

Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

ENGLISH LITERATURE

1901/2446F

Scheme B

**UNIT 6 Poetry and Prose Pre-1914
FOUNDATION TIER**

Specimen Paper 2003

Additional materials:
Answer booklet.

This is an 'open book' paper. Texts should be taken into the examination. They may be annotated.

TIME 1 hour 30 minutes.

INSTRUCTIONS TO CANDIDATES

You must answer **two** questions.

- You must answer **one** question from **Section A: Poetry pre-1914**
- You must answer **one** question from **Section B: Prose pre-1914**

INFORMATION FOR CANDIDATES

The total number of marks for this paper is 44.

- All questions carry equal marks.
- You will be awarded marks for Written Communication (spelling, punctuation, grammar). This is worth 6 extra marks for the whole paper.

Section A – Poetry pre-1914	Pages	Questions
OCR: Opening Lines	4-7	1-6
BLAKE: Songs of Innocence and Experience	8-9	7-9
HARDY: Selected Poems (ed. Motion)	10-12	10-12
Section B – Prose pre-1914		
AUSTEN: Pride and Prejudice	14-15	13-15
DICKENS: Great Expectations	16-17	16-18
HARDY: The Mayor of Casterbridge	18-19	19-21
STEVENSON: Dr Jekyll and Mr Hyde	20-21	22-24
POE: Selected Tales (Penguin Popular Classics)	22-23	25-27
WELLS: The History of Mr Polly	24-25	28-30
CHOPIN: A Shameful Affair and Other Stories (ed. Beer)	26	31-33

SECTION A

You **MUST** answer **ONE** question from this section.

Poetry pre-1914	Pages	Questions
OCR: Opening Lines		
Section A: Men and Women OR Section B: Time and Change	4-5 6-7	1-3 4-6
BLAKE: Songs of Innocence and Experience	8-9	7-9
Songs of Innocence: 'The Lamb' 'The Chimney Sweeper'; 'The Divine Image'; 'Night'; 'On Another's Sorrow'. Songs of Experience: 'Holy Thursday'; 'Nurse's Song'; 'The Tiger'; 'London'; 'Infant Sorrow'.	'The Little Black Boy'; 'A Cradle Song'; 'Holy Thursday'; 'Nurse's Song'; 'The Chimney Sweeper'; 'The Sick Rose'; 'The Garden of Love'; 'The Human Abstract';	
HARDY: Selected Poems (ed. Motion)	10-12	10-12
'Neutral Tones'; 'Valenciennes'; 'I Look into my Glass'; 'A Wife in London'; 'A Broken Appointment'; 'The Ruined Maid'; 'In Tenebris'; 'A Wife and Another';	'She at his Funeral'; 'Her Death and After'; 'Drummer Hodge'; 'Lizbie Brown'; 'The Darkling Thrush'; 'The Self Unseeing'; 'On the Departure Platform'; 'The Man he Killed'.	

OCR Opening Lines
Section A: Men and Women

1 A Scherzo

A Shy Person's Wishes

With the wasp at the innermost heart of a peach,
On a sunny wall out of tip-toe reach,
With the trout in the darkest summer pool,
With the fern-seed clinging behind its cool
5 Smooth frond, in the chink of an aged tree,
In the woodbine's horn with the drunken bee,
With the mouse in its nest in a furrow old,
With the chrysalis wrapped in its gauzy fold;
With things that are hidden, and safe, and bold,
10 With things that are timid, and shy, and free,
Wishing to be;
With the nut in its shell, with the seed in its pod,
With the corn as it sprouts in the kindly clod,
Far down where the secret of beauty shows
15 In the bulb of the tulip, before it blows;
With things that are rooted, and firm, and deep,
Quiet to lie, and dreamless to sleep;
With things that are chainless, and tameless, and proud,
With the fire in the jagged thunder-cloud,
20 With the wind in its sleep, with the wind in its waking,
With the drops that go to the rainbow's making,
Wishing to be with the light leaves shaking,
Or stones in some desolate highway breaking;
Far up on the hills, where no foot surprises
25 The dew as it falls, or the dust as it rises;
To be couched with the beast in its torrid lair,
Or drifting on ice with the polar bear,
With the weaver at work at his quiet loom;
Anywhere, anywhere, out of this room!

Dora Greenwell

Since There's No Help...

Since there's no help, come, let us kiss and part.
Nay, I have done; you get no more of me;
And I am glad, yea, glad with all my heart,
That thus so cleanly I myself can free.
5 Shake hands forever; cancel all our vows;
And when we meet at any time again,
Be it not seen in either of our brows
That we one jot of former love retain.
Now at the last gasp of Love's latest breath,
10 When, his pulse failing, Passion speechless lies,
When Faith is kneeling by his bed of death,
And Innocence is closing up his eyes;

Now, if thou would'st, when all have given him over,
From death to life thou might'st him yet recover.

Michael Drayton

Either:

1 Each of these poems has a 'twist' at the end.

Explain carefully what this is, and say how it affects your enjoyment of the poems.

Remember to refer closely to words and images from the poems to support your answer.

Or:

2 How do the poets' words create a sense of happiness or pleasure in **two** of the following poems?

The Sun Rising (Donne)

Upon Julia's Clothes (Herrick)

Sonnet ('How do I love thee?') (Barrett Browning)

Or:

3 Choose **two** of the following poems and explore how each poet writes about a relationship and what happens to the people involved.

Faithless Sally Brown (Hood)

Remember (Rossetti)

On the Departure Platform (Hardy)

OCR Opening Lines
Section B: Time and Change

4 I Remember, I Remember

I remember, I remember,
The house where I was born,
The little window where the sun
Came peeping in at morn;
5 He never came a wink too soon
Nor brought too long a day,
But now, I often wish the night
Had borne my breath away!

I remember, I remember,
10 The roses, red and white,
The violets, and the lily-cups,
Those flowers made of light!
The lilacs where the robin built,
And where my brother set
15 The laburnum on his birthday, –
The tree is living yet!

I remember, I remember,
Where I was used to swing,
And thought the air must rush as fresh
20 To swallows on the wing;
My spirit flew in feathers then,
That is so heavy now,
And summer pools could hardly cool
The fever on my brow!

25 I remember, I remember,
The fir trees dark and high;
I used to think their slender tops
Were close against the sky:
It was a childish ignorance,
30 But now 'tis little joy
To know I'm further off from heav'n
Than when I was a boy.

Thomas Hood

Into my heart...

Into my heart an air that kills
From yon far country blows:
What are those blue remembered hills,
What spires, what farms are those?

That is the land of lost content,
I see it shining plain,
The happy highways where I went
And cannot come again.

A E Housman

Either:

- 4 How do the poets' words convey their thoughts and feelings about growing up, in these **two** poems?

Or:

- 5 What view of the society in which they live do the poets create in **two** of the following poems?

The Latest Decalogue (Clough)
A Song ('Lying is an occupation') (Pilkington)
On the Times (anon.)

In your answer, write about:

- how each poet describes people's behaviour;
- how each poet shows his or her own views.

Or:

- 6 Explore the ways in which the poets create a sense of strangeness or mystery in **two** of the following poems:

The Listeners (de la Mare)
Ozymandias (Shelley)
The Gray Folk (Nesbit)

BLAKE: Songs of Innocence and Experience

7 THE GARDEN OF LOVE

I went to the Garden of Love,
And saw what I never had seen:
A chapel was built in the midst,
Where I used to play on the green.

- 5 And the gates of this chapel were shut,
And 'Thou shalt not' writ over the door;
So I turned to the Garden of Love
That so many sweet flowers bore;
- 10 And I saw it was fillèd with graves,
And tombstones where flowers should be;
And priests in black gowns were walking their rounds
And binding with briars my joys and desires.

THE CHIMNEY SWEEPER

A little black thing among the snow,
Crying "weep! 'weep!" in notes of woe.
'Where are they father and mother, say?'
'They are both gone to the church to pray.

- 5 'Because I was happy upon the hearth,
And smiled among the winter's snow,
They clothed me in the clothes of death,
And taught me to sing the notes of woe.
- 'And because I am happy and dance and sing,
10 They think they have done me no injury,
And are gone to praise God and his priest and king,
Who make up a Heaven of our misery.'

Either:

7 How do these **two** poems show Blake's criticisms of the church and religion in his time?

Remember to refer closely to the words and images in the poems.

Or:

8 Write about **one** of the following pairs of poems.

Explain how the different ways in which the **two** poems are written help you to understand the difference between 'innocence' and 'experience' in Blake's poetry.

Either *Cradle Song* and *Infant Sorrow*

Or *On Another's Sorrow* and *The Sick Rose*

Or:

9 Blake often writes about the world of nature as a way to convey his thoughts and feelings about human beings and their lives.

How does he do this in **two** of the following poems?

The Lamb

The Tiger

Night

The Human Abstract

HARDY: Selected Poems

10 To Lizbie Brown

(i)

Dear Lizbie Browne,
Where are you now?
In sun, in rain? –
Or is your brow
Past joy, past pain
Dear Lizbie Browne?

(ii)

Sweet Lizbie Browne,
How you could smile,
How you could sing! –
How archly wile
In glance-giving,
Sweet Lizbie Browne!

(iii)

And Lizbie Browne,
Who else had hair
Bay-red as yours,
Or flesh so fair
Bred out of doors,
Sweet Lizbie Browne?

(iv)

When, Lizbie Browne,
You had just begun
To be endeared
By stealth to one,
You disappeared
My Lizbie Browne!

(v)

Ay, Lizbie Browne,
So swift your life,
And mine so slow,
You were a wife
Ere I could show
Love, Lizbie Browne.

(vi)

Still, Lizbie Browne
You won, they said,
The best of men
When you were wed...
Where went you then,
O Lizbie Browne?

(vii)

Dear Lizbie Browne,
I should have thought
'Girls ripen fast,'
And coaxed and caught
You ere you passed,
Dear Lizbie Browne!

(viii)

But, Lizbie Browne,
I let you slip;
Shaped not a sign;
Touched never your lip
With lip of mine,
Lost Lizbie Browne!

(ix)

So, Lizbie Browne,
When on a day
Men speak of me
As not, you'll say,
'And who was he?' –
Yes, Lizbie Browne!

On The Departure Platform

We kissed at the barrier; and passing through
She left me, and moment by moment got
Smaller and smaller, until to my view
 She was but a spot.

A wee white spot of muslin fluff
That down the diminishing platform bore
Through hustling crowds of gentle and rough
 To the carriage door

Under the lamplight's fitful glowers
Behind dark groups from far and near,
Whose interests were apart from ours,
 She would disappear,

Then show again, till I ceased to see
That flexible form, that nebulous white;
And she who was more than my life to me
 Had vanished quite...

We have penned new plans since that fair fond day,
And in season she will appear again –
Perhaps in the same soft white array –
 But never as then!

– 'And why, young man, must eternally fly
A joy you'll repeat, if you love her well?'
 – O friend, nought happens twice thus; why,
 I cannot tell.

Either:

- 10** In these **two** poems, how does Hardy convey feelings of sadness and regret?

In your answer, remember to refer closely to the words and phrases the poet uses.

Or:

- 11** Many of Hardy's poems are about problems of knowing what is the right or wrong thing to do.

Choose **two** poems from the following list and show how each poem presents this idea.

Her Death and After
The Ruined Maid
A Wife and Another
The Man He Killed

In your answer, remember to refer closely to the words and phrases the poet uses.

Or:

- 12** How does Hardy arouse sympathy for soldiers, or their families, in **two** of the following poems?

Valenciennes
Drummer Hodge
A Wife in London

In your answer, remember to refer closely to the words and phrases the poet uses.

SECTION B

You **MUST** answer **ONE** question from this section.

Prose pre-1914	Pages	Questions
AUSTEN: <i>Pride and Prejudice</i>	14-15	13-15
DICKENS: <i>Great Expectations</i>	16-17	16-18
HARDY: <i>The Mayor of Casterbridge</i>	18-19	19-21
STEVENSON: <i>Dr Jekyll and Mr Hyde</i>	20-21	22-24
POE: <i>Selected Tales (Penguin Popular Classics)</i>	22-23	25-27
'The Fall of the House of Usher'; 'The Murders in the Rue Morgue'; 'The Masque of the Red Death'; 'The Pit and the Pendulum'; 'The Tell-Tale Heart'; 'The Gold-Bug'; 'The Black Cat'; 'Premature Burial'; 'The Purloined Letter'; 'The Cask of Amontillado'; 'The Imp of the Perverse'.		
WELLS: <i>The History of Mr Polly</i>	24-25	28-30
CHOPIN: <i>A Shameful Affair and other stories (ed. Beer)</i>	26	31-33
'A No-Account Creole'; 'A Shameful Affair'; 'Beyond the Bayou'; 'At the 'Cadian Ball'; 'Desiree's Baby'; 'In and Out of Old Natchitoches'; 'A Matter of Prejudice'; 'At Cheniere Caminada'; 'A Respectable Woman'; 'The Story of an Hour'; 'Lilacs'; 'Her Letters'; 'The Storm'; 'The Godmother'.		

AUSTEN: *Pride and Prejudice*

- 13 'My reasons for marrying are, first, that I think it a right thing for every clergyman in easy circumstances (like myself) to set the example of matrimony in his parish. Secondly, that I am convinced it will add very greatly to my happiness; and thirdly – which perhaps I ought to have mentioned earlier, that it is the particular advice and recommendation of the very noble lady whom I have the honour of calling patroness. Twice has she condescended to give me her opinion (unasked too!) on this subject; and it was but the very Saturday night before I left Hunsford – between our pools at quadrille, while Mrs Jenkinson was arranging Miss de Bourgh's footstool, that she said, 'Mr Collins, you must marry. A clergyman like you must marry. – Chuse properly, chuse a gentlewoman for *my* sake; and for your *own*, let her be an active, useful sort of person, not brought up high, but able to make a small income go a good way. This is my advice. Find such a woman as soon as you can, bring her to Hunsford, and I will visit her.' Allow me, by the way, to observe, my fair cousin, that I do not reckon the notice and kindness of Lady Catherine de Bourgh as among the least of the advantages in my power to offer. You will find her manners beyond any thing I can describe; and you wit and vivacity I think must be acceptable to her, especially when tempered with the silence and respect which her rank will inevitably excite. Thus much for my general intentions in favour of matrimony; it remains to be told why my views were directed to Longbourn instead of my own neighbourhood, where I assure you there are many amiable young women. But the fact is, that being, as I am, to inherit this estate after the death of your honoured father, (who, however, may live many years longer.) I could not satisfy myself without resolving to chuse a wife from among his daughters, that the loss to them might be as little as possible, when the melancholy event takes place – which, however, as I have already said, may not be for several years. This has been my motive, my fair cousin, and I flatter myself it will not sink me in your esteem. And now nothing remains for me but to assure you in the most animated language of the violence of my affection. To fortune I am perfectly indifferent, and shall make no demand of that nature on your father, since I am well aware that it could not be complied with; and that one thousand pounds in the 4 per cents, which will not be yours til after your mother's decease, is all that you may ever be entitled to. On that head, therefore, I shall be uniformly silent; and you may assure yourself that no ungenerous reproach shall ever pass my lips when we are married.'

It was absolutely necessary to interrupt him now.

'You are too hasty, sir,' she cried. 'You forget that I have made no answer. Let me do it without further loss of time. Accept my thanks for the compliment you are paying me. I am very sensible of the honour of your proposals, but it is impossible for me to do otherwise than decline them.'

'I am not now to learn', replied Mr Collins, with a formal wave of the hand, 'that it is usual with young ladies to reject the addresses of the man whom they secretly mean to accept, when he first applies for their favour; and that sometimes the refusal is repeated a second or even a third time. I am therefore by no means discouraged by what you have said, and shall hope to lead you to the altar ere long.'

'Upon my word, sir,' cried Elizabeth, 'your hope is rather an extraordinary one after my declaration. I do assure you that I am not one of those young ladies (if such young ladies

there are) who are so daring also to risk their happiness on the chance of being asked a second time. I am perfectly serious in my refusal. You could not make *me* happy, and I am convinced that I am the last woman in the world who would make *you* so. – Nay, were you friend Lady Catherine to know me, I am persuaded she would find me in ever respect ill qualified for the situation.’

Either:

13 How does this extract add to your understanding of Mr Collins?

Or:

14 In what ways is Mr Bingley different from his sisters, Caroline Bingley and Mrs Hurst?

Or:

15 What do you think are the main differences between the characters of Jane and Elizabeth Bennet?

Remember to refer closely to the text in your answer.

DICKENS: Great Expectations

16 Having borne this flattering testimony to the merits of our dwelling-place, and having incidentally shown this tendency to call me 'Sir,' Joe, being invited to sit down to table, looked all round the room for a suitable spot on which to deposit his hat – as if it were only on some very few rare substances in nature that it could find a resting-place – and ultimately stood it on an extreme corner of the chimney-piece, from which it ever afterwards fell off at intervals.

'Do you take tea or coffee, Mr Gargery?' asked Herbert, who always presided of a morning. 'Thankee, Sir,' said Joe, stiff from head to foot, 'I'll take whichever is most agreeable to yourself.'

'What do you say to coffee?'

'Thankee, Sir,' returned Joe, evidently dispirited by the proposal, 'since you *are* so kind as make chice of coffee, I will not run contrary to your own opinions. But don't you never find it a little 'eating?'

'Say tea then,' said Herbert, pouring it out.

Here Joe's hat tumbled off the mantelpiece, and he started out of his chair and picked it up, and fitted it to the same exact spot. As if it were an absolute point of good breeding that it should tumble off again soon.

'When did you come to town, Mr Gargery?'

'Were it yesterday afternoon?' said Joe, after coughing behind his hand, as if he had time to catch the whooping-cough since he came. 'No it were not. Yes it were. Yes. It were yesterday afternoon' (with an appearance of mingled wisdom, relief, and strict impartiality). Have you seen anything of London, yet?'

'Why, yes, Sir,' said Joe, 'me and Wopsle went off straight to look at the Blacking Ware'us. But we didn't find that it come up to its likeness in the red bills at the shop doors; which I meanter-say' added Joe, in an explanatory manner, 'as it is there drawd too architectooralooral.'

I really believe Joe would have prolonged this word (mightily expressive to my mind of some architecture that I know) into a perfect Chorus, but for his attention being providentially attracted by his hat, which was toppling. Indeed, it demanded from him a constant attention, and a quickness of eye and hand, very like that exacted by wicket-keeping. He made extraordinary play with it, and showed the greatest skill; now, rushing at it and catching it neatly as it dropped; now, merely stopping it midway, beating it up, and humouring it in various parts of the room and against a good deal of the pattern of the paper on the wall, before he felt it safe to close with it; finally, splashing it into the slop-basin, where I took the liberty of laying hands upon it.

As to his shirt-collar, and his coat-collar, they were perplexing to reflect upon-insoluble mysteries both. Why should a man scrape himself to that extent, before he could consider himself full dressed? Why should he suppose it necessary to be purified by suffering for his holiday clothes? The he fell into such unaccountable fits of meditation, with his fork midway between his plate and his mouth; had his eyes attracted in such strange directions; was afflicted with such remarkable coughs; sat so far from the table, and dropped so much more than he ate, and pretended that he hadn't dropped it; that I was heartily glad when Herbert left us for the City.

I had neither the good sense nor the good feeling to know that this was all my fault, and that if I had been easier with Joe, Joe would have been easier with me. I felt impatient of him, and out of temper with him; in which condition he heaped coals of fire on my head.

'Us two being now alone, Sir,' – begin Joe.

'Joe,' I interrupted, pettishly, 'how can you call me Sir?'

Joe looked at me for a single instant with something faintly like reproach. Utterly preposterous as his cravat was, and as his collars were, I was conscious of a sort of dignity in the look.

'Us two being now alone,' resumed Joe, 'and me having the intentions and abilities to stay not many minutes more, I will now conclude – leastways being – to mention what have led to my having had the present honour. For was it not,' said Joe, with his old air of lucid exposition, 'that my only wish were to be useful to you, I should not have had the honour of breaking wittles in the company and abode of gentlemen.'

Either:

16 What are your impressions of Joe, Herbert and Pip as you re-read this passage?

You should consider:

- what each of them says;
- how Herbert and Pip respond to Joe.

Or:

17 Although Pip sometimes acts in an unpleasant way, it is still possible to like him at the end of the novel.

Why, do you think?

Or:

18 What does Dickens make you feel about Mrs Joe?

Remember to refer in detail to incidents in which she is involved.

HARDY: The Mayor of Casterbridge

19 'I won't be too gay on any account,' she would say to herself. 'It would be tempting Providence to hurl mother and me down, and afflict us again as He used to do.'

We now see her in a black silk bonnet, velvet mantle or silk spencer, dark dress, and carrying a sunshade. In this latter article she drew the line at fringe, and had it plain edged, with a little ivory ring for keeping it closed. It was odd about the necessity for that sunshade. She discovered that with the clarification of her complexion and the birth of pink cheeks her skin had grown more sensitive to the sun's rays. She protected those cheeks forthwith, deeming spotlessness part of womanliness.

Henchard had become very fond of her, and she went out with him more frequently than with her mother now. Her appearance one day was so attractive that he looked at her critically.

'I happened to have the ribbon by me, so I made it up,' she faltered, thinking him perhaps dissatisfied with some rather bright trimming she had donned for the first time.

'Ay – of course – to be sure,' he replied in his leonine way. 'Do as you like – or rather as your mother advises ye. 'Od send – I've nothing to say to't!'

Indoors she appeared with her hair divided by a parting that arched like a white rainbow from ear to ear. All in front of this line was covered with a thick encampment of curls; all behind was dressed smoothly, and drawn to a knob.

The three members of the family were sitting at breakfast one day, and Henchard was looking silently, as he often did, at this head of hair, which in colour was brown – rather light than dark. 'I thought Elizabeth-Jane's hair – didn't you tell me than Elizabeth-Jane's hair promised to be black when she was a baby?' he said to his wife.

She looked startled, jerked his foot warningly, and murmured, 'Did I?'

As soon as Elizabeth was gone to her own room Henchard resumed. 'Begad, I nearly forgot myself just now! What I meant was that the girl's hair certainly looked as if it would be darker, when she was a baby.'

'It did; but they alter so,' replied Susan.

'Their hair gets darker, I know – but I wasn't aware it lightened ever?'

'O yes.' And the same uneasy expression came out on her face, to which the future held the key. It passed as Henchard went on:

'Well, so much the better. Now, Susan, I want to have her called Miss Henchard – not Miss Newson. Lots o' people do it already in carelessness – it is her legal name – so it may as well be made her usual name – I don't like t'other name at all for my own flesh and blood. I'll advertise it in the Casterbridge paper – that's the way they do it. She won't object.'

'No. O no. But –'

'Well, then. I shall do it,' said he peremptorily. 'Surely, if she's willing, you must wish it as much as I?'

'O yes, if she agrees let us do it by all means,' she replied.

Either:

19 In what ways is the extract important to your understanding of the novel?

You might consider:

- what you learn about Elizabeth-Jane;
- Henchard's attitudes and actions;
- what Henchard means by 'I nearly forgot myself';
- why there was 'an uneasy expression' on Susan's face.

Or:

20 What do you learn of Jopp's character?

What part does he play in the events of the novel?

Or:

21 What are your feelings about Susan Henchard and her part in the novel?

You should consider:

- Henchard's sale of her;
- her return;
- the letter she leaves.

STEVENSON: Dr Jekyll and Mr Hyde

22 'Well it was this way,' returned Mr Enfield: 'I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep – street after street, all lighted up as if for a procession and all as empty as a church – till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut. I gave a view halloo, took to my heels, collared my gentleman and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running. The people who turned out were the girl's own family; and pretty soon, the doctor, for whom she had been sent, put in his appearance. Well, the child was not much the worse, more frightened, according to the Sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight. So had the child's family, which was only natural. But the doctor's case was what struck me. He was the usual cut and dry apothecary, of no particular age and colour, with a strong Edinburgh accent, and about as emotional as a bagpipe. Well, sir, he was like the rest of us; every time he looked at my prisoner, I saw that Sawbones turn sick and white with the desire to kill him. I knew what was in his mind, just as he knew what was in mine; and killing being out of the question, we did the next best. We told the man we could and would make such a scandal out of this, as should make his name stink from one end of London to the other. If he had any friends or any credit, we undertook that he should lose them. And all the time, as we were pitching it in red hot, we were keeping the women off him as best we could, for they were as wild as harpies. I never saw a circle of such hateful faces; and there was the man in the middle, with a kind of black, sneering coolness – frightened too, I could see that – but carrying it off, sir, really like Satan. 'If you choose to make capital out of this accident,' said he, 'I am naturally helpless. No gentleman but wishes to avoid a scene,' says he. 'Name your figure.' Well, we screwed him up to a hundred pounds for the child's family; he would have clearly liked to stick out; but there was something about the lot of us that meant mischief, and at last he struck. The next thing was to get the money; and where do you think he carried us but to that place with the door? – whipped out a key, went in, and presently came back with the matter of ten pounds in gold and a cheque for the balance on Coutt's, drawn payable to bearer and signed with a name that I can't mention, though it's one of the points of my story, but it was a name at least very well known and often printed. The figure was stiff; but the signature was good for more than that, if it was only genuine. I took the liberty of pointing out to my gentleman that the whole business looked apocryphal, and that a man does not, in real life, walk into a cellar door at four in the morning and come out of it with another man's cheque for close upon a hundred pounds. But he was quite easy and sneering. 'Set your mind at rest,' says he, 'I will stay with you till the banks open and cash the cheque myself.' So we all set off, the doctor, the child's father, and our friend and myself, and passed the rest of the night in my chambers; and next day, when we had

breakfasted, went in body, to the bank. I gave in the cheque myself, and said I had every reason to believe it was a forgery. Not a bit of it. The cheque was genuine.'

Either:

22 In this passage, how does Stevenson capture your interest in Mr Hyde and prepare you for what follows in the story?

You should consider:

- the way he treats the girl;
- how the people in the extract feel about him;
- how he pays the girl's family.

Or:

23 What is your reaction to Dr Lanyon?

You should consider:

- why he and Dr Jekyll have fallen out;
- what you find out in 'Dr Lanyon's Narrative';
- the effect his death had on you.

Or:

24 Choose **three** moments in the novel where Stevenson gives you clues that Dr Jekyll is Mr Hyde.

How well do these clues help you to discover the truth?

POE: Selected Tales (Penguin Popular Classics)

25 The Tell-Tale Heart

True! – nervous – very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses – not destroyed – not dulled them. Above all was the sense of hearing acute. How, then, am I mad? Hearken! And observe how healthily – how calmly I can tell you the whole story...

It is impossible to say how first the idea entered my brain: but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me an insult. For his gold I had no desire. I think it was his eye! Yes, it was this! One of his eyes resembled that of a vulture – a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees – very gradually – I made up my mind to take the life of the old man, and thus rid myself of the eye for ever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen *me*. You should have seen how wisely I proceeded – with what caution – with what foresight – with what dissimulation I went to work! I was kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it – oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly – very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! – would a madman have been so wise as this? And then, when my head was in the room, I undid the lantern cautiously – oh, so cautiously – cautiously (for the hinges creaked) – I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights – every night just at midnight – but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and enquiring how he had passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Either:

- 25** What do you find surprising about the narrators in *The Tell-Tale Heart* and *The Cask of Amontillado*?

You may wish to use this extract from *The Tell-Tale Heart* in your answer.

Or:

- 26** Some of Poe's stories have quite realistic settings, while others are more fantastic or imaginary.

Write about the ways in which the setting is important in any **two** stories from your selection.

Or:

- 27** Write about how the endings of **two** of the following stories affected you:

The Fall of the House of Usher
The Pit and the Pendulum
The Black Cat

How does Poe's writing help to create these effects?

WELLS: The History of Mr Polly

28

He put an arm over the back of the seat, and assumed a more comfortable attitude. He glanced at Miriam, who was sitting in a lax thoughtful pose with her eyes on the flowers. She was wearing her old dress. She had not had time to change, and the blue tones of her old dress brought out a certain warmth in her skin, and her pose exaggerated whatever was feminine in her rather lean and insufficient body, and rounded her flat chest delusively. A little line of light lay across her profile. The afternoon was full of transfiguring sunshine, children were playing noisily in the adjacent sandpit, some Judas trees were in bloom in the villa gardens that bordered the recreation ground, and all the place was bright with touches of young summer colour. It all merged with the effect of Miriam in Mr Polly's mind.

Her thought found speech. 'One did ought to be happy in a shop,' she said, with a note of unusual softness in her voice.

It seemed to him that she was right. One did ought to be happy in a shop. Folly not to banish dreams that made one ache of townless woods and bracken tangles and red-haired linen-clad figures sitting in dappled sunshine upon grey and crumbling walls and looking queenly down on one with clear blue eyes. Cruel and foolish dreams they were, that ended in one's being laughed at and made a mock of. There was no mockery here.

'A shop's such a respectable thing to be,' said Miriam thoughtfully.

'I could be happy in a shop,' he said.

'If I had the right company,' he added.

She became very still.

Mr Polly swerved a little from the conversational ice-run upon which he had embarked.

'I'm not such a bloomin' Geezer,' he said, 'as not to be able to sell goods a bit. One has to be nosy over one's buying, of course. But I shall do all right.'

He stopped, and felt falling, falling through the aching silence that followed.

'If you get the right company,' said Miriam.

'I shall get that all right.'

'You don't mean you've got someone –?'

He found himself plunging.

'I've got someone in my eye this minute,' he said.

'Elfrid!' she said, turning to him. 'You don't mean –'

Well, *did* he mean? 'I do!' he said.

'Not reely!' She clenched her hands to keep still.

He took the conclusive step.

'Well, you and me, Miriam, in a little shop, with a cat and a canary –' he tried too late to get back to a hypothetical note. 'Just suppose it!'

'You mean,' said Miriam, 'you're in love with me, Elfrid?'

What possible answer can a man give to such a question but 'Yes!'

Regardless of the public park, the children in the sandpit, and every one, she bent forward and seized his shoulder and kissed him on the lips. Something lit up in Mr Polly at the touch. He put an arm about her and kissed her back, and felt an irrevocable act was sealed. He had a curious feeling that it would be very satisfying to marry and have a wife – only somehow he wished it wasn't Miriam. Her lips were very pleasant to him, and the feel of her in his arm.

They recoiled a little from each other, and sat for a moment flushed and awkwardly silent. His mind was altogether incapable of controlling its confusions.

'I didn't dream' said Miriam, 'you cared – Sometimes I thought it was Annie, sometimes Minnie –'

'Always I liked you better than them,' said Mr Polly.

'I loved you, Elfrid,' said Miriam, 'since ever we met at your poor father's funeral. Leastways I *would* have done if I had thought – You didn't seem to mean anything you said.'

'I can't believe it!' she added.

'Nor I,' said Mr Polly.

'You mean to marry me and start that little shop?'

'Soon as ever I find it,' said Mr Polly.

'I had no more idea when I came out with you –'

'Nor me.'

'It's like a dream.'

They said no more for a little while.

'I got to pinch myself to think it's real,' said Miriam. 'What they'll do without me at 'ome I can't imagine. When I tell them –'

For the life of him Mr Polly could not tell whether he was fullest of tender anticipations or regretful panic.

Either

28 What are your impressions of Mr Polly and Miriam here?

What signs are there that their relationship is likely to be an unhappy one?

Or:

29 What do you find interesting about the character of Parsons and the part he plays in the novel?

Remember to support your ideas with detail from the novel.

Or:

30 What do you find funny about the incident of the fire and Mr Polly's 'suicide'?

Remember to support your ideas with detail from the novel.

CHOPIN: A Shameful Affair and Other Stories (ed. Beer)

31 A Shameful Affair

But he never looked at her. To be sure, clever young women of twenty, who are handsome, besides, who have refused their half dozen offers and are settling down to the conviction that life is a tedious affair, are not going to care a straw whether farmhands look at them or not. And Mildred did not care, and the thing would not have occupied her a moment if Satan had not intervened, in offering the employment which natural conditions had failed to supply. It was summer time; she was idle; she was piqued, and that was the beginning of the shameful affair.

'Who are these men, Mrs Kraummer, that work for you? Where do you pick them up?'

'Oh, ve picks 'em up everyvere. Some is neighbors, some is tramps, and so.'

'And that broad-shouldered young fellow – is he a neighbor? The one who handed me my paper the other day – you remember?'

'Gott, no! You might yust as well say he vas a tramp. Aber he vorks like a steam ingine.'

'Well, he's an extremely disagreeable-looking man. I should think you'd be afraid to have him about, not knowing him.'

'Vat you vant to be 'fraid for?' laughed the little woman 'He don't talk no more unven he vas deef und dumb. I didn't t'ought you vas sooch a baby.'

'But, Mrs Kraummer, I don't want you to think I'm a baby, as you say – a coward, as you mean. Ask the man if he will drive me to church to-morrow. You see, I'm not so very much afraid of him,' she added with a smile.

Either:

- 31 In *A Shameful Affair* and *A Matter of Prejudice*, how do the characters' background or class affect what happens?

Or:

- 32 Write about the ways in which the setting (time or place) is important in **two** of Kate Chopin's stories that you have studied.

Or:

- 33 Explain how the endings of *Desiree's Baby* and *The Story of an Hour* affect your thoughts about the stories as a whole.



**Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education**

ENGLISH LITERATURE

1901/2446F

Scheme B

**UNIT 6 Poetry and Prose Pre-1914
FOUNDATION TIER**

MARK SCHEME

Specimen Paper 2003

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.
- 3 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 4 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.
- 5 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (i.e. 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:

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

C 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 Written Communication out of 4. Write the total mark for the script.

2 FOUNDATION TIER: The maximum mark for the paper is **44** (20+20+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 20, similarly a mark above 4 may be awarded for Written Communication. However, **the maximum mark that may be recorded for the paper is 44**.
- *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*

QUESTION 2 (30 marks)	OCR: Opening Lines – Section A: Men and Women How do the poets' words create a sense of happiness or pleasure in two of the following poems? <i>The Sun Rising</i> (Donne) <i>Upon Julia's Clothes</i> (Herrick) <i>Sonnet ('How do I love thee?')</i> (Barrett Browning)
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NOTES ON THE TASK

Candidates may well concentrate on explaining how happiness/pleasure are conveyed via the *situations* in the poems – Donne clearly in bed with his lover, etc. Better answers will be able to make some reference to 'the poet's words': Donne's energetic leaps from one image to another expressing the life-enhancing effect of love; Herrick appealing directly to the promise of physical pleasure in words such as 'liquefaction, vibration'. Barrett Browning is the most 'abstract' of the three, trying to explain/define her happiness, perhaps, rather than simply convey it.

QUESTION 2 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
 Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of two poems, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the ways in which the writers' choices of language, form, structure create a sense of happiness or pleasure,
4	20 19 18 17	Candidates will begin to develop a personal and critical response to two poems, with some thoroughness in their use of the text for support. They will make some response to the ways in which the writers' choices of language, form, structure, create a sense of happiness or pleasure.
5	16 15 14 13	Candidates will begin to develop a response to two poems. There will be some relevant discussion of the ways in which the writers create a sense of happiness or pleasure, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about two poems, and may comment on some aspects of the ways in which the writers create a sense of happiness or pleasure, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about happiness or pleasure in two poems and will occasionally refer to the text.
8	4 3 2	Candidates will make some relevant comment about one or two poems.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 3 (30 marks)	<p>OCR: Opening Lines – Section A: Men and Women</p> <p>Choose two of the following poems and explore how each poet writes about a relationship and what happens to the people involved.</p> <p><i>Faithless Sally Brown</i> (Hood) <i>Remember</i> (Rossetti) <i>On the Departure Platform</i> (Hardy)</p>
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NOTES ON THE TASK

Again, candidates are likely to concentrate on ‘what happens’, so differentiation will derive mainly from the extent to which answers ‘explore *how* each poet writes’. All three poems are about separation and loss, but Hood’s humorous ballad, full of puns and wordplay, takes a very different approach to the other two!

QUESTION 3 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
 Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of two poems, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works in each, to present a relationship and what happens to the people involved.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to two poems and the ways in which language works in each, to present a relationship and what happens to the people involved. They will make some response to the way language works, with some thoroughness in their use of the text for support.
5	16 15 14 13	Candidates will begin to develop a response to two poems. There will be some relevant discussion of the ways in which language works in each, to present a relationship and what happens to the people involved, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about what happens to the people in two poems, and may comment on some aspects of the ways in which language works, to present a relationship, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about relationships in two poems and will occasionally refer to the text.
8	4 3 2	Candidates will make some relevant comment about one or two poems.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 4 (30 marks)	OCR: Opening Lines – Section B: Time and Change How do the poets' words convey their thoughts and feelings about growing up, in these two poems? [<i>I remember, I remember</i> – Hood; <i>Into my heart...</i> – Housman]
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NOTES ON THE TASK

Both poets express their memories of childhood through images of the natural world, and contrast these happy memories with their (very different) adult feelings. Neither poem is particularly clear about specific reasons for these feelings (though Hood refers to the death of his brother); some candidates may wish to speculate, but the best answers will focus on the ways in which the poets' words suggest the feelings of loss, regret that come with growing up.

QUESTION 4 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the two poems, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works in each, to suggest the poet's thoughts and feelings about growing up.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the two poems and the ways in which language works in each, to suggest the poet's thoughts and feelings about growing up. They will make some response to the way language works, with some thoroughness in their use of the text for support.
5	16 15 14 13	Candidates will begin to develop a response to the two poems. There will be some relevant discussion of the ways in which language works in each, to suggest the poet's thoughts and feelings about growing up, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about growing up in the two poems, and may comment on some aspects of the ways in which language works to suggest the poet's thoughts and feelings, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about growing up in the two poems and will occasionally refer to the text.
8	4 3 2	Candidates will make some relevant comment about one or both poems.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 5 (30 marks)	<p>OCR: Opening Lines – Section B: Time and Change</p> <p>What view of the society in which they live do the poets create in two of the following poems?</p> <p><i>The Latest Decalogue</i> (Clough) <i>A Song ('Lying is an occupation')</i> (Pilkington) <i>On the Times</i> (anon.)</p> <p>In your answer, write about:</p> <ul style="list-style-type: none"> • how each poet describes people's behaviour; • how each poet shows his or her own views.
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NOTES ON THE TASK

Each of the poets is clear-sighted about the 'way of the world'; none gives a particularly flattering picture of his/her society. Clough and Pilkington offer 'advice' which is (presumably) ironic; since all candidates will answer on at least one of these two poems, a useful discriminator will be how clearly the ironic elements can be identified/explored (even if not named as 'irony'). Better candidates may be able, too, to comment on how the faults/failings which the poets describe are not just those of their own times, although there are 'period' references.

QUESTION 5 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
 Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of two poems, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works in each, to present a particular view of society and its limitations.
	4	Candidates will begin to develop a personal and critical response to two poems and the ways in which language works in each, to present a particular view of society and its limitations. They will make some response to the way language works, with some thoroughness in their use of the text for support.
5	16 15 14 13	Candidates will begin to develop a response to two poems. There will be some relevant discussion of the ways in which language works in each, to present a particular view of society and its limitations, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about society in two poems, and may comment on some aspects of the ways in which language works, to present its limitations, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about society in two poems and will occasionally refer to the text.
8	4 3 2	Candidates will make some relevant comment about one or both poems.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 6 (30 marks)	<p>OCR: Opening Lines – Section B: Time and Change</p> <p>Explore the ways in which the poets create a sense of strangeness or mystery in two of the following poems:</p> <p style="padding-left: 40px;"><i>The Listeners</i> (de la Mare) <i>Ozymandias</i> (Shelley) <i>The Gray Folk</i> (Nesbit)</p>
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NOTES ON THE TASK

Most candidates should be able to make some comment on how the sense of the mysterious or strange depends on what is *not* explained in each poem (Who is the traveller? What is the story behind the statue? Who are ‘they’? etc.). Hopefully, there will also be a response to the detail of what *is* present (the traveller at the doorway; the ruined statue) and how this contributes to the effect of the poem(s). The degree of successful exploration of the writers’ choices of language, form and structure will be a key discriminator.

QUESTION 6 BAND DESCRIPTORS ***** Be prepared to use the FULL range! *****
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the elements of mystery and/or strangeness in the chosen poem(s) and the ways in which these are created, supported by careful and relevant reference to the text(s). They will respond with some thoroughness to the way language works.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to some elements of mystery and/or strangeness in the chosen poem(s) and the ways in which these are created, with some detail from the text(s) and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about mystery and/or strangeness in the chosen poem(s) and show some understanding of how these are created, with a little support from the text(s)/reference to language.
7	8 7 6 5	Candidates will make a few straightforward points about mystery and/or strangeness in two poems and will occasionally refer to the text.
8	4 3 2	Candidates will make some relevant comment about one or both poems.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 7 (30 marks)	BLAKE: Songs of Innocence and Experience How do these two poems show Blake's criticisms of the church and religion in his time? Remember to refer closely to the words and images in the poems. [<i>The Garden of Love</i> and <i>The Chimney Sweeper</i>]
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NOTES ON THE TASK

Most candidates should be able to identify at least a few examples of the strongly negative terms in which these two poems present the church and organised religion. Better candidates will perhaps say something about the way these negatives contrast with what might be expected of the church and its role/purpose. The best answers may begin to suggest how Blake's criticisms go beyond the church and religion to comment on how failings there reflect the failings of society as a whole.

QUESTION 7 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the presentation of the church/religion in the poems, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the presentation of the church/religion in the poems, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the presentation of the church/religion in the poems. There will be some relevant discussion of the ways in which Blake creates a negative view, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the church/religion in the poems, and may comment on some aspects of the ways in which Blake creates a negative view, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about the church/religion in the poems and will occasionally refer to the text.
8	4 3 2	Candidates will make some relevant comment about one or both poems.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 8 (30 marks)	<p>BLAKE: Songs of Innocence and Experience</p> <p>Write about one of the following pairs of poems. Explain how the different ways in which the two poems are written help you to understand the difference between ‘innocence’ and ‘experience’ in Blake’s poetry.</p> <p style="text-align: center;">Either <i>Cradle Song</i> and <i>Infant Sorrow</i> Or <i>On Another’s Sorrow</i> and <i>The Sick Rose</i></p>
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NOTES ON THE TASK

Obviously, this is a potentially very complex area, but ‘innocence’ and ‘experience’ are so fundamental to Blake’s writing that hopefully candidates will be able to make some straightforward comments/observations. Each pair of poems offers clear enough areas of contrast, perhaps most accessibly through elements such as the repetition of ‘sweet, happy, smiles’ in *Cradle Song* as against ‘groaned wept, struggling, striving’ etc., in *Infant Sorrow*. *On Another’s Sorrow* and *The Sick Rose* are rather more demanding, but again offer plenty for discussion.

QUESTION 8 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the differences between ‘innocence’ and ‘experience’ and of the ways in which Blake shows these in the chosen pair of poems, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
	4	Candidates will begin to develop a personal and critical response to the differences between ‘innocence’ and ‘experience’ and the ways in which Blake shows these in the chosen pair of poems, with some thoroughness in their use of the texts for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response the differences between ‘innocence’ and ‘experience’. There will be some relevant discussion of the ways in which Blake shows these in the chosen pair of poems, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment the differences between ‘innocence’ and ‘experience’, and may comment on some aspects of the ways in which Blake shows these in the chosen pair of poems, with a little support from the texts.
7	8 7 6 5	Candidates will make a few straightforward points about ‘innocence’ and ‘experience’ in the chosen poems and will occasionally refer to the text.
8	4 3 2	Candidates will make some relevant comment about one or both poems in a pair.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 10 (30 marks)	HARDY: Selected Poems (ed. Motion) In these two poems, how does Hardy convey feelings of sadness and regret? In your answer, remember to refer closely to the words and phrases the poet uses. [<i>To Lizbie Brown</i> and <i>On the Departure Platform</i>]
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NOTES ON THE TASK

Responses may focus first on the 'narrative' elements in the poems, giving the situation of the speaker (loss, separation) as the reason for sadness and regret. Better answers will pay attention to some of Hardy's uses of language/form to emphasise the speakers' feelings. Sorting out the ending of *On the Departure Platform* may well provide a clear discriminator of the very best candidates!

QUESTION 10 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the two poems and of the ways in which the writers convey feelings of sadness and regret, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to the two poems. There will be some relevant discussion of the ways in which the writers convey feelings of sadness and regret, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the two poems, and may comment on some aspects of the ways in the writers convey feelings of sadness and regret, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about the two poems and will occasionally refer to the text.
8	4 3 2	Candidates will make some relevant comment about one or both poems.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 11 (30 marks)	<p>HARDY: Selected Poems (ed. Motion)</p> <p>Many of Hardy's poems are about problems of knowing what is the right or wrong thing to do. Choose two poems from the following list and show how each poem presents this idea:</p> <p style="text-align: center;"><i>Her Death and After</i> <i>The Ruined Maid</i> <i>A Wife and Another</i> <i>The Man He Killed</i></p> <p>In your answer, remember to refer closely to the words and phrases the poet uses.</p>
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NOTES ON THE TASK

Each poem has a strong narrative element, and candidates should be able to explain clearly the nature of the dilemma outlined in each poem and how it is tackled/resolved. Better answers will say something more about the 'how' element; for example, the use of a particular 'voice' in each poem and what this adds.

QUESTION 11 BAND DESCRIPTORS * Be prepared to use the FULL range! *****
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the ways in which Hardy presents dilemmas of right and wrong in two poems, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to dilemmas of right and wrong in two poems. There will be some relevant discussion of the ways in which Hardy presents these, with some detail from the texts and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about dilemmas of right and wrong in two poems, and may comment on some aspects of the ways in which Hardy presents these, with a little support from the texts.
7	8 7 6 5	Candidates will make a few straightforward points about dilemmas of right and wrong in two poems, and will occasionally refer to the texts.
8	4 3 2	Candidates will make some relevant comment about one or two poems.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 13 (30 marks)	AUSTEN: Pride and Prejudice How does this extract add to your understanding of Mr Collins?	
NOTES ON THE TASK Most candidates should respond to the unromantic nature of this proposal! His whole mode of address is like a sermon or lecture and Lizzie comes nowhere in his three reasons for marrying. His excessive regard for Lady Catherine and failure to see her as an interfering old boot are cleverly presented and the idea that Lizzie will be full of silence and respect at Lady Catherine's rank is hardly an inducement to marry him. The 'violence of his affection' is comically insincere. His comment on her lack of dowry is somewhat tactless. He claims to be 'indifferent to fortune' yet knows exactly what Elizabeth will inherit and mentions Mr Bennet dying twice. Stronger candidates will use the passage well.		
QUESTION 13 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of Mr Collins and his proposal and make careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
	4	Candidates will make a reasonably sustained response to Mr Collins and begin to develop a personal response to his character. They will show understanding of the nature of his proposal and show some thoroughness in the use of text for support/make some response to the way language works.
5	20 19 18 17	Candidates will begin to develop a response to Mr Collins and show understanding of the nature of his proposal with some detail from the text/reference to language.
6	16 15 14 13	Candidates will make some relevant comment about Mr Collins and show understanding of the nature of his proposal with a little support from the text/reference to language.
7	12 11 10 9	Candidates will make a few straightforward points about Mr Collins and show signs of understanding the nature of his proposal. They will occasionally refer to aspects of the text and make a simple personal response to Mr Collins as a suitor to Elizabeth.
8	8 7 6 5	Candidates will show little awareness of Mr Collins' character and make some comment about the nature of his proposal.
Below 8	4 3 2 1 0	The answer does not meet the criteria for Band 8.

QUESTION 14 (30 marks)	AUSTEN: Pride and Prejudice In what ways is Mr Bingley different from his sisters, Caroline Bingley and Mrs Hurst?	
NOTES ON THE TASK Candidates will differentiate themselves according to their grasp of the issues of class and manners which Jane Austen satirises in her presentation of Caroline in particular. They might consider some of the following: Mr Bingley is open and honest. He is generally pleased by what he sees and is not a snob. The sisters are snobs 'their manners are not equal to his'. They look down on Meryton and the Bennet girls. They take Jane up and then drop her in a devious and dishonest way. Bingley is open with Darcy and criticises him, whereas Caroline fawns all over him and her jealousy of Elizabeth makes her bitchy beyond the pale of good breeding: 'she is grown so brown and coarse'. Bingley does allow himself to be manipulated and is more of an innocent than his sisters.		
QUESTION 14 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23	[24-21] Candidates will show clear, sustained understanding of the difference between Bingley and his sisters and make careful and relevant reference to the text.
	22 21	
4	20 19 18 17	Candidates will make a reasonably sustained response to Bingley and begin to develop a personal response to his character. They will show understanding of the difference between himself and his sisters and show some thoroughness in the use of text for support.
5	16 15 14 13	Candidates will begin to develop a response to Mr Bingley and show understanding of the differences between him and his sisters with a little support from the text.
6	12 11 10 9	Candidates will make some relevant comment about Mr Bingley and show understanding of the differences between him and his sisters with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about the differences between Bingley and his sisters and show signs of understanding their respective characters. They will occasionally refer to aspects of the text and make a simple personal response to the Bingley family's relationship with the other characters.
8	4 3 2	Candidates will show a little awareness of the differences between Bingley and his sisters and make some comment about their respective characters.
Below 8	1 0	The answer does not meet the criteria for Band 8.

QUESTION 15 (30 marks)	AUSTEN: Pride and Prejudice What do you think are the main differences between the characters of Jane and Elizabeth Bennet? Remember to refer closely to the text in your answer.
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NOTES ON THE TASK

Like Darcy and Bingley, Elizabeth and Jane have contrasting characters. Lizzie is sharp and witty, Jane a sweet, steady girl. Jane only sees the good in people and is compliant and good-natured. She falls in love with Mr Bingley quickly and easily and there is no real development in their relationship. Lizzie is critical, taking an instant dislike to Darcy when he snubs her and seeing the Bingley sisters for what they are. Jane is more stoical and accepting, Lizzie more angry with the world. Elizabeth, however, is more open to prejudice and mistakes Darcy and Wickham, whereas Jane does not go so far astray here. Jane, however, is hurt by her lack of insight into the Bingley sisters. Jane chooses to marry someone much more like her in temperament. Mr Bennet comments at the end that their compliant natures will allow every servant to cheat them. Elizabeth and Darcy are far less alike and, as Darcy points out to her, Elizabeth has had a great effect in altering his approach to life. This should be familiar ground for candidates and differentiation may spring from their selection of material and how well they make use of the text.

QUESTION 15 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the contrasts between Jane and Elizabeth and make careful and relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained response to the contrast in their characters. They will show some thoroughness in the use of text for support.
5	16 15 14 13	Candidates will begin to develop a response to the contrast in characters with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about the differences in their characters with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about the contrast in their characters. They will occasionally refer to aspects of the text and make a simple personal response to Jane and Lizzie.
8	4 3 2	Candidate will show a little awareness of Jane and Lizzie’s contrasting characters.
Below 8	1 0	The answer does not meet the criteria for Band 8.

QUESTION 16 (30 marks)	DICKENS: Great Expectations What are your impressions of Joe, Herbert and Pip as you re-read this passage? You should consider: <ul style="list-style-type: none"> • what each of them says; • how Herbert and Pip respond to Joe. 	
NOTES ON THE TASK Candidates are required to consider all three characters, though not necessarily with equal attention, and to focus exclusively on this extract. They may be expected to comment on Joe's simplicity and clumsiness in an alien environment, on Herbert's courtesy and respect for Joe, and on Pip's impatience and childishness, but also on his self-critical comments as the narrator. There is a wealth of opportunity for response to the visual and verbal humour of the situation and to its pathos.		
QUESTION 16 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show a clear, sustained understanding of all three characters and of the situation. They will give a strong personal response, showing an understanding of the ways in which Dickens's writing creates the effects.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to all three characters and to the situation in some detail and will begin to respond to the language which Joe uses.
6	12 11 10 9	Candidates will show some understanding of each of the characters in the extract and of what is happening between them with a little support from the text. There will be signs of a personal response.
7	8 7 6 5	Candidates will make a few straightforward points about each of the characters with occasional reference to the extract.
8	4 3 2	Candidates will show a little awareness of each of the characters in this extract.
Below 8	1 0	The answer does not meet the criteria for Band 8.

QUESTION 17 (30 marks)	DICKENS: Great Expectations Although Pip sometimes acts in an unpleasant way, it is still possible to like him at the end of the novel. Why, do you think?
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NOTES ON THE TASK

The question presupposes that candidates will agree with the view of Pip and it will be difficult for candidates to base their answers on an entirely negative view of him, but such answers should be judged on their own merits. Candidates are expected to refer in detail to some of the occasions when Pip behaves badly and these will probably be most concerned with his behaviours to Joe and Biddy. They may be expected to respond more positively to him because of his treatment by Estella, for example, and also his kindness towards Herbert and Magwich later in the novel. There is a great deal of material to draw on and candidates may go on to explore the way in which Pip's role as narrator conditions our response to him.

QUESTION 17 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will give a reasonably sustained response to Pip supported by careful and relevant reference to the novel. They will show an awareness of the importance of his role as narrator in determining the response.
4	20 19 18 17	Candidates will give a reasonably sustained response to Pip and to the way in which our view of him changes. They will use the text with some thoroughness in support of their answers.
5	16 15 14 13	Candidates will begin to develop a response to Pip and will support their ideas in some detail.
6	12 11 10 9	Candidates will show some understanding of the way in which Pip changes in the novel and will refer to a few specific incidents in support.
7	8 7 6 5	Candidates will make a few straightforward points about the way in which Pip changes in the course of the novel with a little reference to the text.
8	4 3 2	Candidates will make a few relevant comments about Pip.
Below 8	1 0	The answer does not meet the criteria for Band 8.

QUESTION 18 (30 marks)	DICKENS: Great Expectations What does Dickens make you feel about Mrs Joe? Remember to refer in detail to incidents in which she is involved.	
NOTES ON THE TASK Candidates are free to take whatever line they please about Mrs Joe, but it will probably be difficult for them to say very much about her that is positive. She is a figure of pity after Orlick's attack, but in the early stages of the novel she is presented as a bully and a harridan especially in relation to the saintly Joe. The number of incidents which candidates consider will vary, but good answers will be characterised by detailed reference.		
QUESTION 18 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of Mrs Joe and of the ways in which her character is defined in key incidents, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will show clear, sustained understanding of Mrs Joe, supported by careful and relevant reference to the text.
5	16 15 14 13	Candidates will make a reasonably sustained response showing understanding of Mrs Joe and will show some thoroughness in use of the text for support.
6	12 11 10 9	Candidates will begin to develop a response, showing understanding of Mrs Joe with some detail from the text.
7	8 7 6 5	Candidates will make a few straightforward points about Mrs Joe and occasionally refer to portions of the text.
8	4 3 2	Candidates will make some comment about Mrs Joe.
Below 8	1 0	The answer does not meet the criteria for Band 8.

QUESTION 19 (30 marks)	<p>HARDY: The Mayor of Casterbridge</p> <p>In what ways is the extract important to your understanding of the novel? You might consider:</p> <ul style="list-style-type: none"> • what you learn about Elizabeth-Jane; • Henchard's attitude and actions; • what Henchard means by, 'I nearly forgot myself'; • why there was an 'uneasy expression' on Susan's face.
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NOTES ON THE TASK

There is much that may be said about each bullet point, but the real discriminator must be how far candidates link details from the extract to the stem of the question – the significance of the scene in the novel as a whole. It brings into focus the precariousness of the relationship between Henchard and Elizabeth as it stands, based on truths withheld; his intensity leading to clumsiness; her innocence and vulnerability; and Susan caught between them.

QUESTION 19 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the episode and of its significance in the novel, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the episode and its significance in the novel, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the episode. There will be some relevant discussion of its significance in the novel, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the episode, and may comment on some aspects of its significance in the novel, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about the episode and will occasionally refer to the text.
8	4 3 2	Candidates will make some relevant comment about the episode.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 20 (30 marks)	HARDY: The Mayor of Casterbridge What do you learn of Jopp's character? What part does he play in the events of the novel?
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NOTES ON THE TASK

Most candidates should be able to summarise Jopp's character – selfish, spiteful, cunning, rather seedy – particularly in terms of his vengefulness. Stronger answers will show a grasp of his role in the unfolding of Henchard's fate: his being passed over for Farfrae, then re-established in favour and trusted to deliver letters to Lucetta; his revenge via the skimmington-ride. Better answers will draw conclusions about him from the episodes in which he is involved, rather than simply recounting his involvement.

QUESTION 20 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of Jopp's role in the novel, and of the ways in which his character is defined in key episodes, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to Jopp's role in the novel. There will be some relevant discussion of the ways in which his character is defined in key episodes, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about Jopp, and may comment on some aspects of the ways in which his character is shown in key episodes, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about Jopp, and will occasionally refer to the text.
8	4 3 2	Candidates will make some comment about old and/or new ways of life.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 21 (30 marks)	<p>HARDY: The Mayor of Casterbridge</p> <p>What are your feelings about Susan Henchard and her part in the novel? You should consider:</p> <ul style="list-style-type: none"> • Henchard's sale of her; • her return; • the letter she leaves.
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NOTES ON THE TASK

Candidates' responses to Susan may be entirely sympathetic given Henchard's treatment of her, or be tempered by some exasperation at the simplicity which makes her believe that their transaction in the tent was legally binding. Candidates may well show that the sale is a symptom of the unhappiness of a marriage in which Susan has had to endure bouts of ill-temper. The sale of Susan will, of course, not be forgotten and will return to punish Henchard. Her return prevents Henchard marrying Lucetta. Susan deliberately deceives Henchard about Elizabeth-Jane, a deception she undertakes out of love for her daughter, whose future she wishes secure. Her carelessly sealed letter revealing that Elizabeth-Jane is not Henchard's daughter, coming immediately after Henchard's declaration to her that he is her father, changes Henchard's feelings for Elizabeth-Jane. Susan involuntarily repays Henchard for his ill-treatment of her with actions that contribute to his unhappiness. Candidates may consider he deserves no less.

QUESTION 21 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show some clear sustained understanding of Susan, her actions and their effects, making their response to her clear through careful and relevant reference to the text.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop their response to Susan, showing some understanding of her character and role, using the text in a little detail.
6	12 11 10 9	Candidates will make some relevant comments about Susan and their response to her, with a little support from the novel.
7	8 7 6 5	Candidates will make a few straightforward points about Susan, with a simple personal response to her.
8	4 3 2	Candidates will make some apposite comment on their feelings about Susan Henchard.
Below 8	1 0	The answer does not meet the criteria for Band 8.

<p>QUESTION 22 (30 marks)</p>	<p>STEVENSON: Dr Jekyll and Mr Hyde</p> <p>In this passage, how does Stevenson capture your interest in Mr Hyde and prepare you for what follows in the story? You should consider:</p> <ul style="list-style-type: none"> • the way he treats the girl; • how the people in the extract feel about him; • how he pays the girl's family.
<p>NOTES ON THE TASK</p> <p>The descriptions of Hyde and his behaviour, along with the extreme reactions to him, create a forceful impression. He tramples on the girl without showing any remorse, or even that he has noticed what he has done – ‘like a damned juggernaut’. He is not quite human – ‘...hellish...like Satan’. He has a satanic ‘coolness’ but gives Mr Enfield such an ugly look that it brings him out in a sweat. The dry Scots doctor turns ‘sick and white with the desire to kill him’ and the women turn into ‘harpies’. This is the instinctive reaction to Hyde’s evil, which re-occurs through the book. The imagery is vivid and drawn from three cultures, biblical, classical and Indian. The episode with the cheque is calculated to make a strong impression, especially as Stevenson does not reveal the identity of the signatory. Like Enfield, the reader is surprised when it is genuine. The whole passage makes you ask questions. Who is the man? What is the significance of the door? What is he doing out so late? (Not to mention why the child is out, London must have been very different then). How can he find someone else to sign the cheque at that time in the morning? Strong candidates at this level may see that the sense of mystery and evil is what stays with the reader.</p>	

QUESTION 22 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
 Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the impression of Hyde and how this is created and make careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will make a reasonably sustained response to the depiction of Hyde and begin to develop a personal response to his nature. They will show understanding of how our impression of him is created and how some thoroughness in the use of text for support/make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the depiction of Hyde and show understanding of how our impression of him is created with some detail from the text/reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the depiction of Hyde and show understanding of how our impression of him is created with a little support from the text/reference to language.
7	8 7 6 5	Candidates will make a few straightforward points about the depiction of Hyde and show signs of understanding how our impression of him is created. They will occasionally refer to aspects of the text and make a simple personal response to Hyde's nature.
8	4 3 2	Candidates will show a little awareness of the depiction of Hyde and make some comment about how it is created.
Below 8	1 0	The answer does not meet the criteria for Band 8.

<p>QUESTION 23 (30 marks)</p>	<p>STEVENSON: Dr Jekyll and Mr Hyde</p> <p>What is your reaction to Dr Lanyon? You should consider:</p> <ul style="list-style-type: none"> • why he and Dr Jekyll have fallen out; • what you find out in 'Dr Lanyon's Narrative'; • the effect his death had on you.
<p>NOTES ON THE TASK</p> <p>Lanyon, like Dr Jekyll is a respected and successful man. He contrasts to Utterson in that he is less reserved: 'a hearty, healthy, dapper, red-faced gentleman ... boisterous and decided manner'. He is genial and genuine and he and Utterson have a mutual respect. All of which leads the reader to trust him and value his view of things. He is Banquo to Jekyll's Macbeth. He is one of Jekyll's oldest friends until they have fallen out over what Utterson see at the time as 'only a point of Science'. Lanyon's reaction 'flashing suddenly purple' does suggest that their split is over something more serious. In Dr Lanyon's narrative, Jekyll's letter show his desperation and the loyalty he can induce in his friends as Lanyon does not hesitate to help him. Lanyon suggests that the recoiling from Hyde is human nature's noble recoil from evil. Jekyll/Hyde's hubris is also shown in Hyde's words 'choose, a new province of knowledge and new avenues of fame and power shall be laid open to you', 'you who have derided your superiors'. Jekyll's 'moral turpitude', as spotted by Lanyon in Hyde's 'unscientific' schemes, destroys them both as Jekyll is revealed as the murderer of Carew. The last time Utterson sees Lanyon before reading his narrative, he is a changed man, and in retrospect, one knows that this is because he had seen the transformation of Jekyll into Hyde. The detective story technique of leaving this revelation until the penultimate chapter is one of the reasons why Lanyon is important in the narrative. Lanyon's state shows the full horror of what Jekyll has done. Presumably the reader is shocked at Lanyon's death and realised how horrific Jekyll's experiment is, leading Lanyon to lose the will to live.</p>	

QUESTION 23 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
 Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of Lanyon's importance in the novel and make careful and relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained response to Lanyon's importance and begin to develop a personal response to his death. They will show understanding of the three bullet points and show some thoroughness in the use of text for support.
5	16 15 14 13	Candidates will begin to develop a response to Lanyon and show understanding of his importance with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about Lanyon's importance and show understanding of the three bullet points with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about Lanyon's importance and show signs of understanding the three bullet points. They will occasionally refer to aspects of the text and make a simple personal response to Lanyon's death.
8	4 3 2	Candidates will show a little awareness of Lanyon's importance and make some comment about the three bullet points.
Below 8	1 0	The answer does not meet the criteria for Band 8.

QUESTION 24 (30 marks)	STEVENSON: Dr Jekyll and Mr Hyde Choose three moments in the novel where Stevenson gives you clues that Dr Jekyll is Mr Hyde. How well do these clues help you to discover the truth?	
NOTES ON THE TASK The wording of the question, hopefully, will lead candidates to look at narrative technique. Good candidates should select material well and make some valid comment about effectiveness. The trampling of the child, followed by the signature on the cheque, the will and the fact that Hyde had a key to Jekyll's house and also enters through the old dissecting room door are early clues. 'The Incident of the Letter' gives them the same handwriting, followed by Lanyon's dark hints, his transformation and the letter he gives Utterson in the following chapter. Revelations become more dramatic as Jekyll's need for the drug becomes of obvious significance and Dr Lanyon's narrative reveals the dual identity. It is quite possible to argue that the clues were too good and candidates who choose to argue this case and do so convincingly should be rewarded accordingly.		
QUESTION 24 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the clues and their effectiveness and make careful and relevant reference to the text. They might respond with some thoroughness to the way language works in discussing effectiveness.
4	20 19 18 17	Candidates will make a reasonably sustained response to the clues and begin to develop a personal response to the narrative. They will show understanding of their effectiveness and show some thoroughness in the use of text for support/make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the clues and show understanding of their effectiveness with some detail from the text/reference to language
6	12 11 10 9	Candidates will make some relevant comment about the clues and show understanding of their effectiveness with a little support from the text/reference to language.
7	8 7 6 5	Candidates will make a few straightforward points about the clues and show signs of understanding their effectiveness. They will occasionally refer to aspects of the text and make a simple personal response to the narrative.
8	4 3 2	Candidates will show a little awareness of the clues and make some comment about their effectiveness.
Below 8	1 0	The answer does not meet the criteria for Band 8.

QUESTION 25 (30 marks)	POE: Selected Tales (Penguin Popular Classics) What do you find surprising about the narrators In <i>The Tell-Tale Heart</i> and <i>The Cask of Amontillado</i> ? You may wish to use this extract from <i>The Tell-Tale Heart</i> in your answer.
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NOTES ON THE TASK

The narrator of *The Tell-tale Heart* is clearly bonkers, and the one in *Cask of Amontillado* is at least two sandwiches short of a picnic. Whereas other stories describe events that are enough to drive the narrator bananas, the action in these two is driven by the fact that the narrators have already flipped. Whether this is a surprise or not is open to question, given the ineffable weirdness of Poe.

QUESTION 25 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the two stories and of the ways in which events in each are presented via a specific narrator, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works to create an impression of the narrator's mental state.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to the two stories and of the ways in which events in each are presented via a specific narrator. There will be some relevant discussion of the ways in which the language creates an impression of the narrator's mental state, and some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about the two stories, and may comment on some aspects of the ways in which events in each are presented via a specific narrator, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about the narrators in the two stories and will occasionally refer to the text.
8	4 3 2	Candidates will make some relevant comment about one or both of the stories.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 26 (30 marks)	POE: Selected Tales (Penguin Popular Classics) Some of Poe’s stories have quite realistic settings, while others are more fantastic or imaginary. Write about the ways in which the setting is important in any two stories from your selection.	
NOTES ON THE TASK Candidates may make their own choice of stories, and concentrate either on the fantastic or on the realistic (or one of each); there is plenty of choice! Better answers may note that the nature of the setting is usually related to the genre of the story – the detective tales have more realistic settings, for example, while those in the more ‘gothic’ tales are closer to dream or hallucination.		
QUESTION 26 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of two stories and of the ways in which their settings are important, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to two stories and the ways in which their settings are important, with some thoroughness in their use of the texts for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to two stories. There will be some relevant discussion of the ways in which the settings are important, with some detail from the texts and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about two stories, and may comment on some aspects of the ways in which the settings are important, with a little support from the texts.
7	8 7 6 5	Candidates will make a few straightforward points about the settings in two stories and will occasionally refer to the text(s).
8	4 3 2	Candidates will make some relevant comment about one or two stories.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 27 (30 marks)	<p>POE: Selected Tales (Penguin Popular Classics)</p> <p>Write about how the endings of two of the following stories affected you:</p> <p style="text-align: center;"><i>The Fall of the House of Usher</i> <i>The Pit and the Pendulum</i> <i>The Black Cat</i></p> <p>How does Poe's writing help to create these effects?</p>
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NOTES ON THE TASK

Do the endings of the chosen stories seem inevitable? Or do they come as a surprise? In either case, the discriminator will be how far the candidate is able to show how Poe's writing has prepared the ground, by the planting of hints and clues or 'red herrings'.

QUESTION 27 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of two stories and of the effects achieved by their endings, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to the endings of two stories. There will be some relevant discussion of the effects these create, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about endings of two stories, and may comment on some aspects of the effects these create, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about endings of two stories and will occasionally refer to the text.
8	4 3 2	Candidates will make some relevant comment about one or two stories.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 28 (30 marks)	WELLS: The History of Mr Polly What are your impressions of Mr Polly and Miriam here? What signs are there that their relationship is likely to be an unhappy one?	
NOTES ON THE TASK The first question is very open, requiring personal responses to two characters grounded in the detail of the extract. The second question is likely to be the key discriminator here and strong candidates may be able to focus clearly on the warning signs in the passage and demonstrate a broader sense of why the marriage is doomed.		
QUESTION 28 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of Mr Polly and Miriam, and of the unhappiness, with careful, relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to Mr Polly and Miriam, and show understanding of the unhappiness, with some thoroughness in the use of references to the text for support.
5	16 15 14 13	Candidates will begin to develop a response to Mr Polly and Miriam, and show understanding of the unhappiness, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about Mr Polly and Miriam, and show some understanding of the unhappiness, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about Mr Polly and Miriam, and show signs of understanding the unhappiness, with occasional references to aspects of the text.
8	4 3 2	Candidates will show a little awareness of Mr Polly and Miriam and they will make some comment about the unhappiness.
Below 8	1 0	The answer does not meet the criteria for Band 8.

QUESTION 29 (30 marks)	WELLS: The History of Mr Polly What do you find interesting about the character of Parsons and the part he plays in the novel? Remember to support your ideas with detail from the novel.	
NOTES ON THE TASK The first part of the question is very open, requiring personal responses to the character grounded in the detail of the text. The second part is likely to be the key discriminator here and strong candidates may be able to avoid reproducing simple narrative accounts of what Parsons does in order to focus on his contribution to the novel as a whole, particularly in terms of his relationship with and influence on Mr Polly.		
QUESTION 29 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the character of Parsons, and of the part he plays in the novel, with careful, relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to the character of Parsons, and show understanding of the part he plays in the novel, with some thoroughness in the use of references to the text for support.
5	16 15 14 13	Candidates will begin to develop a response to Parsons, and show understanding of the part he plays in the novel, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about Parsons, and show some understanding of the part he plays in the novel, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about Parsons, and show signs of understanding the part he plays in the novel, with occasional references to aspects of the text.
8	4 3 2	Candidates will show a little awareness of Parsons and they will make some comment about the part he plays in the novel.
Below 8	1 0	The answer does not meet the criteria for Band 8.

QUESTION 30 (30 marks)	WELLS: The History of Mr Polly What do you find funny about the incident of the fire and of Mr Polly's 'suicide'? Remember to support your ideas with detail from the novel.	
NOTES ON THE TASK The question is very open and a wide range of ideas and example of humour at work in this section should be expected. The strongest answers in this tier may be able to avoid a narrative trawl through selected 'funny bits' and begin to explore the sources of the humour more explicitly. Attention to the farcical elements, the ironic twists, the demeanour of the 'old lady' should be richly rewarded.		
QUESTION 30 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the humour, with careful, relevant reference to the text.
	4	Candidates will make a reasonably sustained and critical response to and show understanding of the humour, with some thoroughness in the use of references to the text for support.
5	20 19 18 17	Candidates will begin to develop a response to and show understanding of the humour, with some detail from the text.
6	16 15 14 13	Candidates will make some relevant comment about and show some understanding of the humour, with a little support from the text.
7	12 11 10 9	Candidates will make a few straightforward points about and show signs of understanding the humour, with occasional references to aspects of the text.
8	8 7 6 5	Candidates will show a little awareness of and they will make some comment about the humour.
Below 8	4 3 2 1 0	The answer does not meet the criteria for Band 8.

QUESTION 31 (30 marks)	CHOPIN: A Shameful Affair and other stories (ed. Beer) In <i>A Shameful Affair</i> and <i>A Matter of Prejudice</i> , how do the characters' background or class affect what happens?	
NOTES ON THE TASK Understanding of social/cultural/historical context is clearly required here; it would be difficult to make any real response to Chopin's stories without some grasp of issues such as this. Candidates may wish to explain background and class (e.g. what is the difference in lifestyle, etc. between e.g. Mildred Orme and 'a farmhand'); better answers will begin to explore how these differences affect what the characters do and say		
QUESTION 31 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the characters' background or class and of the ways in which the writer describes their effects on the characters actions and behaviour, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the characters' background or class and the ways in which the writer describes their effects on the characters actions and behaviour, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the characters' background or class. There will be some relevant discussion of the ways in which the writer describes their effects on the characters actions and behaviour, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the characters' background or class, and may comment on some aspects of the ways in which the writer describes their effects on the characters actions and behaviour, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about background or class in the stories and will occasionally refer to the text.
8	4 3 2	Candidates will make some relevant comment about one or both of the stories.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 32 (30 marks)	CHOPIN: A Shameful Affair and other stories (ed. Beer) Write about the ways in which the setting (time or place) is important in two of Kate Chopin's stories that you have studied.	
NOTES ON THE TASK The task allows 'setting' to be interpreted in different ways, and candidates should be allowed choice of any sensible focus – geographical, social, historical. What is looked for here is not just evidence of candidates' knowledge <i>about</i> the setting, but some understanding of the significance of the setting as an influence on or determinant of the characters' attitudes, behaviour, etc.		
QUESTION 32 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the setting in the chosen stories and of the ways in which Chopin shows its significance, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the setting in the chosen stories and to the ways in which the Chopin shows its significance, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the setting in the chosen stories. There will be some relevant discussion of the ways in which Chopin shows its significance, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the setting in the chosen stories, and may comment on some aspects of the ways in which Chopin shows its significance, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about the setting in the chosen stories and will occasionally refer to the text.
8	4 3 2	Candidates will make some relevant comment about one or two stories.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 33 (30 marks)	CHOPIN: A Shameful Affair and other stories (ed. Beer) Explain how the endings of <i>Desiree's Baby</i> and <i>The Story of an Hour</i> affect your thoughts about the stories as a whole.
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NOTES ON THE TASK

The Story of an Hour is well-known and many candidates will probably be able to offer some comment on the final phrase – ‘the joy that kills’ - and what it suggests about Mrs Mallard’s marriage. In *Desiree's Baby*, the information in the burning letter is obviously meant to raise large question marks in the reader’s mind. Good answers may well be those which include some comment on the writer’s technique – the withholding of the ‘twist’ until the closing line, and how this affects our reactions to the characters.

QUESTION 33 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the endings of the two stories and of the effects they create, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to the endings of the two stories. There will be some relevant discussion of the effects they create, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the endings of the two stories, and may comment on some aspects of the effects they create, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about endings of the stories and will occasionally refer to the text.
8	4 3 2	Candidates will make some relevant comment about one or both stories.
Below 8	1 0	The answer will not meet the criteria for Band 8.

