

Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

ENGLISH LITERATURE

1901/2441F

Scheme A

**UNIT 1 Drama Post-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 45 minutes.

INSTRUCTIONS TO CANDIDATES

You must answer **one** question.

- Answer on the text you have studied.

INFORMATION FOR CANDIDATES

The total number of marks for this paper is 20.

- All questions carry equal marks.

You must answer ONE question from this Paper.

Drama post-1914	Pages	Questions
ARTHUR MILLER: Death of a Salesman	4-5	1-3
HAROLD PINTER: The Caretaker	6-7	4-6
J B PRIESTLEY: An Inspector Calls	8-9	7-9
WILLY RUSSELL: Educating Rita	10-11	10-12

ARTHUR MILLER: Death of a Salesman

- 1 LINDA [*hearing WILLY outside the bedroom, calls with some trepidation*]: Willy!
WILLY: It's all right. I came back.
LINDA: Why? What happened? [*Slight pause.*] Did something happen, Willy?
WILLY: No, nothing happened.
LINDA: You didn't smash the car, did you?
WILLY [*with casual irritation*]: I said nothing happened. Didn't you hear me?
LINDA: Don't you feel well?
WILLY: I'm tired to the death. [*The flute has faded away. He sits on the bed beside her, a little numb.*] I couldn't make it. I just couldn't make it, Linda.
LINDA [*very carefully, delicately*]: Where were you all day? You look terrible.
WILLY: I got as far as a little above Yonkers. I stopped for a cup of coffee. Maybe it was the coffee.
LINDA: What?
WILLY [*after a pause*]: I suddenly couldn't drive any more. The car kept going off on to the shoulder, y'know?
LINDA [*helpfully*]: Oh. Maybe it was the steering again. I don't think Angelo knows the Studebaker.
WILLY: No, it's me, it's me. Suddenly I realize I'm going sixty miles an hour and I don't remember the last five minutes. I'm – I can't seem to – keep my mind to it.
LINDA: Maybe it's your glasses. You never went for your new glasses.
WILLY: No, I see everything. I came back ten miles an hour. It took me nearly four hours from Yonkers.
LINDA [*resigned*]: Well, you'll just have to take a rest, Willy, you can't continue this way.
WILLY: I just got back from Florida.
LINDA: But you didn't rest your mind. Your mind is overactive, and the mind is what counts, dear.
WILLY: I'll start out in the morning. Maybe I'll feel better in the morning. [*She is taking off his shoes.*] These goddam arch supports are killing me.
LINDA: Take an aspirin. Should I get you an aspirin? It'll soothe you.
WILLY [*with wonder*]: I was driving along, you understand? And I was fine. I was even observing the scenery. You can imagine, me looking at scenery, on the road every week of my life. But it's so beautiful up there, Linda, the trees are so thick, and the sun is warm. I opened the windshield and just let the warm air bathe over me. And then all of a sudden I'm goin' off the road! I'm telling ya, I absolutely forgot I was driving. If I'd've gone the other way over the white line I might've killed somebody. So I went on again – and five minutes later I'm dreamin' again, and I nearly – [*He presses two fingers against his eyes.*] I have such thoughts, I have such strange thoughts.
LINDA: Willy, dear. Talk to them again. There's no reason why you can't work in New York.
WILLY: They don't need me in New York. I'm the New England man. I'm vital in New England.
LINDA: But you're sixty years old. They can't expect you to keep travelling every week.
WILLY: I'll have to send a wire to Portland. I'm supposed to see Brown and Morrison tomorrow morning at ten o'clock to show the line. Goddammit, I could sell them! [*He starts putting on his jacket.*]
LINDA [*taking the jacket from him*]: Why don't you go down to the place tomorrow and tell Howard you've simply got to work in New York? You're too accommodating, dear.

WILLY: If old man Wagner was alive I'd a been in charge of New York now! That man was a prince, he was a masterful man. But that boy of his, that Howard, he don't appreciate. When I went north the first time, the Wagner Company didn't know where New England was!

LINDA: Why don't you tell those things to Howard, dear?

WILLY [*encouraged*]: I will, I definitely will. Is there any cheese?

LINDA: I'll make you a sandwich.

WILLY: No, go to sleep. I'll take some milk. I'll be up right away. The boys in?

LINDA: They're sleeping. Happy took Biff on a date tonight.

WILLY [*interested*]: That so?

LINDA: It was so nice to see them shaving together, one behind the other, in the bathroom. And going out together. You notice? The whole house smells of shaving lotion.

WILLY: Figure it out. Work a lifetime to pay off a house. You finally own it, and there's nobody to live in it.

LINDA: Well, dear, life is a casting off. It's always that way.

WILLY: No, no, some people – some people accomplish something. Did Biff say anything after I went this morning?

LINDA: You shouldn't have criticized him, Willy, especially after he just got off the train. You mustn't lose your temper with him.

WILLY: When the hell did I lose my temper? I simply asked him if he was making any money. Is that a criticism?

Either:

1 In what ways does this opening scene interest you in Willy Loman and his family?

What do you learn about them which will be important in the way the play is to develop?

Or:

2 What are your reactions to the character of Uncle Ben and his part in the play?

Support your ideas with detail from the play.

Or:

3 You are Bernard leaving your father's office after your conversation with Willy in Act Two.

You might be thinking about:

- Willy's behaviour and state of mind;
- your conversation about Biff;
- the way life has turned out for you and for Biff.

Write your thoughts.

HAROLD PINTER: *The Caretaker*

- 4 MICK: How could I have the wrong man? You're the only man I've spoken to. You're the only man I've told, about my dreams, about my deepest wishes, you're the only one I've told, and I only told you because I understood you were an experienced first-class professional interior and exterior decorator.
- DAVIES: Now look here –
- MICK: You mean you wouldn't know how to fit real-blue, copper and parchment linoleum squares and have those colours re-echoed in the walls?
- DAVIES: Now, look here, where'd you get –?
- MICK: You wouldn't be able to decorate out a table in afromosia teak veneer, an armchair in oatmeal tweed and a beech frame settee with a woven sea-grass seat?
- DAVIES: I never said that!
- MICK: Christ! I must have been under a false impression!
- DAVIES: I never said it!
- MICK: You're a bloody impostor, mate!
- DAVIES: Now you don't want to say that sort of thing to me. You took me on here as a caretaker. I was going to give you a helping hand, that's all, for a small... for a small wage, I never said nothing about that... you start calling me names –
- MICK: What is your name?
- DAVIES: Don't start that –
- MICK: No, what's your real name?
- DAVIES: My real name's Davies.
- MICK: What's the name you go under?
- DAVIES: Jenkins!
- MICK: You got two names. What about the rest? Eh? Now come on, why did you tell me all this dirt about you being an interior decorator?
- DAVIES: I didn't tell you nothing! Won't you listen to what I'm saying?
- Pause*
- It was him who told you. It was your brother who must have told you. He's nutty! He'd tell you anything, out of spite, he's nutty, he's half-way gone, it was him who told you.
- MICK *walks slowly to him.*
- MICK: What did you call my brother?
- DAVIES: When?
- MICK: He's what?
- DAVIES: I... now get this straight...
- MICK: Nutty? Who's nutty?
- Pause*
- Did you call my brother nutty? My brother. That's a bit of... that's a bit of an impertinent thing to say, isn't it?
- DAVIES: But he says so himself!
- MICK *walks slowly round DAVIES' figure, regarding him, once. He circles him, once.*
- MICK: What a strange man you are. Aren't you? You're really strange. Ever since you come into this house there's been nothing but trouble. Honest. I can take nothing you say at face value. Every word you speak is open to any number of different interpretations. Most of what you say is lies. You're violent, you're erratic, you're just completely unpredictable. You're nothing but a wild animal, when you come down to it. You're a barbarian. And to put the old tin lid on it, you stink from arse-hole to breakfast time. Look at it. You come here recommending yourself as an interior decorator, whereupon I take

you on, and what happens? You make a long speech about all the references you've got down at Sidcup, and what happens? I haven't noticed you go down to Sidcup to obtain them. It's all most regrettable but it looks as though I'm compelled to pay you off for your caretaking work. Here's half a dollar.

He feels in his pocket, takes out a half-crown and tosses it at DAVIES' feet. DAVIES stands still.

Either:

4 How does Pinter make this such a dramatic and important moment in the play?

You should consider:

- Mick's words and actions;
- Davies' responses;
- the relationship between them here and elsewhere in the play.

Or:

5 In what ways does Aston's long speech at the end of Act Two help you to understand his behaviour in the rest of the play?

Remember to refer closely to the speech and to other moments in the play to support your ideas.

Or:

6 Choose **two** moments in the play which you think are likely to make an audience laugh.

Explore these moments showing how they produce comic effects.

J B PRIESTLEY: An Inspector Calls

- 7 *[He walks straight out, leaving them staring, subdued and wondering. SHEILA is still quietly crying. MRS BIRLING has collapsed into a chair. ERIC is brooding desperately. BIRLING, the only active one, hears the front door slam, moves hesitatingly towards the door, stops, looks gloomily at the other three, then pours himself out a drink, which he hastily swallows.]*
BIRLING [*angrily to ERIC*]: You're the one I blame for this.
ERIC: I'll bet I am.
BIRLING [*angrily*]: Yes, and you don't realize yet all you've done. Most of this is bound to come out. There'll be a public scandal.
ERIC: Well, I don't care now.
BIRLING: You! You don't seem to care about anything. But I care. I was almost certain for a knighthood in the next Honours List –
[ERIC laughs rather hysterically, pointing at him.]
ERIC [*laughing*]: Oh – for God's sake! What does it matter now whether they give you a knighthood or not?
BIRLING [*stormily*]: It doesn't matter to you. Apparently nothing matters to you. But it may interest you to know that until every penny of that money you stole is repaid, you'll work for nothing. And there's going to be no more of this drinking round the town – and picking up women in the Palace bar –
MRS BIRLING [*coming to life*]: I should think not. Eric, I'm absolutely ashamed of you.
ERIC: Well, I don't blame you. But don't forget I'm ashamed of you as well – yes, both of you.
BIRLING [*angrily*]: Drop that. There's every excuse for what both your mother and I did – it turned out unfortunately, that's all –
SHEILA [*scornfully*]: That's all.
BIRLING: Well, what have you to say?
SHEILA: I don't know where to begin.
BIRLING: Then don't begin. Nobody wants you to.
SHEILA: I behaved badly too. I know I did. I'm ashamed of it now. But now you're beginning all over again to pretend nothing much has happened –
BIRLING: Nothing much has happened! Haven't I already said there'll be a public scandal – unless we're lucky – and who here will suffer from that more than I will?
SHEILA: But that's not what I'm talking about. I don't care about that. The point is, you don't seem to have learnt anything.
BIRLING: Don't I? Well, you're quite wrong there. I've learnt plenty tonight. And you don't want me to tell you what I've learnt, I hope. When I look back on tonight – when I think of what I was feeling when the five of us sat down to dinner at that table –
ERIC [*cutting in*]: Yes, and do you remember what you said to Gerald and me after dinner, when you were feeling so pleased with yourself? You told us that a man has to make his own way, look after himself and mind his own business, and that we weren't to take any notice of these cranks who tell us that everybody has to look after everybody else, as if we were all mixed up together. Do you remember? Yes – and then one of those cranks walked in – the Inspector. [*Laughs bitterly.*] I didn't notice you told him that it's every man for himself.
SHEILA [*sharply attentive*]: Is that when the Inspector came, just after Father had said that?
ERIC: Yes. What of it?
MRS BIRLING: Now what's the matter Sheila?
SHEILA [*slowly*]: It's queer – very queer – [*she looks at them reflectively.*]

MRS BIRLING [*with some excitement*]: I know what you're going to say. Because I have been wondering myself.

SHEILA: It doesn't much matter now, of course – but was he really a police inspector?

BIRLING: Well, if he wasn't, it matters a devil of a lot. Makes all the difference.

Either:

7 How does this extract help to make clear to you the Birling family's reactions to what has happened in the play?

You should consider:

- what they say;
- how they say it;
- what they do.

Or:

8 Which of the characters do you think has learned **least** from his or her experiences in this play?

Remember to support your answer with detailed reference to the play.

Or:

9 You are Gerald and you keep a diary.

Write **two** entries in it.

The first covers the evening when you first met Daisy Renton.

The second covers the day when Daisy left Morgan Terrace.

WILLY RUSSELL: Educating Rita

- 10 FRANK: I was going to introduce you to him earlier. *(As he rummages a book falls to one side revealing a bottle of whisky which has been hidden behind it.)* Now – where is he...?
RITA *goes over and picks up the whisky bottle from the shelf.*
RITA: Are you still on this stuff?
FRANK: Did I ever say I wasn't?
RITA *(putting the bottle down and moving away)* No. But...
FRANK: But what?
RITA: Why d'y'do it when y've got so much goin' for y', Frank?
FRANK: It is indeed because I have 'so much goin' for me' that I do it. Life is such a rich and frantic whirl that I need the drink to help me step delicately through it.
RITA: It'll kill y', Frank.
FRANK: Rita, I thought you weren't interested in reforming me.
RITA: I'm not. It's just ...
FRANK: What?
RITA: Just that I thought you'd started reforming yourself.
FRANK: Under your influence?
She shrugs.
(He stops searching and turns to face her.)
FRANK: Yes. But Rita – if I repent and reform, what do I do when your influence is no longer here? What do I do when, in appalling sobriety, I watch you walk away and disappear, my influence gone forever.
RITA: Who says I'm gonna disappear?
FRANK: Oh you will, Rita. You've got to. *(He turns back to the shelves.)*
RITA: Why have I got to? This course could go on for years. An' when I've got through this one I might even get into the proper university here.
FRANK: And we'll all live happily ever after? Your going is as inevitable as... as...
RITA: *Macbeth?*
FRANK: *(smiling)* As tragedy, yes: but it will not be a tragedy, because I shall be glad to see you go.
RITA: Tch. Thank you very much. *(After a pause)* Will y' really?
FRANK: Be glad to see you go? Well I certainly don't want to see you stay in a room like this for the rest of your life. Now. *(He continues searching for the book.)*
RITA: *(after a pause)* You can be a real misery sometimes, can't y'? I was dead happy a minute ago an' then you start an' make me feel like I'm having a bad night in a mortuary.

Either:

10 What are your feelings about Rita and Frank as you re-read this extract?

Or:

11 How does Willy Russell make the audience aware of Rita's reasons for doing an Open University course?

Or:

12 You are Rita, just after your first meeting with Frank.

You might be thinking about:

- your first impressions of Frank;
- your first impressions of the University;
- what you think you might learn.

Write your thoughts.



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ENGLISH LITERATURE

1901/2441F

Scheme A

**UNIT 1 Drama Post-1914
FOUNDATION TIER**

MARK SCHEME

Specimen Paper 2003

INSTRUCTIONS TO EXAMINERS: Unit 1 (Foundation Tier)

A INDIVIDUAL ANSWERS

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.
- 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 B2 below.

B TOTAL MARKS

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

QUESTION 1 (30 marks)	ARTHUR MILLER: Death of a Salesman In what ways does this opening scene interest you in Willy Loman and his family? What do you learn about them which will be important in the way the play is to develop?
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NOTES ON THE TASK

The first question is very open indeed and most candidates should be able to find fruitful areas for comment – in Willy’s exhaustion and confused state of mind and in Linda’s anxiety and patient support of her troubled spouse. Differentiation is likely to emerge in the way the second question is tackled, and any close attention to the hints of conflict to come (at home and at work) and to Willy’s attitudes (to money, the past, the countryside, driving...) which are to assume greater importance as the play develops, should be very highly rewarded indeed.

QUESTION 1 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 Willy and his family and of important features in the development of the play, with careful relevant reference to the text.
	22 21	
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to Willy and his family, showing understanding of important features in the development of the play, 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 Willy and his family, showing understanding of important features, with a little support from the text.
6	12 11 10 9	Candidates will make some relevant comment about Willy and his family and show some understanding of important features, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about Willy and his family and show signs of understanding important features with the occasional references to the text.
8	4 3 2	Candidates will show a little awareness of Willy and his family, and they will make some comment about important features.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 2 (30 marks)	ARTHUR MILLER: Death of a Salesman What are your reactions to the character of Uncle Ben and his part in the play? Support your ideas with detail from the play.
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NOTES ON THE TASK

The first question is very open indeed and most candidates should be able to find sufficient material to shape a response to Ben. Differentiation is likely to emerge in the way the second part of the question is tackled, and any answers which move well beyond responses to the character and what he does, in order to grapple with features of Ben’s dramatic function should be highly rewarded.

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	[24-21] Candidates will show clear, sustained understanding of Ben and of his part in the play, with careful, relevant reference to the text.
	22 21	
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to Ben, showing understanding of his part in the play, with some thoroughness in their use of references to the text for support.
5	16 15 14 13	Candidates will begin to develop a response to Ben, showing understanding of his part in the play, with a little support from the text.
6	12 11 10 9	Candidates will make some relevant comment about Ben and show some understanding of his part in the play, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about Ben and his family and show signs of understanding his part in the play, with occasional references to the text.
8	4 3 2	Candidates will show a little awareness of Ben, and they will make some comment about his part in the play.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 3 (30 marks)	<p>ARTHUR MILLER: Death of a Salesman</p> <p>You are Bernard leaving your father's office after your conversation with Willy in Act Two. You might be thinking about:</p> <ul style="list-style-type: none"> • Willy's behaviour and state of mind; • your conversation about Biff; • the way life has turned out for you and for Biff. <p>Write your thoughts.</p>
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NOTES ON THE TASK

Successful answers are likely to be firmly grounded in the details of the conversation between Bernard, Willy and Charley, which has given Bernard a great deal to think about on his trip to Washington. He is a successful man and is himself the father of two sons, but he still has vivid memories of his boyhood and of Biff and has asked the crucial question, 'What happened in Boston, Willy?' without receiving a satisfying response. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Bernard's character, as well as developing sense of his 'voice'. Smug superiority or malicious satisfaction are unlikely to characterise Bernard's response to the plight of the Lomans. The bullets are offered as suggestions only.

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 have a good knowledge and understanding of Bernard's character and situation, and be able to use this to produce thoughts and ideas about what has happened, expressed in a way that is fitting and authentic. Bernard will be clearly recognisable through the voice assumed.
	4	20 19 18 17
5	16 15 14 13	Candidates will show a basic understanding of Bernard's character and situation at this point in the play, as well as of his thoughts and feelings about what has happened. These ideas will show evidence of being expressed in an appropriate way.
6	12 11 10 9	Candidates will show some understanding of Bernard's character and situation at this point in the play through references made to the text. There will be some mention of feelings and ideas about what has happened.
7	8 7 6 5	Candidates will show some knowledge of Bernard's character and situation, and express some views about what has happened.
8	4 3 2	Candidates will show a little awareness of Bernard, expressing this in a straightforward way.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 4 (30 marks)	<p>HAROLD PINTER: The Caretaker</p> <p>How does Pinter make this such a dramatic and important moment in the play? You should consider:</p> <ul style="list-style-type: none"> • Mick’s words and actions; • Davies’ responses; • the relationship between them here and elsewhere in the play.
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NOTES ON THE TASK

This is a very open task and most candidates should be able to use the bullets to explore some of the impact of this wonderfully charged and climatic extract. Differentiation is likely to stem from the extent to which candidates can move beyond a working through of tense moments to an exploration of the sources of the drama, and suggest an understanding of the shift in Mick’s dealings with Davies here compared with elsewhere in the play.

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 extract, its drama and importance, with careful, relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to the extract, showing understanding of its drama and importance, 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 the extract, showing understanding of its drama and importance, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about and show some understanding of the extract’s drama and importance, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about and show signs of understanding the extract’s drama and importance, with occasional references to the text.
8	4 3 2	Candidates will show a little awareness of and they will make some comment about the extract’s drama and importance.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 5 (30 marks)	HAROLD PINTER: The Caretaker In what ways does Aston's long speech at the end of Act Two help you to understand his behaviour in the rest of the play? Remember to refer closely to the speech and to other moments in the play to support your ideas.
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NOTES ON THE TASK

Most candidates should recognise this as Aston's uncharacteristically developed and frank moment of self-revelation. Differentiation is likely to stem from the extent to which candidates can look closely at the experiences he reveals (and the manner in which he reveals them) and relate them to his diffidence, indecision, vagueness, his relationship with Davies elsewhere in the play.

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	[24-21] Candidates will show clear, sustained understanding of the speech and of Aston, with careful, relevant reference to the text.
	22 21	
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to the speech, showing understanding of Aston, 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 the speech, showing understanding of Aston, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about and show signs of understanding the speech and Aston, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about and show signs of understanding the speech and Aston, with occasional references to the text.
8	4 3 2	Candidates will show a little awareness of and they will make some comment about the speech and Aston.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 6 (30 marks)	HAROLD PINTER: The Caretaker Choose two moments in the play which you think are likely to make an audience laugh. Explore these moments showing how they produce comic effects.
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NOTES ON THE TASK

Differentiation should spring from the extent to which candidates can explicitly focus on the sources of humour rather than simply working through moments in a linear way picking out 'funny bits'. The choice of potential 'moments' is very wide indeed and one should be receptive to a wide range of selections and to a loose definition of what constitutes a 'moment' so long as the discussion of humour is grounded in the text. Close attention to the humorous qualities of Pinter's language should be highly rewarded.

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 two moments and of their comic effects, with careful, relevant reference to the text.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to two moments, showing understanding of their comic effects, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about two moments and show some understanding of comic effects, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about two moments and show signs of understanding comic effects, with occasional references to the text.
8	4 3 2	Candidates will show a little awareness of comic effects and they will make some comment about two moments.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 7 (30 marks)	<p>J B PRIESTLEY: An Inspector Calls</p> <p>How does this extract help to make clear to you the Birling family's reactions to what has happened in the play? You should consider:</p> <ul style="list-style-type: none"> • what they say; • how they say it; • what they do.
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NOTES ON THE TASK

Candidates should consider the reactions of the Birlings as a group and individually, though Mrs Birling does and says little. They should consider the recriminations and accusations. Mr Birling's concern is solely for himself and the effect of the possible scandal on him and his position. What he has learned is about his family, whereas Sheila and Eric are concerned about their part in the death of Eva Smith. Eric takes some satisfaction in reminding his father about the ideas he expounded after dinner. At the end of the extract, the belief that their visitor might not have been an inspector offers a life-line which Mr Birling in particular is anxious to take.

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 a clear, sustained understanding of how what the characters do and say reveals their differing reactions. The contrast between Mr Birling and his children will be well developed and supported by careful reference to the extract.
	4	20 19 18 17
5	16 15 14 13	Candidates will provide a more developed response to the extract showing understanding of the characters and using some detail from the extract in support.
6	12 11 10 9	Candidates will make some relevant comments on the extract showing some understanding of what their reactions reveal about them.
7	8 7 6 5	Candidates will make a few straightforward points about the reactions in the extract with occasional reference to the text.
8	4 3 2	Candidates will make some relevant comment about the reactions of the Birlings.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 8 (30 marks)	J B PRIESTLEY: An Inspector Calls Which of the characters do you think has learned least from his or her experiences in this play? Remember to support your answer with detailed reference to the play.
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NOTES ON THE TASK

Candidates have an open choice, and, provided that they can support their view, their choice must be respected. However, answers are most likely to deal with Mr Birling, Mrs Birling and Gerald. Views should be supported by detailed reference to the play. The Birlings' lack of real regret and their feeling at the end of the play, shared by Gerald, that everything is all right are likely to be factors in the argument. Answers should focus on one character, though an extended evaluation of several should be suitably rewarded.

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	[24-21] Candidates will show a clear, sustained understanding of the chosen character and a clear awareness of the theme of collective responsibility, supported by relevant textual reference.
	22 21	
4	20 19 18 17	Candidates will show clear and sustained understanding of the chosen character and some sense of Priestley's theme, with thorough use of the text in support.
5	16 15 14 13	Candidates will show understanding of the character, what he or she should learn, and provide some detail from the text to show that they have not.
6	12 11 10 9	Candidates will show signs of understanding why their chosen character has not learned much, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about the character they have chosen, with some response to that character.
8	4 3 2	Candidates will identify a character and make some supporting comment about their choice.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 9 (30 marks)	J B PRIESTLEY: An Inspector Calls You are Gerald and you keep a diary. Write two entries in it. The first covers the evening when you first met Daisy Renton. The second covers the day when Daisy left Morgan Terrace.
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NOTES ON THE TASK

Good answers will do more than simply provide a flat narrative of events in which Gerald is involved. Gerald's reflections in his first entry may well include why he went to the stalls bar, what his intentions were, what he thought about Daisy Renton and what he thought about his relationship with Sheila. His second may well focus on his thoughts about breaking off with Daisy, his intentions towards Sheila and possible feelings such as guilt or relief. There should be understanding of Gerald's character and background and the use of features of thought and expression appropriate to Gerald.

QUESTION 9 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 and sustained understanding of Gerald's character and of what his thoughts are likely to be at these two moments. Gerald's character will be clearly recognisable through the voice assumed.
4	20 19 18 17	Candidates will have a sound knowledge on which to base Gerald's two entries. They will show understanding of Gerald's character; his reflections will be in a style appropriate to Gerald.
5	16 15 14 13	Candidates will begin to develop their response to Gerald's relationship with Daisy, showing some understanding of what he might think. There will be some evidence of expressing his ideas in an appropriate way.
6	12 11 10 9	Candidates will make some relevant comments in the two entries, showing some understanding of Gerald's character.
7	8 7 6 5	Candidates will make a few straightforward points about Gerald and Daisy and respond to Gerald's character.
8	4 3 2	Candidates will make some comment about what happened on those two days.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 10 (30 marks)	WILLY RUSSELL: Educating Rita What are your feelings about Rita and Frank as you re-read this extract?
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NOTES ON THE TASK

Candidates are likely to express pity for Frank here. They may comment on his drinking and on how he has become dependent on Rita while she seems to have grown in confidence and independence. The hidden bottle of whisky that is revealed at the beginning of the extract shows that Frank has not been able to cope with his life, even though Rita thought that he had listened to her and given up drinking. Rita's belief in Frank is shown here, in contrast to his lack of belief in himself. He is full of self-pity and aware that he will lose her, while she sees a world of opportunity before her. Her final comment shows how Frank's words have upset her and how his behaviour casts a shadow over her happiness.

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	[24-21] Candidates will show a clear, sustained understanding of both Rita and Frank by making careful and relevant reference to the extract.
	22 21	
4	20 19 18 17	Candidates will make a reasonably sustained response to Frank and Rita and show some thoroughness in their use of the text for support.
5	16 15 14 13	Candidates will begin to develop a response to Frank and Rita here, with some detail from the text.
6	12 11 10 9	Candidates will show understanding of the feelings of Frank and Rita and use a little support from the text.
7	8 7 6 5	Candidates will show signs of understanding the feelings of Frank and Rita and make a simple personal response to what is said here.
8	4 3 2	Candidates will show a little awareness of the feelings of Frank and Rita and make some comment about what is said here.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 11 (30 marks)	WILLY RUSSELL: Educating Rita How does Willy Russell make the audience aware of Rita's reasons for doing an Open University course?
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NOTES ON THE TASK

Candidates will probably focus on Rita's own stated reasons for doing the course, the fact that she still hasn't had a baby and wants to discover herself first. They might also look at the relationship with Denny and how he seems to want to control her. The description of her mother's evident unhappiness may also be considered here, in showing that Rita feels that there is more to life than the narrow options that Denny and her background seem to offer her. The evidence that is presented will all come from Rita, either from her thoughts about her own life, or her reflections on the behaviour and feelings of members of her family.

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	[24-21] Candidates will show clear, sustained understanding of Rita's reasons, making careful and relevant reference to the text.
	22 21	
4	20 19 18 17	Candidates will show understanding of Rita's reasons and show some thoroughness in their use of the text for support.
5	16 15 14 13	Candidates will begin to develop a response to Rita's reasons for doing an Open University course, with some detail from the text.
6	12 11 10 9	Candidates will show understanding of Rita's reasons and use a little support from the text.
7	8 7 6 5	Candidates will show signs of understanding Rita's reasons and occasionally refer to aspects of the text.
8	4 3 2	Candidates will show a little awareness of Rita's reasons for doing an Open University course.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 12 (30 marks)	<p>WILLY RUSSELL: Educating Rita</p> <p>You are Rita, just after your first meeting with Frank. You might be thinking about:</p> <ul style="list-style-type: none"> • your first impressions of Frank; • your first impressions of the University; • what you think you might learn. <p>Write your thoughts.</p>
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NOTES ON THE TASK

Candidates should use the clues to be found in the first scene of the play for the first part of the task. The second part is more speculative and is likely to be informed by their reading of the rest of the play. Good answers will make a clear attempt to re-create Rita's voice and what is known of her attitudes at this point. Candidates who do not assume her voice will be self-penalising but should be given credit for their understanding of the character.

QUESTION 12 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 have good knowledge and understanding and be able to use this to produce writing expressed in a way that is fitting and authentic. The character will be clearly recognisable through the voice assumed.
	4	20 19 18 17
5	16 15 14 13	Candidates will show a basic understanding of what Rita does and thinks. Their ideas will show evidence of being expressed in a suitable way.
6	12 11 10 9	Candidates will show some understanding of Rita at this point in the play. There will be some mention of her feelings and ideas.
7	8 7 6 5	Candidates will show some knowledge of what Rita does in the first scene and express some views about the reasons for her first impressions.
8	4 3 2	Candidates will show some knowledge of what Rita does in the first scene, expressing this in a straightforward way.
Below 8	1 0	The answer will not meet the criteria for Band 8.

