts and feelings here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Juliet’s situation</li> <li>• the words and phrases she uses.</li> </ul>

**NOTES ON THE TASK:**

A particularly well-known moment from the play, and candidates should have no difficulty at all in identifying it, and should also be well able to make some thoughtful response to Juliet’s situation and thoughts as expressed here. She is modest and embarrassed at the fact that Romeo has overheard her a few minutes earlier, but – and possibly surprisingly for a thirteen-year old girl – she is also very calm and collected in her wish to hear Romeo confirming his love for her. She even (in the two lines starting “But trust me...”) suggests a considerable “street wisdom” about love – she is certainly not the entirely closeted innocent that her parents believe her to be, though her awareness of her own apparent forwardness is honest and refreshing. Many answers may simply rehearse the situation and the plot up to this point, and gather a few marks in doing so if they focus on Juliet, but better ones will concentrate upon this speech, and the best ones will explore some of Juliet’s words and phrases as illustrative of her character and demeanour at this moment.

<b>Text:</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
<b>Question 4: (14 marks)</b>	Explore <b>ONE or TWO</b> moments in the play which make the Nurse particularly memorable for you.

**NOTES ON THE TASK:**

As always in a free-choice question, examiners must be flexible in how they respond, and in what they accept as a “moment” – this/they should, however, be relatively brief, and certainly clearly defined. Answers that are simply a character study of the Nurse throughout the play may gain a few marks, but the question is more specific than this, and better answers will certainly select one or two definite moments, and explore quite closely what the Nurse does and says in them, and what the candidate’s feelings about her are at this/these point(s). As with Juliet’s own feelings about the Nurse, candidates’ views too may well change – the Nurse is certainly a warm and affectionate woman for most of the play, but her reactions when she learns of the Capulets’ plan for Juliet to marry Paris after Romeo’s banishment cannot be easily accepted, however realistic it may appear to the Nurse herself; however, there is absolutely no requirement for candidates to show or suggest any shift of feelings, and examiners must not look for this in any answer.

<b>Text:</b>	WILDE: <i>An Ideal Husband</i>
<b>Question 5: (14 marks)</b>	<p>First Act: ‘Mrs Cheveley: Sir Robert, I will be quite frank...’ to ‘Sir Robert Chiltern: [<i>hoarsely</i>] It is not true’</p> <p>What impressions do you form of both Mrs Cheveley and Sir Robert in this passage?</p>

**NOTES ON THE TASK:**

Close focus on the passage is required and so prepared character sketches will not go very far towards meeting the demands of the question. Good answers will no doubt be informed by knowledge of other parts of the play. Mrs Cheveley initially seems the less attractive character here. She is blatantly trying to bribe Sir Robert and he, at first, seems suitably affronted and honourable, though it is clear when she starts to reveal that she ‘has something on him’ that he might not be quite so pure as one has been led to believe. Not only is she trying to bribe him, she is also blackmailing him and is quite ruthless and cynical in her comments. She even uses physical intimidation (the fan on the arm). Towards the end of the passage, Sir Robert is beginning to reveal his weaknesses, and might already be accused of hypocrisy. Better answers will begin to notice the way in which both characters speak and to take account of the stage directions.

<b>Text:</b>	WILDE: <i>An Ideal Husband</i>
<b>Question 6: (14 marks)</b>	<p>You are Lady Chiltern at the end of the play.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• your marriage</li> <li>• Mrs Cheveley.</li> </ul> <p>Write your thoughts.</p>

**NOTES ON THE TASK:**

This is potentially quite a big question, but it is to be hoped that the bullet points will offer quite a clear structure. It is to be expected that Lady Chiltern might be feeling grateful that her marriage has survived the ordeal. She has been brought to an understanding of her own weaknesses and has found compassion for her husband. She may now have a more realistic view of the way forward. It is unlikely that her compassion will extend to Mrs Cheveley, however. That woman has deliberately set out to destroy her husband and has been an enemy since schooldays. Strangely, however, she has been partly responsible for Lady Chiltern’s awakening to reality. Good answers will go beyond explaining what the characters have done, to trying to create a character for Lady Chiltern in a suitable voice.

<b>Text:</b>	IBSEN: <i>An Enemy of the People</i>
<b>Question 7: (14 marks)</b>	<p>Act Five: The opening to 'DR. STOCKMANN:... South Sea island going cheap...'</p> <p>What do you think of Dr Stockmann here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what has recently happened to the Stockmann family</li> <li>• what Dr Stockmann says and does here.</li> </ul>

**NOTES ON THE TASK:**

Act Five follows the public meeting dramatised in Act Four; Dr Stockmann has been publicly vilified, and as the opening of this Act shows, his house has been subjected to physical attack. Unexpectedly (perhaps) his reaction is far from either anger or fear: instead, he shows a kind of pride in collecting the stones, even saying that he will hand them on to his sons in due course. This is one aspect of his response; the other is a decision to leave not merely the town but the country, on the somewhat irrational grounds that while people everywhere are likely to be at least as vicious towards him then at least he can escape them in 'the New World'. His concern, outwardly at least, is as much for his black trousers as for his family or himself – what does this say about him? Candidates will no doubt share some sense of his inconsistency here, caused no doubt by the stress he is and has been under, and stronger answers may well explore or at least describe this ambiguity; better ones may also refer to earlier events to explain what he is like here, though there is no requirement in the question to go outside the given extract. What matters, though, is that answers are more than just narrative or character sketches, and that they are supported by some discussion of the language and attitudes expressed by Dr Stockmann.

<b>Text:</b>	IBSEN: <i>An Enemy of the People</i>
<b>Question 8: (14 marks)</b>	<p>What in your view makes Petra such a memorable character in the play?</p> <p>Remember to support your answer with details from the play.</p>

**NOTES ON THE TASK:**

Petra does not say a great deal during the course of the play, though she is present on stage for much of it, and it is she who has – literally – the last word; despite her relatively small role, however, she is a memorable and quite significant presence and character. She is, rather like her mother, a down-to-earth personality, but also with a life and interests outside the family and home, and she can perhaps see her father's beliefs and actions in a wider context than can Mrs Stockmann. She is a consistent and reliable support to her father, and defends him firmly and bravely against the Mayor and Hovstad; similarly, her support for Horster and his help is open and warm. Even being sacked from her teaching work does not shake her faith in what her father is doing, and her final word in the play is surely a closing reminder to the audience of her unshaken belief in what he has done and in what he plans to do. A 'background' character in some respects, perhaps, but nonetheless a very significant and consistent one. Answers must avoid simple character studies, though if focused upon Petra's memorable role they may attract reasonable marks; better answers, however, will keep the word 'memorable' in mind throughout, and the best will support the ideas with detailed reference and/or quotation.

<b>Text:</b>	OCR: <i>Opening Lines: War</i>
<b>Question 9: (14 marks)</b>	<p><i>The Volunteer</i> (Asquith) and <i>Ode Written in the Beginning of the Year 1746</i> (Collins).</p> <p>What do you find particularly moving in these two poems?</p> <p>Remember to refer to the words and phrases the poets use.</p>

**NOTES ON THE TASK:**

The focus of the question is on personal response, so successful answers will go beyond paraphrase and explanation to the selection of appropriate details and the exploration of what makes them moving. Candidates might find the clerk in *The Volunteer* difficult to sympathise with, because in the light of modern sensibilities he appears to glorify war, and indeed they may find the poet's view ironic. On the other hand, they will be justified in taking the line that the volunteer's 'real life' is far less satisfying than his life as a soldier, and that his fate is actually quite uplifting. *Ode* also deals with notions of honour and glory, but there is much more of a sense of the waste of life. Better answers will begin to comment on the language and imagery and on the sound of the words. Given the time constraints, we should not expect both poems to be dealt with in equal detail.

<b>Text:</b>	OCR: <i>Opening Lines: War</i>
<b>Question 10: (14 marks)</b>	<p>What do <b>TWO</b> of the following poems vividly convey to you about the pointless waste of war?</p> <p><i>The Charge of the Light Brigade</i> (Tennyson)  <i>Come up from the fields father...</i>(Whitman)  <i>Tommy's Dead</i> (Dobell)</p>

**NOTES ON THE TASK:**

Answers will be discriminated by the extent to which they go beyond narrative here to focus on specific relevant details. All three of the poems are long, so we should not expect answers to be comprehensive, or to treat both poems equally in the time available. Tennyson exposes the catastrophic failure of leadership in the most graphic and violent terms. Whitman and Dobell deal with personal tragedies and the effect on the families of the loss of the eldest or only son. Good answers will begin to explore the ways in which the language works in these poems and the way in which the verse form contributes to the mood.

<b>Text:</b>	OCR: <i>Opening Lines: Town and Country</i>
<b>Question 11: (14 marks)</b>	<i>Binsey Poplars</i> (Hopkins) and <i>The Lake Isle of Innisfree</i> (Yeats).  What makes the poets' love for nature particularly moving in these two poems?

**NOTES ON THE TASK:**

The focus is on personal response here, so summaries or paraphrases of the poems will not go very far towards meeting the demands of the question. The key to success is the careful choice of significant details and the exploration of how they create a response. Good answers will begin to see how the language makes the ideas moving; for example, the repetition of 'felled' in *Binsey Poplars* emphasises the finality of the destruction of the trees, and of 'dropping' in *The Lake Isle of Innisfree* conveys a weight of peacefulness and calm. The strongly personal feeling of the poems with the emphasis on the first person is another point that might usefully be explored. Given the time constraints we should not expect candidates to deal in equal detail with both poems.

<b>Text:</b>	OCR: <i>Opening Lines: Town and Country</i>
<b>Question 12: (14 marks)</b>	What do you find striking about some of the descriptions of weather and the seasons in <b>TWO</b> of the following poems?  <i>On Wenlock Edge...</i> (Housman) <i>A Dead Harvest in Kensington Gardens</i> (Meynell) <i>Beeny Cliff</i> (Hardy).  Remember to look closely at the language the poets use.

**NOTES ON THE TASK:**

This task also demands close focus on relevant details rather than on paraphrases or summaries of whole poems. Candidates are expected to select images of weather and the seasons and to comment on the visual and sensory effects, for example the sound and movement of the wind in *On Wenlock Edge...*, the autumn colours and the sound of dry leaves in *A Dead Harvest...*, the colour and movement of the sunshine and wind in *Beeny Cliff*. The discriminator will be the extent to which candidates begin to explore the language and imagery of the poems. In the time available, we should not expect equal treatment of both poems.

<b>Text:</b>	BLAKE: <i>Songs of Innocence and Experience</i>
<b>Question 13: (14 marks)</b>	<p><i>On Another's On Another's Sorrow</i>(Innocence) and <i>The Divine Image</i> (Innocence)</p> <p>What in your view do these two poems powerfully convey about love?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what the two poems say about human and divine love</li> <li>• the words and phrases Blake uses.</li> </ul>

**NOTES ON THE TASK:**

Each of these poems deals very clearly with divine love, and how it can be seen in both human and godly form, so while there is no requirement for candidates to compare or link the poems it is quite likely that many will do so, and they should be rewarded (though those who do not must not be penalised) if the comparison is helpful to understanding. Bullet-point one asks simply for a statement about the kinds of love shown in the poems, and many answers are likely to be simply descriptive or narrative, but better ones will see what bullet-point two requires, and will look at the words and phrases, and maybe even the verse-forms used. Answers that ignore bullet-point two will not attract the highest marks.

<b>Text:</b>	BLAKE: <i>Songs of Innocence and Experience</i>
<b>Question 14: (14 marks)</b>	<p>What do you find particularly striking about the creatures portrayed in the two poems <i>The Lamb</i> (Innocence) and <i>The Tyger</i> (Experience)?</p> <p>Remember to refer closely to the words and images Blake uses.</p>

**NOTES ON THE TASK:**

A very open question, based upon the poems that are perhaps the best-known of all in the selection; candidates addressing this question should have no difficulty at all in finding plenty to say. In view of this, examiners must be firm in requiring that the rider is properly managed: answers that do not look in detail, or that simply narrate, are unlikely to attract more than low- or medium-band marks, however detailed their paraphrases might be; better ones will explore at least some of the language and its impact in both poems.

<b>Text:</b>	HARDY: <i>Selected Poems</i>
<b>Question 15: (14 marks)</b>	<p><i>Neutral Tones</i> and <i>The Darkling Thrush</i></p> <p>What connections between the natural world and people's feelings do these two poems movingly present?</p> <p>Remember to refer closely to the words and images Hardy uses.</p>

**NOTES ON THE TASK:**

Candidates will need to be careful to answer exactly what the question asks here: they are not required to explain or paraphrase either poem, and indeed may not even need to show an understanding of what the whole of each is actually saying. What *is* required is some exploration of the descriptions of the natural world – and there is more than enough in each poem to fill a 30-minute essay. The cold and colourless world of *Neutral Tones* cannot but be bleak and depressing – the white sun, the fallen leaves, the ominous bird (even if this is just an image), the pond, and of course the simple fact that it is winter – all reflecting the barren mood of the poem's speaker. The same season is the setting for *The Darkling Thrush*, and much of the imagery is very similar, though there is considerably more that can be used in an answer. Better answers will go beyond just saying what the poems are about or what the descriptions are, and will look in some detail at specific words and their effects.

<b>Text:</b>	HARDY: <i>Selected Poems</i>
<b>Question 16: (14 marks)</b>	<p>What striking impressions of the speakers and their feelings do <b>TWO</b> of the following poems give you?</p> <p><i>I Look Into My Glass</i>  <i>To Lizbie Browne</i>  <i>In Tenebris I</i></p> <p>Remember to refer to words and phrases Hardy uses.</p>

**NOTES ON THE TASK:**

The first and third poems here show Hardy at his most pessimistic, and while the tone of the second poem (*Lizbie Browne*) is certainly lighter there is nonetheless an underlying sadness at the lost opportunities in his life; candidates are quite likely therefore to see the poet as uniformly glum, and this is fine – examiners must not look for or expect any more sophisticated comparison or discussion of subtleties, though obviously if they appear they may be well rewarded. What is important for all answers is that an understanding is evident of what Hardy is saying in each chosen poem, and for higher marks there will need to be some discussion of at least some of the poems' words and phrases, and of what these tell us about the poet's feelings. Some answers may try to stray into biographical detail or speculation; this is certainly not wanted, but if it is sensible and based upon what is written then it may be appropriately rewarded.

<b>Text:</b>	AUSTEN: <i>Northanger Abbey</i>
<b>Question 17: (14 marks)</b>	<p>Chapter 23 'You were with her, I suppose, to the last' to '...was yet to be unravelled.'</p> <p>What is your opinion of Catherine here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• her reactions to what Eleanor tells her</li> <li>• the way in which Catherine is described.</li> </ul>

**NOTES ON THE TASK:**

On the one hand, Catherine is being very kind and concerned for Eleanor here; on the other, she is being quite silly and her imagination is running riot over the death of Mrs Tilney. Her impressions of the General have been mixed to say the least and the atmosphere in Northanger Abbey may have been conducive to the inferences she is making, but there is absolutely no evidence for her suspicions other than an over-heated imagination. In fact Eleanor would surely be more distressed were there any dubious circumstances surrounding the death of her mother. Eleanor also sees nothing unusual in the way her father paces about the room, whereas Catherine sees it as evidence of guilty conscience. Candidates are not required to go outside the passage, but more successful answers will show some awareness of surrounding circumstances. They will also begin to examine the way in which Austen uses irony and overstatement to demonstrate Catherine's gullibility.

<b>Text:</b>	AUSTEN: <i>Northanger Abbey</i>
<b>Question 18: (14 marks)</b>	<p>Which <b>ONE</b> character in the novel do you most dislike because of his or her snobbery?</p> <p>Remember to support your view with details from the novel.</p>

**NOTES ON THE TASK:**

This is a very open question, though success will depend on an appropriate choice. The main contenders will surely be General Tilney, Isabella and John Thorpe, and perhaps Frederic Tilney. More than a flat character sketch is required – candidates should focus on snobbery and choose relevant evidence to support their answers. Better answers will begin to see how Austen's presentation determines the response.

<b>Text:</b>	DICKENS: <i>Hard Times</i>
<b>Question 19: (14 marks)</b>	<p>Book the First, Chapter 8: 'As to me,' said Tom, tumbling his hair...' to '...I'll have my revenge.'</p> <p>Do you have any sympathy for Tom at this point in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• how Tom feels about his life</li> <li>• the way he behaves towards Louisa.</li> </ul>

**NOTES ON THE TASK:**

Close focus on the extract is required, though good answers will be informed by knowledge of other circumstances and may even allude to what becomes of Tom. On the one hand it is very easy to feel sorry for him because of the sterile and oppressive upbringing that his father visits upon him, being instructed like his sister to 'never wonder', for example. On the other hand, he is presented as moody and surly because of his frustration, whereas Louisa, if not exactly of a sunny disposition, seems more resigned to her situation. There is no doubting his affection for Louisa and she, in turn, provides the 'only pleasure' he has in the house. Though he is elsewhere referred to as 'the whelp', here it is difficult to see him as anything but a lost soul. His desperation is evident and better answers will begin to explore the language of the passage to show how Dickens creates this impression.

<b>Text:</b>	DICKENS: <i>Hard Times</i>
<b>Question 20: (14 marks)</b>	<p>Explore <b>ONE</b> moment from the novel that you find particularly tense and exciting.</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what happens</li> <li>• the way in which it is described.</li> </ul> <p>Remember to support your answer with details from the novel</p>

**NOTES ON THE TASK:**

This is a completely open question and success will obviously depend on the suitability of the choice. Obvious choices might relate to the robbery or to the death of Stephen Blackpool, but there will be many others. Incidents will vary in length, but we should expect more than narrative and it is to be hoped that the bullet points will signal to candidates that they should be looking at the writing.

<b>Text:</b>	HARDY: <i>Far From the Madding Crowd</i>
<b>Question 21: (14 marks)</b>	<p>Chapter 56: 'Then they stood in a state of some embarrassment...' to '...a path she could follow on no pretence whatever.'</p> <p>What do you think makes this such a moving moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what Oak and Bathsheba are talking about here</li> <li>• what this tells you about how they both feel at this moment in the novel.</li> </ul>

**NOTES ON THE TASK:**

Candidates will probably have conflicting views about both characters: Bathsheba may be viewed with great sympathy – she has lost her husband (twice), Mr Boldwood has lost his sanity, due ultimately perhaps to her valentine card, and now her only true friend Gabriel is apparently about to desert her yet again – though others may simply argue that she has brought everything upon herself, and deserves nothing but criticism. Oak is perhaps more likely to be seen sympathetically, though many 21<sup>st</sup> Century candidates may want to criticise him for his unnecessarily long and devoted service (or stupidity...) to the woman he longs for, and his decision to leave for California may perhaps be seen as purely selfish or purely cowardly, or possibly even something that he should have done months or even years ago. Like the two characters themselves, answers are likely to show uncertainty and ambiguity, which is of course what lies at the heart of the drama and emotion of the conversation. Many answers will be narrative and descriptive, and provided that they make it clear why the scene is moving they should be aptly rewarded; better ones, though, will go further and explore at least some of the conversation in some detail.

<b>Text:</b>	HARDY: <i>Far From the Madding Crowd</i>
<b>Question 22: (14 marks)</b>	<p>Do you feel any sympathy for the way Mr Boldwood behaves over Bathsheba?</p> <p>Remember to support your ideas with details from the novel.</p>

**NOTES ON THE TASK:**

A perhaps deceptive question: it is not asking simply for a character study, and answers which take this approach are unlikely to achieve high marks, even if they do in the end answer what is asked. The idea of Mr Boldwood's folly with regard to Bathsheba is central to the task, and is likely to be central to the response; it is likely too that many or even most candidates will see him as foolish, from his quick and unthinking belief that Bathsheba's valentine card is serious, through his almost adolescent love-sickness, his offer to effectively buy her back from Troy after her marriage, and finally his murder of Troy, all point towards the insanity that in the end saves him from execution. But is he only and simply a fool? He is after all a very successful and well-respected farmer, and never having previously felt romantic love in his life his reaction to the valentine is perhaps not as foolish as Bathsheba's sending of it. His infatuation, once started, is unstoppable, and this may well be seen as unsympathetic, and some candidates may wish that he had simply moved on to another woman, but given the nature of the society described in the novel this is not an option, and his killing of Troy is again almost understandable if not forgivable. Better answers will perhaps try to describe and explore something of this ambiguity in his character and role, and thus the sympathy which we may feel for him, and will certainly pinpoint a few moments in the novel as illustrative support.

<b>Text:</b>	ELIOT: <i>Silas Marner</i>
<b>Question 23: (14 marks)</b>	<p>Chapter 14: "See there', said Dolly, with a woman's tender tact...' to '... for him to think of answering her.'</p> <p>What do you find so touching about this passage?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Silas's feelings</li> <li>• Dolly's comments.</li> </ul>

**NOTES ON THE TASK:**

Close focus on the passage is essential here, though better answers may indicate an awareness of Silas's tribulations up to this point and of the way in which he immediately responded to Eppie. His concern for and devotion to her are evident, as is his desire to do the right thing. She also seems to respond to him very affectionately putting 'her lips against his face with purring noises'. He is also stubborn in his insistence that she is going to be dependent on him and nobody else. Dolly handles him with great tact, whilst trying to give helpful advice and at the same time to make sure that he does what is right and Christian. Better answers will begin to explore the way in which the use of dialect conveys her simplicity and genuineness. The whole situation is unusual and unexpected since Silas has been presented as anything but a father-figure in the early parts of the novel.

<b>Text:</b>	ELIOT: <i>Silas Marner</i>
<b>Question 24: (14 marks)</b>	<p>Do you dislike Godfrey or feel sorry for him – or both?</p> <p>Remember to support your answer with details from the novel.</p>

**NOTES ON THE TASK:**

More than a prepared character sketch is required here. Candidates are required to focus on the terms of the question and to support their answers with relevant references. Reasons for disliking Godfrey will probably be his abandonment of Mollie and his child (though there might be some sympathy for him because she is a drunk), his failure to confess about her to Nancy and his assumption that Silas will give up Eppie to him and that Eppie will be glad to leave Silas for him. It is possible to feel some sympathy for the fact that he gets trapped into an unsuitable marriage and his wife intends to expose him, that he has a cruel and manipulative brother who blackmails him, and – perhaps – that he loses his only child. Better answers may take a more complex view of his moral failings, however and dislike him for his weakness and inability generally to stand up for himself as much as anything. Better answers may also begin to see how Eliot conditions our response to him.

<b>Text:</b>	POE: <i>Selected Tales</i>
<b>Question 25: (14 marks)</b>	<p><i>The Masque of the Red Death</i>. ‘The apartments were so irregularly disposed...’ to ‘...a deep blood colour.’</p> <p><i>The Pit and the Pendulum</i>.</p> <p>‘I had been deceived, too...’ to ‘...the only one in the dungeon.’</p> <p>What in your opinion makes these two descriptions so striking?</p> <p>Remember to support your answer with details from both extracts.</p>

**NOTES ON THE TASK:**

Many, if not most, of the descriptions in Poe’s tales are so extreme and so gothic that candidates may be surprised to find two which are actually relatively quiet and controlled in nature, though of course the tales from which they come are far from calm. Answers that cover the whole of each tale, especially those that simply rehearse the plots, will not achieve more than a low mark, even if focusing upon their descriptions; the question very clearly requires the focus to be upon the detailed descriptions given in these two extracts; their contexts may be of some help and relevance, but unless an answer is very clearly looking at the language and images as printed in the question paper it must not be considered for a high mark. Comparison and contrast are not required, but if successfully attempted should be appropriately rewarded (though answers that do not do so must *not* be penalised for this); better answers will try to explain how moods and emotions are conveyed by the language of the descriptions, and possibly also how they are relevant or developed later in each tale.

<b>Text:</b>	POE: <i>Selected Tales</i>
<b>Question 26: (14 marks)</b>	<p>What impressions do you have of the narrators in <b>TWO</b> of the following tales?</p> <p><i>The Gold Bug</i>  <i>The Purloined Letter</i>  <i>The Imp of the Perverse</i></p> <p>Remember to support your answer with details from the stories.</p>

**NOTES ON THE TASK:**

Examiners must not over-reward answers here that simply rehearse the plots of the two chosen tales – this is emphatically not what is asked – nor must they over-reward answers that rely solely upon assertions about the narrators; there must be a reasonably full amount of reference and/or quotation from the tales themselves to support and illustrate what is said. No comparison is asked for, nor any reference to stories other than the two chosen from this list, though wider reference may attract some credit if it is helpful and sensibly used.

<b>Text:</b>	WELLS: <i>The History of Mr Polly</i>
<b>Question 27: (14 marks)</b>	Chapter 9, section 8: 'Slowly argumentatively, and reluctantly...' to '...on its way upstream – fiercely.'  What do you think makes this such an entertaining moment in the novel?

**NOTES ON THE TASK:**

Mr Polly and Uncle Jim have just completed their clumsy fight, and the printed extract opens with the latter withdrawing but making ominous threats; candidates should have little difficulty in identifying the context. Uncle Jim's anger is very plain, but comically exaggerated ("I'll skin you for this!"), though he has lost his spirit as he retreats; Mr Polly is shown to have changing emotions, beginning with a typically "macho" cry ("I'll do worse to you"), which is again amusing and entertaining given what we know of his personality, through some more slow and thoughtful reflections as he returns to the inn, via a surprise that in his fury he has failed to notice a cut on his face, then to some braver and more confident comments to the girl, whose view of the chase is perhaps closer to the truth. Mr Polly's final and decisive "Then he can wait" is given an ominous turn when Uncle Jim is seen at the end of the extract "making an appointment for tomorrow", another entertaining phrase. There is ample material that candidates can focus upon here; answers that simply re-tell the incident are unlikely to attract more than low marks, though if they show some awareness of what is entertaining, or even of what they find to be entertaining, then they should attract some reward.

<b>Text:</b>	WELLS: <i>The History of Mr Polly</i>
<b>Question 28: (14 marks)</b>	Explore <b>ONE</b> moment in the novel you find particularly amusing.  Remember to support your answer with details from the novel.

**NOTES ON THE TASK:**

A completely open question, and examiners must be flexible in what they accept – if the candidate finds the chosen moment to be amusing then the examiner's reaction to it is irrelevant, provided of course that the answer argues a convincing and illustrated case for the alleged humour. Answers that choose a moment or moments and argue that it is *not* amusing will not deserve high marks, however convincingly presented. As ever, a "moment" should be relatively short and clearly defined; answers that re-tell a lengthy part of the novel without tight focus may possibly – if talking of humour – attract a few marks, but they will not be doing what is required. Similarly, answers that talk of more than one moment should be rewarded according to how well and thoroughly *one* of the moments is discussed. Detailed reference and/or quotation is essential for a high mark.

<b>Text:</b>	KATE CHOPIN: <i>Short Stories</i>
<b>Question 29: (14 marks)</b>	<p><i>At The 'Cadian Ball:</i> 'How come that?...' to '...It choked him.'  <i>Tonie:</i> 'As she looked at him and surprised...' to '...savage instinct of his blood.'</p> <p>What do these two passages reveal to you about the relationships between the women and the men?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the characters of the women</li> <li>• the ways in which the men react to them.</li> </ul>

**NOTES ON THE TASK:**

Both of the women in these extracts treat the men less than respectfully. Though not specifically required to refer outside, it will be helpful to candidates to point out that Calixta has been flirting all night with Alcée and that she obviously regards Bobinot as second best. He is clearly in love with her, is really nice towards her and protective even though here she is very surly to start with. He is delighted that she offers marriage, but it is clear that she sees it as little more than a business arrangement and her refusal to kiss him is churlish, to say the least. She seems to be working out her spite against Alcée at Bobinot's expense. Claire Duvigny is also consciously manipulating Tonie. He is an object of indifference to her, but she is amused and flattered by his devotion. Better answers will begin to explore the language of the passages and may be able to comment usefully on the use of dialect in the first.

<b>Text:</b>	KATE CHOPIN: <i>Short Stories</i>
<b>Question 30: (14 marks)</b>	<p>What makes the setting of <b>TWO</b> of the following stories particularly memorable for you?</p> <p><i>Lilacs</i>  <i>The Storm</i>  <i>Beyond the Bayou</i></p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the way the setting is described</li> <li>• why it is so important to what happens in the story.</li> </ul>

**NOTES ON THE TASK:**

The settings in all these stories are important. Strictly speaking, there are two in *Lilacs* – the convent and the Paris flat – but they clearly show the two sides of Adrienne's life. *The Storm* uses the weather to reflect the turbulence and drama of the characters' emotions. The isolation of Jacqueline's life in *Beyond the Bayou* is critical to her state of mind. The bullet points should indicate to candidates that they should go beyond mere description of the setting, and the best answers will begin to look at the language Chopin uses in creating the backdrops to the stories.

## 2444/02 Higher Tier: Pre - 1914 Texts

INSTRUCTIONS TO EXAMINERS: Unit 4 (Higher Tier)

### A INDIVIDUAL ANSWERS

- 1 Mark each answer out of 20.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. If most qualities are achieved, award the HIGHER mark in the band.
- 4 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

### B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 20; for answer (2) out of 20; for answer (3) out of 20. Write the total mark for the script.
- 2 HIGHER TIER: The maximum mark for the paper is **60** (20+20+20).
- 3 There is **NO** separate Assessment of Written Communication on this paper. Written Communication is assessed on Unit 2442.

## 1901 English Literature – Generic Band Descriptors

Unit 2444/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>1</b>	<b>20</b> <b>19</b>	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>show sustained insight, confidence and fluency</li> </ul>
<b>2</b>	<b>18</b> <b>17</b>	<ul style="list-style-type: none"> <li>demonstrate engagement and some insight</li> <li>show critical understanding supported by well selected references to the text</li> <li>respond sensitively and in detail to language</li> </ul>
<b>3</b>	<b>16</b> <b>15</b>	<ul style="list-style-type: none"> <li>present a clear, sustained response</li> <li>show understanding supported by careful and relevant reference to the text</li> <li>respond with some thoroughness to language</li> </ul>
<b>4</b>	<b>14</b> <b>13</b>	<ul style="list-style-type: none"> <li>make a reasonably developed personal response</li> <li>show overall understanding using appropriate support from the text</li> <li>make some response to language</li> </ul>
<b>5</b>	<b>12</b> <b>11</b>	<ul style="list-style-type: none"> <li>begin to organise a response</li> <li>show some understanding</li> <li>give some relevant support from the text or by reference to language</li> </ul>
<b>6</b>	<b>10</b> <b>9</b>	<ul style="list-style-type: none"> <li>make some relevant comments</li> <li>show a little understanding</li> <li>give a little support from the text or by reference to language</li> </ul>
<b>Below 6</b>	<b>8</b> <b>7</b>  <b>6</b> <b>5</b>  <b>4</b> <b>3</b>  <b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <li>make a few straightforward points</li> <li>occasionally refer to the text</li> <li>show a little awareness</li> <li>make some comment</li> <li>show very little awareness</li> <li>make very limited comment</li> <li>not meet any of the above criteria</li> </ul>

## 1901 English Literature – Empathic Band Descriptors

Unit 2444/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		***Be prepared to use the FULL range!***
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	20 19	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>reveal a sophisticated and convincing insight into the character</li> </ul>
2	18 17	<ul style="list-style-type: none"> <li>demonstrate a full understanding of the character and text</li> <li>assume a consistently appropriate "voice" with assurance and some insight</li> </ul>
3	16 15	<ul style="list-style-type: none"> <li>show sustained understanding of the character and text</li> <li>create a recognisable "voice" for the character and occasion</li> </ul>
4	14 13	<ul style="list-style-type: none"> <li>show overall understanding of the character and text</li> <li>create a "voice" which is reasonably appropriate to the character and occasion</li> </ul>
5	12 11	<ul style="list-style-type: none"> <li>show some understanding of the character at this point</li> <li>begin to express the character's thoughts, feelings and ideas in an appropriate way</li> </ul>
6	10 9	<ul style="list-style-type: none"> <li>show a little understanding of the character</li> <li>make reference to thoughts, feelings or ideas</li> </ul>
<b>Below 6</b>	8 7  6 5  4 3  2 1 0	<ul style="list-style-type: none"> <li>make a few straightforward points about the character</li> <li>refer occasionally to thoughts, feelings or ideas</li> <li>show a little awareness of character</li> <li>show very little awareness of character</li> <li>not meet any of the above criteria</li> </ul>

<b>Text:</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
<b>Question 1: (20 marks)</b>	Act Four, Scene One: 'BENEDICK: By my sword, Beatrice...' to BEATRICE: ...die a woman with grieving'.  How does Shakespeare's writing make this exchange between Benedick and Beatrice so dramatic?

**NOTES ON THE TASK:**

This scene follows shortly after the "wedding" at which Claudio has so brutally rejected Hero; Beatrice, Hero's cousin and close friend, is profoundly shocked, and cannot even let her growing love for Benedick stop her sense of hurt, sadness and anger. She does admit this love, but only so that she can order Benedick to "Kill Claudio", his close friend, an order that shakes Benedick profoundly and that he initially refuses to obey. The drama arises from these two strands – the double admission of love between the two characters, combined with the sudden, and to Benedick at least unthinkable, act that Beatrice requires of him. Most answers will see and explain this, but better ones will look too at the short and quick dramatic dialogue between the characters, and at Beatrice's sharp and bitter comments about what she sees as Benedick's cowardice and lack of manliness. The best may also see something of the contrast between this scene, with its close and intimate interaction, and the very public one it follows, and they will certainly look quite closely at Shakespeare's language, and perhaps too at the implied actions and movements between the characters – though mere speculation must not be rewarded unless validly supported.

<b>Text:</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
<b>Question 2: (20 marks)</b>	Explore <b>ONE</b> moment in the play which Shakespeare's writing makes particularly entertaining for you.

**NOTES ON THE TASK:**

An entirely open question, and examiners must be prepared to reward discussion of any appropriate moment (or indeed any apparently *in*appropriate one if it is well enough argued and illustrated). They must also be generous in what they accept as a "moment", though the choice must be relatively brief and certainly clearly defined; very few marks can be awarded to an answer that merely narrates large sections of the play, and candidates must be expected to show an ability to quote quite fully, and to explore how Shakespeare has made the moment dramatically entertaining.

<b>Text:</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
<b>Question 3: (20 marks)</b>	Act Two, Scene Two: 'JULIET: Thou knowest the mask of the night...' to 'JULIET: ...dark night hath so discovered'.  How does Shakespeare vividly create Juliet's thoughts and feelings here?

**NOTES ON THE TASK:**

A particularly well-known moment from the play, and candidates should have no difficulty at all in identifying it, and should also be well able to make some thoughtful response to Juliet's situation and thoughts as expressed here. She is modest and embarrassed at the fact that Romeo has overheard her a few minutes earlier, but – and possibly surprisingly for a thirteen-year old girl – she is also very calm and collected in her wish to hear Romeo confirming his love for her. She even (in the two lines starting "But trust me ...") suggests a considerable "street wisdom" about love – she is certainly not the entirely closeted innocent that her parents believe her to be, though her awareness of her own apparent forwardness is honest and refreshing. Some answers may simply rehearse the situation and the plot up to this point, and may gather a few marks in doing so if they focus on Juliet, but most should concentrate upon this speech and look at Juliet's words and phrases as illustrative of her character and demeanour at this moment. Better answers will speak of how Shakespeare writes and presents her thoughts.

<b>Text:</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
<b>Question 4: (20 marks)</b>	Explore <b>ONE or TWO</b> moments in the play where in your view Shakespeare makes the Nurse particularly memorable as a character.

**NOTES ON THE TASK:**

As always in a free-choice question, examiners must be flexible in how they respond, and in what they accept as a "moment" – this/they should, however, be relatively brief, and certainly clearly defined. Answers that are simply a character study of the Nurse throughout the play will gain very few marks, because the question is much more specific than this, and better answers must select one or two definite moments, exploring quite closely what Shakespeare makes the Nurse do and say in them, and what our feelings about her are at this/these point(s). As with Juliet's own feelings, candidates' may well change – the Nurse is certainly a warm and affectionate woman for most of the play, but her selfishness when she learns of the Capulets' plan for Juliet to marry Paris after Romeo's banishment cannot be easily accepted, however realistic it may appear to the Nurse herself; however, there is absolutely no requirement for candidates to show or suggest any shift of feelings, and examiners must not look for this in any answer. What they must look for, however, is a good deal of reference and/or quotation in support of whatever is said.

<b>Text:</b>	WILDE: <i>An Ideal Husband</i>
<b>Question 5: (20 marks)</b>	<p>First Act: 'MRS CHEVELEY: Sir Robert, I will be quite frank...' to SIR ROBERT CHILTERN: [hoarsely] It is not true'.</p> <p>What impressions does Wilde create of Mrs Cheveley and Sir Robert in this passage?</p>

**NOTES ON THE TASK:**

Close focus on the passage is required but good answers will no doubt be informed by knowledge of other parts of the play. Mrs Cheveley initially seems the less attractive character here. She is blatantly trying to bribe Sir Robert and he, at first, seems suitably affronted and honourable, though it is clear when she starts to reveal that she 'has something on him' that he might not be quite so pure as one has been led to believe. Not only is she trying to bribe him, she is also blackmailing him and is quite ruthless and cynical in her comments. She even uses physical intimidation (the fan on the arm). Towards the end of the passage, Sir Robert is beginning to reveal his weaknesses, and might already be accused of hypocrisy. Better answers will explore the language and stage directions in some detail.

<b>Text:</b>	WILDE: <i>An Ideal Husband</i>
<b>Question 6: (20 marks)</b>	<p>You are Lady Chiltern at the end of the play.</p> <p>Write your thoughts.</p>

**NOTES ON THE TASK:**

This is potentially quite a big question. It is to be expected that Lady Chiltern might be feeling grateful that her marriage has survived the ordeal. She has been brought to an understanding of her own weaknesses and has found compassion for her husband. She may now have a more realistic view of the way forward. It is unlikely that her compassion will extend to Mrs Cheveley, however. That woman has deliberately set out to destroy her husband and has been an enemy since schooldays. Strangely, however, she has been partly responsible for Lady Chiltern's awakening to reality. Good answers will go beyond explaining what the characters have done, to trying to create a character for Lady Chiltern in a suitable voice.

<b>Text:</b>	IBSEN: <i>An Enemy of the People</i>
<b>Question 7: (20 marks)</b>	Act Five: The opening to 'DR STOCKMANN: ...South Sea island going cheap...'  What does Ibsen make you feel about Dr Stockmann at this point in the play?

**NOTES ON THE TASK:**

Act Five follows the public meeting dramatised in Act Four; Dr Stockmann has been publicly vilified, and as the opening of this Act shows, his house has been subjected to physical attack. Unexpectedly (perhaps) his reaction is far from either anger or fear: instead, Ibsen gives him a kind of pride in collecting the stones, even making him say that he will hand them on to his sons in due course. This is one aspect of his response: the other is a decision to leave not merely the town but the country, on the somewhat irrational grounds that while people everywhere are likely to be at least as vicious towards him then at least he can escape them in 'the New World'. His concern, outwardly at least, is as much for his black trousers as for his family or himself. Candidates will no doubt share some sense of the inconsistency that Ibsen creates here, caused no doubt by the stress the character is and has been under, and stronger answers may well explore or at least describe this ambiguity; better ones too may refer to earlier events to explain what he is like here, though there is no requirement in the question to go outside the given extract. What matters, though, is that answers are more than just narrative or character sketches, and that they are supported by some discussion of the language and actions used by Ibsen to create character and mood at this point in the play.

<b>Text:</b>	IBSEN: <i>An Enemy of the People</i>
<b>Question 8: (20 marks)</b>	How does Ibsen make Petra a memorable character in the play?

**NOTES ON THE TASK:**

Ibsen does not give Petra much to say during the course of the play, though she is present on stage for much of it, and it is she who has – literally – the last word; despite her relatively small role, however, she is a memorable and quite significant presence and character. She is shown to be, rather like her mother, a down-to-earth personality, though with a life and interests outside the family and home, and she can perhaps see her father's beliefs and actions in a wider context than can Mrs Stockmann. She is portrayed as a consistent and reliable support to her father, and defends him firmly and bravely against the Mayor and Hovstad; similarly, her support for Horster and his help is shown as open and warm. Even being sacked from her teaching work does not shake her faith in what her father is doing, and her final word in the play is surely a closing reminder from Ibsen of her unshaken belief in what Stockmann has done and plans to do. A 'background' character in some respects, perhaps, but nonetheless a significant and consistent one. Answers must avoid simple character studies, though if focused upon Petra's memorable role they may attract reasonable marks; better answers, however, will keep the word 'memorable' in mind throughout, and the best will support the ideas with detailed reference and/or quotation; they will also make it quite clear that she is a dramatic character, not a real person.

<b>Text:</b>	OCR: <i>Opening Lines: War</i>
<b>Question 9: (20 marks)</b>	<i>The Volunteer</i> (Asquith) and <i>Ode Written in the Beginning of the Year 1746</i> (Collins).  Compare the ways in which the poets make these poems particularly moving.

**NOTES ON THE TASK:**

The focus of the question is on personal response, so successful answers will go beyond paraphrase and explanation to the selection of appropriate details and the exploration of what makes them moving. Though the clerk in *The Volunteer* rejoices in achieving his dream of serving his country and is happy and fighting for an honourable cause, candidates may find him a pathetic character because in the light of modern sensibilities, he appears to be misguided in glorifying war. On the other hand, they will be justified in taking the line that the volunteer's 'real life' is far less satisfying than his life as a soldier, and that his fate is actually quite uplifting. *Ode* also deals with notions of honour and glory, but there is much more of a sense of the waste of life. Better answers will explore the contrasts and the ways in which the language and imagery and the sound of the words contribute to the effects. Given the time constraints, we should not expect both poems to be dealt with in equal detail.

<b>Text:</b>	OCR: <i>Opening Lines: War</i>
<b>Question 10: (20 marks)</b>	Compare some of the ways that the poets vividly convey the pointless waste of war in <b>TWO</b> of the following poems:  <i>The Charge of the Light Brigade</i> (Tennyson) <i>Come up from the fields father...</i> (Whitman) <i>Tommy's Dead</i> (Dobell).

**NOTES ON THE TASK:**

All three of the poems are long, so we should not expect answers to be comprehensive, or to treat both poems equally in the time available. Tennyson exposes the catastrophic failure of leadership in the most graphic and violent terms and takes the stance of a dispassionate observer. In contrast, both Whitman and Dobell deal with personal tragedies and the effect on the families of the loss of the eldest or only son. There are obvious similarities in the subject matter of these two poems so candidates have two possible approaches to the question. Good answers will explore the ways in which the language works in these poems and the way in which the verse form contributes to the mood.

<b>Text:</b>	OCR: <i>Opening Lines: Town and Country</i>
<b>Question 11: (20 marks)</b>	<i>Binsey Poplars</i> (Hopkins) and <i>The Lake Isle of Innisfree</i> (Yeats).  Compare some of the ways in which these two poets movingly express their love for nature.

**NOTES ON THE TASK:**

The focus is on personal response here, and the key to success is the careful choice of significant details and the exploration of how they create a response. Good answers will explore how the language makes the ideas moving; for example, the use of the repetition of 'felled' in *Binsey Poplars* emphasises the finality of the destruction of the trees, and of 'dropping' in *The Lake Isle of Innisfree* conveys a weight of peacefulness and calm. The strongly personal feeling of the poems with the emphasis on the first person is another point that might usefully be explored. Sound is an important element in both poems and better answers will consider the effect of rhyme and rhythm. Given the time constraints we should not expect candidates to deal in equal detail with both poems.

<b>Text:</b>	OCR: <i>Opening Lines: Town and Country</i>
<b>Question 12: (20 marks)</b>	Explore some of the different ways in which the poets vividly create impressions of weather and the seasons in <b>TWO</b> of the following poems:  <i>On Wenlock Edge</i> (Housman) <i>A Dead Harvest in Kensington Gardens</i> (Meynell) <i>Beeny Cliff</i> (Hardy).  Remember to look closely at the language the poets use.

**NOTES ON THE TASK:**

This task also demands close focus on relevant details. Candidates are expected to select images of weather and the seasons and to comment on the visual and sensory effects, for example the sound and movement of the wind in *On Wenlock Edge*, the autumn colours and the sound of dry leaves in *A Dead Harvest*..., the colour and movement of the sunshine and wind in *Beeny Cliff*. The discriminator will be the depth and detail in which candidates explore the language and imagery of the poems and the extent to which they are sensitive to sound effects. In the time available, we should not expect equal treatment of both poems.

<b>Text:</b>	BLAKE: <i>Songs of Innocence and Experience</i>
<b>Question 13: (20 marks)</b>	<i>On Another's Sorrow</i> (Innocence) and <i>The Divine Image</i> (Innocence)  Compare the ways in which Blake powerfully describes human and divine love in these two poems.

**NOTES ON THE TASK:**

Each of these poems deals very clearly with divine love, and how Blake draws it in both human and godly form, so the requirement for candidates to compare or link the poems is very central to what good answers should do. Indeed, any answer that does not compare in some way will not attract a very high mark, however close the detailed exploration of each poem may be. There is ample to say about the language, and indeed the verse form, of each poem, and candidates who have studied Blake should have little difficulty in finding plenty for a 30-minute essay.

<b>Text:</b>	BLAKE: <i>Songs of Innocence and Experience</i>
<b>Question 14: (20 marks)</b>	How does Blake convey to you strikingly different impressions of the two creatures in the two poems <i>The Lamb</i> (Innocence) and <i>The Tyger</i> (Experience)?  Remember to refer closely to the words and images Blake uses.

**NOTES ON THE TASK:**

A very open question, based upon the two poems that are perhaps the best-known of all in the selection; candidates addressing this question should have no difficulty at all in finding plenty to say. Answers that remain narrative or descriptive must not be rewarded highly, therefore, and examiners must be firm in requiring some close and detailed exploration of Blake's language, imagery and verse forms. Comparison and contrast are required by the question, so again any answer that does not address these cannot be marked highly – and the differences, in both content and language, are so striking that they cannot be ignored or dismissed.

<b>Text:</b>	HARDY: <i>Selected Poems</i>
<b>Question 15: (20 marks)</b>	<i>Neutral Tones</i> and <i>The Darkling Thrush</i>  Compare how Hardy movingly presents connections between the natural world and people's feelings in these two poems

**NOTES ON THE TASK:**

Candidates will need to be careful to answer exactly what the question asks here: they are not required to explain or paraphrase either poem, and indeed may not even need to show any understanding of what the whole of each is actually saying. What *is* required is some exploration of the descriptions of the natural world – and there is more than enough in each poem to fill a 30-minute essay. The cold and colourless world of *Neutral Tones* cannot but be bleak and depressing – the white sun, the fallen leaves, the ominous bird (even if this is just an image), the pond, and of course the simple fact that it is winter. The same season is the setting for *The Darkling Thrush*, and much of the imagery is very similar, though there is considerably more that can be used in an answer. Better answers will go beyond just saying what the poems are about or what the descriptions are, and will look in some detail at specific words and their effects; comparison is essential, though it is likely that the second poem will take more time than the first – examiners must not require a 50/50 balance.

<b>Text:</b>	HARDY: <i>Selected Poems</i>
<b>Question 16: (20 marks)</b>	Compare how Hardy creates striking impressions of the speakers and their feelings in <b>TWO</b> of the following poems.  <i>I Look Into My Glass</i> <i>To Lizbie Browne</i> <i>In Tenebris I</i>  Remember to refer closely to the words and phrases Hardy uses.

**NOTES ON THE TASK:**

The first and third poems here show Hardy at his most pessimistic, and while the tone of the second poem (*Lizbie Browne*) is unarguably lighter there is nonetheless an underlying sadness at the lost opportunities of life; candidates are quite likely therefore to see the poet as uniformly glum, and this is fine, provided of course that Hardy's language and images, and possibly his verse forms, are used in support of all arguments. Comparison is clearly required, and answers that do not link the chosen poems in some appropriate way will not be highly rewarded.

<b>Text:</b>	AUSTEN: <i>Northanger Abbey</i>
<b>Question 17: (20 marks)</b>	Chapter 23: 'You were with her, I suppose...' to '...was yet to be unravelled'.  How does Austen's writing here affect your opinion of Catherine?

**NOTES ON THE TASK:**

On the one hand, Catherine is being very kind and concerned for Eleanor here; on the other, she is being quite silly and her imagination is running riot over the death of Mrs Tilney. Her impressions of the General have been mixed to say the least and the atmosphere in Northanger Abbey may have been conducive to the inferences she is making, but there is absolutely no evidence for her suspicions other than an over-heated imagination. In fact Eleanor would surely be more distressed were there any dubious circumstances surrounding the death of her mother. Eleanor also sees nothing unusual in the way her father paces about the room, whereas Catherine sees it as evidence of guilty conscience. Candidates are not required to go outside the passage, but more successful answers will be informed by knowledge of Catherine's obsession with Gothic novels and perhaps with her reactions to the chest in her bedroom. They will also examine the way in which Austen uses irony and overstatement to demonstrate Catherine's gullibility.

<b>Text:</b>	AUSTEN: <i>Northanger Abbey</i>
<b>Question 18: (20 marks)</b>	Which <b>ONE</b> character in the novel does Austen make you most dislike because of his or her snobbery? Remember to support your view with details from the novel.

**NOTES ON THE TASK:**

This is a very open question, though success will depend on an appropriate choice. The main contenders will surely be General Tilney, Isabella and John Thorpe, and perhaps Frederic Tilney. Answers will be discriminated by the cogency of their argument, the appropriateness of the supporting detail, and the extent to which they show how Austen's ironic presentation determines the response.

<b>Text:</b>	DICKENS: <i>Hard Times</i>
<b>Question 19: (20 marks)</b>	Book the First, Chapter 8: 'As to me', said Tom, tumbling his hair...' to '...I'll have my revenge'.  How does Dickens make you feel both dislike and sympathy for Tom at this point in the novel?

**NOTES ON THE TASK:**

Close focus on the extract is required, though good answers will be informed by knowledge of other circumstances and may even allude to what becomes of Tom. On the one hand it is very easy to feel sorry for him because of the sterile and oppressive upbringing that his father visits upon him, being instructed like his sister to 'never wonder', for example. On the other hand, he is presented as moody and surly because of his frustration, whereas Louisa, if not exactly of a sunny disposition, seems more resigned to her situation. There is no doubting his affection for Louisa and she, in turn provides the 'only pleasure' he has in the house. Though he is elsewhere referred to as 'the whelp', here it is difficult to see him as anything but a lost soul. His desperation is evident and better answers will explore the language of the passage in some detail to show how Dickens creates this impression.

<b>Text:</b>	DICKENS: <i>Hard Times</i>
<b>Question 20: (20 marks)</b>	Explore <b>ONE</b> moment in the novel that Dickens makes particularly tense and exciting for you.

**NOTES ON THE TASK:**

This is a completely open question and success will, of course, depend on the suitability of the choice. Obvious choices might relate to the robbery, or to the death of Stephen Blackpool, but there will be many others. Incidents will vary in length, but we should expect better answers to explore the way in which Dickens constructs the narrative and uses language to create an effect.

<b>Text:</b>	HARDY: <i>Far From the Madding Crowd</i>
<b>Question 21: (20 marks)</b>	Chapter 56: 'Then they stood in a state of some embarrassment...' to '...a path she could follow on no pretence whatever'.  How does Hardy make this such a moving moment in the novel?

**NOTES ON THE TASK:**

Candidates will have conflicting views about both characters: Bathsheba may be seen as being created with great sympathy – she has lost her husband (twice), and Mr Boldwood has lost his sanity, due ultimately perhaps to her valentine card, and now her only true friend Gabriel is apparently about to desert her yet again – though others may simply argue that she has brought everything upon herself, and deserves nothing but criticism. Oak is perhaps more likely to be seen sympathetically, though many 21<sup>st</sup> Century candidates may want to criticise him for his long and devoted service (or stupidity . . .) to the woman he longs for, and his decision to leave for California may also be seen as either purely selfish or purely cowardly. Hardy makes us feel ambiguously and uncertainly about each character, and answers are likely too to show uncertainty and ambiguity, which is what of course lies at the heart of the drama and emotion of the conversation. Some answers will be narrative and descriptive, and provided that they make it clear why the scene is moving they should be worthy of some reward; better ones, though, must go further and explore at least some of the conversation and its impact upon its readers in some detail.

<b>Text:</b>	HARDY: <i>Far From the Madding Crowd</i>
<b>Question 22: (20 marks)</b>	How far does Hardy's portrayal of Mr Boldwood's behaviour over Bathsheba make you feel sympathy for him?  Remember to support your answer with details from the novel.

**NOTES ON THE TASK:**

A perhaps deceptive question: it is not asking simply for a character study, and answers which take this approach are unlikely to achieve high marks, even if they do in the end answer what is asked. The idea of Mr Boldwood's folly with regard to Bathsheba is central to the task, and is likely to be central to the response; it is likely too that many or even most candidates will see him as foolish, from his quick and unthinking belief that Bathsheba's valentine card is serious, through his almost adolescent love-sickness, his offer to effectively buy her back from Troy after her marriage, and finally his murder of Troy – all point towards the insanity that in the end saves him from execution. But is he only and simply a fool? He is after all a very successful and well-respected farmer, and never having previously felt romantic love in his life his reaction to the valentine is perhaps not as foolish as Bathsheba's sending of it. His infatuation, once started, is unstoppable, and this may well be seen as entirely unsympathetic, and some candidates may wish that he had simply moved on to another woman, but given the nature of the society described in the novel this is not an option, and his killing of Troy is again almost understandable if not forgivable. Better answers will perhaps try to describe and explore something of this ambiguity in his character and role, and thus the sympathy that Hardy may wish us to feel, and will certainly pinpoint a few moments in the novel as illustration of the ways in which Hardy portrays the man and his actions and feelings.

<b>Text:</b>	ELIOT: <i>Silas Marner</i>
<b>Question 23: (20 marks)</b>	Chapter 14: 'See there', said Dolly, with a women's tender tact...' to '...for him to think of answering her'.  How does Eliot make this passage so touching?

**NOTES ON THE TASK:**

Close focus on the passage is essential here, though better answers will be informed by an awareness of Silas's tribulations up to this point and of the way in which he has immediately responded to Eppie. His concern for and devotion to her is evident and also his desire to do the right thing. She also seems to respond to him very affectionately putting 'her lips against his face with purring noises'. He is also stubborn in his insistence that she is going to be dependent on him and nobody else. Dolly handles him with great tact, whilst trying to give helpful advice and at the same time to make sure that he does what is right and Christian. Better answers will explore the way in which the use of dialect conveys her simplicity and genuineness and will look at the language of the passage in some detail. The whole situation is unusual and unexpected since Silas has been presented as anything but a father-figure in the early parts of the novel.

<b>Text:</b>	ELIOT: <i>Silas Marner</i>
<b>Question 24: (20 marks)</b>	Does Eliot's portrayal of Godfrey make you despise him or feel sympathy for him – or both? Remember to support your answer with details from the novel.

**NOTES ON THE TASK:**

It is quite acceptable for candidates to either despise Godfrey or feel sorry for him, but the best answers will probably take a balanced and evaluative approach. Reasons for disliking Godfrey will probably be his abandonment of Mollie and his child (though there might be some sympathy for him because she is a drunk), his failure to confess about her to Nancy and his assumption that Silas will give up Eppie to him and that Eppie will be glad to leave Silas for him. It is possible to feel some sympathy for the fact that he gets trapped into an unsuitable marriage and his wife intends to expose him, that he has a cruel and manipulative brother who blackmails him, and – perhaps – that he loses his only child. Better answers may take a more complex view of his moral failings, however and dislike him for his weakness and inability generally to stand up for himself as much as anything. They will also explore how Eliot conditions our response to him.

<b>Text:</b>	POE: <i>Selected Tales</i>
<b>Question 25: (20 marks)</b>	<p><i>The Masque of the Red Death:</i> ‘The apartments were so irregularly disposed...’ to ‘...a deep blood colour’.</p> <p><i>The Pit and the Pendulum:</i> ‘I had been deceived...’ to ‘... the only one in the dungeon’.</p> <p>How in your opinion does Poe’s writing make these two descriptions so striking?</p>

**NOTES ON THE TASK:**

Many, if not most, of the descriptions in Poe’s tales are so extreme and so gothic that candidates may be surprised to find two which are actually rather quieter and controlled in nature, though of course the tales from which they come are far from calm. Answers that cover the whole of each tale, especially those that simply rehearse the plots, will not achieve more than a very low mark, even if focusing upon Poe’s descriptive qualities; the question very clearly requires the focus to be upon the detailed descriptions given in these two extracts; their contexts may be of some help and relevance, but unless an answer is very clearly looking at the language and images as printed in the question paper it must not be considered for a high mark. Comparison or contrast are not required, but if attempted may be rewarded (though answers that do not do so must not be penalised for this); better answers may well manage to explain something of how mood and emotion are conveyed by Poe’s language and descriptions, and possibly also how such moods and emotions are relevant or developed later in each tale, but again this is not required.

<b>Text:</b>	POE: <i>Selected Tales</i>
<b>Question 26: (20 marks)</b>	<p>What impressions of the narrators in <b>TWO</b> of the following tales does Poe’s writing create for you?</p> <p><i>The Gold Bug</i> <i>The Purloined Letter</i> <i>The Imp of the Perverse</i></p> <p>Remember to support your ideas with details from the stories.</p>

**NOTES ON THE TASK:**

Examiners must not over-reward answers here that simply rehearse the plots of the two chosen tales – this is emphatically not what is asked – nor answers that rely solely upon assertions about the narrators; there must be a reasonably full amount of reference and/or quotation from the tales themselves to support and illustrate what is said. The words “Poe’s writing” makes it very clear that this needs to be the focus of what is written, so answers that deal with the narrators simply as characters, or worse still as “real” people, will not attract high marks; Poe is the writer, and good answers will be quite clear about this.

<b>Text:</b>	WELLS: <i>The History of Mr Polly</i>
<b>Question 27: (20 marks)</b>	Chapter Nine, VIII: 'Slowly, argumentatively, and reluctantly...' to '...on its way upstream – fiercely'.  How does Wells make this such an entertaining moment in the novel?

**NOTES ON THE TASK:**

Mr Polly and Uncle Jim have just completed their clumsy fight, and the printed extract opens with the latter withdrawing but making ominous threats; candidates should have little difficulty in identifying the context, and some may want to compare the comedy here with what is entertaining elsewhere. Uncle Jim's anger is very plain, but comically exaggerated ("I'll skin you for this!"), though he has lost his spirit as he retreats; Mr Polly is shown to have changing emotions, beginning with a typically "macho" cry ("I'll do worse to you"), which is again amusing given what we know of his personality, through some slower and more thoughtful reflections as he returns to the inn, via a surprise that in his fury he has failed to notice a cut on his face, then to some braver and more confident comments to the girl, whose view of the chase is perhaps closer to the truth. Mr Polly's final and decisive "Then he can wait" is given an ominous turn when Uncle Jim is seen at the end of the extract "making an appointment for the morrow", another entertaining phrase. There is ample humorous material that candidates can focus upon here; answers that simply re-tell the incident are unlikely to attract more than low marks, though if they show some awareness of what is comic then they should attract some reward; better ones, though, will explore Wells's writing in some detail.

<b>Text:</b>	WELLS: <i>The History of Mr Polly</i>
<b>Question 28: (20 marks)</b>	Explore <b>ONE</b> moment in the novel which Wells's writing makes particularly amusing for you.

**NOTES ON THE TASK:**

A completely open question, and examiners must be very flexible in what they accept – if the candidate finds the chosen moment to be amusing then the examiner's reaction to it is irrelevant, provided of course that the answer argues a convincing and illustrated case for the alleged humour; such answers must do more than simply say "I find this funny" – candidates must look at Wells's writing in some detail to support what is asserted. Answers that choose a moment or moments and argue that they are *not* amusing will not deserve high marks, however convincingly they are presented. As ever, a "moment" should be relatively short and clearly defined; answers that re-tell long parts of the novel without tight focus may possibly – if talking of humour – attract a few marks, but they will not be doing what is required. Similarly, answers that talk of more than one moment should be rewarded according to how well and thoroughly *one* of the moments is discussed. Wells's writing must be at the centre of a high-band answer.

<b>Text:</b>	CHOPIN: <i>Short Stories</i>
<b>Question 29: (20 marks)</b>	<p><i>At the Cadian Ball</i> ‘How come that?...’ to ‘...It choked him’</p> <p><i>Tonie</i> ‘As she looked at him and surprised...’ to ‘...savage instinct of his blood’.</p> <p>How does Chopin bring to life for you the relationships between the women and the men in these extracts?</p>

**NOTES ON THE TASK:**

Both of the women in these extract treat the men less than respectfully. Though not specifically required to refer outside, it will be helpful to candidates to point out that Calixta has been flirting all night with Alcée and that she obviously regards Bobinôt as second best. He is clearly in love with her, is really nice towards her and protective even though here she is very surly to start with. He is delighted that she offers marriage, but it is clear that she sees it as little more than a business arrangement and her refusal to kiss him is churlish, to say the least. She seems to be working out her spite against Alcée at Bobinôt’s expense. Claire Duvigny is also consciously manipulating Tonie. He is an object of indifference to her, but she is amused and flattered by his devotion. Better answers will explore the language of the passages, commenting on the use of dialect in the first to create character and give a certain directness to the piece, and on the way in which Chopin presents Claire, for example, describing her patting Tonie’s hand as if he were a dog. There is plenty of indirect criticism of both women in these passages.

<b>Text:</b>	CHOPIN: <i>Short Stories</i>
<b>Question 30: (20 marks)</b>	<p>In what ways does Chopin make the setting of <b>TWO</b> of the following stories particularly memorable for you?</p> <p><i>Lilacs</i> <i>The Storm</i> <i>Beyond the Bayou</i></p> <p>Remember to support your answer with details from the stories.</p>

**NOTES ON THE TASK:**

The settings in all these stories are important. Strictly speaking, there are two in *Lilacs* - the convent and the Paris flat - but they clearly show the two sides of Adrienne’s life. *The Storm* uses the weather to reflect the turbulence and drama of the characters’ emotions. The isolation of Jacqueline’s life in *Beyond the Bayou* is critical to her state of mind. The key to success is in well-selected detail and good answers will explore the way in which Chopin uses background almost symbolically and to create a mood or an atmosphere. They will explore the language and imagery she uses in some detail.

## 2445/01 Foundation Tier: Drama Pre - 1914

### INSTRUCTIONS TO EXAMINERS: Unit 5 (Foundation Tier)

#### A INDIVIDUAL ANSWERS

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three marks at each band.
  - **Highest Mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
  - **Lowest Mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded
  - **Middle Mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 3 Be prepared to use the full range of marks. Do not reserve (e.g.) high Band 4 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 4 Band 'ABOVE 4' **should** be used **ONLY for answers which fall outside (i.e. above) the range targeted by this paper.** See B2 below.

#### B TOTAL MARKS

- 1 Transfer the mark **awarded** to the front of the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **21**.
  - This represents performance **at the top of Band 4**.
  - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 20.  
However, **the maximum mark that may be recorded for the paper is 21.**
  - This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.
- 3 There is NO Assessment of Written Communication on this paper.

## 1901 English Literature – Generic Band Descriptors

Unit 2445/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>22</b>	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> <li>• present a clear, sustained response</li> <li>• show understanding supported by careful and relevant reference to the text</li> <li>• respond with some thoroughness to language</li> </ul>
<b>4</b>	<b>21</b> <b>20</b> <b>19</b>	<ul style="list-style-type: none"> <li>• make a reasonably developed personal response</li> <li>• show overall understanding using appropriate support from the text</li> <li>• make some response to language</li> </ul>
<b>5</b>	<b>18</b> <b>17</b> <b>16</b>	<ul style="list-style-type: none"> <li>• begin to organise a response</li> <li>• show some understanding</li> <li>• give some relevant support from the text or by reference to language</li> </ul>
<b>6</b>	<b>15</b> <b>14</b> <b>13</b>	<ul style="list-style-type: none"> <li>• make some relevant comments</li> <li>• show a little understanding</li> <li>• give a little support from the text or by reference to language</li> </ul>
<b>7</b>	<b>12</b> <b>11</b> <b>10</b>	<ul style="list-style-type: none"> <li>• make a few straightforward points</li> <li>• occasionally refer to the text</li> </ul>
<b>8</b>	<b>9</b> <b>8</b> <b>7</b>	<ul style="list-style-type: none"> <li>• show a little awareness</li> <li>• make some comment</li> </ul>
<b>Below 8</b>	<b>6</b> <b>5</b> <b>4</b>  <b>3</b> <b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <li>• show very little awareness</li> <li>• make very limited comment</li> <li>• not meet any of the criteria above</li> </ul>

## 1901 English Literature – Empathic Band Descriptors

Unit 2445/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>22</b>	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> <li>show sustained understanding of the character and text</li> <li>create a recognisable "voice" for the character and occasion</li> </ul>
<b>4</b>	<b>21</b> <b>20</b> <b>19</b>	<ul style="list-style-type: none"> <li>show overall understanding of the character and text</li> <li>create a "voice" which is reasonably appropriate to the character and occasion</li> </ul>
<b>5</b>	<b>18</b> <b>17</b> <b>16</b>	<ul style="list-style-type: none"> <li>show some understanding of the character at this point</li> <li>begin to express the character's thoughts, feelings and ideas in an appropriate way</li> </ul>
<b>6</b>	<b>15</b> <b>14</b> <b>13</b>	<ul style="list-style-type: none"> <li>show a little understanding of the character</li> <li>make reference to thoughts, feelings or ideas</li> </ul>
<b>7</b>	<b>12</b> <b>11</b> <b>10</b>	<ul style="list-style-type: none"> <li>make a few straightforward points about the character</li> <li>refer occasionally to thoughts, feelings or ideas</li> </ul>
<b>8</b>	<b>9</b> <b>8</b> <b>7</b>	<ul style="list-style-type: none"> <li>show a little awareness of the character</li> </ul>
<b>Below 8</b>	<b>6</b> <b>5</b> <b>4</b>  <b>3</b> <b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <li>show very little awareness of the character</li> <li>not meet any of the criteria above</li> </ul>

**Either**

<b>Text:</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
<b>Question 1: (21 marks)</b>	<p>Act One, Scene One: 'Enter DON PEDRO, CLAUDIO, BENEDICK, BALTHASAR AND DON JOHN the bastard. DON PEDRO: Good Signor Leonato, are you come to meet your trouble?' to 'BENEDICK: ... and being no other but as she is, I do not like her.'</p> <p>What do you find fascinating about this early scene in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what is revealed about the characters</li> <li>• the language they use</li> <li>• the hints of things to come.</li> </ul>

**NOTES ON THE TASK:**

It is to be hoped that the bullets will guide most answers to respond to some of the fascinating elements in this early scene. Differentiation is likely to emerge from the extent to which answers can show an awareness of the context - the accolades Claudio has received, the 'merry war' between Benedick and Beatrice, the end of the war - and deal with the contrast between cynic and romantic in the characters of Claudio and Benedick, for example. Answers which look closely at the language of the characters - Benedick's and Beatrice's wordplay and their volatile dynamic - and attempt to engage with the sources of the fascination here should be well rewarded.

**OR:**

<b>Text:</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
<b>Question 2: (21 marks)</b>	<p>What do you think makes Leonato a memorable character in the play?</p> <p>Remember to support your ideas with details from the play.</p>

**NOTES ON THE TASK:**

The question is a very open one and there should be plenty of scope for a personal response to Leonato. It is important to be receptive to a range of ideas about what makes Leonato a memorable character. It is to be hoped that most answers will respond to Leonato as a protective father and a gracious host at the beginning of the play. Stronger answers should be able to focus on the detail of selected moments. The best answers may well declare themselves by engaging the memorable variety of Leonato's character and by suggesting unflattering responses. Detailed attention to his character and his contribution to the impact and ideas of the play should be generously rewarded.

OR:

<b>Text:</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
<b>Question 3: (21 marks)</b>	<p>You are Don Pedro at the end of the play (Act Five, Scene Four). Benedick has just urged you to get a wife.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• the happy couples</li> <li>• the problems they have had</li> <li>• the future.</li> </ul> <p>Write your thoughts.</p>

**NOTES ON THE TASK:**

Don Pedro is left an onlooker to the nuptials unfolding at the end of the play. It is important to be receptive to a range of ideas regarding the 'voice' of Don Pedro here as interpretations of his character will vary considerably. On the one hand, Don Pedro is a superior, powerful and distant presence, the benefactor who puts others' happiness before his own as behoves the Prince of Arragon. On the other, his rigid adherence to courtly values has tarnished his image, leaving him a belittled and isolated character at the end of the play. Recollections of recent errors of judgement and his own view of marriage in the light of these events are likely to be touched upon in strong answers. It is unlikely that Don Pedro will indulge in fully repentant and remorseful reflections or offer any more emotional thoughts; his preoccupation with status, and with his position, is more likely to feature however. Differentiation is likely to emerge in the extent to which answers can convey his detachment and superiority at this point, without losing the sense that he may have regrets. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Don Pedro's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

EITHER:

<b>Text:</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
<b>Question 4: (21 marks)</b>	<p>Act Three, Scene One 'Tybalt: Romeo, the love I bear thee can afford ...' to 'Romeo: ...begins the woe others must end.'</p> <p>What makes this such a dramatic moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the way Romeo behaves towards Tybalt</li> <li>• the reactions of Mercutio and Tybalt</li> <li>• the impact of Mercutio's death here.</li> </ul>

**NOTES ON THE TASK:**

This is an extract which is so full of drama that it would be unfair to expect even or exhaustive responses to the bullets. However attention to the bullets should help answers to consider the impact of Mercutio's meeting with Tybalt here, Tybalt's and Romeo's different reactions towards one another, the fight itself and the death of Mercutio. Answers which not only explore the dramatic action and language of the extract but also manage to place it in a dramatic context (the Prince's deadly decree, Romeo's secret marriage to Juliet, Tybalt's earlier written challenge to Romeo...) should be highly rewarded.

OR:

<b>Text:</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
<b>Question 5: (21 marks)</b>	What do you find to admire about the character of Juliet?  Remember to support your ideas with details from the play.

**NOTES ON THE TASK:**

The character of Juliet is clearly a significant one in the play and as there is so much material to work with, it is important to be receptive to a range of ideas and approaches, as long as they are grounded in the text. This is an open question inviting an argued personal response.

Differentiation is likely to arise from the extent to which answers can move beyond a narrative re-working of the details of Juliet's situation and position to an evaluation of her impact on an audience. Answers which can focus selectively and in detail, on particularly admirable qualities and on moments which display these qualities, should be well rewarded. Attention to features like her innocence, courage, her loyalty, her passion, her independent-mindedness... are likely to characterise the strongest answers.

<b>Text:</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
<b>Question 6: (21 marks)</b>	You are the Nurse. You have advised Juliet to marry County Paris, just after Romeo has been banished (at the end of Act Three, Scene Five).  You might be thinking about: <ul style="list-style-type: none"> <li>• Juliet's situation</li> <li>• the advice you have just given her</li> <li>• the future.</li> </ul> Write your thoughts.

**NOTES ON THE TASK:**

At this point in the play, the Nurse's loyalty and love for Juliet take on a new guise as she urges Juliet to marry Paris and forget about Romeo preferring to retreat into the conventional world of the Capulets and dismiss recent events. The Nurse betrays Juliet's trust and in so doing severs the ties which bind her to Juliet. Recollections of her role in the secret marriage and her response to the Capulets and the way they have handled Juliet's refusal to wed Paris, are likely to be the dominant notes in strong answers. The Nurse's preoccupation with attempting to comfort and please Juliet, albeit misdirected, is also likely to feature. Differentiation is likely to emerge in the extent to which answers can convey her anxieties, concerns and sincerity at this point, without losing the sense that she is a rather simple-minded character who wants to keep her special place within the family. The strongest answers are likely to suggest a secure grasp of appropriate detail and of the Nurse's character, as well as a developing sense of her 'voice'. The bullets are offered as suggestions only.

<b>Text:</b>	WILDE: <i>An Ideal Husband</i>
<b>Question 7: (21 marks)</b>	<p>Fourth Act: 'Lady Chiltern: Robert, it was not Mrs Cheveley...' to the end of the play.</p> <p>What do you think makes this such an entertaining and satisfying ending to the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the feelings of the two couples</li> <li>• the reactions of Lord Caversham</li> <li>• the humour.</li> </ul>

**NOTES ON THE TASK:**

It is to be hoped that the bullets will nudge most answers to respond to some of the entertaining and satisfying features of the romantic resolution here. A grasp of the context (Sir Robert's refusal to give his consent to his sister's marriage prompting Lady Chiltern's confession about her indiscreet letter and the Chilterns' reaffirmation of their faith in each other...) is likely to be a key element in successful answers. Differentiation is likely to emerge from the extent to which answers can grapple with both strands of the question, and attention to features like the tying of loose ends, the specific sources of the humour, the contrasts between the couples (particularly the central "real-ideal" opposition), Lord Caversham's shock and delight that his son has finally taken his advice and that Mabel has accepted him (and that Sir Robert will accept his seat in the Cabinet)... should be highly rewarded.

<b>Text:</b>	WILDE: <i>An Ideal Husband</i>
<b>Question 8: (21 marks)</b>	<p>How does the character of Lord Caversham add to your enjoyment of the play?</p> <p>Remember to support your ideas with details from the play.</p>

**NOTES ON THE TASK:**

Lord Caversham is a minor character perhaps but it is to be hoped that he creates a strong enough impression for most answers to register the appeal of this crusty old buffer and his baffled commentary on the ways of the young, and especially those of his errant son. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of what he does, and shape an argued and supported personal response to the enjoyment he provides. Strong answers are likely to focus explicitly on the effect of particular appearances: the way he provides a disapproving introduction to our hero before he appears in the First Act, the way he orders his 34 year-old son to marry, his shock and delight at the events at the end of the play...). Any attention to the effect of features like his susceptibility to the charms of Miss Mabel, his imperviousness to his son's wit, the way he compares his son (unflatteringly and often with unintentional irony) with Sir Robert, the grumpy humour of his own remarks... should be highly rewarded.

<b>Text:</b>	<i>WILDE: An Ideal Husband</i>
<b>Question 9: (21 marks)</b>	<p>You are Lady Chiltern. Mrs Cheveley has revealed your husband's secret to you. Your husband has just told you that you 'have ruined' his life (at the end of the Second Act).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• the secret that Mrs Cheveley has revealed</li> <li>• your husband and what he has said to you</li> <li>• the future.</li> </ul> <p>Write your thoughts.</p>

**NOTES ON THE TASK:**

Mrs Cheveley's revelation has been devastating for Lady Chiltern but it is her husband's final speech, in which he reproaches her for idealizing him and condemning him to a life of shame and dishonour, which leaves her "Pale with anguish, bewildered, helpless" and sobbing like a "child" at the end of the Act. She is so desperate that she is about to write her indiscreet letter to Lord Goring. A woman she despises has exposed her ideal husband's fraudulent dealings and all her certainties are undermined. She recoils from physical contact with her husband, she feels "soiled" and the "tower of ivory" which she describes at the end of the First Act is destroyed. Nevertheless her husband's unexpected and impassioned reproach affects her deeply and she rushes towards him as he makes his exit. The strongest answers are likely to suggest a secure grasp of conversations at the end of the First and Second Acts and of Lady Chiltern's character, as well as a developing sense of her "voice". The bullets are offered as suggestions only.

<b>Text:</b>	<i>IBSEN: An Enemy of the People</i>
<b>Question 10: (21 marks)</b>	<p>Act Three: 'Mayor: I have drawn up a statement...! to 'Hovstad: ...sooner or later you've got to hear the real truth...</p> <p>What makes this such a dramatic and important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the way the audience knows more than Dr Stockmann</li> <li>• the behaviour of the other characters</li> <li>• the way the tension is built up.</li> </ul>

**NOTES ON THE TASK:**

It is to be hoped that the first bullet will nudge answers to respond to some of the drama of the situation: Dr Stockmann is impatient for the publication of his article and anticipating a grateful response from his community but the audience and the other characters know that the Mayor's intervention has suppressed the article and that he is hiding in the adjoining room. Differentiation is likely to emerge from the extent to which answers can display an awareness of the dramatic context and engage the dramatic detail of the extract. The strongest answers may well see this as a turning-point as the treacherous and self-interested employees of the *People's Herald* are poised to frustrate Dr Stockmann's attempts to tell the truth, and attention to any of the features which build the tension (in response to the third bullet) like the rapid concealment of the Mayor, the pretence and deception practised by Hovstad and Aslaksen, the interruptions and the delay in breaking the news to Dr Stockmann, the presence onstage of the Mayor's hat and stick, the ironies... should be highly rewarded.

<b>Text:</b>	IBSEN: <i>An Enemy of the People</i>
<b>Question 11: (21 marks)</b>	Does the ending of the play encourage you to feel hopeful about the future for Dr Stockmann and his family?  Remember to support your ideas with details from the play.

**NOTES ON THE TASK:**

This is an open question and it is important to be receptive to a range of possible conclusions. Differentiation is likely to spring from the extent to which answers can move beyond a narrative account of Act Five and shape an argued and selective personal response. The situation for the Stockmanns certainly offers grounds for pessimism: Dr Stockmann has been sacked from the Baths and vilified by the community, the landlord has given them notice to quit their house, Kiil is poised to disinherit his daughter, Petra has been dismissed from her teaching post, the boys have been suspended from school, the windows have been smashed and the family appears resigned to moving on. Even though Captain Horster offers them accommodation, some strong answers might still choose to place the emphasis (as Mrs Stockmann tends to do) on the practical realities of their situation and on the ingratitude, hostility and corruption of their community. Other strong answers might respond more hopefully to the defiance and infectious optimism of both Dr Stockmann and Petra as they formulate their plan to make the world a better place by concentrating their energies on the young. It is important to be receptive to a range of views as long as they are clearly grounded in the text.

<b>Text:</b>	IBSEN: <i>An Enemy of the People</i>
<b>Question 12: (21 marks)</b>	You are Mrs Stockmann as you leave the newspaper office with your husband (at the end of Act Three).  You might be thinking about: <ul style="list-style-type: none"> <li>• your husband's words and actions</li> <li>• the way he has been treated</li> <li>• the future.</li> </ul> Write your thoughts.

**NOTES ON THE TASK:**

Mrs Stockmann has taken the rather uncharacteristically daring step of pursuing her husband to the newspaper offices in order to dissuade him from defying his brother, publishing his article and thereby losing his job at the Baths. Her principal concern, as always, is the security and comfort of her family, and despite his angry response to her arrival, she urges moderation and restraint on her hot-headed husband, especially as he launches into his mockery of the Mayor. However she is so shocked by the gutless backtracking of the *People's Herald* employees and outraged at the unfairness of the suppression of the article, that she changes tack and stands by her man (even if her own support will be from a safe distance). The strongest answers are likely to suggest a secure grasp of appropriate detail at the prescribed moment and of Mrs Stockmann's character, as well a developing sense of her voice. The bullets are offered as suggestions only.

## 2445/02 Higher Tier: Drama Pre - 1914

### INSTRUCTIONS TO EXAMINERS: Unit 5 (Higher Tier)

#### A INDIVIDUAL ANSWERS

- 1 Mark the answer out of 30.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three marks at each band.
  - **Highest Mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
  - **Lowest Mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded
  - **Middle Mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 4 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

#### B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 HIGHER TIER: The maximum mark for the paper is **30**.
- 3 There is NO Assessment of Written Communication on this paper.

## 1901 English Literature – Generic Band Descriptors

Unit 2445/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>1</b>	<b>30 29 28</b>	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>show sustained insight, confidence and fluency</li> </ul>
<b>2</b>	<b>27 26 25</b>	<ul style="list-style-type: none"> <li>demonstrate engagement and some insight</li> <li>show critical understanding supported by well selected references to the text</li> <li>respond sensitively and in detail to language</li> </ul>
<b>3</b>	<b>24 23 22</b>	<ul style="list-style-type: none"> <li>present a clear, sustained response</li> <li>show understanding supported by careful and relevant reference to the text</li> <li>respond with some thoroughness to language</li> </ul>
<b>4</b>	<b>21 20 19</b>	<ul style="list-style-type: none"> <li>make a reasonably developed personal response</li> <li>show overall understanding using appropriate support from the text</li> <li>make some response to language</li> </ul>
<b>5</b>	<b>18 17 16</b>	<ul style="list-style-type: none"> <li>begin to organise a response</li> <li>show some understanding</li> <li>give some relevant support from the text or by reference to language</li> </ul>
<b>6</b>	<b>15 14 13</b>	<ul style="list-style-type: none"> <li>make some relevant comments</li> <li>show a little understanding</li> <li>give a little support from the text or by reference to language</li> </ul>
<b>Below 6</b>	<b>12 11 10  9 8 7  6 5 4  3 2 1 0</b>	<ul style="list-style-type: none"> <li>make a few straightforward points</li> <li>occasionally refer to the text</li> <li>show a little awareness</li> <li>make some comment</li> <li>show very little awareness</li> <li>make very limited comment</li> <li>not meet any of the above criteria</li> </ul>

## 1901 English Literature – Empathic Band Descriptors

Unit 2445/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>1</b>	<b>30</b> <b>29</b> <b>28</b>	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>reveal a sophisticated and convincing insight into the character</li> </ul>
<b>2</b>	<b>27</b> <b>26</b> <b>25</b>	<ul style="list-style-type: none"> <li>demonstrate a full understanding of the character and text</li> <li>assume a consistently appropriate "voice" with assurance and some insight</li> </ul>
<b>3</b>	<b>24</b> <b>23</b> <b>22</b>	<ul style="list-style-type: none"> <li>show sustained understanding of the character and text</li> <li>create a recognisable "voice" for the character and occasion</li> </ul>
<b>4</b>	<b>21</b> <b>20</b> <b>19</b>	<ul style="list-style-type: none"> <li>show overall understanding of the character and text</li> <li>create a "voice" which is reasonably appropriate to the character and occasion</li> </ul>
<b>5</b>	<b>18</b> <b>17</b> <b>16</b>	<ul style="list-style-type: none"> <li>show some understanding of the character at this point</li> <li>begin to express the character's thoughts, feelings and ideas in an appropriate way</li> </ul>
<b>6</b>	<b>15</b> <b>14</b> <b>13</b>	<ul style="list-style-type: none"> <li>show a little understanding of the character</li> <li>make reference to thoughts, feelings or ideas</li> </ul>
<b>Below 6</b>	<b>12</b> <b>11</b> <b>10</b>  <b>9</b> <b>8</b> <b>7</b>  <b>6</b> <b>5</b> <b>4</b>  <b>3</b> <b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <li>make a few straightforward points about the character</li> <li>refer occasionally to thoughts, feelings or ideas</li> <li>show a little awareness of character</li> <li>show very little awareness of character</li> <li>not meet any of the above criteria</li> </ul>

<b>Text:</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
<b>Question 1: (30 marks)</b>	Act One, Scene One: 'Enter DON PEDRO, CLAUDIO, BENEDICK, BALTHASAR AND DON JOHN the bastard. DON PEDRO: Good Signor, are you come to meet your trouble?' to BENEDICK: ... and being no other but as she is, I do not like her!  Explore the ways in which Shakespeare creates such a fascinating introduction to the play here.

**NOTES ON THE TASK:**

It is to be hoped that many answers will show clear awareness of the fascinating effect of the verbal jousting between Benedick and Beatrice in this first encounter, for example, and should be rewarded for close attention to this. Stronger answers should be able to focus explicitly on 'the ways' of the question and really scrutinise the playwright at work here. Answers which can be explicit in their attention to the language of Beatrice and Benedick, to the dramatic contrast between the attitudes of the courtly figure of Claudio, and of the more cynical Benedick here, and show an awareness of how the scene reveals a fuller picture of Messina, should be highly rewarded.

<b>Text:</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
<b>Question 2: (30 marks)</b>	How does Shakespeare make Leonato a memorable character in the play?  Remember to support your ideas with details from the play.

**NOTES ON THE TASK:**

The question is a very open one and there should be plenty of scope for a personal response to Leonato. It is important to be receptive to a range of ideas about how the portrayal of Leonato contributes to the play. For example, Leonato appears as a protective father and a gracious host at the beginning of the play. The extent to which answers can move beyond a straightforward character study to look at Shakespeare's methods and effect on an audience is likely to be the key discriminator here in stronger answers. The strongest may declare themselves in their exploration of the variety in Leonato's character and of the shifting of audience sympathy particularly in the later scenes in the play.

<b>Text:</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
<b>Question 3: (30 marks)</b>	You are Don Pedro at the end of the play (Act Five, Scene Four). Benedick has just urged you to get a wife.  Write your thoughts.

**NOTES ON THE TASK:**

Don Pedro is left an onlooker to the nuptials unfolding at the end of the play. We should be receptive to a range of ideas regarding the 'voice' of Don Pedro here as interpretations of his character will vary considerably. On the one hand, Don Pedro is a superior, powerful and distant presence, the benefactor who puts others' happiness before his own as behoves the Prince of Arragon. On the other, his rigid adherence to courtly values and his meddling have tarnished his image, leaving him a belittled and isolated character at the end of the play. Recollections of recent errors of judgement and his own view of marriage in the light of these events are likely to be touched upon in strong answers. It is unlikely that Don Pedro will indulge in fully repentant and remorseful reflections or offer any more emotional thoughts; his preoccupation with status, and with his position, is more likely to feature however. Differentiation is likely to emerge in the extent to which answers can convey his detachment and superiority at this point, without losing the sense that he may have regrets. The best answers are likely to avoid the overly reflective to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.

<b>Text:</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
<b>Question 4: (30 marks)</b>	Act Three, Scene One: 'TYBALT: Romeo, the love I bear thee can afford...' to 'ROMEO: ...begins the woe others must end'.  Explore some of the ways in which Shakespeare makes this such a dramatic moment in the play.

**NOTES ON THE TASK:**

This is an extract so full of drama that it is important not to expect exhaustive coverage. Answers which attempt to address 'some of the ways' explicitly should be rewarded. It is hoped that most answers will be able to explore the dramatic impact of Mercutio's meeting with Tybalt here, Tybalt's and Romeo's different reactions towards one another, the fight itself, the death of Mercutio... Stronger answers are likely to show a keen awareness of the dramatic context for the extract (the Prince's deadly decree, Romeo's secret marriage to Juliet, Tybalt's earlier written challenge to Romeo...). Answers which explore the dramatic effect of the wordplay and mix of prose and poetry, or the contrast between Tybalt's and Romeo's diction, or the impact of Mercutio's death, should be highly rewarded.

<b>Text:</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
<b>Question 5: (30 marks)</b>	How far does Shakespeare's portrayal of Juliet convince you that she is an admirable character?  Remember to support your ideas with details from the play.

**NOTES ON THE TASK:**

The question is a very open one and there should be plenty of scope for a personal response to Juliet. It is important to be receptive to a range of ideas about Juliet's portrayal as an 'admirable' character in the play. For example, Juliet's youthful impetuosity at the beginning of the play can be seen as less admirable than her ability to handle the twists of fate later on in the play. The extent to which answers can move beyond a straightforward character study to look at Shakespeare's methods and effect on an audience is likely to be the key discriminator here in stronger answers. The strongest may declare themselves in their awareness of the way Juliet develops in the play. Her increasing complexity as she is exposed to testing and debilitating situations could be seen to reveal an 'admirable' character. Detailed attention to her characteristics and how far this makes her admirable should be generously rewarded. The quality of the argument is much more important than the line adopted.

<b>Text:</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
<b>Question 6: (30 marks)</b>	You are the Nurse. You have advised Juliet to marry County Paris, just after Romeo has been banished (at the end of Act Three, Scene Five).  Write your thoughts.

**NOTES ON THE TASK:**

At this point in the play, the Nurse's loyalty and love for Juliet takes on a new guise as she urges Juliet to marry Paris and forget about Romeo, preferring to retreat into the conventional world of the Capulets and dismiss recent events. The Nurse betrays Juliet's trust and in so doing severs the ties which bind her to Juliet. Recollections of her role in the secret marriage and her response to the Capulets and the way they have handled Juliet's refusal to wed Paris, are likely to be the dominant notes in strong answers. The Nurse's preoccupation with attempting to comfort and please Juliet, albeit misdirected, is also likely to feature. Differentiation is likely to emerge in the extent to which answers can convey her anxieties, concerns and sincerity at this point, without losing the sense that she is a rather simple-minded character who wants to keep her special place within the family. The best answers are likely to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.

<b>Text:</b>	<i>WILDE: An Ideal Husband</i>
<b>Question 7: (30 marks)</b>	Fourth Act: 'Lady Chiltern: Robert, it was not Mrs Cheveley ... 'to the end of the play.  Explore the ways in which Wilde creates such an entertaining and satisfying ending to the play here.

**NOTES ON THE TASK:**

It is hoped that many answers will be able to develop a response to the entertaining and satisfying features of the romantic resolution here. A clear awareness of the context (Sir Robert's refusal to give his consent to his sister's marriage prompting Lady Chiltern's confession about her indiscreet letter and the Chiltern's reaffirmation of their faith in each other...) is likely to figure prominently in successful answers. Strong answers should be able to focus explicitly on the "ways" and the two strands of the question, and really scrutinise the skill with which Wilde contrasts the two couples (particularly the central "real-ideal" opposition), ties loose ends, creates humour, portrays Lord Caversham's shock and delight that his son appears to have taken his advice at last and that Mabel has accepted him (and that Sir Robert will accept his seat in the Cabinet), for instance. Some answers may well express reservations about or even challenge the notion of a "satisfying ending" in relation to the Chilterns (a fortune and a career founded on fraud, the tendency to idealise - "the white image of all good things" - still in evidence, the broodiness at the end...) and this line (as with all others) should be respected and rewarded according to the quality of the argument and the support.

<b>Text:</b>	<i>WILDE: An Ideal Husband</i>
<b>Question 8: (30 marks)</b>	How does Wilde's portrayal of Lord Caversham contribute to your enjoyment of the play?  Remember to support your ideas with details from the play.

**NOTES ON THE TASK:**

Lord Caversham is a minor character but it is to be hoped that he appears often enough for most answers to be able to develop a response to this crusty old buffer and his baffled commentary on the ways of the young, and especially those of his errant son. The question directs attention away from a conventional character study, and differentiation is likely to emerge from the extent to which answers can maintain an informed personal response to the impact of Lord Caversham on the enjoyment of an audience. Strong answers are likely to explore the nature of the relationship Wilde creates between Lord Caversham and his son, particularly in the way he uses Lord Caversham to provide a disapproving introduction to our hero in the First Act and to provide comedy in his insistence throughout the play that his 34 year-old son should take life more seriously and get married. Explicit exploration of other enjoyable features like his susceptibility to the charms of Miss Mabel, his imperviousness to his son's wit, the way he compares his son (unflatteringly and often with unintentional irony) with Sir Robert, the use of his shock and delight to enhance with happiness of the ending, the grumpy humour (both intentional and unintentional) of his own remarks... should be highly rewarded.

<b>Text:</b>	WILDE: <i>An Ideal Husband</i>
<b>Question 9: (30 marks)</b>	You are Lady Chiltern. Mrs Cheveley has revealed your husband's secret to you. Your husband has told you that you 'have ruined' his life (at the end of the Second Act).  Write your thoughts.

**NOTES ON THE TASK:**

Mrs Cheveley's revelation has been devastating for Lady Chiltern but it is her husband's final speech, in which he reproaches her for idealizing him and condemning him to a life of shame and dishonour, which leaves her "Pale with anguish, bewildered, helpless" and sobbing like a "child" at the end of the Act. She is so desperate that she is about to write her indiscreet letter to Lord Goring. A woman she despises has exposed her ideal husband's fraudulent dealings and all her certainties are undermined. She recoils from physical contact with her husband, she feels "soiled" and the "tower of ivory" which she describes at the end of the First Act is destroyed. Nevertheless her husband's unexpected and impassioned reproach affects her deeply and she rushes towards him as he makes his exit. Anger, confusion, desperation, disappointment, guilt, a residual love for her husband... are likely to be the dominant notes. The strongest answers are likely to develop beyond a firm grasp of context and character, make selective use of the scenes at the end of the First and Second Acts, avoid over-simplification and represent a convincing "voice" and point-of-view.

<b>Text:</b>	IBSEN: <i>An Enemy of the People</i>
<b>Question 10: (30 marks)</b>	Act Three: 'Mayor: I have drawn up a statement... 'to 'Hovstad: ...sooner or later you've got to hear the real truth...  Explore the ways in which Ibsen makes this such a dramatic and significant moment in the play.

**NOTES ON THE TASK:**

A clear understanding of the dramatic context and a willingness to engage both strands of the question are likely to be central features of successful answers. Dr Stockmann is impatient for the publication of his article and anticipating a grateful response from his community but the audience and the other characters know that the Mayor's intervention has suppressed the article and that he is hiding in the adjoining room. Stronger answers should be able to focus explicitly on the "the ways" in which Ibsen uses dramatic irony and makes the audience wait for the pivotal moment in the play where the treacherous and self-interested employees of the *People's Herald* frustrate Dr Stockmann's attempts to tell the truth. Answers which can be explicit in their exploration of the ways in which Ibsen builds the tension (the rapid concealment of the Mayor, the pretence and deception practised by Hovstad and Aslaksen, the interruptions and the delay in breaking the news to Dr Stockmann, the presence onstage of the Mayor's hat and stick, the dramatic ironies...) should be highly rewarded.

<b>Text:</b>	IBSEN: <i>An Enemy of the People</i>
<b>Question 11: (30 marks)</b>	How far does Ibsen's portrayal of the Stockmann family and their situation at the end of the play encourage you to feel hopeful about their future?  Remember to support your ideas with details from the play.

**NOTES ON THE TASK:**

The question directs attention away from a conventional character study approach to an evaluation of the impact of the portrayal of characters and their situation at a specific point in the play, and differentiation is likely to spring from the extent to which answers can maintain this evaluative focus and shape an argued personal response grounded in the detail of Act Five. The situation for the Stockmanns certainly offers grounds for pessimism: Dr Stockmann has been sacked from the Baths and vilified by the community, the landlord has given them notice to quit their house, Kiil is poised to disinherit his daughter, Petra has been dismissed from her teaching post, the boys have been suspended from school, the windows have been smashed and the family appears resigned to moving on. Even though Captain Horster offers them accommodation, it would be possible to construct a successful (if downbeat) response which places emphasis on the practical realities of their dire situation, on the ingratitude, hostility and corruption of their community and on the portrayal of Mrs Stockmann as a woman who is prepared to face facts. Other strong answers might respond more hopefully to Ibsen's portrayal of the defiance and infectious optimism of both Dr Stockmann and Petra as they formulate their plan to make the world a better place by concentrating their energies on the young. Others might see this as rampant and deluded egotism which is doomed to failure. It is an open question and therefore important to respect the line adopted, marking each answer on its merits as an argued and supported personal response.

<b>Text:</b>	IBSEN: <i>An Enemy of the People</i>
<b>Question 12: (30 marks)</b>	You are Mrs Stockmann as you leave the newspaper office with your husband (at the end of Act Three).  Write your thoughts.

**NOTES ON THE TASK:**

Mrs Stockmann has taken the rather uncharacteristically daring step of pursuing her husband to the newspaper offices in order to dissuade him from defying his brother, publishing his article and thereby losing his job at the Baths. Her principal concern, as always, is the security and comfort of her family, and despite his angry response to her arrival, she urges moderation and restraint on her hot-headed husband, especially as he launches into his mockery of the Mayor. However she is so shocked by the gutless backtracking of the *People's Herald* employees and outraged at the unfairness of the suppression of the article, that she changes tack and stands by her man (even if her own support will be from a safe distance). Indignation, quiet pride, surprise at her own outspokenness, anxiety about the future... are likely to be dominant notes. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing "voice" and point-of-view.

# 2446/01 Foundation Tier: Poetry and Prose Pre - 1914

## INSTRUCTIONS TO EXAMINERS: Unit 6 (Foundation Tier)

### A INDIVIDUAL ANSWERS

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three marks at each band.
  - **Highest Mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
  - **Lowest Mark:** If the answer shows the candidate to be borderline (i.e. they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
  - **Middle Mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 3 Be prepared to use the full range of marks. Do not reserve (eg) high Band 4 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 4 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (ie above) the range targeted by this paper.** See C2 over.

**B ASSESSMENT OF WRITTEN COMMUNICATION**

1 A further mark must be awarded according to the descriptions of performance that follow:

<b>BAND</b>	<b>DESCRIPTOR</b>	<b>MARK</b>
<b>4</b>	Candidates spell, punctuate and use the rules of grammar with <b>limited accuracy</b> , so that <b>basic meaning</b> is apparent. Some relevant material is offered.	<b>1</b>
<b>3</b>	Candidates spell, punctuate and use the rules of grammar <b>with reasonable accuracy</b> , so that meaning is <b>generally clear</b> . Material is generally relevant and presentation is organised.	<b>2</b>
<b>2</b>	Candidates spell, punctuate and use the rules of grammar with <b>considerable accuracy</b> , so that meaning is <b>consistently clear</b> . Relevant material is presented in appropriate form(s).	<b>3</b>
<b>1</b>	Candidates spell, punctuate and use the rules of grammar <b>with almost faultless accuracy</b> , deploying a range of grammatical constructions so that meaning is <b>always absolutely clear</b> . Well-chosen material is cogently presented, in appropriate form(s).	<b>4</b>

**C TOTAL MARKS**

1 Transfer to the front of the script **three** marks: for answer (1) out of 21; for answer (2) out of 21; for Written Communication out of 4. Write the total mark for the script.

2 FOUNDATION TIER: The maximum mark for the paper is **46** (21+21+4).

- This represents performance **consistently at the top of Band 4**.
- An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 21, however, **the maximum mark that may be recorded for the paper is 46**.

This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.

## 1901 English Literature – Generic Band Descriptors

Unit 2446/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>22</b>	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> <li>• present a clear, sustained response</li> <li>• show understanding supported by careful and relevant reference to the text</li> <li>• respond with some thoroughness to language</li> </ul>
<b>4</b>	<b>21</b> <b>20</b> <b>19</b>	<ul style="list-style-type: none"> <li>• make a reasonably developed personal response</li> <li>• show overall understanding using appropriate support from the text</li> <li>• make some response to language</li> </ul>
<b>5</b>	<b>18</b> <b>17</b> <b>16</b>	<ul style="list-style-type: none"> <li>• begin to organise a response</li> <li>• show some understanding</li> <li>• give some relevant support from the text or by reference to language</li> </ul>
<b>6</b>	<b>15</b> <b>14</b> <b>13</b>	<ul style="list-style-type: none"> <li>• make some relevant comments</li> <li>• show a little understanding</li> <li>• give a little support from the text or by reference to language</li> </ul>
<b>7</b>	<b>12</b> <b>11</b> <b>10</b>	<ul style="list-style-type: none"> <li>• make a few straightforward points</li> <li>• occasionally refer to the text</li> </ul>
<b>8</b>	<b>9</b> <b>8</b> <b>7</b>	<ul style="list-style-type: none"> <li>• show a little awareness</li> <li>• make some comment</li> </ul>
<b>Below 8</b>	<b>6</b> <b>5</b> <b>4</b>  <b>3</b> <b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <li>• show very little awareness</li> <li>• make very limited comment</li> </ul> <ul style="list-style-type: none"> <li>• fails to meet criteria for the task and shows scant knowledge of the text</li> </ul>

<b>Text:</b>	OCR: <i>Opening Lines : War</i>
<b>Question 1: (21 marks)</b>	<i>The Charge of the Light Brigade</i> : Tennyson, <i>The Drum</i> : Scott.  What powerful feelings about soldiers and war do you find in these two poems?

**NOTES ON THE TASK:**

Tennyson admires the Light Brigade for their unquestioning sense of duty and bravery in the face of blundering generals and inevitable death. They are honourable, noble and their glory will not fade. Scott sees soldiers as thoughtless youth who sell their freedom for superficial reasons, tricked by the ambition of princes and led “to fight, and fall, in foreign lands”, pretty much as happens to the Light Brigade. Tennyson’s view of war, however, is not unequivocal. He makes the blunder and the ensuing losses clear and uses powerful imagery “the mouth of hell... the jaws of death... shattered and sundered..” although the drama of the charge is reflected in the rhythm and the flashing sabres. Scott concentrates on the reality of the ravages of war-the “burning towns... mangled limbs... orphans’ moans” – a litany of misery.

Most answers should be able to outline some of the key features of the portrayal in terms of content. More developed answers should make some analysis of style, perhaps responding personally to what is powerful or making some response to the tones, verse forms and perspectives of the poems.

<b>Text:</b>	OCR: <i>Opening Lines : War</i>
<b>Question 2: (21 marks)</b>	What do you find striking about the portrayal of a battlefield in <i>The Destruction of Sennacherib</i> (Byron) and <i>The Hyaenas</i> (Kipling)?  You should consider: <ul style="list-style-type: none"> <li>• the description of the Assyrian army before and after it is destroyed</li> <li>• the actions of the hyaenas</li> <li>• the language the poets use.</li> </ul>

**NOTES ON THE TASK:**

The initial impression of Sennacherib’s army is one of power and glamour. The multitude of troops is emphasised “...like stars on the sea... leaves of the forest..”. This makes the images of their destruction even more powerful “lay withered and strown”. The corpses of men and horses are vividly described and the aftermath of the Angel of the Lord’s destruction is first deadly silence, then the wailing of the widows of Ashur. The hyaenas’ indifference to the corpses and their whooping and hallooing is chilling and the description is vividly realistic “Take good hold of the army shirt, And tug the corpse to light”. The digging up of corpses is a powerful taboo and creates a horrific effect.

Most answers should be able to select some of the striking features of the portrayal of a battlefield. Differentiation will probably spring from the candidates’ ability to analyse some of the powerful images in more depth. Byron uses much natural imagery and repetition to amplify the magnitude of the destruction and seems awestruck rather than judgemental. Kipling emphasises the helpfulness of the corpses and makes a telling comparison between man and animal in the final verse. Answers that respond to the final bullet should be rewarded accordingly even if the response is fairly implicit.

<b>Text:</b>	OCR: <i>Opening Lines : War</i>
<b>Question 3: (21 marks)</b>	What strong feelings about war do <i>After Blenheim</i> (Southey) and <i>Tommy's Dead</i> (Dobell) convey to you?  Remember to look closely at the language the poets use.
<p><b>NOTES ON THE TASK:</b></p> <p><i>After Blenheim</i> makes its critique through the irony of Old Kaspar's repetition that the battle was a famous victory, despite the destruction of his father's house and his inability to explain to the children what the war was all about. It also conveys the horror of the disinterred skulls and general aftermath of the battle. In <i>Tommy's Dead</i> the speaker's world has clearly ended since Tommy's death. His farm and the surrounding countryside are barren and he is going into the "dark and deep" night.</p> <p>The approach is very different in these two poems and it is to be hoped that most candidates will be able to examine some of the ways in which they convey strength of feeling against war. The "out of the mouth of babes" idea has great impact in <i>After Blenheim</i>, whereas the relentless listing of the futility of carrying on farming and living when Tommy is dead is moving in Dobell's poem. More developed answers will need to look behind the content of the poems to make some comment on the style of writing. There have been some very literal readings of <i>After Blenheim</i> in past sessions, so we must not take it for granted that candidates can see how the poem works, especially at this tier.</p>	

<b>Text:</b>	OCR: <i>Opening Lines : Town and Country</i>
<b>Question 4: (21 marks)</b>	<i>On Wenlock Edge...</i> : Housman, <i>The Eagle</i> : Tennyson.  What feelings about the power of nature do the poets express to you in these two poems?  You should consider: <ul style="list-style-type: none"> <li>• the descriptions of the storm and the passing of time in <i>On Wenlock Edge...</i></li> <li>• the descriptions of the eagle and his surroundings in <i>The Eagle</i>.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>Housman uses the gale as a symbol of both the power of nature and the troubles of mankind in <i>On Wenlock Edge...</i> It "plies the saplings double" makes the leaves fall like snow, the Wrekin's forests "heave" and is personified as an angry yeoman threshing the wood. It is, however, transient like man and blows so hard "twill soon be gone". The alliteration in the first line of <i>The Eagle</i>, with all those wonderful hard consonants, conveys the bird's ferocity, confidence and power. It is the master of its element – the azure world serving as its backdrop – and above the Earth and sea like a god. The final simile, "like a thunderbolt he falls" supporting this portrayal.</p> <p>Most candidates should be able to use the bullets to make some basic comment on what feelings are expressed in the poems. More developed answers might pick up the term "descriptions" in the bullets and begin to look at how the style of the poems creates a feeling of power. Both use strong verbs and personification, for example. They might make some comment on the powerful focus on the bird in <i>The Eagle</i> and the nature/man idea in the Housman or on the impact of the triplets in Tennyson's poem and the ABAB rhyme scheme of <i>On Wenlock Edge...</i> however tentative these comments might be. We should also be responsive to whatever candidates find about the depiction of the power of nature in the poems.</p>	

<b>Text:</b>	OCR: <i>Opening Lines : Town and Country</i>
<b>Question 5: (21 marks)</b>	<p>What strong feelings for the places they describe do the poets convey to you in <i>Composed Upon Westminster Bridge</i> (Wordsworth) and <i>The Lake Isle of Innisfree</i> (Yeats)?</p> <p>Remember to refer closely to words and phrases the poets use.</p>

**NOTES ON THE TASK:**

A basic answer here will probably state some of the things the poets love about the places. More developed answers will need to look at some of the methods used to convey strong feelings in each poem. There is much to say and we should not expect answers to be exhaustive at this tier. Wordsworth compares London favourably to the countryside whereas Yeats longs to escape from the city with its "pavements grey" to the calm, peace and simplicity of Innisfree. Wordsworth lauds the glamour and grandeur of London - it is majestic, bright, glittering and silent in the early morning. Yeats has his back-to-nature bean rows and the peaceful humming of the "bee loud glade" and also uses colour effectively in "glimmer" and "purple glow" to express his feelings for Innisfree. They both describe water beautifully - the Thames gliding "at his own sweet will" and the lake water "lapping with low sounds". For both poets the sense of place is spiritual. It is to be hoped that answers can really engage with the joy and enthusiasm expressed in these poems.

<b>Text:</b>	OCR: <i>Opening Lines : Town and Country</i>
<b>Question 6: (21 marks)</b>	<p>What do you find memorable about the relationship between the people and the landscapes in <i>Beeny Cliff</i> (Hardy) and <i>The Way Through the Woods</i> (Kipling)?</p> <p>Remember to refer to words and phrases the poets use in your answer.</p>

**NOTES ON THE TASK:**

Kipling seems to suggest that even though nature has reclaimed the woods, the imprint of man can still be perceived in a ghostly presence. For Hardy, Beeny Cliff will always bear the imprint of his visit there with Emma but is also a poignant reminder of both nature's indifference to man and of the cruel finality of death.

Most answers should be able to simply outline what the relationship between people and landscape consists of in the two poems or select a feature that makes an impact. More developed responses will then need to explore what they find memorable through close examination of the language and be rewarded according to the depth with which they accomplish this.

In *The Way Through the Woods* Kipling creates a world where animals are at home and feel safe from man: "the otter whistles his mate..badgers roll at ease" but the sounds of human presence are created by alliteration and onomatopoeia "the beat of a horse's feet... the swish of a skirt". In *Beeny Cliff*, Hardy vividly and rhythmically conveys their experience on the cliff "the opal and the sapphire of that wandering western sea" then contrasts it powerfully with the fact that they will laugh there "nevermore". There is probably more to get hold of in the Hardy for candidates at this tier and we may expect some unevenness in the response to the two poems. Alternatively, candidates might find the Kipling more accessible.

<b>Text:</b>	BLAKE : <i>Songs of Innocence and Experience</i>
<b>Question 7: (21 marks)</b>	<p><i>Nurse's Song</i> (Experience), <i>The Sick Rose</i> (Experience).</p> <p>What do you find particularly threatening about the images in these two poems?</p> <p>Remember to refer to the words and phrases Blake uses.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>This is an open task but the focus is clearly on the effect of the imagery, and differentiation will emerge from the extent to which answers can maintain the focus on the threatening effects and foreground their response to the poetry. It is to be hoped that the brevity of the two poems will assist most answers in maintaining this focus. The use of the nurse's fearful voice and the portrayal of her more specific concerns about the children in her charge may make <i>Nurse's Song</i> the more accessible of the two poems, so that strong answers may well declare themselves in their willingness to grapple with the more subtly disturbing elements in the images of destruction and decay in <i>The Sick Rose</i>. The strongest answers are likely to avoid the listing of poetic devices and images in a mechanical way and to maintain some awareness of the context, meaning and symbolic possibilities of the images they select for attention.</p>	

<b>Text:</b>	BLAKE : <i>Songs of Innocence and Experience</i>
<b>Question 8: (21 marks)</b>	<p>What strikingly different impressions of the country and the town does Blake convey to you in <i>Night</i> (Innocence) and <i>London</i> (Experience)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the descriptions of the settings and the creatures in <i>Night</i></li> <li>• the descriptions of the settings and the people in <i>London</i></li> <li>• the words and phrases Blake uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>It is to be hoped that most answers will be able to respond to some of the contrasting impressions of the country as peaceful, beautiful, joyful and protected by a benevolent God, and of the town as a place of suffering, fear, repression and indifference. Differentiation is likely to spring from the extent to which answers can locate the sources of these impressions in the language of the poems. Strong answers could well declare themselves in their willingness to engage some features of the language and to comment on the effect and significance of the descriptions. Awareness of the shift in <i>Night</i> to the harmony of a celestial countryside in the final two stanzas and of some of the symbolic possibilities of the nightmarish images in <i>London</i> should be highly rewarded.</p>	

<b>Text:</b>	BLAKE : <i>Songs of Innocence and Experience</i>
<b>Question 9: (21 marks)</b>	<p>What do you find moving about the conversations in <b>TWO</b> of the following poems?</p> <p><i>The Little Black Boy</i> (Innocence)  <i>Nurse's Song</i> (Innocence)  <i>The Chimney Sweeper</i> (Experience)</p> <p>Remember to refer to the words and phrases Blake uses.</p>
<p><b>NOTES ON THE TASK:</b>  Differentiation will emerge from the extent to which answers can focus explicitly on the content and nature of the conversations in their two selected poems and foreground their impact. The two Innocence poems both use voices to convey trusting, loving and nurturing relationships, whereas the exchange in the Experience poem is dominated by the voice of the suffering, exploited and bitterly resentful child. Strong answers may well declare themselves in their willingness to not only identify the voices and the nature of the conversations and situations conveyed but to grapple with the particular quality of each voice and the effect of the conversational intermingling.</p>	

<b>Text:</b>	HARDY: <i>Selected Poems</i>
<b>Question 10: (21 marks)</b>	<p><i>Neutral Tones</i> and <i>A Broken Appointment</i>.</p> <p>What makes the pain of lost love particularly moving for you in these two poems?</p> <p>Remember to refer closely to the words and phrases Hardy uses.</p>
<p><b>NOTES ON THE TASK:</b>  This is an open question with many moving features to draw on and so it is important to be receptive to a range of possible responses. Differentiation is likely to emerge from the extent to which answers can engage the different nature of the painful situations in the two poems and locate the expression of this pain in the language Hardy uses. The strongest answers may well declare themselves in their willingness to respond not only to the feelings of the two suffering speakers but also to some of the specific elements of the writing, like the use of first-person, of direct address, of symbolic description... The more direct reproach from the disappointed lover in <i>A Broken Appointment</i> might prove more accessible than the more subtly suggestive imagery of <i>Neutral Tones</i> and a willingness to wrestle with the possible meanings and effects of this imagery should be highly rewarded.</p>	

<b>Text:</b>	HARDY: <i>Selected Poems</i>
<b>Question 11: (21 marks)</b>	<p>What strong feelings are conveyed to you by Hardy's descriptions of the natural world in <i>Drummer Hodge</i> and <i>The Darkling Thrush</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the descriptions of the South African landscape and of the stars in <i>Drummer Hodge</i></li> <li>• the descriptions of the winter landscape and of the thrush in <i>The Darkling Thrush</i></li> <li>• the words and phrases Hardy uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>Loneliness, sadness, lifelessness, gloom, hopelessness, painful awareness of the transience and insignificance of human life...may well appear to be the dominant feelings produced by Hardy's natural descriptions in these two poems but the question is an open one and it is important to be receptive to a range of possible responses (especially to the descriptions of the thrush and of that "Southern tree"). Differentiation should emerge from the extent to which answers not only engage possible feelings explicitly but also locate them in the language Hardy uses. The strongest answers could well declare themselves in their willingness to not only focus explicitly on the effect of the descriptions of these alien and forbidding landscapes but also to foreground some of the specific features of the writing which produce this response. Attention to some of the features like the use of repetition, of contrast, personification, imagery, unfamiliar vocabulary...for instance, should be highly rewarded.</p>	

<b>Text:</b>	HARDY: <i>Selected Poems</i>
<b>Question 12: (21 marks)</b>	<p>What feelings of regret does Hardy bring alive for you in <b>TWO</b> of the following poems?</p> <p><i>To Lizbie Brown</i>  <i>The Self-Unseeing</i>  <i>The Man He Killed</i></p> <p>Remember to refer closely to the words and phrases Hardy uses.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Disappointment, loss, a sense of waste and missed opportunities, sadness, painful awareness of life's transience and little ironies...tend to characterise the recollections of the speakers in these three poems, even though the situations are very different (an unspoken and unrequited love, the failure to appreciate the magic of childhood, the perversity of war...). Nevertheless the question is an open one and differentiation should emerge from the extent to which answers engage both the situations and the feelings explicitly and locate them in the language Hardy uses. The strongest answers may well declare themselves in their willingness to respond not only to the feelings but also to some of the specific elements of the writing in their two selected poems, like the use of first-person, of direct address, of repetition, of symbolic description, of dialect...</p>	

<b>Text:</b>	AUSTEN: <i>Northanger Abbey</i>
<b>Question 13: (21 marks)</b>	Chapter 6: 'They met by appointment...' to '...I can perfectly comprehend your feelings'.  What are your feelings about Catherine and Isabella and their relationship as you read this passage?
<b>NOTES ON THE TASK:</b> Catherine's straightforwardness and sincerity contrast with Isabella's exaggeration and shallowness from the outset. They are united here by their fascination with Gothic novels and Isabella is shown to be encouraging Catherine to prefer fiction to reality. This, as we know, rebounds on her later at Northanger. Isabella's comic inconsistency is shown in her attitude to Miss Andrews and the irony of her professing "My attachments are always excessively strong" is proven with hindsight. She drops massive hints of her attachment to James towards the end of the passage but Catherine, at this stage, assumes that Isabella's friendship towards her is purely disinterested. Answers may focus primarily on the candidates' feelings about the characterisation here and about the nature of the relationship. It is likely that Isabella will come in for some criticism and some attention to her use of language may well be a discriminating factor in the answers. Alternatively answers might reflect amusement at the girls' absorption in Gothic novels or comment on Isabella being more obsessed with appearance and attracting men than Catherine. More developed answers may well see how Isabella's shallow and inconsistent attitude to her "friend" Miss Andrews bodes ill for her relationship with both Catherine and her brother James.	

<b>Text:</b>	AUSTEN: <i>Northanger Abbey</i>
<b>Question 14: (21 marks)</b>	Do you think Catherine will make a good wife for Henry Tilney?  You should consider: <ul style="list-style-type: none"> <li>• their characters</li> <li>• how Catherine changes during the novel</li> <li>• whether they are well suited to each other.</li> </ul>
<b>NOTES ON THE TASK:</b> This is an open question and candidates are free to take whatever view they choose as long as it is well supported. On the negative side one could argue that he is far too clever for her and she is too naïve, unlearned and unsophisticated for him. On the positive – it is her very innocence, lack of guile and willingness to learn which attracts him and which will allow their relationship to develop as it does during the course of the novel. An alternative approach would be to examine the essential goodness of Catherine's character, her sound sense of values, the strong bond she forms with Eleanor and her maturation shown by her rejection of Isabella and the Gothic – all of which merit a happy ending. Detractors could point out how gullible she is in befriending Isabella in the first place or to how her imagination leads her into all sorts of silliness and they might cite her altercation with Henry over her suspicions about his father, in answer to the third bullet, as a sign of incompatibility. Most candidates are likely to approve of her as a wife for Henry as this is where Austen clearly leads us. Ultimately she is shown to be superior in many ways to at least half of the Tilney family.	

<b>Text:</b>	AUSTEN: <i>Northanger Abbey</i>
<b>Question 15: (21 marks)</b>	What do you find dramatic and shocking about General Tilney throwing Catherine out of Northanger Abbey?  Remember to support your views with details from the novel.
<b>NOTES ON THE TASK:</b> This episode is dramatic in itself in that it marks a huge, and at the time inexplicable, reversal in the General's attitude to Catherine and has a profound effect on the emotions of Catherine and Eleanor. It forms a climax to the Gothic theme with the General behaving like a true villain, if not in the same way Catherine had imagined. It is also the culmination of his mistaken notion that Catherine was an heiress. It is important in a more positive way in that it brings her relationship with Henry to a crisis. He proves himself a faithful lover and, with the aid of Eleanor's advantageous marriage, the General becomes reconciled. Candidates are at liberty to be shocked at whatever aspect of the episode they so wish as long as they offer some support. Most answers, however, should be able to and probably will, outline some of the above. There is intense drama in Eleanor breaking the news, in Catherine's miserable journey home and candidates may well be outraged at the scandalous treatment of her by the General. Alternatively, more developed responses might show a secure grasp of this event in the context of the novel as a whole.	

<b>Text:</b>	DICKENS: <i>Hard Times</i>
<b>Question 16: (20 marks)</b>	BOOK THE FIRST, Chapter 3: 'Thomas Gradgrind took no heed...' to '...as if Mrs Bounderby had been Mrs Grundy.'  What do you feel about Gradgrind and his relationship with his children as you read this passage?
<b>NOTES ON THE TASK:</b> It is the first time we see Gradgrind with Tom and Louisa and are made aware of the effect their education has had upon them. Most candidates will probably be surprised at Gradgrind's reaction to their doing something as innocuous as catching a crafty glimpse of a circus. Tom is more acquiescent here than he is later, perhaps foreshadowing his later deviousness but Louisa is showing the signs of dissatisfaction and rebellion against her utilitarian upbringing and an early revulsion to Bounderby. A strong personal response to Gradgrind's strictness and Puritanism and the clear misery of the two jaded and sullen children with their starved imaginations should be rewarded accordingly. Some implicit grasp of context, especially in terms of the subsequent relationships of Tom, Louisa her father and Bounderby, might be seen in more developed answers. These might also pay some attention to language. They might grasp, however implicitly, that Gradgrind's distaste for the circus is conveyed through diction such as "trivialities...stealthy...vagabonds...rabble" or find amusing or shocking the descriptions of Tom and Louisa as "metallurgical Louisa and mathematical Thomas"; or feel sorry for Louisa in the description of her quest for a world of fun and imagination as "a blind face groping its way".	

<b>Text:</b>	DICKENS: <i>Hard Times</i>
<b>Question 17: (20 marks)</b>	Which <b>ONE</b> character do you think most gets what they deserve in <i>Hard Times</i> ?  Remember to support your views with details from the novel.
<b>NOTES ON THE TASK:</b> The most likely choices here might be Bounderby, Gradgrind, Mrs. Sparsit on the negative side and Sissy on the positive. Tom Gradgrind junior is also a likely choice, but given the mitigating circumstances of his upbringing. Bounderby is finally exposed as a liar and a fraud and his marriage to Louisa is all but over by the end of the novel. Gradgrind finally sees, with help from Bitzer, that his educational philosophy has caused terrible unhappiness to his daughter and turned his son into a heartless, selfish thief. Mrs Sparsit gets her comic comeuppance when she proudly catches Mrs. Pegler only to discover that she is Bounderby's best-kept secret and her attempts to destroy Louisa fail. Only Sissy really has a well deserved (projected) happy ending suited to her warm hearted character. Differentiation will probably spring from personal response or a strong sense of author or an ability to make a convincing case. Stronger answers might respond to the character with some vigour or alternatively qualify their response. Gradgrind, for example, receives his deserts on one hand, but is a far more sympathetic character at the end of the novel than he was at the beginning. There is pathos in Tom's fate. The downfalls of Bounderby and Mrs. Sparsit, however, are treated in far more comic fashion.	

<b>Text:</b>	DICKENS: <i>Hard Times</i>
<b>Question 18: (21 marks)</b>	What do you find so shocking about the lives of the mill workers in <i>Hard Times</i> ?  You should consider: <ul style="list-style-type: none"> <li>• the descriptions of the mills they work in</li> <li>• the way they are treated by their employers</li> <li>• the language Dickens uses.</li> </ul>
<b>NOTES ON THE TASK:</b> The many descriptions of Coketown convey the appalling effects of industrialisation. The harsh and unfair treatment of and attitudes towards the mill workers is exemplified in Stephen Blackpool's story and he is also a victim of the inflexible divorce laws. His wife is made particularly unsympathetic to compound Stephen's case and he receives no help from Bounderby. Bounderby is caricatured for his callous and hypocritical attitude to his workers, a view shared by Bitzer and Mrs. Sparsit. Bounderby's motif of workers wanting turtle soup and venison eaten with a gold spoon highlights his stupidity and hypocrisy throughout the novel. He sacks Blackpool for not betraying the secrets of a union he has refused to join, with no thought for the consequences. More successful answers, at this level will probably show a strong personal response along with a sound knowledge of the text or a response to language. The bullets are offered as help but candidates are free to discuss other aspects of the treatment of the mill workers as they see fit.	

<b>Text:</b>	HARDY: <i>Far From the Madding Crowd</i>
<b>Question 19: (21 marks)</b>	<p>Chapter 53: 'It is a stranger, ma'am...' to '...then his muscles relaxed, and he lay still'.</p> <p>What do you think makes this such a gripping moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the impact of Troy's arrival and of his actions</li> <li>• the reactions of Bathsheba and Boldwood</li> <li>• the way the tension is built up.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>It is to be hoped most answers will be able to respond to the dramatic action of this climactic scene in which Bathsheba's husband returns from the dead after an absence of fourteen months only to be shot and killed by the man who had hoped to replace him. Differentiation is likely to emerge from the extent to which answers can avoid a simple working-through of what happens and shape a personal selective response to the gripping elements, especially in response to the third bullet. Strong answers are likely to show some awareness that the power of the moment lies not just in the crushing irony of the situation (Troy's appearance is a shock for Bathsheba and Boldwood but not the reader, Bathsheba has just agreed to marry Boldwood after a six-year interval and is wearing his ring, Troy is snatching away Boldwood's "delight...for a second time"... ) but also in the quality of the descriptive writing. Detailed response to some of the striking features of the writing (like Boldwood's ironically cheery greeting for and slow recognition of the mysterious stranger, the physical descriptions of Bathsheba and Boldwood which display their powerful emotions, the laughter and highly-charged dialogue...) should be highly rewarded.</p>	

<b>Text:</b>	HARDY: <i>Far From the Madding Crowd</i>
<b>Question 20: (21 marks)</b>	<p>Do you think that by the end of the novel Bathsheba deserves to marry Gabriel Oak?</p> <p>Remember to support your ideas with details from the novel.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>This is an open question and it is important to be receptive to a range of possible approaches and conclusions as long as they are grounded in the detail of the novel. It is to be hoped that many answers will be able to respond to the character of Bathsheba (and to the character of Oak if the answer chooses that particular emphasis) in an evaluative way without becoming too bogged down in definitions of "deserving" at the expense of details from the novel. Strong answers are likely to move beyond a narrative re-working of Bathsheba's story and shape a personal and evaluative response to the development of her character. Successful answers adopting the affirmative approach might choose to engage the significance of specific details which suggest the development of a maturity and a moral stature akin to Gabriel's (like her stoical laying out of Troy's dead body, her arranging for her husband to share Fanny's grave, her willingness to risk her dignity in visiting Gabriel and prompting his proposal, her desire for "the most private, secret, plainest wedding"...); successful but negative answers might choose to emphasis Gabriel's goodness or Bathsheba's deficiencies.</p>	

<b>Text:</b>	HARDY: <i>Far From the Madding Crowd</i>
<b>Question 21: (21 marks)</b>	What do you think makes the relationship between Sergeant Troy and Fanny Robin such a memorable part of the novel?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b> This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a narrative account to shape an argued personal response to the relationship and what it brings to the novel, based on selective references. The relationship itself may be ill-fated and short-lived but it is to be hoped that most answers will be able to register some of the pathos, grim irony and far-reaching consequences which emanate from it. Strong answers are likely to explore the impact of some of the moments of crisis produced by their relationship (like Fanny's secret visit to the barracks, the disastrous confusion of churches, the dramatic meeting on the turnpike road, the scene played out beside Fanny's open coffin, the effect of her death on Troy, the effect of the revelations on Bathsheba...). Any detailed attention to memorable features of the writing at key moments should be highly rewarded.	

<b>Text:</b>	OCR: GEORGE ELIOT: <i>Silas Marner</i>
<b>Question 22: (21 marks)</b>	Chapter 11: 'The reason why Godfrey and Nancy had left the dance...' to '...and think nothing of the morrow.'  What does this passage vividly convey to you about Nancy and Godfrey and their relationship at this point in the novel?
<b>NOTES ON THE TASK:</b> This episode takes place at the New Year dance at the Red House just before Molly starts her journey towards it. Godfrey has neglected Nancy because of his secret marriage to Molly but cannot help but enjoy her company and wish things were otherwise.  Answers may focus on Nancy's and Godfrey's characters primarily but more developed responses might well show some knowledge of the state of their relationship here. Nancy has felt slighted and rumours of Godfrey behaving in a shady fashion have offended her sense of propriety and honour. Godfrey typically is living in the moment and forgetting the consequences on his behaviour. He is supposed to be avoiding giving the impression that he might propose to Nancy but his "feeling had got the mastery of his tongue". The question could be tackled by comment on Nancy and Godfrey's characters and supporting the comments by reference to the passage or by mixing comment on character and relationship. More developed answers at this level might be able to tackle "at this point in the novel" more confidently and say how their relationship has got to this stage or how it was developed by the end of the novel.	

<b>Text:</b>	OCR: GEORGE ELIOT: <i>Silas Marner</i>
<b>Question 23: (21 marks)</b>	<p>What strong impressions do you form of the Cass family early in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the relationship between Dunsey and Godfrey</li> <li>• their relationship with their father, Squire Cass.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>Eliot portrays the Cass family as highly dysfunctional and lacking the civilising presence of the Squire's late wife. The Squire himself is irascible and inconsistent, doing little about the behaviour of his elder sons until things come to a head and he flies into a rage. Both Dunsey and Godfrey are going to the bad and Godfrey is hiding a terrible secret from his father. Dunsey is a drunk, a blackmailer and a thief. His father has no time for him at all and is scarcely bothered when he disappears.</p> <p>One way to approach this question would be to use the bullets to examine the argument between Godfrey and Dunsey and Godfrey and the Squire over Fowler's rent money. These arguments are intense and powerfully reveal the animosity between the brothers and the Squire's heavy-handedness as a father. It is a household full of hate, self-interest, lies and deceit-hardly fitting for the foremost family in Raveloe. Eliot's narrative voice also conveys the lack of warmth and family life in the house and the shortcomings of its inmates.</p> <p>Answers in general may mostly consist of a straightforward portrait of Godfrey, Dunsey and the Squire but more detailed responses may well focus on how the portrayal of the Cass family makes such a strong impact.</p>	

<b>Text:</b>	OCR: GEORGE ELIOT: <i>Silas Marner</i>
<b>Question 24: (21 marks)</b>	<p>What do you find memorable about the part Silas Marner's gold plays in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• why it is so important to Silas at first</li> <li>• why his attitude to it changes by the end of the story</li> <li>• how other characters are affected by the gold.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>Differentiation here will no doubt stem from the extent to which candidates avoid mere narrative and focus clearly on what they find memorable. Love of money proves, initially, to be the root of some of the evil in the novel. It becomes Silas's substitute for human contact, leading him into an ever-decreasing circle of loneliness and isolation. The theft of the gold, however, leads Silas back into the community. When he finds that what he thinks is his returned gold, is in fact Eppie's golden hair, his redemption begins. She replaces it and when it is rediscovered it no longer "takes hold" of him.</p> <p>The gold has wider thematic significance in that it tempts the mercenary and dissolute Dunsey and leads to his death. The discovery of the gold is also a turning point for Godfrey. He tells Nancy the truth and attempts to reclaim Eppie. Unfortunately for him, his fear of losing his status as the heir to the Red House in the past, denies her to him.</p> <p>Candidates will probably work through the bullets and an ability to tackle the final bullet successfully may well be the differentiator. Alternatively, answers may focus clearly on what struck the candidates about the gold either as a plot device or in Eliot's powerful descriptions of it, however implicitly they may respond to this.</p>	

<b>Text:</b>	POE: <i>Selected Tales</i>
<b>Question 25: (21 marks)</b>	<p>(a) <i>The Black Cat</i>: ‘But may God shield and deliver me...’ to ‘...monster within the tomb.’</p> <p>(b) <i>The Cask of Amontillado</i>: ‘It was now midnight...’ to ‘...<i>in pace requiescat!</i>’</p> <p>What do you find horrifying about these two endings?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the life and death nature of the situations</li> <li>• the thoughts and feelings of the narrators</li> <li>• the words and phrases Poe uses.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>This is an open question and it is important to be receptive to a range of responses as long as they are grounded in the texts. It is to be hoped that most answers will find something horrifying in the situations themselves as one narrator is gruesomely incriminated by his <i>bête noire</i> and the other completes (and gets away with) his protracted and chillingly calculated act of murder. Strong answers are likely to avoid a narrative reworking of the action in each, to be more explicit about the two extracts as endings/resolutions/climaxes and to respond to some of the horrifying effects produced by the writing, in response to the second and third bullets. Attention to features like the descriptions of the “howl”, the corpse, the cat, the reactions of both narrator and onlookers... in <i>The Black Cat</i>, the expressions of Fortunato’s despair and desperate pleading, the macabre details of the setting, the portrayal of Montresor’s merciless dedication to his grim task...in <i>The Cask of Amontillado</i>, and the use of intimate first-person approaches in both ...should be highly rewarded.</p>	

<b>Text:</b>	POE: <i>Selected Tales</i>
<b>Question 26: (21 marks)</b>	<p>What do you think makes the murderers’ final confessions so dramatic in <i>The Tell-Tale Heart</i> and <i>The Imp of the Perverse</i>?</p> <p>Remember to support your ideas with details from the stories.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>The key to differentiation is likely to be the extent to which answers can avoid the trap of simply reworking the narrative of each story, establish the context for the confessions quickly and economically and adopt a selective approach to the dramatic features of each confession. Strong answers may well respond to the dramatically self-destructive and perverse way in which both narrators are compelled to incriminate themselves when they have clearly escaped the consequences of their crimes. Attention to any features of the writing like the deteriorating mental and physical conditions of the narrators, the questioning interaction with the reader, the use of intimate and increasingly desperate first-person approaches, the demented repetition and dramatic crescendos...should be highly rewarded.</p>	

<b>Text:</b>	POE: <i>Selected Tales</i>
<b>Question 27: (21 marks)</b>	<p>What do you think makes <b>TWO</b> of the following characters particularly memorable?</p> <p>Roderick Usher (in <i>The Fall of the House of Usher</i>)  Auguste Dupin (in <i>The Murders in the Rue Morgue</i>)  William Legrand (in <i>The Gold-Bug</i>)</p> <p>Remember to support your ideas with details from the stories.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a narrative account to shape an argued personal response to the two characters of their choice, supported by selective references to specific moments and details. It is to be hoped that many answers will be able to respond to some striking details in the characterisation of Usher's moribund melancholy or Dupin's powers of deduction or Legrand's obsessive determination. The best are likely to engage some details of the writing, and any attempt to consider the impact of using a baffled/troubled/adulatory/terrified sidekick narrator in each case, should be highly rewarded.</p>	

<b>Text:</b>	WELLS: <i>The History of Mr Polly</i>
<b>Question 28: (21 marks)</b>	<p>Chapter Nine, VIII: "Now I got you!" cried Uncle Jim...' to '...all his terrors had gone.'</p> <p>What do you think makes this such an enjoyable moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the build up to and description of the fight</li> <li>• Mr Polly's actions and thoughts</li> <li>• Uncle Jim's reactions.</li> </ul>
<p><b>NOTES ON THE TASK:</b></p> <p>This is an open question with a wealth of potentially productive material. Successful answers are likely to make use of the bullets in shaping a selective and personal response to the enjoyable features without slipping into a simple narrative reworking of events or providing an overlong summary of the story so far. Strong answers are likely to show some appreciation of the dramatic context for Polly's victory in this initial skirmish (Jim's reputation for "scooting" interlopers, his blood-curdling threats, Polly's dramatic decision to stand his ground...) and to use the bullets to focus on some features of the writing. Answers which demonstrate a response to features like: the slapstick nature of the action, the contrasting reflections on the length of the broom, the exaggerated descriptions, Jim's censored language, his rapid transformations from bullying bravado to waterlogged cowardice and self-pity ...should be highly rewarded.</p>	

<b>Text:</b>	WELLS: <i>The History of Mr Polly</i>
<b>Question 29: (21 marks)</b>	Do you feel sorry for Miriam at any point in the novel or do you feel differently about her?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b> This is an open question and so it is important to be receptive to a variety of arguments and approaches. Differentiation should emerge from the extent to which answers avoid a narrative re-tracing of Miriam's unhappy alliance with Mr Polly, and manage to shape a detailed and evaluative personal response. Some answers may argue that Miriam is a long-suffering wife who deserves sympathy for being yoked to a weak, passive, naïve, lazy, bumbling dreamer, neighbour-baiter and (ultimately) wife-deserter. Others might choose to focus on her readiness to inveigle Polly into marriage, her querulous nature, her unresponsiveness, her hopeless housekeeping, her resolute squashing of Polly's "joy de vive"... Others may adopt a more balanced approach. The quality of the argument matters much more than the line adopted. The strongest answers, as well expressing an evaluative and personal response to Miriam, are likely to explain and support their ideas fully.	

<b>Text:</b>	WELLS: <i>The History of Mr Polly</i>
<b>Question 30: (21 marks)</b>	What do you think makes Mr Polly's relationships with his fellow-tradesmen in Fishbourne so entertaining?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b> Mr Polly makes himself universally unpopular with his neighbours so there are several relationships and entertaining details to choose from (though the conflicts with Rumbold or Hinks or Rusper are likely to prove the most productive). The quality of the argument matters more than the number of relationships covered. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of the way Mr Polly antagonises his neighbours to shape an argued personal response supported by selective references to specific moments and details. Strong answers may declare themselves in their response to some of the entertaining details like the comic descriptions (of the solid mass of Rumbold's backside, Hinks' clothes and the dimensions of his fist, Rusper's egg-shaped head and clinking pronunciation...), the tetchy dialogue, the pettiness, the farcical collision with Rusper's hardware and the slapstick scuffle which ensues, the eccentricities of Polly's language and behaviour which baffle and irritate his neighbours... The strongest answers may also find entertainment in the ironic reversal of attitudes after the fire.	

<b>Text:</b>	KATE CHOPIN: <i>Short Stories</i>
<b>Question 31: (21 marks)</b>	<p><i>A Matter of Prejudice</i>: 'Madame Carambeau wanted it strictly understood...' to '...her eyes blue and cold.'</p> <p><i>Lilacs</i>: 'It was precisely a year later.' to '...put a detective upon her track.'</p> <p>What vivid impressions of Madame Carambeau and Adrienne do you gain from these two extracts?</p>
<b>NOTES ON THE TASK:</b>	
<p>Looking at Madame Carambeau in the extract it is amazing that she alters so much by the end of the story. Her love of all things French is emphasised by her disdain for those who will not drink coffee, her singing a patriotic French song and her refusal to speak to her son because he has married an American girl from beyond the French quarter of New Orleans. Her apparent dislike of children is shown by her moving away from Gustave's party and her prejudices and xenophobic traits are almost comically listed. Her intransigence and sternness are emphasised by her impenetrable board fence with iron spikes and her cold blue eyes.</p> <p>Adrienne is shown to be impulsive and passionate. Old Sophie describes her annual retreat as a kind of lunacy and uses some powerful similes to describe Adrienne's behaviour: "like a thunderclap ...like a cat upon a mouse". She stamps her feet, forgets her hundred franc breakfast, threatens to strangle her servants and her eyes flame. Sophie is afraid to cross her through fear of her life.</p> <p>Most answers will no doubt be able to give some of their impressions of both women. More developed responses will probably inform this by some knowledge of the stories as a whole, though this is not a specific requirement. Differentiation will spring from the extent to which candidates can support their impressions by some close reference to the text.</p>	

<b>Text:</b>	KATE CHOPIN: <i>Short Stories</i>
<b>Question 32: (21 marks)</b>	<p>What makes the atmosphere in <i>Beyond the Bayou</i> and <i>Her Letters</i> so disturbing for you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• La Folle's feelings about the world beyond the bayou in <i>Beyond the Bayou</i></li> <li>• the wife's feelings about her letters and her husband's reactions when he finds them in <i>Her Letters</i></li> <li>• the words and phrases Chopin uses.</li> </ul>
<b>NOTES ON THE TASK:</b>	
<p>La Folle's morbid mania about the world beyond the bayou and the reasons for it, are established vividly at the beginning of the story. When Chéri is injured her cries for help are described as frantic and frenzied and Chéri's tears are scolding her neck as she is torn between the terror of the bayou and love for the boy. The horror for her of her journey to Bellissime is conveyed through physical symptoms and her collapse on arrival, which brings her close to death. In <i>Her Letters</i> the wife's dilemma of whether to keep the letters until she is close to death at the risk of hurting her husband or cause herself great pain by destroying them is portrayed with great intensity. The husband is then tormented by not knowing, but suspecting their contents – so much so that, after destroying them, he commits suicide.</p> <p>Most answers should be able to comment on some of the disturbing fear, turmoil and anxiety in the stories. More developed responses will need to use the bullets-especially the final one- to help them look at some of the ways in which Chopin shows how strong the characters' feelings are. There is ample material on both the husband and the wife in <i>Her Letters</i> and candidates do not necessarily have to cover both areas of the story in the same amount of detail.</p>	

<b>Text:</b>	KATE CHOPIN: <i>Short Stories</i>
<b>Question 33: (21 marks)</b>	<p>What do you find dramatic and powerful about the relationship between Calixta and Alcée in <i>At The 'Cadian Ball</i> and <i>The Storm</i>?</p> <p>Remember to support your ideas with details from the stories.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>In <i>At The 'Cadian Ball</i>, Alcée and Calixta are shown to have a playful and sensual relationship and have already been the subject of some scandal by going to Assumption together. Although Alcée says that the Angel Gabriel himself could not drag him away from Calixta, he goes when Clarisse snaps her fingers and forgets that he will be leaving Calixta alone. In a fit of pique or recognition that he will never be hers, Calixta agrees (somewhat ungraciously) to marry Bobinôt. <i>The Storm</i> takes place about five years later. Here Calixta and Alcée consummate their passion and the power of the writing springs from Chopin's use of the storm to parallel their relationship as well her use of natural imagery (red and moist pomegranate seeds... Like a creamy lily... fountain of delight...) to suggest that their desire for each other is an unstoppable force of nature.</p> <p>Most answers should be able to say something about the nature of the relationship. More developed responses will need to focus more specifically on "dramatic" and "powerful" and comment on these aspects of the relationship, with support from the writing. Alternatively, or in conjunction with this, candidates might also make some comment on how Calixta and Alcée's relationship differs from the ones they have with their respective partners and how this seems to suit all concerned.</p>	

## 2446/02 Higher Tier: Poetry and Prose Pre - 1914

### INSTRUCTIONS TO EXAMINERS: Unit 6 (Higher Tier)

#### A INDIVIDUAL ANSWERS

- 1 Mark each answer out of 30.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three marks at each band.
  - **Highest Mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
  - **Lowest Mark:** If the answer shows the candidate to be borderline (i.e. they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
  - **Middle Mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 4 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'BELOW 6' should be used **ONLY for answers which fall outside (ie below) the range targeted by this paper.**

**B ASSESSMENT OF WRITTEN COMMUNICATION**

- 1 A further mark must be awarded according to the descriptions of performance that follow:

<b>BAND</b>	<b>DESCRIPTOR</b>	<b>MARK</b>
<b>4</b>	Candidates spell, punctuate and use the rules of grammar with <b>limited accuracy</b> , so that <b>basic meaning</b> is apparent. Some relevant material is offered.	<b>1</b>
<b>3</b>	Candidates spell, punctuate and use the rules of grammar <b>with reasonable accuracy</b> , so that meaning is <b>generally clear</b> . Material is generally relevant and presentation is organised.	<b>2</b> <b>3</b>
<b>2</b>	Candidates spell, punctuate and use the rules of grammar with <b>considerable accuracy</b> , so that meaning is <b>consistently clear</b> . Relevant material is presented in appropriate form(s).	<b>4</b> <b>5</b>
<b>1</b>	Candidates spell, punctuate and use the rules of grammar <b>with almost faultless accuracy</b> , deploying a range of grammatical constructions so that meaning is <b>always absolutely clear</b> . Well-chosen material is cogently presented, in appropriate form(s).	<b>6</b>

**C TOTAL MARKS**

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 30; for answer (2) out of 30; for Written Communication out of 6. Write the total mark for the script.
- 2 HIGHER TIER: The maximum mark for the paper is **66** (30+30+6).

## 1901 English Literature – Generic Band Descriptors

## Unit 2446/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
1	30 29 28	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>show sustained insight, confidence and fluency</li> </ul>
2	27 26 25	<ul style="list-style-type: none"> <li>demonstrate engagement and some insight</li> <li>show critical understanding supported by well selected references to the text</li> <li>respond sensitively and in detail to language</li> </ul>
3	24 23 22	<ul style="list-style-type: none"> <li>present a clear, sustained response</li> <li>show understanding supported by careful and relevant reference to the text</li> <li>respond with some thoroughness to language</li> </ul>
4	21 20 19	<ul style="list-style-type: none"> <li>make a reasonably developed personal response</li> <li>show overall understanding using appropriate support from the text</li> <li>make some response to language</li> </ul>
5	18 17 16	<ul style="list-style-type: none"> <li>begin to organise a response</li> <li>show some understanding</li> <li>give some relevant support from the text or by reference to language</li> </ul>
6	15 14 13	<ul style="list-style-type: none"> <li>make some relevant comments</li> <li>show a little understanding</li> <li>give a little support from the text or by reference to language</li> </ul>
<b>Below 6</b>	12 11 10  9 8 7  6 5 4  3 2 1 0	<ul style="list-style-type: none"> <li>make a few straightforward points</li> <li>occasionally refer to the text</li> <li>show a little awareness</li> <li>make some comment</li> <li>show very little awareness</li> <li>make very limited comment</li> <li>fails to meet criteria for the task and shows scant knowledge of the text</li> </ul>

<b>Text:</b>	OCR: <i>Opening Lines : War</i>
<b>Question 1: (30 marks)</b>	<i>The Charge of the Light Brigade</i> : Tennyson, <i>The Drum</i> : Scott.  Compare how the poets powerfully portray soldiers and war in these two poems.
<p><b>NOTES ON THE TASK:</b> Tennyson admires the Light Brigade for their unquestioning sense of duty and bravery in the face of blundering generals and inevitable death. They are honourable, noble and their glory will not fade. Scott sees soldiers as thoughtless youth who sell their freedom for superficial reasons, tricked by the ambition of princes and led “to fight, and fall, in foreign lands”, pretty much as happens to the Light Brigade. Tennyson’s view of war, however, is not unequivocal. He makes the blunder and the ensuing losses clear and uses powerful imagery “the mouth of hell... the jaws of death... shattered and sundered..” although the drama of the charge is reflected in the rhythm and the flashing sabres. Scott concentrates on the reality of the ravages of war-the “burning towns... mangled limbs... orphans’ moans” – a litany of misery.</p> <p>Most answers should be able to outline some of the key features of the portrayal in terms of content, style or both and make some comment about the differences between the poems. More developed answers might make more of the complexity of Tennyson’s response to the charge and perhaps respond to the different tones, verse forms and perspectives of the poems.</p>	

<b>Text:</b>	OCR: <i>Opening Lines : War</i>
<b>Question 2: (30 marks)</b>	Compare the ways in which the poets create striking impressions of a battlefield in <i>The Destruction of Sennacherib</i> (Byron) and <i>The Hyenas</i> (Kipling).
<p><b>NOTES ON THE TASK:</b> The initial impression of Sennacherib’s army is one of power and glamour. The multitude of troops is emphasised “...like stars on the sea... leaves of the forest..”. This makes the images of their destruction even more striking “lay withered and strown”. The corpses of men and horses are vividly described and the aftermath of the Angel of the Lord’s destruction is first deadly silence, then the wailing of the widows of Ashur. The hyenas’ indifference to the corpses and their whooping and hallooing is chilling and the description is vividly realistic “Take good hold of the army shirt, And tug the corpse to light”. The digging up of corpses is a powerful taboo and creates a horrific effect.</p> <p>Differentiation here will probably spring from the candidates’ ability to analyse some of the striking images in depth and to compare the poems. Byron uses much natural imagery and repetition to amplify the magnitude of the destruction and seems awestruck rather than judgemental. Kipling emphasises the helplessness of the corpses and makes a telling comparison between man and animal in the final verse. Answers that assess what makes each poem’s impression of the battlefield striking in its own way, or offer some value judgements on which makes the greatest impression should be rewarded accordingly.</p>	

<b>Text:</b>	OCR: <i>Opening Lines : War</i>
<b>Question 3: (30 marks)</b>	Compare the ways in which the poets vividly convey their strong feelings about war in <i>After Blenheim</i> (Southey) and <i>Tommy's Dead</i> (Dobell).  Remember to refer closely to the words and images of the poems in your answer.
<p><b>NOTES ON THE TASK:</b></p> <p><i>After Blenheim</i> makes its critique through the irony of Old Kaspar's repetition that the battle was a famous victory, despite the destruction of his father's house and his inability to explain to the children what the war was all about. It also uses the horror of the disinterred skulls and description of the aftermath of the battle. In <i>Tommy's Dead</i> the speaker's world has clearly ended since Tommy's death. His farm and the surrounding countryside are barren and he is going into the "dark and deep" night.</p> <p>The approach is very different in these two poems and it is to be hoped that most candidates will be able to examine some of the contrasts. The "out of the mouth of babes" idea has great impact in <i>After Blenheim</i>, whereas the relentless listing of the futility of carrying on farming and living when Tommy is dead is very emotive. More developed answers will need to look behind the content of the poems to the author's strong response to the futility of war and "the ways" in which this is expressed. There have been some very literal readings of <i>After Blenheim</i> in past sessions, so we must not take it for granted that candidates can see the authorial standpoint.</p>	

<b>Text:</b>	OCR: <i>Opening Lines : Town and Country</i>
<b>Question 4: (30 marks)</b>	<i>On Wenlock Edge...</i> : Housman, <i>The Eagle</i> : Tennyson.  Compare the ways in which the poets strikingly convey the power of nature to you in these two poems.
<p><b>NOTES ON THE TASK:</b></p> <p>Housman uses the gale as a symbol of both the power of nature and the troubles of mankind in <i>On Wenlock Edge...</i> It "plies the saplings double" makes the leaves fall like snow; the Wrekin's forests "heave" and it is personified as an angry yeoman threshing the wood. It is, however, transient like man and blows so hard "twill soon be gone". The alliteration in the first line of <i>The Eagle</i>, with all those wonderful hard consonants, conveys the bird's ferocity, confidence and power. It is the master of its element – the azure world serving as its backdrop – and above the Earth and sea like a god. The final simile, "like a thunderbolt he falls", supporting this portrayal.</p> <p>Candidates are free to interpret "power of nature" liberally as this could apply to the idea of time and human nature in the Housman as well as the wind in the woods idea. Most candidates should be able to make some comment on how the style of the poems creates a feeling of power. Both use strong verbs and personification, for example. More developed answers might look at the effective sole focus on the bird in <i>The Eagle</i> versus the nature/man idea in the Housman or on the impact of the triplets in Tennyson's poem as opposed to the ABAB rhyme scheme of <i>On Wenlock Edge...</i> We should also be responsive to whatever they find striking about the depiction of nature in the poems.</p>	

<b>Text:</b>	OCR: <i>Opening Lines : Town and Country</i>
<b>Question 5: (30 marks)</b>	Compare how the poets convey to you their strong feelings for the places they describe in <i>Composed Upon Westminster Bridge</i> (Wordsworth) and <i>The Lake Isle of Innisfree</i> (Yeats).
<p><b>NOTES ON THE TASK:</b></p> <p>Answers here can achieve a fair amount just by looking at the methods used to convey strong feelings in each poem, as there is much to say. Candidates who can then move on to compare the differing approaches or to note some similarities should be rewarded accordingly. Wordsworth compares London favourably to the countryside whereas Yeats longs to escape from the city with its “pavements grey” to the calm, peace and simplicity of Innisfree. Wordsworth lauds the glamour and grandeur of London-it is majestic, bright, glittering and silent in the early morning. Yeats has his back-to-nature bean rows and the peaceful humming of the “bee loud glade” and also uses colour effectively in “glimmer” and “purple glow”. They both describe water beautifully - the Thames gliding “at his own sweet will” and the lake water “lapping with low sounds”. For both poets the experience is spiritual.</p> <p>It is to be hoped that answers can avoid a “see-sawing” superficial comparison and really engage with the joy and enthusiasm expressed in these poems.</p>	

<b>Text:</b>	OCR: <i>Opening Lines : Town and Country</i>
<b>Question 6: (30 marks)</b>	Compare how the poets memorably portray the relationship between the people and the landscapes in <i>Beeny Cliff</i> (Hardy) and <i>The Way Through the Woods</i> (Kipling).
<p><b>NOTES ON THE TASK:</b></p> <p>Kipling seems to suggest that even though nature has reclaimed the woods, the imprint of man can still be perceived in a ghostly presence. For Hardy, Beeny Cliff will always bear the imprint of his visit there with Emma but is also a poignant reminder of both nature’s indifference to man and of the cruel finality of death.</p> <p>Most answers should outline what the relationship between people and landscape consists of in the two poems. Candidates will then need to explore these ideas through close examination of the language and be rewarded according to the depth with which they accomplish this. A strong ability to compare will add more value. In <i>The Way Through the Woods</i>, Kipling creates a world where animals are at home and feel safe from man: “the otter whistles his mate..badgers roll at ease” but the sounds of human presence are created by alliteration and onomatopoeia “the beat of a horse’s feet... the swish of a skirt”. In <i>Beeny Cliff</i>, Hardy vividly and rhythmically conveys their experience on the cliff “the opal and the sapphire of that wandering western sea” then contrasts it powerfully with the fact that they will laugh there “nevermore”.</p>	

<b>Text:</b>	BLAKE : <i>Songs of Innocence and Experience</i>
<b>Question 7: (30 marks)</b>	<i>Nurse's Song</i> (Experience), <i>The Sick Rose</i> (Experience).  Compare the ways in which Blake creates threatening images in these two poems.
<b>NOTES ON THE TASK:</b> The focus in the question is on Blake's writing and good answers are likely to keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to the images while focusing on the "ways" of the question and really scrutinising the poet at work and it is to be hoped that the brevity of the two poems will assist answers in maintaining this focus. Strong answers are likely to explore Blake's use of the fearful voice of the nurse and his portrayal of her concerns about the children in her charge and engage the more subtly disturbing elements, the greater compression and the wider range of symbolic possibilities in the images of destruction and decay in <i>The Sick Rose</i> . The strongest answers are likely to explore the impact of selected imagery through an analytical and comparative approach to language and structure without losing sight of meaning and context.	

<b>Text:</b>	BLAKE : <i>Songs of Innocence and Experience</i>
<b>Question 8: (30 marks)</b>	How does Blake convey to you strikingly different impressions of the country and of the town in <i>Night</i> (Innocence) and <i>London</i> (Experience)?
<b>NOTES ON THE TASK:</b> The emphasis in the question is on the poet and differentiation should emerge from the extent to which answers can move beyond a simple exploration of the different impressions (of the country as peaceful, beautiful, joyful and protected by a benevolent God, and of the town as a place of suffering, fear, repression and indifference) to shape a response to the writer at work. Strong answers are likely to focus explicitly on the "how" of the question and on the contrasting nature of the poems. The strongest answers may well be those which sustain close attention to the effect and significance of features like: the images of safe havens (nests, bowers, groves, folds, caves... heaven), the portrayal of angelic guardianship, the expressions of faith in a gentle, protective God, the use of the lion's voice, the final image of heavenly harmony in a celestial countryside...in <i>Night</i> , or the sounds of suffering, the repetition, the more dominant use of first-person, the nightmarish imagery, the portrayal of institutional callousness and exploitation...in <i>London</i> , or the range of symbolic meanings in both.	

<b>Text:</b>	BLAKE : <i>Songs of Innocence and Experience</i>
<b>Question 9: (30 marks)</b>	Compare the ways in which Blake creates moving effects by using different voices within <b>TWO</b> of the following poems:  <i>The Little Black Boy</i> (Innocence) <i>Nurse's Song</i> (Innocence) <i>The Chimney Sweeper</i> (Experience).
<b>NOTES ON THE TASK:</b> The question offers some choice but it maintains the focus on Blake's writing and good answers are likely to keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to the voices while focusing on the "ways" of the question and really scrutinising the poet at work. Strong answers are likely to explore the similarities between the two Innocence poems in the way Blake uses a variety of voices to portray trusting, loving and nurturing relationships, or to explore the contrast between the voices in either of the Innocence poems and the voice of the suffering, exploited and bitterly resentful child in the Experience poem. The strongest answers are likely to concentrate analytically and comparatively on the particular quality and effect of each voice, and of the conversational intermingling, without losing sight of meaning and context.	

<b>Text:</b>	HARDY: <i>Selected Poems</i>
<b>Question 10: (30 marks)</b>	<i>Neutral Tones</i> and <i>A Broken Appointment</i> .  Compare the ways in which Hardy movingly conveys to you the pain of lost love in these two poems.
<b>NOTES ON THE TASK:</b> The focus in the question is on Hardy's writing and although good answers will certainly identify the different nature of the painful situations in each poem, they will keep the poetry clearly in view. Strong answers should be able to focus explicitly on the feelings of the suffering speakers, but also engage the writing and the moods in each poem and really scrutinise the poet at work here. The strongest answers may declare themselves in the extent to which they sustain close, comparative attention to the language and structure of each poem and explore the effects of features like: the use of first-person and of direct address in both poems, the descriptions of both setting and lover and the final listing in <i>Neutral Tones</i> , the parallel stanza structure and final question in <i>A Broken Appointment</i> ...Answers which make clear distinctions between the more direct reproach from the disappointed lover in <i>A Broken Appointment</i> and the more subtly suggestive imagery of <i>Neutral Tones</i> , and which explore the possible meanings and effects of this imagery should be highly rewarded.	

<b>Text:</b>	HARDY: <i>Selected Poems</i>
<b>Question 11: (30 marks)</b>	Explore the ways in which Hardy uses different descriptions of the natural world to express strong feelings in <i>Drummer Hodge</i> and <i>The Darkling Thrush</i> .
<p><b>NOTES ON THE TASK:</b> The emphasis in the question is on the poet, and differentiation should emerge from the extent to which answers can not just respond to the strong feelings in each poem (loneliness, sadness, lifelessness, gloom, hopelessness, painful awareness of the transience of human life...) but also maintain the focus on the significance and effect of Hardy's descriptions (of the South African landscape, the alien stars, that "Southern tree", the bleak winter's evening, the thrush...). Strong answers are likely to explore the effect of particular features of language and structure like: the use repetition, contrast, personification, imagery, unfamiliar vocabulary...without losing sight of meaning and context. Awareness of the ways in which the descriptions of dissimilar settings can evoke similar feelings (of isolation, alienation, insignificance...) should be highly rewarded.</p>	

<b>Text:</b>	HARDY: <i>Selected Poems</i>
<b>Question 12: (30 marks)</b>	Compare the ways in which Hardy vividly expresses feelings of regret in <b>TWO</b> of the following poems:  <i>To Lizbie Brown</i> <i>The Self-Unseeing</i> <i>The Man He Killed</i> .
<p><b>NOTES ON THE TASK:</b> Disappointment, loss, a sense of waste and missed opportunities, sadness, painful awareness of life's transience and little ironies...tend to characterise the recollections of the speakers in these three poems, even though the situations are very different (an unspoken and unrequited love, the failure to appreciate the magic of childhood, the perversity of war...). Differentiation is likely to spring from the extent to which answers can shape a personal response to the specific feelings of regret in each case while focusing on the "the ways" of the question and really scrutinising the poet at work. The strongest answers are likely to sustain close and comparative attention to the significance and the effect of features like the use of first-person, of direct address, of symbolic description, of repetition, of dialect, of contrast, of irony...without losing sight of meaning and context.</p>	

<b>Text:</b>	OCR: AUSTEN: <i>Northanger Abbey</i>
<b>Question 13: (30 marks)</b>	Chapter 6: 'They met by appointment...' to '...I can perfectly comprehend your feelings'.  How does Austen's writing here portray Catherine's and Isabella's characters and relationship at this point in the novel?
<p><b>NOTES ON THE TASK:</b> Catherine's straightforwardness and sincerity contrast with Isabella's exaggeration and shallowness from the outset. They are united here by their fascination with Gothic novels and Isabella is shown to be encouraging Catherine to prefer fiction to reality. This, as we know, rebounds on her later at Northanger. Isabella's comic inconsistency is shown in her attitude to Miss Andrews and the irony of her professing "My attachments are always excessively strong" is proven with hindsight. She drops massive hints of her attachment to James towards the end of the passage but Catherine, at this stage, assumes that Isabella's friendship towards her is purely disinterested. Answers may focus primarily on the characterisation here and on the very youthful nature of the relationship. More developed responses will probably show some grasp of this passage in the context of the Gothic theme running through the novel or comment on how Catherine's relationship with Isabella changes and develops from the one shown here. Close attention to Isabella's language may well be a discriminating factor in the answers.</p>	

<b>Text:</b>	OCR: AUSTEN: <i>Northanger Abbey</i>
<b>Question 14: (30 marks)</b>	Does Austen persuade you that Catherine will make a good wife for Henry Tilney?  Remember to support your ideas with details from the novel.
<p><b>NOTES ON THE TASK:</b> This is an open question and candidates are free to take whatever view they choose as long as it is well supported. On the negative side one could argue that he is far too clever for her and she is too naïve, unlearned and unsophisticated for him. On the positive – it is her very innocence, lack of guile and willingness to learn which attract him and which will allow their relationship to develop as it does during the course of the novel. An alternative approach would be to examine the essential goodness of Catherine's character, her sound sense of values, the strong bond she forms with Eleanor and her rejection of Isabella and the Gothic – all of which merit a happy ending. Detractors could point out how gullible she is in befriending Isabella in the first place or to how her imagination leads her into all sorts of silliness but the strongest answers will no doubt see that Austen treats her with great sympathy throughout the novel.</p>	

<b>Text:</b>	OCR: AUSTEN: <i>Northanger Abbey</i>
<b>Question 15: (30 marks)</b>	In what ways do you think Austen makes Catherine's expulsion from Northanger Abbey such a shocking and dramatic moment in the novel?
<p><b>NOTES ON THE TASK:</b></p> <p>This episode is dramatic in itself in that it marks a huge, and at the time inexplicable, reversal in the General's attitude to Catherine and has a profound effect on the emotions of Catherine and Eleanor. It forms a climax to the Gothic theme with the General behaving like a true villain, if not in the same way Catherine had imagined. It is also the culmination of his mistaken notion that Catherine was an heiress. It forms a turning point in the novel in a more positive way in that it brings Catherine's relationship with Henry to a crisis. He proves himself a faithful lover and, with the aid of Eleanor's advantageous marriage, the General becomes reconciled.</p> <p>Most answers should be able to outline much of the above. More developed responses might look at the intense drama of Eleanor breaking the news, or Catherine's miserable journey home or the scandalous treatment of her by the General. Alternatively they might show a strong grasp of this event in the context of the novel as a whole.</p>	

<b>Text:</b>	OCR: DICKENS: <i>Hard Times</i>
<b>Question 16: (30 marks)</b>	<p>BOOK THE FIRST, Chapter 3: 'Thomas Gradgrind took no heed...' to '...as if Mr Bounderby has been Mrs Grundy.'</p> <p>How does Dickens's writing make this such an upsetting moment in the novel?</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Some grasp of context, especially in terms of the subsequent relationships of Tom, Louisa her father and Bounderby, will be needed to fully answer this question. It is the first time we see Gradgrind with Tom and Louisa and are made aware of the effect their education has had upon them. Tom is more acquiescent here than he is later, perhaps foreshadowing his later deviousness but Louisa is showing the signs of dissatisfaction and rebellion against her utilitarian upbringing and an early revulsion to Bounderby.</p> <p>Most answers should be able to outline the reasons for Gradgrind's horror at finding Tom and Louisa at the circus and give some explanation of why the children feel the need to be there. More developed answers should respond to the thematic "Facts versus Imagination and Fancy" nature of the incident in response to analysing what makes it upsetting and pay some attention to language. They might examine how Gradgrind's distaste for the circus is conveyed through diction such as "trivialities...stealthy...vagabonds...rabble" or; the descriptions of Tom and Louisa as "metallurgical Louisa and mathematical Thomas"; or the description of Louisa's quest for a world of fun and imagination as "a blind face groping its way".</p>	

<b>Text:</b>	OCR: DICKENS: <i>Hard Times</i>
<b>Question 17: (30 marks)</b>	Which <b>ONE</b> character does Dickens's writing persuade you most gets what they deserve in <i>Hard Times</i> ?  Remember to support your choice with details from the novel.
<p><b>NOTES ON THE TASK:</b></p> <p>The most likely choices here might be Bounderby, Gradgrind, Mrs. Sparsit on the negative side and Sissy on the positive. Tom Gradgrind junior is also a likely choice, but given the mitigating circumstances of his upbringing.</p> <p>Bounderby is finally exposed as a liar and a fraud and his marriage to Louisa is all but over by the end of the novel. Gradgrind finally sees, with help from Bitzer, that his educational philosophy has caused terrible unhappiness to his daughter and turned his son into a heartless, selfish thief. Mrs Sparsit gets her comic comeuppance when she proudly catches Mrs. Pegler only to discover that she is Bounderby's best-kept secret and her attempts to destroy Louisa fail. Only Sissy really has a well deserved (projected) happy ending suited to her warm hearted character.</p> <p>Differentiation will probably spring from personal response, a strong sense of author and an ability to make a convincing case. Stronger answers will probably qualify their response. Gradgrind, for example, receives his deserts on one hand, but is a far more sympathetic character at the end of the novel than he was at the beginning. There is pathos in Tom's fate. The downfalls of Bounderby and Mrs. Sparsit, however, are treated in far more comic fashion.</p>	

<b>Text:</b>	OCR: DICKENS: <i>Hard Times</i>
<b>Question 18: (30 marks)</b>	How in your view does Dickens make his portrayal of the lives of the mill workers so shocking?  Remember to refer to details from the novel in your answer.
<p><b>NOTES ON THE TASK:</b></p> <p>The many descriptions of Coketown and its workers convey the appalling effects of industrialisation. The harsh and unfair treatment of and attitudes towards the mill workers is exemplified in Stephen Blackpool's story and he is also a victim of the inflexible divorce laws. His wife is made particularly unsympathetic to compound Stephen's case and he receives no help from Bounderby. Bounderby is caricatured for his callous and hypocritical attitude to his workers, a view shared by Bitzer and Mrs. Sparsit. Bounderby's motif of workers wanting turtle soup and venison eaten with a gold spoon highlights his stupidity and hypocrisy throughout the novel. He sacks Blackpool for not betraying the secrets of a union he has refused to join, with no thought for the consequences.</p> <p>It is possible to tackle the question through the generic descriptions of the mill hands/mills or to look at characters like Stephen and Rachael and what happens to them in the novel. Most answers should support their views with textual knowledge but more developed responses will need to look at some of Dickens's methods of conveying his critique of industrialisation or alternatively respond to the horror of the portrayal.</p>	

<b>Text:</b>	HARDY: <i>Far From the Madding Crowd</i>
<b>Question 19: (30 marks)</b>	Chapter 53: 'It is a stranger, ma'am...' to '...then his muscles relaxed, and he lay still'.  Explore the ways in which Hardy makes this such a gripping moment in the novel.
<b>NOTES ON THE TASK:</b> A clear awareness of the context will be an important starting-point for all answers as Bathsheba's husband returns from the dead after an absence of fourteen months only to be shot and killed by the man who had hoped to replace him. It is to be hoped that many answers will be aware of the crushing irony of the situation (Troy's appearance is a shock for Bathsheba and Boldwood but not the reader, Bathsheba has just agreed to marry Boldwood after a six-year interval and is wearing his ring, Troy is snatching away Boldwood's "delight...for a second time"... ) but the focus in the question is on Hardy's writing and strong answers will keep the "the ways" of the question clearly in view. The strongest answers may declare themselves in the extent to which they not only grasp the dramatic context but also sustain close attention to the key features of the writing like: Boldwood's ironically cheery greeting for and slow recognition of the mysterious stranger (in contrast to Bathsheba), the portrayal of the powerful emotions of both Bathsheba and Boldwood through physical description, the highly-charged dialogue, the delay and the building of suspense, the suddenness of the shooting and of Troy's death...	

<b>Text:</b>	HARDY: <i>Far From the Madding Crowd</i>
<b>Question 20: (30 marks)</b>	In Chapter Nine, Bathsheba says that Gabriel Oak "wasn't quite good enough" for her to marry.  Does Hardy's portrayal of Bathsheba convince you that <b>she</b> is "good enough" to marry Gabriel by the end of the novel?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b> Bathsheba's remark to Liddy appears to suggest that she felt herself to be too independent and too well-educated to marry Gabriel when he first proposed. Differentiation is likely to spring from the extent to which answers can avoid a conventional character study or a narrative reworking of the development of the relationship between Bathsheba and Gabriel in order to shape an evaluative personal response which focuses explicitly on the idea of Bathsheba being "good enough"/worthy of the angelic Gabriel (without becoming bogged down in complex definitions of this concept at the expense of details from the novel). There are specific moments suggesting the development of a maturity and moral stature akin to Gabriel's which strongly affirmative answers might choose to explore in detail (like her stoical laying out of Troy's dead body, her arranging for her husband to share Fanny's grave, her willingness to risk her dignity in visiting Gabriel and prompting his proposal, her desire for "the most private, secret, plainest wedding"... ) but other answers might choose to emphasise Gabriel's goodness or Bathsheba's deficiencies to insist that she does not deserve him. The emphasis in the question is on the writer, and the line of argument adopted is likely to be much less important than the ability to support the argument with sustained attention to textual detail and to the writer at work.	

<b>Text:</b>	HARDY: <i>Far From the Madding Crowd</i>
<b>Question 21: (30 marks)</b>	How does Hardy make the relationship between Sergeant Troy and Fanny Robin such a memorable part of the novel?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b> Differentiation is likely to spring from the extent to which answers can avoid a narrative or conventional study of the relationship and establish a clear view of its impact and what it brings to the novel. The relationship itself may be ill-fated and short-lived but it is to be hoped that most answers will be able to examine some of the pathos, grim irony and far-reaching consequences which emanate from it. Strong answers are likely to maintain the focus on the detail of the writing and to explore the way Hardy heightens the impact of some of the moments of crisis produced by their relationship (like Fanny's secret visit to the barracks, the disastrous confusion of churches, the dramatic meeting on the turnpike road, the scene played out beside Fanny's open coffin, the effect of her death on Troy, the effect of the revelations on Bathsheba...).	

<b>Text:</b>	GEORGE ELIOT: <i>Silas Marner</i>
<b>Question 22: (30 marks)</b>	Chapter 11: 'The reason why Godfrey and Nancy had left the dance...' to '...and think nothing of the morrow.'  How does Eliot's writing here vividly convey to you Nancy's and Godfrey's characters and relationship at this point in the novel?
<b>NOTES ON THE TASK:</b> This episode takes place at the New Year dance at the Red House just before Molly starts her journey towards it. Godfrey has neglected Nancy because of his secret marriage to Molly but cannot help but enjoy her company and wish things were otherwise.  Answers may focus on character primarily but more developed responses will need a grasp of context to explain why Godfrey and Nancy are behaving as they are. Nancy has felt slighted and rumours of Godfrey behaving in a shady fashion have offended her sense of propriety and honour. Godfrey typically is living in the moment and forgetting the consequences on his behaviour. He is supposed to be avoiding giving the impression that he might propose to Nancy but his "feeling had got the mastery of his tongue". Answers which put this encounter into the context of the novel as a whole as revealing both Nancy's ultimately rather rigid moral code and Godfrey's tendency to play with fire and act from selfish motives (as in the proposed adoption of Eppie later in the novel) should be highly rewarded.	

<b>Text:</b>	GEORGE ELIOT: <i>Silas Marner</i>
<b>Question 23: (30 marks)</b>	How does Eliot vividly portray the Cass family and life at the Red House in the early stages of the novel?
<p><b>NOTES ON THE TASK:</b>  Eliot portrays the Cass family as highly dysfunctional and lacking the civilising presence of the Squire's late wife. The Squire himself is irascible and inconsistent, doing little about the behaviour of his elder sons until things come to a head and he flies into a rage. Both Dunsey and Godfrey are going to the bad and Godfrey is hiding a terrible secret from his father. Dunsey is a drunk, a blackmailer and a thief. The atmosphere at Red House is gloomy and cheerless-except at the New Year ball, leading Godfrey to long for domestic comfort and stability with Nancy Lammeter. One way to approach this question would be to examine the argument between Godfrey and Dunsey or Godfrey and the Squire over Fowler's rent money. These arguments are intense and powerfully reveal the animosity between the brothers and the Squire's heavy-handedness as a father. It is a household full of hate, self-interest, lies and deceit-hardly fitting for the foremost family in Raveloe. Eliot's narrative voice also conveys the lack of warmth and family life in the house and the shortcomings of its inmates.  Answers may range from a straightforward portrait of Godfrey, Dunsey and the Squire to an analysis of how Eliot's language powerfully presents them to us.</p>	

<b>Text:</b>	GEORGE ELIOT: <i>Silas Marner</i>
<b>Question 24: (30 marks)</b>	Explore the ways in which Eliot makes Silas Marner's gold play such a powerful and significant part in the novel.
<p><b>NOTES ON THE TASK:</b>  Differentiation here will no doubt stem from the extent to which candidates avoid mere narrative and focus on "significance". Love of money proves, initially, to be the root of some of the evil in the novel. It becomes Silas's substitute for human contact, leading him into an ever-decreasing circle of loneliness and isolation. It tempts the mercenary and dissolute Dunsey and leads to his death. The theft of the gold, however, leads Silas back into the community. When he finds that what he thinks is his returned gold, is in fact Eppie's golden hair, his redemption begins. She replaces it and when it is rediscovered it no longer "takes hold" of him. The discovery of the gold is also a turning point for Godfrey. He tells Nancy the truth and attempts to reclaim Eppie. Unfortunately for him, his fear of losing his status as the heir to the Red House in the past, denies her to him. Candidates will probably select some of the material from above and answers need not be exhaustive. They should be rewarded for a grasp of the symbolic use of the gold and more sophisticated responses might also examine Eliot's description of it at key moments in the novel such as Silas's joy in counting it and its transformation into Eppie's hair.</p>	

<b>Text:</b>	POE: <i>Selected Tales</i>
<b>Question 25: (30 marks)</b>	<p><i>The Black Cat</i>: 'But may God shield and deliver me...' to '...monster within the tomb.'</p> <p><i>The Cask of Amontillado</i>: 'It was now midnight...' to '...in pace requiescat!'</p> <p>How does Poe create such horrifying endings here?</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Strong answers are likely to be precise and economical in the way they establish the horrifyingly climactic nature of the situations here as one narrator is gruesomely incriminated by his <i>bête noire</i> and the other completes (and gets away with) his protracted and chillingly calculated act of murder. The main focus in the question is on the writer and strong answers are likely to pay close attention to the effect of particular features of the writing and to be explicit about the two extracts as endings/resolutions/climaxes. The best answers are likely to pinpoint the effect of a variety of techniques which Poe employs to appal the reader like: the descriptions of the "howl", the corpse, the cat, the reactions of both narrator and onlookers, the demented way in which the narrator continues to blame the cat and characterises it as a "Fiend... beast... monster" ...in <i>The Black Cat</i>... ..the expressions of Fortunato's despair and desperate pleading, the macabre details of the setting, the portrayal of Montresor's merciless dedication to his grim task, the ironic laughter and jingling of the bells...in <i>The Cask of Amontillado</i>, and the unsettling use of the intimate first-person approaches in both.</p>	

<b>Text:</b>	POE: <i>Selected Tales</i>
<b>Question 26: (30 marks)</b>	<p>How do you think Poe makes the murderers' final confessions so dramatic in <i>The Tell-Tale Heart</i> and <i>The Imp of the Perverse</i>?</p> <p>Remember to support your ideas with details from the stories.</p>
<p><b>NOTES ON THE TASK:</b></p> <p>Differentiation is likely to spring from the extent to which answers can avoid a narrative reworking of the murder story, can establish the context for the confessions quickly and economically and can maintain the focus on the "How" of the question and on the dramatic effects which Poe produces. Strong answers are likely to engage the impact of the dramatically self-destructive and perverse way in which both narrators are compelled to incriminate themselves when they have clearly escaped the consequences of their crimes, and to pay close attention to the effect of features of the writing like the portrayal of the deteriorating mental and physical conditions of the narrators, the unsettling nature of the questioning interaction with the reader, the use of intimate and increasingly desperate first-person approaches, the demented repetition and crescendos...</p>	

<b>Text:</b>	POE: <i>Selected Tales</i>
<b>Question 27: (30 marks)</b>	Explore the ways in which Poe makes TWO of the following characters particularly memorable for you:  Roderick Usher (in <i>The Fall of the House of Usher</i> ) Auguste Dupin (in <i>The Murders in the Rue Morgue</i> ) William Legrand (in <i>The Gold-Bug</i> ).
<b>NOTES ON THE TASK:</b> The focus in the question is on Poe's writing and differentiation is likely to spring from the extent to which answers can avoid a narrative approach to the action of the two selected stories and shape an argued personal response which foregrounds "the ways" of the question and the presentation of two memorable characters. Strong answers may well be those which most clearly engage the portrayal of memorable features like Usher's moribund melancholy or Dupin's powers of deduction or Legrand's obsessive determination, and the best are likely to explore the effect of the dialogue, the descriptive detail, the use of a baffled/troubled/adulatory/terrified sidekick narrator... in each case.	

<b>Text:</b>	WELLS: <i>The History of Mr Polly</i>
<b>Question 28: (30 marks)</b>	Chapter Nine, VIII: "Now I got you!" cried Uncle Jim... to '...all his terrors had gone.'  Explore the ways in which Wells makes this such an enjoyable moment in the novel.
<b>NOTES ON THE TASK:</b> The emphasis in the question is on Wells's writing and differentiation should spring from the extent to which answers can move beyond a narrative account of the episode and shape a selective and personal response to the entertaining elements while focusing on the "How" of the question. Strong answers are likely to establish a clear understanding of the dramatic context for Mr Polly's victory in this initial skirmish, (the building of Jim's reputation for "scooting" interlopers, for casual violence and for his "grip of steel", Polly's dramatic decision to stand his ground...), and to pay close attention to the writing in the extract. The strongest may declare themselves in their detailed exploration of the effect of enjoyable features like: the slapstick nature of the action, the contrasting reflections on the length of the broom, the exaggerated descriptions, the sound effects, Jim's censored language, the phonetic reproduction of his speech, his rapid transformation from bullying bravado to waterlogged cowardice and self-pity, the way the ironically detached tone keeps us distanced from the painful reality of the violence...	

<b>Text:</b>	WELLS: <i>The History of Mr Polly</i>
<b>Question 29: (30 marks)</b>	Does Wells's portrayal of Miriam encourage you to feel any sympathy for her?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b> This is an open question and so it is important to be receptive to a variety of arguments and approaches. Differentiation should emerge from the extent to which answers avoid oversimplification or a narrative tracing of Miriam's story, and manage to shape an informed and evaluative personal response. Some answers may argue that Miriam is a long-suffering wife who deserves a great deal of sympathy for being yoked to a weak, passive, naïve, lazy, bumbling dreamer, neighbour-baiter and (ultimately) wife-deserter. Others might choose to focus on the manner in which she inveigles Polly into marriage, her querulous nature, her unresponsiveness, her hopeless housekeeping, her resolute squashing of Polly's "joy de vive", her inability to understand or accept his individuality, imagination and love of literature, her readiness to embrace his absence and his "death"...and argue that she is a joyless and unsympathetic character who gets the drudgery she deserves. Some answers may opt for a more balanced approach. The strongest answers, as well as picking up the emphasis in the question on Wells's writing and the nature of his portrayal of Miriam, are likely to maintain the focus on the idea of sympathy and to support their arguments fully and explicitly.	

<b>Text:</b>	WELLS: <i>The History of Mr Polly</i>
<b>Question 30: (30 marks)</b>	How does Wells make Mr Polly's relationships with his fellow-tradesmen in Fishbourne so entertaining for you?  Remember to support your ideas with details from the novel.
<b>NOTES ON THE TASK:</b> Mr Polly makes himself universally unpopular with his neighbours so there are several relationships and entertaining details to choose from (though the conflicts with Rumbold or Hinks or Rusper are likely to prove the most productive). The quality of the argument matters more than the number of relationships covered. Differentiation is likely to spring from the extent to which answers can adopt a selective approach to the range of enjoyable material available and shape an argued personal response. Strong answers should be able to focus explicitly on the 'How' of the question and scrutinise the writing, especially perhaps in relation to the characterisation of Mr Polly's adversaries. Close attention to the effect of features like the comic descriptions (of the solid mass of Rumbold's backside, Hinks' clothes and the dimensions of his fist, Rusper's egg-shaped head and clinking pronunciation...), the tetchy nature of the dialogue, the emphasis on the pettiness of the conflicts, the presentation of the farcical collision with Rusper's hardware and the slapstick scuffle which ensues, the portrayal of the eccentricities of Polly's language and behaviour which baffle and irritate his neighbours, the ironic reversal of attitudes after the fire... should be highly rewarded.	

<b>Text:</b>	KATE CHOPIN: <i>Short Stories</i>
<b>Question 31: (30 marks)</b>	<p><i>A Matter of Prejudice</i>: 'Madame Carambeau wanted it strictly understood...' to '...her eyes blue and cold.'</p> <p><i>Lilacs</i>: 'It was precisely a year later.' to '...put a detective upon her track.'</p> <p>In what ways does Chopin vividly reveal Madame Carambeau's and Adrienne's characters to you in these two extracts?</p>
<b>NOTES ON THE TASK:</b>	
<p>Looking at Madame Carambeau in the extract it is amazing that she alters so much by the end of the story. Her love of all things French is emphasised by her disdain for those who will not drink coffee, her singing a patriotic French song and her refusal to speak to her son because he has married an American girl from beyond the French quarter of New Orleans. Her apparent dislike of children is shown by her moving away from Gustave's party and her prejudices and xenophobic traits are almost comically listed. Her intransigence and sternness are emphasised by her impenetrable board fence with iron spikes and her cold blue eyes.</p> <p>Adrienne is shown to be impulsive and passionate. Old Sophie describes her annual retreat as a kind of lunacy and uses some powerful similes to describe Adrienne's behaviour: "like a thunderclap ...like a cat upon a mouse". She stamps her feet, forgets her hundred franc breakfast, threatens to strangle her servants and her eyes flame. Sophie is afraid to cross her through fear of her life.</p> <p>Most answers will no doubt be able to give a character sketch of both women and probably inform this by knowledge of the stories as a whole, though this is not a specific requirement. Differentiation will spring from the extent to which candidates can look at the writer at work and examine some of the areas of the extracts suggested above.</p>	

<b>Text:</b>	KATE CHOPIN: <i>Short Stories</i>
<b>Question 32: (30 marks)</b>	How does Chopin create an atmosphere of fear, turmoil and anxiety in <i>Beyond the Bayou</i> and <i>Her Letters</i> ?
<b>NOTES ON THE TASK:</b>	
<p>La Folle's morbid mania about the world beyond the bayou and the reasons for it, are established vividly at the beginning of the story. When Chéri is injured her cries for help are described as frantic and frenzied and Chéri's tears are scolding her neck as she is torn between the terror of the bayou and love for the boy. The horror for her of her journey to Bellissime is conveyed through physical symptoms and her collapse on arrival, which brings her close to death. In <i>Her Letters</i> the wife's dilemma of whether to keep the letters until she is close to death at the risk of hurting her husband or cause herself great pain by destroying them is portrayed with great intensity. The husband is then tormented by not knowing, but suspecting their contents – so much so that, after destroying them, he commits suicide.</p> <p>Most answers should be able to comment on the causes of the fear, turmoil and anxiety in the stories but more developed responses will need to examine Chopin's writing and look at some of the ways in which she creates such vividness and intensity. There is enough material on both the husband and the wife in <i>Her Letters</i> and candidates do not necessarily have to cover both areas of the story.</p>	

<b>Text:</b>	KATE CHOPIN: <i>Short Stories</i>
<b>Question 33: (30 marks)</b>	How does Chopin powerfully present the relationship between Calixta and Alcée in <i>At The 'Cadian Ball</i> and <i>The Storm</i> ?  Remember to support your ideas with details from the stories.
<p><b>NOTES ON THE TASK:</b></p> <p>In <i>At The 'Cadian Ball</i>, Alcée and Calixta are shown to have a playful and sensual relationship and have already been the subject of some scandal by going to Assumption together. Although Alcée says that the Angel Gabriel himself could not drag him away from Calixta, he goes when Clarisse snaps her fingers and forgets that he will be leaving Calixta alone. In a fit of pique or recognition that he will never be hers, Calixta agrees (somewhat ungraciously) to marry Bobinôt. <i>The Storm</i> takes place about five years later. Here Calixta and Alcée consummate their passion and the power of the writing springs from Chopin's use of the storm to parallel their relationship as well her use of natural imagery (red and moist pomegranate seeds... Like a creamy lily... fountain of delight...) to suggest that their desire for each other is an unstoppable force of nature.</p> <p>Most answers should be able to outline the nature of the relationship. More developed responses will need to look at the power of the writing. Alternatively, or in conjunction with this, candidates might also make some comment on how Calixta and Alcée's relationship differs from the ones they have with their respective partners and how this seems to suit all concerned.</p>	

## 2448/01 Foundation Tier: Post- 1914 Texts

### INSTRUCTIONS TO EXAMINERS: Unit 8 (Foundation Tier)

#### A INDIVIDUAL ANSWERS

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. If most qualities are achieved, award the HIGHER mark in the band.
- 3 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 4 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (ie above) the range targeted by this paper.**

#### B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 14; for answer (2) out of 14; for answer (3) out of 14. Write the total mark for the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **42** (14+14+14).
  - This represents performance **consistently at the top of Band 4.**
  - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 14. However, **the maximum mark that may be recorded for the paper is 42.**
  - This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.
- 3 There is **NO** separate Assessment of Written Communication on this paper.

## 1901 English Literature – Generic Band Descriptors

Unit 2448/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>15</b>	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> <li>• present a clear, sustained response</li> <li>• show understanding supported by careful and relevant reference to the text</li> <li>• respond with some thoroughness to language</li> </ul>
<b>4</b>	<b>14</b> <b>13</b>	<ul style="list-style-type: none"> <li>• make a reasonably developed personal response</li> <li>• show overall understanding using appropriate support from the text</li> <li>• make some response to language</li> </ul>
<b>5</b>	<b>12</b> <b>11</b>	<ul style="list-style-type: none"> <li>• begin to organise a response</li> <li>• show some understanding</li> <li>• give some relevant support from the text or by reference to language</li> </ul>
<b>6</b>	<b>10</b> <b>9</b>	<ul style="list-style-type: none"> <li>• make some relevant comments</li> <li>• show a little understanding</li> <li>• give a little support from the text or by reference to language</li> </ul>
<b>7</b>	<b>8</b> <b>7</b>	<ul style="list-style-type: none"> <li>• make a few straightforward points</li> <li>• occasionally refer to the text</li> </ul>
<b>8</b>	<b>6</b> <b>5</b>	<ul style="list-style-type: none"> <li>• show a little awareness</li> <li>• make some comment</li> </ul>
<b>Below 8</b>	<b>4</b> <b>3</b> <b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <li>• show very little awareness</li> <li>• make very limited comment</li> <li>• not meet any of the criteria above</li> </ul>

## 1901 English Literature - Empathic Band Descriptors

Unit 2448/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		***Be prepared to use the FULL range!***
		<b>The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.</b>
		<b>In response to the demands of the text and of the task, answers will</b>
<b>Above 4</b>	<b>15</b>	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> <li>show sustained understanding of the character and text</li> <li>create a recognisable "voice" for the character and occasion</li> </ul>
<b>4</b>	<b>14 13</b>	<ul style="list-style-type: none"> <li>show overall understanding of the character and text</li> <li>create a "voice" which is reasonably appropriate to the character and occasion</li> </ul>
<b>5</b>	<b>12 11</b>	<ul style="list-style-type: none"> <li>show some understanding of the character at this point</li> <li>begin to express the character's thoughts, feelings and ideas in an appropriate way</li> </ul>
<b>6</b>	<b>10 9</b>	<ul style="list-style-type: none"> <li>show a little understanding of the character</li> <li>make reference to thoughts, feelings or ideas</li> </ul>
<b>7</b>	<b>8 7</b>	<ul style="list-style-type: none"> <li>make a few straightforward points about the character</li> <li>refer occasionally to thoughts, feelings or ideas</li> </ul>
<b>8</b>	<b>6 5</b>	<ul style="list-style-type: none"> <li>show a little awareness of the character</li> </ul>
<b>Below 8</b>	<b>4 3</b>	<ul style="list-style-type: none"> <li>show very little awareness of the character</li> </ul>
	<b>2 1 0</b>	<ul style="list-style-type: none"> <li>not meet any of the criteria above</li> </ul>

<b>Text:</b>	BRIAN CLARK: <i>Whose Life is it Anyway?</i>
<b>Question 1: (14 marks)</b>	Act Two: 'DR TRAVERS: A girl friend?...' to 'KEN: ...destroyed my mind.'  What makes this moment moving and dramatic?  You should consider: <ul style="list-style-type: none"> <li>• what Ken says about his family relationships</li> <li>• how Ken reacts to Dr Travers.</li> </ul>

**NOTES ON THE TASK:**

Answers will see this meeting with Dr. Travers as giving some insight into Ken's personality and family relationships. They may refer to the sadness of the fact that Ken has told his fiancée to go away, not because he does not love her, but because he does not want her to stay with him out of pity. Ken's description of his mother's reaction to him impending death is similarly touching. Stronger answers will also refer with some detail to the dramatic impact of the scene, where Ken's growing frustration with Dr Travers' clinical detachment becomes obvious as the meeting progresses.

<b>Text:</b>	BRIAN CLARK: <i>Whose Life is it Anyway?</i>
<b>Question 2: (14 marks)</b>	What do you think makes Mrs. Boyle's part in the play important to the drama of Ken's situation?  Remember to support your answer with details from the play.

**NOTES ON THE TASK:**

Mrs Boyle is one of a series of people who attempt to convince Ken that his life is worth living, and better answers will give some context to her one appearance in the play. Her unquenchable optimism and bleakly cheerful manner goad Ken into bad language and insults, followed by a dramatic crisis as he has one of his 'attacks'. Her attempts to persuade Ken that his life is worth living succeed only in persuading him that there is nothing in his life worth living for, and better answers will attempt to express this.

<b>Text:</b>	ARTHUR MILLER: <i>Death of a Salesman</i>
<b>Question 3: (14 marks)</b>	Act One: 'WILLY: ( <i>with great feeling</i> ) You're the best...' to 'LINDA: ... <i>puts the stockings in her pocket.</i> '  What do you think makes this passage so dramatic?

**NOTES ON THE TASK:**

The passage sharply juxtaposes Willy's marriage with his infidelity. He says to Linda that she is 'the best there is' but then his imagination takes over and then it becomes his mistress he is addressing when he says he gets lonely etc. Better answers may be able to suggest how the stage directions express the relationship between Willy and The Woman, and between the imaginary world and the present. It is likely that answers will say something about the irony of the stockings motif.

<b>Text:</b>	ARTHUR MILLER: <i>Death of a Salesman</i>
<b>Question 4: (14 marks)</b>	Who or what do you particularly blame for Willy's suicide?  Remember to support your ideas with details from the play.

**NOTES ON THE TASK:**

Better answers are likely to go beyond an explanation from Willy's point of view (Howard's refusal to give him a salaried job; the insurance money) and respond to the invitation in the question: 'you' and 'particularly'. Arguments based on Willy's character and/or on American values are likely to be fruitful and consideration of the fantasy ideals Willy has for his sons and the contribution these fantasies have to his downfall.

<b>Text:</b>	R C SHERRIFF: <i>Journey's End</i>
<b>Question 5: (14 marks)</b>	Act Three, Scene One: 'COLONEL: ( <i>excitedly</i> ) Splendid, Stanhope!... to the end of the Scene.  What makes this a tense and dramatic moment in the play?  You should consider: <ul style="list-style-type: none"> <li>• the characters' reactions to what has happened</li> <li>• the relationship between Osborne, Stanhope and Raleigh.</li> </ul>

**NOTES ON THE TASK:**

Candidates will recognise this, the scene following Osborne's death, and may be expected to note that the contrast between the obvious delight of the Colonel, and Stanhope's desolation as expressed in his bitter sarcasm, which the Colonel is at a loss to know how to deal with. This is followed immediately by the arrival of the similarly devastated Raleigh, and the retreat of the inadequate Colonel. The stage directions are paramount at this point, and better answers will be those that engage in some detail with them and appreciate their exposing of the drama of the situation. Credit is due to answers that are able to give some idea of the complexity of the relationship between Osborne, Stanhope and Raleigh, as evidenced by the last exchange here between the two old school friends.

<b>Text:</b>	R C SHERRIFF: <i>Journey's End</i>
<b>Question 6: (14 marks)</b>	<p>You are Raleigh, after your conversation with Osborne before carrying out the raid.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> <li>• what will happen</li> <li>• your friends and family</li> </ul> <p>Write your thoughts.</p>

**NOTES ON THE TASK:**

Answers may well show Raleigh reflecting on the past few weeks, with a continuing sense of wonderment at having finally met up with his hero, Stanhope. From his letter home, candidates know already how Raleigh's childish hero-worship has grown into a deep admiration of Stanhope's qualities of endurance and leadership, with, however, a measure of concern for the stress he is under, as shown by his seizing of Raleigh's letter for censoring. Some idea of Raleigh's pride and excitement at having been picked 'specially' for the raid may also be evident in the tone of the answer. Moreover, stronger answers will show in Raleigh a feeling of satisfaction at having found in Osborne not only a guiding hand but a potential true friend; but the irony of these last thoughts will of course be implicit.

<b>Text:</b>	HAROLD PINTER: <i>The Caretaker</i>
<b>Question 7: (14 marks)</b>	<p>Act Two: 'DAVIES: What's all that under that tarpaulin...' to 'ASTON: ...to do something to your brain.'</p> <p>What are your feelings about Aston here?</p>

**NOTES ON THE TASK:**

Answers may begin by responding, with tolerant or exasperated sympathy, to Aston's ambition to build his shed. His kind attention to Davies is thrown into relief by the latter's surliness. Then the long speech begins, of which less than half is featured in the extract. Answers may respond to the perhaps sinister or at least sombre effect of the stage directions, and the increasing horror of what Aston remembers. Better answers may be able to comment on the gradual build up of the speech and the dead-pan way in which he speaks.

<b>Text:</b>	HAROLD PINTER: <i>The Caretaker</i>
<b>Question 8: (14 marks)</b>	<p>Explore <b>ONE</b> moment in the play which you find particularly amusing.</p> <p>Remember to support your ideas with details from the play.</p>

**NOTES ON THE TASK:**

There are several episodes in Mick's treatment of Davies which might be felt to have a humorous aspect, such as the way he watches then grabs him at the end of Act One, the bagsnatching game framed by the drip in the bucket in Act Two, and pursuit by electrolux in the dark later in the same Act. Better answers using one of these moments may be those which acknowledge the edgy cruelty as well as the physical humour. There are also speeches which have an exaggerated and comical quality, such as Davies's 'bastard monk' shoes story and Mick's London place names speech. Whatever is chosen better answers are likely to convey an element of personal response.

<b>Text:</b>	OCR <i>Opening Lines: How it Looks From Here</i>
<b>Question 9: (14 marks)</b>	<p><i>Mort aux Chats</i> (Porter), <i>Rat, O Rat</i> (Logue)</p> <p>What powerful feelings of dislike do these poems convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• what different dislikes are conveyed in each poem</li> <li>• the language the poets use.</li> </ul>

**NOTES ON THE TASK:**

Whereas the face value meanings of these poems are not difficult, it is to be hoped that answers will see beyond these to the reasons behind the dislike, and thus understand how subtle the poems are. The exaggeration and plainly ludicrous nature of the allegations in *Mort aux Chats* will no doubt be the subject of much strong opinion, but it is to be hoped that stronger answers will see beyond the rich variety of assertions to the dangers of bigotry and unsubstantiated beliefs. The subtler approach of *Rat, O Rat...* may be mentioned, where the poet uses flattery ('handsome'), exaggeration ('all of them... more intelligent than mine'), sarcasm ('Thank you for noticing my potatoes'), and double entendre (...your name – which is forever on our lips'), to persuade the rat to move next door. It is to be hoped that better answers will understand how the dislike is thinly veiled, and that the polite and pleading nature of the poem hides a dislike verging on terror.

<b>Text:</b>	OCR <i>Opening Lines: How it Looks From Here</i>
<b>Question 10: (14 marks)</b>	<p>What criticisms of the modern world do <b>TWO</b> of the following poems powerfully convey?</p> <p><i>Engineer's Corner</i> (Cope)  <i>Judging Distances</i> (Reed)  <i>I Am a Cameraman</i> (Dunn)</p> <p>Remember to refer to words and phrases the poets use in your answer.</p>

**NOTES ON THE TASK:**

It is to be hoped that candidates will note the rich vein of sarcasm running through Cope's poem, as she refuses the opening proposition that a poet's life is easier than that of an engineer. Better answers will furthermore see the poem as humorous, and be able to engage with some of the colloquialisms that contribute to this humour. Answers that are able to comment on the subtleties of the points of view in *Judging Distances* are to be rewarded, especially any attempts to look at the different images described by the 'official' voice. Hopefully, more perceptive answers will grasp the shift in the last stanza to the point of view of the narrator, and will note the poignancy of the last comment. The way the superficialities of suffering and despair are exploited by film is paramount in Dunn's poem, and credit should be given to answers that express some understanding of how the intangible truths of real life cannot ever be captured by the camera, as expressed in the last two stanzas. These are all lengthy poems, and any attention to the detail in them deserves reward.

<b>Text:</b>	OCR <i>Opening Lines: The 1914-18 War (ii)</i>
<b>Question 11: (14 marks)</b>	<p><i>Perhaps-</i> (Brittain), <i>Reported Missing</i> (Keown)</p> <p>What do you find moving in these poems about the feelings of those who suffer loss in wartime?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• how the women react to the loss of a loved one</li> <li>• the words and images used in the poems.</li> </ul>

**NOTES ON THE TASK:**

It is to be expected that answers will grasp the basic premise of each poem. Brittain hopes that one day she may again come to enjoy the seasons of the year in spite of the loss of her loved one; but she will never love again, as his death has broken her heart. Keown's sonnet is a refusal to mourn for her loved one or accept sympathy, since she refuses to believe that he is dead. In the second half of her sonnet she refers to the calm of the natural world around her, and is able to celebrate it because of her certainty that her loved one is alive. Credit is due to answers that are able to engage with the rich detail of the language in both poems.

<b>Text:</b>	OCR <i>Opening Lines: The 1914-18 War (ii)</i>
<b>Question 12: (14 marks)</b>	<p>What connections between the world of war and nature do <b>TWO</b> of the following poems movingly present?</p> <p><i>Spring Offensive</i> (Owen)  <i>The Falling Leaves</i> (Cole)  <i>Spring in War-Time</i> (Nesbit)</p> <p>Remember to refer closely to the words and images of the poems in your answer.</p>

**NOTES ON THE TASK:**

The first glorious 18 lines of Owen's poem are a sensuous feast of imagery, as the soldiers sense the empathy that the natural world has towards them. In order to gain full credit, however, answers should acknowledge the frightening antipathy exuding from this same natural world as the offensive begins. Those answers that also express the consequent bewilderment and shame felt by the survivors of this horror simply because they survived it, should gain high reward. *Falling Leaves* is an apparently simpler description of a moment in time, when falling autumnal leaves remind the poet of snowflakes, which in turn remind her of the many fallen dead, in an effective double simile. There is a similar prompting by nature in Nesbit's poem, where the coming of Spring serves as a bitter reminder of the same time last year, a time that was so different because her loved one was still alive. In short, response should be not only to the richness of their descriptive detail, but to the moving nature of the message of these poems, that of unnecessary waste of life in war.

<b>Text:</b>	LARKIN AND FANTHORPE: <i>Poems 2</i>
<b>Question 13: (14 marks)</b>	<i>Toads</i> (Larkin), <i>Dictator</i> (Fanthorpe)  What do you find striking about the descriptions of work in these two poems?

**NOTES ON THE TASK:**

The main point of interest is probably the central metaphor. For Larkin, work is an unpleasant creature that ‘Squats’ on him; better answers may note that the conventional need to work squats in him too towards the end of the poem. Better answers may also begin to explore his oddly romanticised view of people who don’t work. For Fanthorpe, the dictator of the letter becomes an autocratic ruler; better answers are likely to refer to her use of wording such as ‘Imperiously’ and ‘rides in triumph’ and to begin to detect the satire.

<b>Text:</b>	LARKIN AND FANTHORPE: <i>Poems 2</i>
<b>Question 14: (14 marks)</b>	What makes <b>TWO</b> of these places particularly memorable for you?  Coventry in <i>I Remember, I Remember</i> (Larkin) home in <i>Home is So Sad</i> (Larkin) the hospital in <i>After Visiting Hours</i> (Fanthorpe)  You should consider in each poem you choose: <ul style="list-style-type: none"> <li>• the poet’s feelings about the place</li> <li>• the words the poet uses.</li> </ul>

**NOTES ON THE TASK:**

Coventry for Larkin is a place of apparently unhappy childhood memories. Better answers may get somewhere near accounting for his state of denial expressed in the repeated negatives, or the way his friend reacts to his reactions. Home inspires melancholy for Larkin. Better answers may be able to see something of the effects of his metaphorical language (‘withers’, ‘joyous shot...fallen wide’) and his metonymic language (‘cutlery’, ‘vase’). Fanthorpe’s hospital has a life, and death, of its own, an identity which is re-established after the visitors have gone. Better answers may be able to comment on her use of language to create a sombre mood (‘Darkness descends like an eyelid’, ‘glass bodies’).

<b>Text:</b>	HYDES (ed): <i>Touched With Fire</i>
<b>Question 15: (14 marks)</b>	<p><i>Telephone Conversation</i> (Soyinka), <i>In Westminster Abbey</i> (Betjeman)</p> <p>What feelings about the landlady in <i>Telephone Conversation</i> and the woman in <i>In Westminster Abbey</i> do these poems provoke in you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the character of each woman</li> <li>• the words the poets use.</li> </ul>

**NOTES ON THE TASK:**

The landlady is presented with capitalised bluntness; the narrator's skin colour is important to her and she repeats and interrogates. She is also presented by means of the narrator's imagination. Better answers are likely to be those that make clear their feelings about her and refer to the text in support. It is probable that answers on the Betjeman will also express degrees of dislike, based on her evident self-centredness ('Don't let anyone bomb me', 'I cannot wait'), snobbery and racism ('even more, protect the whites'). Any signs of response to irony/satire may well indicate better answers.

<b>Text:</b>	HYDES (ed): <i>Touched With Fire</i>
<b>Question 16: (14 marks)</b>	<p>What do you find so threatening in <b>TWO</b> of these poems?</p> <p><i>Mushrooms</i> (Plath)  <i>Our History</i> (Dipoko)  <i>Hawk Roosting</i> (Hughes)</p> <p>Remember to refer closely to the words and images of the poems in your answer.</p>

**NOTES ON THE TASK:**

Plath uses an insistent rhythm combined with images of violence (fists, hammers, shoulder, shovers) and also paradoxical impotence ('Earless and eyeless', 'bland-mannered', 'meek'). Better answers may respond to the notion of build up in the question by referring to the poem's climax, or to uncertainties about the poem's true subject. Dipoko builds the drama of conquest by means of striking similes to describe first the waves then the 'canoes', and finally the cruel violence of 'like the wings of whipped butterflies'. Better answers may be able to show how the poem is told from an innocent point of view. Hughes's poem has strands of violence and death in its language; better answers may be able to respond to ways in which the bird sounds as though it is enjoying its power.

<b>Text:</b>	OCR: <i>Opening Worlds</i>
<b>Question 17: (14 marks)</b>	<p><i>Two Kinds</i>: 'Last week I sent a tuner...' to the end of the story.  <i>Games at Twilight</i>: 'They had quite forgotten him...' to the end of the story.</p> <p>What do you think makes these endings so moving?</p>

**NOTES ON THE TASK:**

After the death of her mother the narrator of *Two Kinds* is no longer battling with her: she likes the Chinese silks and plays the piano voluntarily and with some pleasure. Better answers are likely to see some relevance of the titles of the two pieces, and the closing realisation that they are 'two halves of the same song', to her life. At the end of the second story Ravi, having been forgotten and cheated of his 'triumph', is now required to take a minor part in what he regards as a 'funeral game'. Better answers are likely to acknowledge the depth of his distress, expressed in the strong language of the last paragraph: 'ignominy', 'unbearably', 'terrible'.

<b>Text:</b>	OCR: <i>Opening Worlds</i>
<b>Question 18: (14 marks)</b>	<p>What are your feelings about TWO of the following teachers?</p> <p>The headmaster, Michael Obi, in <i>Dead Men's Path</i>  The acting head, Mr Chase, in <i>The Pieces of Silver</i>  Anna Vasilevna in <i>The Winter Oak</i></p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the teachers' behaviour</li> <li>• the language the writers use.</li> </ul>

**NOTES ON THE TASK:**

Michael Obi is a young moderniser who refuses to compromise over the path and is fittingly censured by the very authorities he was trying to impress. Answers may refer to the arrogant way in which he talks to the village priest, as well as to the self-satisfied early exchanges with his wife. Mr Chase is a bullying megalomaniac who wields a cane, treats the school like an army parade, and humiliates pupils by marking their foreheads with chalk crosses. He too is aptly defeated. Anna is a thoughtful and skilful teacher who cares about her pupils, but her curriculum is traditional and narrow, and she learns as the story develops to broaden it. Better answers are likely to be those which make 'feelings' explicit and refer to 'language' in support.

<b>Text:</b>	D H LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
<b>Question 19: (14 marks)</b>	<p>Rex: 'When we came home from school...' to '...sufficient self-control.'          Adolf: 'We decided he was too small...' to '...he loved to do it.'</p> <p>What makes these childhood memories of animals so vivid for you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the feelings expressed about the animals</li> <li>• the words and images used in the descriptions.</li> </ul>

**NOTES ON THE TASK:**

The children's reaction to Rex are richly described, as it is the tension between their adoration for him and their mother's intolerance and frustration that created much of the interest. Similarly, the beguiling description of the baby Adolf runs parallel to a hilarious account of his naughtiness, seen through the youthful eyes of the now adult narrator. Credit should be due to those answers that are able to see the extracts in context, and relate the light hearted descriptions in the extracts to the unrelentingly sombre endings of both stories.

<b>Text:</b>	D H LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
<b>Question 20: (14 marks)</b>	<p>What do you find fascinating about the way <b>TWO</b> of the following characters take revenge?</p> <p>Mrs Radford in <i>Her Turn</i>          Ann in <i>Tickets, Please</i>          Cecilia in <i>The Lovely Lady</i>.</p>

**NOTES ON THE TASK:**

To gain high reward, answers should do more than simply tell the stories. *Her Turn*, for example, gives an account of the tensions beneath the surface of an apparently amiable relationship – Mrs Radford is sly, and her chauvinistic husband is stretched to breaking point by her actions before capitulating and making her revenge complete. The revenge exacted by the girls on the philandering John Thomas in *Tickets, Please*, escalates from a light hearted jest into a malicious and violent attack, verbally reciprocated by the humiliated and desperate victim. Candidates are likely to note the change in the apparently timid Cecilia in *The Lovely Lady*, as she sees an opportunity to trick her tormentor Pauline Attenborough, but it is to be hoped that they notice too how the disintegration of the lovely lady shocks its instigator by its very speed and ferocity.

<b>Text:</b>	J G BALLARD: <i>Empire of the Sun</i>
<b>Question 21: (14 marks)</b>	<p>Chapter 18: 'The truck stopped by the gates...' to the end of the chapter.</p> <p>What do you find so striking about the world of the prisoners of war at this point in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the hardships endured by the prisoners</li> <li>• Jim's thoughts and behaviour.</li> </ul>

**NOTES ON THE TASK:**

There is the intimate horror of the flies, invading fingers and gums. Dr Ransome is shown as injured and exhausted, at the point of a rifle. The truckload of sick prisoners is rejected, by Jim's fellow-countrymen. Jim is typically detached, whistling, gazing from a distance, helping others, and looking forward to the future. Answers are likely to make a range of points and make some reference to the passage in support. Better answers will probably be those which take up the invitation to personal response in the question.

<b>Text:</b>	J G BALLARD: <i>Empire of the Sun</i>
<b>Question 22: (14 marks)</b>	What do you find most memorable about Jim's time alone in Shanghai, just after being separated from his parents (in Chapters 7-10)?

**NOTES ON THE TASK:**

It is an extraordinary and surreal time. He spends hours plane-spotting, he at first eats well sitting at the dining table, he is slapped by an amah, he tries to give himself up to the Japanese, he runs out of food, and he meets Frank and Basie. Better answers are likely to be those that have an overview of Jim's character, or that are able to refer closely to the text.

<b>Text:</b>	SUSAN HILL (ed): <i>Modern Women's Short Stories</i>
<b>Question 23: (14 marks)</b>	<p><i>Stormy Weather</i>: 'It was this proviso...' to '...emptied them all yesterday.'</p> <p><i>Passages</i>: 'Don't persist with this...' to '...No. He didn't wait.'</p> <p>What stresses suffered by the girls are powerfully conveyed in these two extracts?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• Chris's methods of survival in <i>Stormy Weather</i></li> <li>• how the girl feels after telling her story in <i>Passages</i>.</li> </ul>
<b>NOTES ON THE TASK:</b>	
<p>Answers should focus on Chris's irrepressible nature, seen here in her vigil at the window, hoping that the weather will allow her once-weekly escape from her orphanage prison. Similarly, that she can take care of herself is seen in her quick response to Alice, a foretaste of the skill with which she turns disaster into apparent success at the end of the story. Stronger answers will note the humorous style of the story, seen here in the reference to Matron's stubbornness, and the depiction of rain as a 'powerful adversary'. The tense moment in <i>Passages</i>, where the mysterious narrator turns the girl's desire for an admission from him that he is a murderer into her own catharsis, can be seen either as an indication of the girl's own instability and fantasizing, or as the manipulation of an unreliable narrator desperate to escape blame for the crime he committed.</p>	

<b>Text:</b>	SUSAN HILL (ed): <i>Modern Women's Short Stories</i>
<b>Question 24: (14 marks)</b>	<p>What makes the disappointment experienced by <b>TWO</b> of the following characters memorable for you?</p> <p>Martha in <i>Weekend</i> (Weldon)  Rudi in <i>Another Survivor</i> (Fainlight)  The man in <i>The Man Who Kept the Sweet Shop at the Bus Station</i> (Harris)</p> <p>Remember to support your answer with details from the stories.</p>
<b>NOTES ON THE TASK:</b>	
<p><i>Weekend</i> is a fast moving account of the put-upon Martha's family weekend at their country cottage and better answers may be expected to choose from a full catalogue of incidents that underline her suffering, as she is bullied by all around her and parenthetically by husband Martin. Some answers may point out that it is the realisation that her daughter shares the same unhappy destiny as she that finally breaks her. In <i>Another Survivor</i>, holocaust survivor Rudi's realisation of the drabness of his family life prompts him to attempt to replicate the elegance of his childhood home. His failure leads him to attempt to recreate in his daughter the memory of his beautiful mother, only to realise that his enduring thoughts had always been of her as a degraded camp inmate. His rapid disintegration and madness follow. The man in <i>The Man Who Kept the Sweet Shop...</i> is first seen through the eyes of the schoolgirls who frequent his shop; he is the unwholesome butt of their jokes and gossip. When they have grown up and no longer give him a thought, however, we see them through his eyes, and realise that their thoughtless and snobbish behaviour has always angered him, just as his continued presence as an unwanted reminder of their childhood irritates them. It is to be hoped that there will be some attempt in better answers to express to how the language and style of each story helps the reader to engage with these characters and their misery.</p>	

<b>Text:</b>	CHINUA ACHEBE: <i>Things Fall Apart</i>
<b>Question 25: (14 marks)</b>	<p>Part One, Chapter Seven: 'As soon as father walked in...' to '...that night, after killing Ikemefuna.'</p> <p>What makes this such a dramatic and important moment in Nwoye's life?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the impact of Ikemefuna's death on Nwoye</li> <li>• the words and phrases Achebe uses.</li> </ul>

**NOTES ON THE TASK:**

We see Nwoye here as he learns for sure of Ikemefuna's slaughter at the hands of his own father, and something seems to 'give way inside him'. Answers should be aware that the sensitive, gentle aspect of Nwoye's nature has always been evident; ironically, it was only through the influence of the murdered Ikemefuna that he has shown any acceptably manly qualities at all to his father. This extract refers back to a previous occasion, when Nwoye heard the crying of an abandoned twin baby in the Evil Forest. Unlike the women who were with him, Nwoye could not acceptingly pass by, but in a similar way to the news of his friend's death, he felt the 'snapping inside him.' The reader is thus prepared for Nwoye's eventual defection to the Christian missionaries, and his father's savage reaction forces a final schism, leaving Okonkwo as bewildered as he has always been at the unfathomable nature of his eldest son. Appreciation of some of these factors, that are not necessarily present in the extract itself, will move the answer towards the gaining of higher reward.

<b>Text:</b>	CHINUA ACHEBE: <i>Things Fall Apart</i>
<b>Question 26: (14 marks)</b>	Explore <b>ONE</b> or <b>TWO</b> moments in the novel where the customs of Umuofia seem harsh to you.  Remember to support your answer with details from the novel.

**NOTES ON THE TASK:**

Candidates have a wealth of moments to choose from, and it is to be hoped that they will explore them in a certain amount of detail. Ikemefuna's death is a likely choice. The nobility and charm of the innocent Ikemefuna having already been established, his bond with Nwoye and even with Okonkwo endear him to us, and the brutality of the assassination, with his adoptive father's cowardly participation, is a powerful moment. There are a number of other moments relating to Okonkwo's cruelty. He beats his wife Ojiungo mercilessly for not preparing a meal, and is himself punished for doing this in the 'Week of Peace'! Customs relating to death and dying could also be cited; the inhumanity towards Okonkwo's father, for example – not being allowed to die in the house, but left to die unburied in the Evil Forest. Similarly, it is Nwoye's memory of hearing the cry of a twin baby abandoned in the forest that prompts him to turn eventually from the tribe. It is the unquestioned power of the gods that allows the priestess Chielo, apparently on a whim, to abduct the terrified Ezinma and take her to the cave of the god Agbala. Most ironic of all in the novel is the shaming and seven year banishment of Okonkwo after accidentally killing Eseudu's son at his funeral when his gun shatters – his awkwardness with the firearm already well established. As well as the careful choice of moment or moments, and clear understanding of the events, to gain high reward there should be some exploration of the customs in the context of the novel as a whole, and the inevitability of the disappearance of the traditional way of life in the face of the arrival of the unscrupulous white man.

<b>Text:</b>	ERNEST HEMINGWAY: <i>The Old Man and the Sea</i>
<b>Question 27: (14 marks)</b>	'The old man had seen many great fish...' to '...Christ, I did not know he was so big.'  What makes the old man's strength and determination vivid for you here?  You should consider: <ul style="list-style-type: none"> <li>• what the old man says</li> <li>• his thoughts and actions.</li> </ul>

**NOTES ON THE TASK:**

The fish is the biggest of a long career. He grips the line for hours, enduring cramp in the process. He is very tired but prays at speed so that he does not forget the words. His need for food and water is growing acute, and he is trying to plan accordingly, even if he has to go without. Better answers will probably look closely at the emphasis in the choice of language: his grip is compared to that of an eagle; the repetition of 'suffering'; the bold way in which he says aloud 'Bad news for you, fish', and the less confident-sounding 'Christ, I did not know he was so big'.

<b>Text:</b>	ERNEST HEMINGWAY: <i>The Old Man and the Sea</i>
<b>Question 28: (14 marks)</b>	What are your feelings about the old man at the end of the novel?  Remember to support your answer with details from the novel.

**NOTES ON THE TASK:**

He feels that he has failed and 'is not lucky any more'. Answers are likely to express sympathy for him in his defeat, and after all his endurance and suffering. The closing conversations of the novel convey notes of heroism: references to the size and beauty of the fish, to Manolin's admiration for him, and to his dreaming of lions. There are, then, grounds for admiration for him. Better answers may be those which express personal response, or express a complexity of response, or both.

<b>Text:</b>	GEORGE ORWELL: <i>Nineteen Eighty-Four</i>
<b>Question 29: (14 marks)</b>	Part Three, IV: 'His mind grew more active...' to '...why he had ever rebelled.'  What do you think makes this passage particularly disturbing?  You should consider: <ul style="list-style-type: none"> <li>• the ways Winston is changing his thinking</li> <li>• the reasons for these changes.</li> </ul>

**NOTES ON THE TASK:**

Winston has just written  $2+2=5$ , and will shortly be taken to Room 101. He is starting to exercise Doublethink and Crimestop. The simile of swimming against the current is tellingly used to convey the beginnings of his defeat. He is beginning to believe that 'All happenings are in the mind', and, in the penultimate paragraph, applies effort in this: 'set to work', 'great powers', 'athleticism'. In the last paragraph he reviews the certainty of being unexpectedly shot. Better answers are likely to be those that respond to 'particularly' in the question, and are able to bring a personal view to bear on this grim passage and novel.

<b>Text:</b>	GEORGE ORWELL: <i>Nineteen Eighty-Four</i>
<b>Question 30: (14 marks)</b>	What do you think makes The Ministry of Truth particularly memorable in the novel?  You should consider: <ul style="list-style-type: none"> <li>• what it looks like</li> <li>• what Winston does there.</li> </ul>

**NOTES ON THE TASK:**

'Minitrue' is one of the four huge ministry buildings which dominate the London landscape. The three paradoxical Party slogans appear in 'elegant' lettering on its white face. It is said to have three thousand rooms above, and also below, ground level. It is Winston's place of work, in which he rewrites history. It is the place in which Julia falls to attract his attention, and he first meets O'Brien at virtually the same spot. Better answers are likely to go beyond recall of relevant information and give signs of personal response prompted by 'particularly' in the question.

<b>Text:</b>	MICHAEL PALIN: <i>Pole to Pole</i>
<b>Question 31: (14 marks)</b>	<p>Day 65: 'Our roof-top deliberations...' to '...lentils is not bad.'</p> <p>Day 102: 'At ten minutes after midday...' to '...London commuters travel in.'</p> <p>What brings these train journeys vividly to life for you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• the conditions the trains are in</li> <li>• the detailed words and images Palin uses.</li> </ul>

**NOTES ON THE TASK:**

These descriptions of rather battered express trains are just two amongst many and various modes of transport, but they are nevertheless striking, and better answers will hopefully express some enjoyment at the detail in these extracts. The bizarre nature of the roof-top journey on the Wadi Halfa express, with its 'cup of tea', followed by breakfast in the disintegrating dining car, is written with a humour and a freshness with which it is hoped candidates will engage. The description of the Kigoma express is equally alarming – the lack of accommodation, the disappearing lavatory, and the unexpected observation that the rolling stock is identical to that used in London, only thirty years younger. Answers that acknowledge Palin's attention to detail and his acute sense of the absurd should be well rewarded.

<b>Text:</b>	MICHAEL PALIN: <i>Pole to Pole</i>
<b>Question 32: (14 marks)</b>	<p>What do you find interesting and amusing about the descriptions of any <b>TWO</b> towns or cities in the book?</p> <p>Remember to support your answer with details from the book.</p>

**NOTES ON THE TASK:**

There are so many towns and cities visited during the course of the book, that it is possible only to give general points for guidance here. The layout of the town/city is often closely observed, and Palin often manages to incorporate into these observations pertinent social or political comment, and some idea of its history. Sometimes the description is accompanied by an account of an unusual activity with which he becomes involved, such as the 'Night of a Thousand Toasts' in Novogrod, or meeting the sinister witch doctor Dr Baela in Mpulungu. Better answers will be those that go further than a mere précis of the description, and give some personal and detailed response to the individual approach, using humour, sympathy and wit, with which Palin approaches the subject.

<b>Text:</b>	NICK HORNBY: <i>Fever Pitch</i>
<b>Question 33: (14 marks)</b>	<p>Hillsborough. Arsenal v Newcastle 15.4.89: 'The premise was this...' to '...would be to miss the point.'</p> <p>What strong views about the Hillsborough disaster does Hornby express here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• ways in which this country is old-fashioned</li> <li>• the importance of previous disasters.</li> </ul>

**NOTES ON THE TASK:**

Hornby is concerned, in the *Hillsborough* section of the book from which this extract is taken, to argue that the disaster was not just or mainly the fault of the police on the day, but rather due to this country's failure to modernise its stadia and infrastructure, by striking contrast to other countries in Europe. He regards it as ludicrous that large numbers of people ('the entire population of a small town' are/were regularly crammed into small and old ('crumbling') grounds, themselves situated in cramped, inner-city areas ('narrow' tunnels and 'tiny' streets). He points out that there were early warnings, in terms of incidents at other grounds. Better answers are likely to be those that respond to 'strong' in the question and are able to refer closely to the text.

<b>Text:</b>	NICK HORNBY: <i>Fever Pitch</i>
<b>Question 34: (14 marks)</b>	<p>Explore <b>ONE</b> episode in the book which you find memorably amusing.</p> <p>Remember to support your views with details from the book.</p>

**NOTES ON THE TASK:**

We shall be tolerant about interpretation of episode, and agree from the outset that Hornby's self-mocking ironic style of writing can cause amusement. For example the whole *Don Rogers* passage, including his father's purchase of the tickets, the Wembley Cup match itself, and the aftermath at school, is told with sharp humour. Other memorably droll parts of the book might include his description of his relationship with his mother in *My Mum and Charlie George*, the experience of Cambridge City's ground in *The Munsters and Quentin Crisp*, and *My Ankle*.

## 2448/02 Higher Tier: Post - 1914 Texts

### INSTRUCTIONS TO EXAMINERS: Unit 8 (Higher Tier)

#### A INDIVIDUAL ANSWERS

- 1 Mark each answer out of 20.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 4 Band 'BELOW 6' should be used **ONLY for answers which fall outside (ie below) the range targeted by this paper.**

#### B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 20; for answer (2) out of 20; for answer (3) out of 20. Write the total mark for the script.
- 2 HIGHER TIER: The maximum mark for the paper is **60** (20+20+20).
- 3 There is **NO** separate Assessment of Written Communication on this paper. Written Communication is assessed on Unit 2446.

## 1901 English Literature – Generic Band Descriptors

Unit 2448/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		<b>***Be prepared to use the FULL range!***</b>
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		<b>In response to the demands of the text and of the task, answers will</b>
1	20 19	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>show sustained insight, confidence and fluency</li> </ul>
2	18 17	<ul style="list-style-type: none"> <li>demonstrate engagement and some insight</li> <li>show critical understanding supported by well selected references to the text</li> <li>respond sensitively and in detail to language</li> </ul>
3	16 15	<ul style="list-style-type: none"> <li>present a clear, sustained response</li> <li>show understanding supported by careful and relevant reference to the text</li> <li>respond with some thoroughness to language</li> </ul>
4	14 13	<ul style="list-style-type: none"> <li>make a reasonably developed personal response</li> <li>show overall understanding using appropriate support from the text</li> <li>make some response to language</li> </ul>
5	12 11	<ul style="list-style-type: none"> <li>begin to organise a response</li> <li>show some understanding</li> <li>give some relevant support from the text or by reference to language</li> </ul>
6	10 9	<ul style="list-style-type: none"> <li>make some relevant comments</li> <li>show a little understanding</li> <li>give a little support from the text or by reference to language</li> </ul>
<b>Below 6</b>	8 7  6 5  4 3  2 1 0	<ul style="list-style-type: none"> <li>make a few straightforward points</li> <li>occasionally refer to the text</li> <li>show a little awareness</li> <li>make some comment</li> <li>show very little awareness</li> <li>make very limited comment</li> <li>not meet any of the above criteria</li> </ul>

## 1901 English Literature - Empathic Band Descriptors

Unit 2448/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		***Be prepared to use the FULL range!***
		<b>The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.</b>
		<b>In response to the demands of the text and of the task, answers will</b>
1	20 19	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>reveal a sophisticated and convincing insight into the character</li> </ul>
2	18 17	<ul style="list-style-type: none"> <li>demonstrate a full understanding of the character and text</li> <li>assume a consistently appropriate "voice" with assurance and some insight</li> </ul>
3	16 15	<ul style="list-style-type: none"> <li>show sustained understanding of the character and text</li> <li>create a recognisable "voice" for the character and occasion</li> </ul>
4	14 13	<ul style="list-style-type: none"> <li>show overall understanding of the character and text</li> <li>create a "voice" which is reasonably appropriate to the character and occasion</li> </ul>
5	12 11	<ul style="list-style-type: none"> <li>show some understanding of the character at this point</li> <li>begin to express the character's thoughts, feelings and ideas in an appropriate way</li> </ul>
6	10 9	<ul style="list-style-type: none"> <li>show a little understanding of the character</li> <li>make reference to thoughts, feelings or ideas</li> </ul>
<b>Below 6</b>	8 7	<ul style="list-style-type: none"> <li>make a few straightforward points about the character</li> <li>refer occasionally to thoughts, feelings or ideas</li> </ul>
	6 5	<ul style="list-style-type: none"> <li>show a little awareness of character</li> </ul>
	4 3	<ul style="list-style-type: none"> <li>show very little awareness of character</li> </ul>
	2 1	<ul style="list-style-type: none"> <li>not meet any of the above criteria</li> </ul>
	0	

<b>Text:</b>	CLARK: <i>Whose Life Is It Anyway?</i>
<b>Question 1: (20 marks)</b>	Act Two: 'DR TRAVERS: A girl friend?...' to 'KEN: ...destroyed my mind.'  Explore the ways in which Clark's writing makes this such a moving and dramatic moment in the play.

**NOTES ON THE TASK:**

It is during the course of this meeting with Dr Travers, the consultant psychiatrist, that we learn of how Ken has handled his personal and family relationships, and we are made fully aware of his self-sacrifice and unselfishness in the treatment of his fiancée and his parents. His fiancée he has told to go, apparently cold-heartedly, but really for her sake and not his own; his mother, as stoic and measured as Ken himself, accepts his decision. Just as importantly, the passage reveals Ken's growing frustration in the face of Dr Travers' rule book approach to his case. Better answers will also give some impression of the drama of Ken's helplessness in the face of his own bodily inadequacies, made worse during the scene by the clinical and analytical detachment of Dr Travers.

<b>Text:</b>	CLARK: <i>Whose Life Is It Anyway?</i>
<b>Question 2: (20 marks)</b>	How does Clark's portrayal of Mrs Boyle in the play add to the drama of Ken's situation?

**NOTES ON THE TASK:**

Answers may contextualise Mrs Boyle's one appearance in the play, as one of a series of people who attempt to debate with Ken his decision to die, and may remember his reaction to her arrival, 'Oh God, must I see her?' Her relentlessly cheerful manner and un-put-downable optimism prompt Ken to even more cynicism and sarcasm than usual, and as her list of 'wonderful' machines that can be provided for Ken grinds on, so he turns to bad language and insults; and the interview culminates dramatically in one of Ken's 'attacks'. In this way, Mrs Boyle becomes yet another reason for Ken to choose to die; stronger answers will make this point.

<b>Text:</b>	MILLER: <i>Death of a Salesman</i>
<b>Question 3: (20 marks)</b>	Act One: 'WILLY: ( <i>with great feeling</i> ) You're the best...' to 'LINDA: ... <i>puts the stockings in her pocket.</i> '  How do you think Miller makes this passage particularly dramatic?

**NOTES ON THE TASK:**

The passage sharply juxtaposes Willy's marriage with his infidelity. He says to Linda that she is 'the best there is' but then his imagination takes over and then it becomes his mistress he is addressing when he says he gets lonely etc. Answers may be able to explore how the stage directions express the relationship between Willy and The Woman, and between the imaginary world and the present. Better answers are likely to observe that this is the passage in the play in which its stockings motif is centrally explained, and to respond to some of the other ironic lines in this extract, such as 'There's so much I want to make for-' and 'I'll make it all up to you, Linda'.

<b>Text:</b>	MILLER: <i>Death of a Salesman</i>
<b>Question 4: (20 marks)</b>	Who or what does Miller suggest is to blame for Willy's suicide?  Remember to support your ideas with details from the play.

**NOTES ON THE TASK:**

Answers are likely to go beyond an explanation from Willy's point of view (Howard's refusal to give him a salaried job; the insurance money). Arguments based on Willy's character and/or on American values are likely to be fruitful, also the fantasy ideals Willy has for his sons.

<b>Text:</b>	R C SHERRIFF: <i>Journey's End</i>
<b>Question 5: (20 marks)</b>	Act Three, Scene One: 'COLONEL: ( <i>excitedly</i> ) Splendid, Stanhope!...' to the end of the Scene.  How does Sherriff make this a tense and dramatic moment in the play?

**NOTES ON THE TASK:**

There are several aspects of this passage that answers might be expected to focus on. The Colonel's insensitivity, shown in his initial jubilation, only to be brought sharply back down by Stanhope's terse sarcasm, is revealed by the short, sharp exchanges of the two men at the beginning of the passage. This is followed by the arrival of the devastated Raleigh and yet another misreading of the situation by the Colonel, who greets Raleigh enthusiastically. Stanhope's final cutting remark to Raleigh serves to underline both Stanhope's loss of a dear friend and his resentment of Raleigh's unwanted presence. Because this scene contains detailed stage directions, much of the drama of the situation is brought out through these; better answers may therefore be expected to engage with these directions in order to bring out fully the almost unbearable sense of loss that is suffered by Stanhope and Raleigh.

<b>Text:</b>	R C SHERRIFF: <i>Journey's End</i>
<b>Question 6: (20 marks)</b>	You are Raleigh, immediately after your conversation with Osborne before carrying out the raid.  Write your thoughts.

**NOTES ON THE TASK:**

Raleigh may well be reflecting with boyish excitement about having been picked 'specially' to go on the raid. He may also express some bewilderment about the events of the past few weeks that have resulted in his being reunited with his hero Stanhope as his commanding officer. We know already from his letter that what began as childish hero-worship has reached a new depth of respect, as Stanhope himself has grown in maturity and stature. This feeling, however, may be tempered with a slight feeling of unease given Stanhope's brutality in snatching his letter for censorship immediately preceding this point in the play. Moreover, Raleigh and Osborne have mutually realised that they not only share many interests, but have a genuine liking for each other. Any careful attempts to develop some idea of the implicit irony of this, given the following five minutes, should be rewarded, as should attempts at capturing Raleigh's boyish enthusiasm and optimistic voice.

<b>Text:</b>	PINTER: <i>The Caretaker</i>
<b>Question 7: (20 marks)</b>	Act Two: 'DAVIES: What's all that under that tarpaulin...' to 'ASTON: ...to do something to your brain.'  How does Pinter make this such a powerful moment in the play?

**NOTES ON THE TASK:**

Answers may begin by responding, with tolerant or exasperated sympathy, to Aston's ambition to build his shed. His kind attention to Davies is thrown into relief by the latter's surliness. Then the long speech begins, of which less than half is featured in the extract. Answers are likely to respond to the perhaps sinister or at least sombre effect of the stage directions, the increasing horror of what Aston remembers, the gradual build up of the speech and the dead-pan way in which he speaks. Better answers may well respond to the invitation in the question to make contextual comments.

<b>Text:</b>	PINTER: <i>The Caretaker</i>
<b>Question 8: (20 marks)</b>	Explore <b>ONE</b> moment in the play which Pinter makes particularly amusing for you.  Remember to support your ideas with details from the play.

**NOTES ON THE TASK:**

There are several episodes in Mick's treatment of Davies which might be felt to have a humorous aspect, such as the way he watches then grabs him at the end of Act One, the bag snatching game framed by the drip in the bucket in Act Two, and pursuit by electrolux in the dark later in the same Act. There are also speeches which have an exaggerated and comical quality, such as Davies's 'bastard monk' shoes story and Mick's London place names speech. Whatever is chosen better answers are likely to convey a distinctly personal response and show a clear understanding of Pinter's stagecraft and/or language.

<b>Text:</b>	OCR: <i>Opening Lines: How it Looks From Here</i>
<b>Question 9: (20 marks)</b>	<i>Mort aux Chats</i> (Porter), <i>Rat, O Rat</i> (Logue)  In what different ways do the poets powerfully convey feelings of dislike in these poems?

**NOTES ON THE TASK:**

The relentless rant that is *Mort aux Chats* can be expected to produce some energetic responses, and there will no doubt be lively discussion and strong opinions expressed on the wrongs – or rights – of the assertions. To gain reward, however, answers should be expected not simply to point out how unfair and ridiculous the statements are, but to extrapolate from them the dangerous nature of all such bigotry, and stronger answers will be those that underline the allegorical nature of the poem. *Rat, O Rat*...on the other hand, is a far subtler proposition. Here, the dislike is veiled in flattery ('handsome'), exaggeration ('all of them... more intelligent than mine'), deep sarcasm ('thank you for noticing my potatoes'), and double entendre ('...your name – which is forever on our lips'), as the poet spares nothing in his attempts to persuade the rat to move next door. More detailed answers may observe that whereas *Mort aux Chats* is loosely structured, as befits a diatribe, *Rat, O Rat*...uses formal expressions and direct address, suited to its more placatory nature, but hiding a hatred verging on terror.

<b>Text:</b>	OCR: <i>Opening Lines: How it looks From Here</i>
<b>Question 10: (20 marks)</b>	<p>Compare how the poets strikingly criticise the modern world in <b>TWO</b> of the following poems:</p> <p><i>Engineer's Corner</i> (Cope)  <i>Judging Distances</i> (Reed)  <i>I Am a Cameraman</i> (Dunn).</p> <p>Remember to refer to words and phrases the poets use in your answer.</p>

**NOTES ON THE TASK:**

Cope's poem sets out to refute the opening proposition contained in the advertisement, and answers should note the rich sarcasm of the ensuing stanzas, as she describes the penurious reality of the struggling poet's life as if it were the lot of the engineer. More perceptive answers will observe also Cope's humorous vein, achieved through her comic scenarios and colloquial language. The humour in *Judging Distances* derives similarly from the contrived point of view of the first six stanzas, where the 'official' voice lapses subtly into the lyricism of the narrator, until in stanza seven he merges the soulless reality of the official instructions with heartbreaking memories of his own past. In similar vein, Dunn speaks of the way in which film can observe and record the suffering and despair that life metes out, yet cannot capture the essential truth of life – for that will always be 'the film that comes out blank'. Credit will be due to answers that engage to any extent with the richness of detail in these lengthy poems.

<b>Text:</b>	OCR: <i>Opening Lines: The 1914-18 War (i)</i>
<b>Question 11: (20 marks)</b>	<p><i>Perhaps-</i> (Brittain), <i>Reported Missing</i> (Keown)</p> <p>Compare how the poets here movingly portray the feelings of those who suffer loss in wartime.</p>

**NOTES ON THE TASK:**

The overall premises of these two poems are simple. Brittain surmises that some day she may be able to appreciate the joys of the seasons of the year again in spite of the loss of her loved one, but that she can never love again, as her lover's death has broken her heart. Keown's sonnet maintains in its octave that the fact that the world continues to function is proof absolute that her loved one is not dead, and so she has need of neither grief nor sympathy. Both poems are, however, made even more moving; Brittain's because of the rich and detailed descriptions of the passing year, Keown's because of the feeling in the sestet of a world quietly awaiting the loved one's certain return. Stronger answers will be those that are able to engage with the detail of the language in both poems.

<b>Text:</b>	OCR: <i>Opening Lines: The 1914-18 War (i)</i>
<b>Question 12: (20 marks)</b>	Compare how the poets movingly present connections between the world of war and nature, in <b>TWO</b> of the following poems:  <i>Spring Offensive</i> (Owen) <i>The Falling Leaves</i> (Cole) <i>Spring in War-Time</i> (Nesbit).

**NOTES ON THE TASK:**

The first 18 lines of Owen's poem present a wonderful opportunity for candidates to rejoice in the poet's rich imagery, as he paints a picture of a natural world entirely in touch with the feelings and the needs of the weary soldiers. When their offensive begins, however, this same natural world turns against them, burning with fury. The dead fall into God's arms, but those who survive do so only to have to live with the knowledge of what dreadful things, 'superhuman inhumanities', they had to carry out in order to stay alive. Better answers will, therefore, do more than simply list the poetic devices in this poem, as it is so much more than the sum of its parts. *The Falling Leaves* is a simple description of a moment in time as the poet, seeing leaves falling, likens them to falling snowflakes, which in turn, in an extended double simile, reminds her of the 'gallant multitude' of fallen soldiers. Nesbit is similarly prompted by nature to remember the fallen. In her case, the coming of Spring is a bitter reminder of the same time last year, but one that was so different because her loved one was still alive. The best answers will be those that are able to respond sensitively both to the descriptions in the poems and to the message they carry.

<b>Text:</b>	LARKIN AND FANTHORPE: <i>Poems 2</i>
<b>Question 13: (20 marks)</b>	<i>Toads</i> (Larkin), <i>Dictator</i> (Fanthorpe)  Compare the ways the poets strikingly describe work in these two poems.

**NOTES ON THE TASK:**

The main point of interest is probably the central metaphor. For Larkin, work is an unpleasant creature that 'Squats' on him and in him too towards the end of the poem. Answers may also begin to explore his oddly romanticised view of people who don't work. For Fanthorpe, the dictator of the letter becomes an autocratic ruler; answers are likely to refer to her use of language such as 'Imperiously' and 'rides in triumph' and to say something about the satire. Better answers may be those that compare the tone of the poems and express personal response accordingly.

<b>Text:</b>	LARKIN AND FANTHORPE: <i>Poems 2</i>
<b>Question 14: (20 marks)</b>	Compare some of the ways in which the writing makes <b>TWO</b> of these places particularly memorable for you:  Coventry in <i>I Remember, I Remember</i> (Larkin) Home in <i>Home is So Sad</i> (Larkin) The hospital in <i>After Visiting Hours</i> (Fanthorpe).

**NOTES ON THE TASK:**

Coventry for Larkin is a place of apparently unhappy childhood memories. Answers may get somewhere near accounting for his state of denial expressed in the repeated negatives, and the way his friend reacts to his reactions. Better answers may be able to express personal response to the poet's feelings and attitudes. Home inspires melancholy for Larkin. Answers may be able to see the effects of his metaphorical language ('withers', 'joyous shot...fallen wide') and his metonymic language ('cutlery', 'vase') and better answers are likely to explore this in some detail. Fanthorpe's hospital has a life, and death, of its own, an identity which is re-established after the visitors have gone. Better answers may be able to comment in detail on her use of language.

<b>Text:</b>	<i>Touched With Fire</i>
<b>Question 15: (20 marks)</b>	<i>Telephone Conversation</i> (Soyinka), <i>In Westminster Abbey</i> (Betjeman)  Compare some of the ways the poets provoke your reactions to the landlady in <i>Telephone Conversation</i> and the woman in <i>In Westminster Abbey</i> .

**NOTES ON THE TASK:**

The landlady is presented with capitalised bluntness; the narrator's skin colour is important to her and she repeats and interrogates. She is also presented by means of the narrator's imagination. Answers are likely to make clear their feelings about her tone of voice as well as her attitudes, and perhaps her ignorance ('WHAT'S THAT?') and refer to the text in support. It is probable that answers on the Betjeman will also express degrees of dislike, based on her evident self-centredness ('Don't let anyone bomb me', 'I cannot wait'), snobbery and racism ('even more, protect the whites'). Better answers are likely to be able to refer closely to language in each case in order to analyse the poet's presentation of the woman.

<b>Text:</b>	<i>Touched With Fire</i>
<b>Question 16: (20 marks)</b>	<p>Compare how the poets build up a sense of menace for you in <b>TWO</b> of the following poems:</p> <p><i>Mushrooms</i> (Plath)  <i>Our History</i> (Dipoko)  <i>Hawk Roosting</i> (Hughes).</p>

**NOTES ON THE TASK:**

Plath uses an insistent rhythm combined with images of violence (fists, hammers, shoulder, showers) and also paradoxical impotence ('Earless and eyeless', 'bland-mannered', 'meek'). Answers may respond to the notion of build up in the question by referring to the poem's climax, or to uncertainties about the poem's true subject. Dipoko builds the drama of conquest by means of striking similes to describe first the waves then the 'canoes', and finally the cruel violence of 'like the wings of whipped butterflies'. Answers may be able to show how the poem is told from an innocent point of view. Hughes's poem has strands of violence and death in its language; answers may be able to respond to ways in which the bird sounds as though it is enjoying its power. Better answers will probably be those which look most closely at the effects of language.

<b>Text:</b>	OCR: <i>Opening Worlds</i>
<b>Question 17: (20 marks)</b>	<i>Two Kinds</i> : 'Last week I sent a tuner...' to the end of the story. <i>Games at Twilight</i> : 'They had quite forgotten him...' to the end of the story.  How do you think the writers make these endings so moving?

**NOTES ON THE TASK:**

After the death of her mother the narrator of *Two Kinds* is no longer battling with her: she likes the Chinese silks and plays the piano voluntarily and with some pleasure. Answers are likely to see some relevance of the titles of the two pieces, and the closing realisation that they are 'two halves of the same song', to her life. Better answers may say something about the degree to which her mother's ambitions for and treatment of her daughter may have been vindicated. At the end of the second story Ravi, having been forgotten and cheated of his 'triumph', is now required to take a minor part in what he regards as a 'funeral game'. Answers are likely to acknowledge the depth of his distress, expressed in the strong language of the last paragraph: 'ignominy', 'unbearably', 'terrible'. Better answers may note that references to death at the end here echo descriptions of heat in terms of death at the start.

<b>Text:</b>	OCR: <i>Opening Worlds</i>
<b>Question 18: (20 marks)</b>	How do the writers shape your feelings about <b>TWO</b> of the following teachers?  The headmaster, Michael Obi, in <i>Dead Men's Path</i> The acting head, Mr Chase, in <i>The Pieces of Silver</i> Anna Vasilevna in <i>The Winter Oak</i>

**NOTES ON THE TASK:**

Michael Obi is a young moderniser who refuses to compromise over the path and is fittingly censured by the very authorities he was trying to impress. Answers may refer to the arrogant way in which he talks to the village priest, as well as to the self-satisfied early exchanges with his wife. Mr Chase is a bullying megalomaniac who wields a cane, treats the school like an army parade, and humiliates pupils by marking their foreheads with chalk crosses. He too is aptly defeated. Anna is a thoughtful and skilful teacher who cares about her pupils, but her curriculum is traditional and narrow, and she learns as the story develops to broaden it. Better answers are likely not only to respond explicitly to the characters and quote detail in support, but also to refer to the structure and outcome of the stories.

<b>Text:</b>	LAWRENCE: <i>Ten Short Stories</i>
<b>Question 19: (20 marks)</b>	<p><i>Rex</i>: 'When we came home from school...' to '...sufficient self-control.'  <i>Adolf</i>: 'We decided he was too small...' to '...he loved to do it.'</p> <p>How does Lawrence's writing bring alive for you the childhood memories in the two extracts?</p>

**NOTES ON THE TASK:**

Candidates may focus on the rich descriptions of the two animals in the stories seen through the youthful eyes of the now adult first person narrator. In the extract from *Rex* there is a duality in the description, as the puppy is seen both as a friend of the delighted children, and as a fierce and determined enemy of their mother. Similarly in *Adolf*, the beguiling description of the baby animal runs parallel to a hilarious account of his naughtiness and the children's ecstatic reactions. In both, extracts, more perceptive answers may note the air of nostalgia pervading the descriptions, presaging the eventual inevitable removal of the animals from the children.

<b>Text:</b>	LAWRENCE: <i>Ten Short Stories</i>
<b>Question 20: (20 marks)</b>	<p>What do you find vivid about the way in which Lawrence depicts characters taking revenge in <b>TWO</b> of the following stories?</p> <p><i>Her Turn</i>  <i>Tickets, Please</i>  <i>The Lovely Lady</i></p>

**NOTES ON THE TASK:**

The air of amiability with which the events are described in *Her Turn* disguise a steely undertone – Mrs Radford's eyes are sly and satirical, Radford's fist clenches and his arm raises – and better answers will note this. Nevertheless, the gentle, understated way in which Mrs. Radford exacts her revenge and reaps ultimate success is a delight. *Tickets, Please* is an altogether darker prospect, and answers may comment on the grim, hostile feelings that surge up within the girls as they take revenge on the philandering John Thomas, and the stark language of the piece reflects this. The reader is torn during *The Lovely Lady* between awe at Pauline Attenborough's power and beauty, and horrified fascination at her final disintegration. The most likely reaction to the naïve Cecilia is pity, but this turns to admiration as she steels herself to take revenge on her tormentor, with hideous results that she could not have begun to imagine. Ultimately, stronger answers will be those that engage most strongly with the power of Lawrence's language.

<b>Text:</b>	BALLARD: <i>Empire of the Sun</i>
<b>Question 21: (20 marks)</b>	Chapter 18: 'The truck stopped by the gates...' to the end of the chapter.  What do you find so striking about Ballard's portrayal of the world of the prisoners of war at this point in the novel?

**NOTES ON THE TASK:**

There is the intimate horror of the flies, invading fingers and gums. Dr Ransome is shown as injured and exhausted, at the point of a rifle. The truckload of sick prisoners is rejected, by Jim's fellow-countrymen. Jim is typically detached, whistling, gazing from a distance, helping others, and looking forward to the future. Answers are likely to make a range of points and make detailed reference to the passage in support. Better answers will probably be those which fully respond to the invitation to personal response in the question.

<b>Text:</b>	BALLARD: <i>Empire of the Sun</i>
<b>Question 22: (20 marks)</b>	How does Ballard make so memorable Jim's time alone in Shanghai, just after being separated from his parents (in Chapters 7-10)?

**NOTES ON THE TASK:**

It is an extraordinary and surreal time. He spends hours plane-spotting, he at first eats well sitting at the dining table, he is slapped by an amah, he tries to give himself up to the Japanese, he runs out of food, and he meets Frank and Basie. Answers are likely to have an overview of Jim's character, and better ones to refer closely to the text and express personal response to his plight, or adventure.

<b>Text:</b>	HILL (Ed): <i>Modern Women's Short Stories</i>
<b>Question 23: (20 marks)</b>	<p><i>Stormy Weather</i>: 'It was this proviso...' to '...emptied them all yesterday.'</p> <p><i>Passages</i>: 'Don't persist with this...' to '...No. He didn't wait.'</p> <p>How do the writers powerfully convey the stresses suffered by the girls in these two extracts?</p>

**NOTES ON THE TASK:**

In a world as repressed as that inhabited by Chris in *Stormy Weather*, there are two elements of the story that make it remarkable. Firstly, there is the indomitable spirit of the heroine, invoking the 'runes of childhood' to keep the rain away, and using her wits to turn adversity to her favour, both here in her exchange with Alice, and at the end of the story. Secondly, there is the humour with which the story is told, that is apparent here in the description of matron's defiance when faced with the 'threat' of rain, and the personification of the weather as a powerful adversary to the small girl. The unnamed girl in *Passages* is seen in the extract at the end of her telling of her extraordinary story, and it is at this point that the mysterious narrator – whose own guilt is unresolved at the end – reveals that the actual telling of her story is enough to rid the girl of the haunting effect that the episode has had on her life. Better answers may well point out that the story, at this point as well as elsewhere, is in the hands of an unreliable narrator, and that the exact nature of the girl's suffering is bound to be uncertain for us, the readers.

<b>Text:</b>	HILL (Ed): <i>Modern Women's Short Stories</i>
<b>Question 24: (20 marks)</b>	<p>How do the writers memorably convey the disappointment felt by <b>TWO</b> of the following characters?</p> <p>Martha in <i>Weekend</i> (Weldon)  Rudi in <i>Another Survivor</i> (Fainlight)  The man in <i>The Man Who Kept the Sweet Shop at the Bus Station</i> (Harris)</p>

**NOTES ON THE TASK:**

Weldon's tale of the put-upon Martha is a densely-packed and understated catalogue of her suffering, and answers may be expected to mention any of the many examples from it, together with the rich sarcasm in the parentheses from husband Martin that punctuate it. It is, moreover, Martha's realisation that her daughter is destined to follow in her mother's unhappy footsteps that finally breaks her. Holocaust survivor Rudi in *Another Survivor*, having become inured over the years to his rather drab existence and surroundings, suddenly remembers the elegance of his childhood home. Failing to replicate it, he tries to recreate the memory of his beautiful mother in his daughter, only to fall into insanity when he realises that it was in fact his mother's degradation as a camp inmate that was his abiding memory. The focus of *The Man Who Kept the Sweet Shop...* appears to be the steady growth to adulthood of the girls who visited the sweet shop as schoolgirls, and the man is described as slightly unwholesome, the butt of their jokes and gossip. At the end of the story, however, the reader is briefly shown his point of view, and realises that their thoughtlessness and haughty behaviour have always angered him; the girls, on the other hand, now adults, are merely irritated to see that this part of their childhood is still there. Better answers will be able to express to some extent how the language and style of each story helps the reader to engage with these characters.

<b>Text:</b>	ACHEBE: <i>Things Fall Apart</i>
<b>Question 25: (20 marks)</b>	Part One, Chapter Seven: 'As soon as father walked in...' to '...that night, after killing Ikemefuna.'  Explore how Achebe's writing makes this a dramatic and important moment in Nwoye's life.

**NOTES ON THE TASK:**

This moment represents a turning point in young Nwoye's life. He is a sensitive, gentle boy, not at all the tough individual fit to eventually take over Okonkwo's household; his father says of him, 'A bowl of pounded yams can throw him in a wrestling match'. Yet the bond that he had developed with the talented Ikemefuna was deep, and helped him to begin to develop how his father would wish. So when Ikemefuna is brutally murdered by the villagers, including his own father, something gives way inside him, 'like the snapping of a tightened bow'. The extract describes a similar feeling in Nwoye when he heard an infant crying in the forest, and knew it to be an abandoned twin. The women with him, inured to such barbarism, could cope with this knowledge, unlike Nwoye. Thus the reader is prepared for Nwoye's eventual defection to the Christian missionaries when they arrive, and more perceptive answers will make this connection. Okonkwo's savage reaction alienates his son for ever, and leaves the father as bewildered as he had always been at the unfathomable nature of his son.

<b>Text:</b>	ACHEBE: <i>Things Fall Apart</i>
<b>Question 26: (20 marks)</b>	Explore <b>ONE</b> or <b>TWO</b> moments in the novel where Achebe's writing makes you feel that the customs of Umuofia are harsh.

**NOTES ON THE TASK:**

In a novel so densely packed with incident, there are a myriad of appropriate moments to choose from, and some reward should go to those that are explored with some detail. A likely choice is the murder of Ikemefuna. The boy's noble and charmingly innocent qualities, his close bond with Nwoye and indeed with Okonkwo himself over three years, endear the reader to him, and it is almost an act of deliberate cruelty to the reader to have him so brutally killed, especially with his adoptive father's participation, 'afraid of being thought weak'. Other choices could also relate to Okonkwo's cruelty, where he beats his wife Ojuigo mercilessly for failing to cook a meal – and is himself punished, but for doing this during the 'Week of Peace'! Behaviour towards the dying could also be cited. Okonkwo's own father is not allowed to die in the house, but is left in the Evil Forest to die and lie unburied. Similarly, the sensitive Nwoye is pushed further towards leaving the tribe at the memory of hearing an abandoned twin baby crying in the forest. The power of the gods allows Ezinma to be seized by the fierce priestess Chiela and carried, terrified, to Agbala's cave. In the greatest irony of all Okonkwo, whose prowess with firearms has already been called into doubt by Ekwefi, whom he almost shoots, accidentally kills Ezeudu's son at his funeral when his gun shatters, and is exiled for seven years, after which things are never the same. Whichever moment or moments are chosen, it is comment on Achebe's attention to detail and his straightforward style that will gain high reward, and some answers may usefully debate whether the degradation of the tribe by the white man is seen to be a just reward, or merely the replacing of a noble set of traditions with greed and hypocrisy.

<b>Text:</b>	HEMINGWAY: <i>The Old Man and the Sea</i>
<b>Question 27: (20 marks)</b>	<p>'The old man had seen many great fish...' to '...Christ, I did not know he was so big.'</p> <p>How does Hemingway vividly portray the old man's strength and determination here?</p>

**NOTES ON THE TASK:**

The fish is the biggest of a long career. He grips the line for hours, enduring cramp in the process. He is very tired but prays at speed so that he does not forget the words. His need for food and water is growing acute, and he is trying to plan accordingly, even if he has to go without. Answers will probably look closely at the emphasis in the choice of language: his grip is compared to that of an eagle; the repetition of 'suffering'; the bold way in which he says aloud 'Bad news for you, fish', and the less confident-sounding 'Christ, I did not know he was so big'. Better answers may note Hemingway's use of paradox in this extract: the old man is 'comfortable but suffering'; he is not religious, but prays; he prays for the death of the fish 'Wonderful though he is'.

<b>Text:</b>	HEMINGWAY: <i>The Old Man and the Sea</i>
<b>Question 28: (20 marks)</b>	<p>What does Hemingway's writing make you feel about the old man at the end of the novel?</p> <p>Remember to support your answer with details from the novel.</p>

**NOTES ON THE TASK:**

He ultimately feels that he has failed and 'is not lucky any more'. Answers are likely to express sympathy for him in his defeat, and after all his endurance and suffering. The closing conversations of the novel convey notes of heroism: references to the size and beauty of the fish, to Manolin's admiration for him, and to his dreaming of lions. There are, then, grounds for admiration. Answers are likely to express personal response, and back this up with reference to the text, potentially at various points. Better answers may be those which express complexity of feeling.

<b>Text:</b>	ORWELL: <i>Ninety Eighty-Four</i>
<b>Question 29: (20 marks)</b>	Part Three, IV: 'His mind grew more active...' to '...why he had ever rebelled.'  How does Orwell's writing make this passage particularly disturbing for you?

**NOTES ON THE TASK:**

Winston has just written  $2+2=5$ , and will shortly be taken to Room 101. He is starting to exercise Doublethink and Crimestop. The simile of swimming against the current is tellingly used to convey the beginnings of his defeat. He is beginning to believe that 'All happenings are in the mind', and, in the penultimate paragraph, applies effort in this: 'set to work', 'great powers', 'athleticism'. In the last paragraph he reviews the certainty of being unexpectedly shot. Answers are likely to respond to 'particularly' in the question, and bring a personal view to bear on this grim passage and novel. Better answers may be those that look closely at Orwell's language in the extract, or cross-refer outside it, or both.

<b>Text:</b>	ORWELL: <i>Nineteen Eighty-Four</i>
<b>Question 30: (20 marks)</b>	How does Orwell make The Ministry of Truth particularly memorable in the novel?  Remember to support your answer with details from the novel.

**NOTES ON THE TASK:**

'Minitrue' is one of the four huge ministry buildings which dominate the London landscape. The three paradoxical Party slogans appear in 'elegant' lettering on its white face. It is said to have three thousand rooms above, and also below, ground level. It is Winston's place of work, in which he rewrites history. It is the place in which Julia falls to attract his attention, and he first meets O'Brien at virtually the same spot. Answers are likely to go beyond mere recall of relevant information and give signs of personal response prompted by 'particularly' in the question. Better answer may be able to express some sense of Orwell's symbolism at work here.

<b>Text:</b>	PALIN: <i>Pole to Pole</i>
<b>Question 31: (20 marks)</b>	Day 65: 'Our roof-top deliberations...' to '...lentils is not bad.' Day 102: 'At ten minutes after midday...' to '...London commuters travel in.'  In what ways does Palin's writing bring these train journeys vividly to life for you?

**NOTES ON THE TASK:**

Amongst the many and various types of travel described in the book, the train journeys are among the most striking, and it is to be hoped that answers show some real enjoyment of the two here. The bizarre nature of the roof-top journey on the train from Wadi Halfa, with the 'cup of tea' that is consumed, is followed by a description of the disintegrating dining car and a breakfast that is 'not bad'. All of this is written with the evident freshness of a first-hand experience, and it is to be expected that answers will respond to the humour of the situation as well as to the alarming details of the train's precarious condition. In the second extract, the excitement of the arrival of the Kigoma express is followed by Palin's customary description, followed by the unexpected observation that the rolling stock is identical to that used in London, only thirty years younger! Better answers will again respond both to the detail Palin gives, as well as to his sense of the absurd.

<b>Text:</b>	PALIN: <i>Pole to Pole</i>
<b>Question 32: (20 marks)</b>	How does Palin's writing make the description of any <b>TWO</b> towns or cities interesting and amusing for you?

**NOTES ON THE TASK:**

Many towns and cities are visited by Palin, so candidates who have made themselves familiar with the book will be able to choose towns or cities that are depicted with some knowledge or humour. Better answers will comment on Palin's clever mix of pure description with social, political or historical comment, or that he is sometimes involved in some unusual activities, such as the Night of a Thousand Toasts in Novogrod, or meeting the sinister witch doctor Dr Baela in Zambia. Those answers that are able to appreciate Palin's gentle understatement and wit, and illustrate these with details from the book, will deserve reward.

<b>Text:</b>	HORNBY: <i>Fever Pitch</i>
<b>Question 33: (20 marks)</b>	Hillsborough. Arsenal v Newcastle 15.4.89: 'The premise was this...' to '...would be to miss the point.'  How does Hornby convey his strong feelings about the Hillsborough disaster at this point in the book?

**NOTES ON THE TASK:**

Hornby is concerned, in the *Hillsborough* section of the book from which this extract is taken, to argue that the disaster was not just or mainly the fault of the police on the day, but rather due to this country's failure to modernise its stadia and infrastructure, by striking contrast to other countries in Europe. He regards it as ludicrous that large numbers of people ('the entire population of a small town' are/were regularly crammed into small and old ('crumbling') grounds, themselves situated in cramped, inner-city areas ('narrow' tunnels and 'tiny' streets). He points out that there were early warnings, in terms of incidents at other grounds. Better answers are likely to be those that look closely at his use of language to express strong feelings.

<b>Text:</b>	HORNBY: <i>Fever Pitch</i>
<b>Question 34: (20 marks)</b>	Explore <b>ONE</b> episode in the book which Hornby's writing makes particularly amusing for you.  Remember to support your views with details from the book.

**NOTES ON THE TASK:**

We shall be tolerant about interpretation of episode, and agree from the outset that Hornby's self-mocking ironic style of writing can cause amusement. For example the whole *Don Rogers* passage, including his father's purchase of the tickets, the Wembley Cup match itself, and the aftermath at school, is told with sharp humour. Other memorably droll parts of the book might include his description of his relationship with his mother in *My Mum and Charlie George*, the experience of Cambridge City's ground in *The Munsters and Quentin Crisp*, and *My Ankle*. Better answers are likely to be confident in terms of personal response and citation of evidence from the text.

# Grade Thresholds

General Certificate of Secondary Education  
English Literature (1901)  
June 2008 Assessment Series

## Unit Threshold Marks

Unit		Maximum Mark	a*	a	b	c	d	e	f	g	u
2441/1	Raw	21				19	15	12	9	6	0
	UMS	27				24	20	16	12	8	0
2441/2	Raw	30	27	25	22	19	16	14			0
	UMS	40	36	32	28	24	20	18			0
2442/1	Raw	46				33	27	22	17	12	0
	UMS	69				60	50	40	30	20	0
2442/2	Raw	66	49	44	38	33	27	24			0
	UMS	100	90	80	70	60	50	45			0
2443	Raw	45	42	37	32	27	22	17	12	7	0
	UMS	60	54	48	42	36	30	24	18	12	0
2444/1	Raw	42				33	27	21	15	9	0
	UMS	41				36	30	24	18	12	0
2444/2	Raw	60	51	45	39	33	26	22			0
	UMS	60	54	48	42	36	30	27			0
2445/1	Raw	21				19	16	13	10	7	0
	UMS	27				24	20	16	12	8	0
2445/2	Raw	30	27	25	22	19	16	14			0
	UMS	40	36	32	28	24	20	18			0
2446/1	Raw	46				37	30	23	17	11	0
	UMS	69				60	50	40	30	20	0
2446/2	Raw	66	56	50	44	38	32	29			0
	UMS	100	90	80	70	60	50	45			0
2447	Raw	45	42	37	32	27	22	17	12	7	0
	UMS	60	54	48	42	36	30	24	18	12	0
2448/1	Raw	42				33	27	21	15	9	0
	UMS	41				36	30	24	18	12	0
2448/2	Raw	60	46	42	37	33	28	25			0
	UMS	60	54	48	42	36	30	27			0

## Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	<b>Maximum Mark</b>	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>U</b>
<b>1901</b>	200	180	160	140	120	100	80	60	40	0

The cumulative percentage of candidates awarded each grade was as follows:

	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>U</b>	<b>Total No. of Cands</b>
<b>1901</b>	8.3	24.6	49.7	73.4	87.6	94.0	97.6	99.3	100.0	38761

38761 candidates were entered for aggregation this series.

For a description of how UMS marks are calculated see;  
[www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp](http://www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp)

Statistics are correct at the time of publication

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