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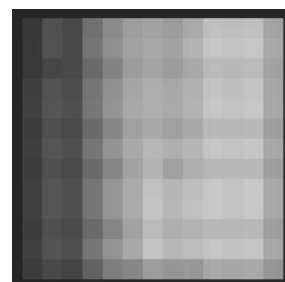
GENERAL CERTIFICATE OF SECONDARY EDUCATION

GCSE 1901

ENGLISH LITERATURE

**COMBINED MARK SCHEME
AND REPORT FOR THE UNITS
JANUARY 2005**

GCSE



1901/MS/R/05J

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RECOGNISING ACHIEVEMENT

Mark Scheme 2441/01
January 2005

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

There is NO Assessment of Written Communication on this paper.

1901 English Literature – Generic Band Descriptors

Unit 2441/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	30-25	(30-25) Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors
	24 23 22 21	<ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	20 19 18 17	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	16 15 14 13	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	12 11 10 9	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	8 7 6 5	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	4 3 2	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	1 0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

1901 English Literature – Empathic Band Descriptors

Unit 2441/01 - Foundation Tier

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

Text:	MILLER: <i>Death of a Salesman</i>
Question 1: (20 marks)	<p>How does this scene affect your feelings about Willy and the situation he finds himself in?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Willy's reasons for visiting Charley's office • Willy's feelings about Bernard here and in the past • Willy's feelings about Biff.

NOTES ON THE TASK:

The question is very open and we should be receptive to a range of responses to Willy and his situation as long as they are grounded in the text. It is to be hoped that most answers will show some awareness of the context for this conversation - that Willy has been fired and needs to borrow money and that he was scornful of Bernard in the past, for instance. Answers which begin to explore the fascinating sub-text here - the suggested impact of Bernard's success on Willy, the implied contrast between Bernard's life and Biff's, the connection between the trip to Boston and Biff's failure... - in order to explore their responses to Willy should be very highly rewarded.

Text:	MILLER: <i>Death of a Salesman</i>
Question 2: (20 marks)	<p>What do you think makes Charley such a memorable and important character in the play?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a narrative account of Charley and his contribution to the play in order to shape an argued personal response. "What do you find memorable?" is a different question from "What can you remember about?". It is to be hoped that most candidates will be able to respond to Charley's commonsense, unpretentiousness, honesty and loyalty, and the power of his final speech in The Requiem is likely to figure prominently. The second part of the question may prove to be the key discriminator and the best answers may be able to explore the contrast which Miller constructs between the values and attitudes of Charley and Willy - as businessmen, fathers and people.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (20 marks)	<p>You are Happy after your father's funeral (at the end of the play).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your father and the reasons for his death • the differences between your life and Biff's • the future. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Successful answers are likely to be firmly grounded in the details of the exchange between Biff and Happy in The Requiem, and to grasp the extent to which Happy has adopted his father's flawed values, remains the more deceived of the two brothers and appears to have learnt nothing from his father's death. An inability to accept the truth about his father and about himself, even in his most private thoughts, is likely to be a dominant feature of good answers. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Happy's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

Text:	PINTER: <i>The Caretaker</i>
Question 4: (20 marks)	What do you think makes this such a thought-provoking final scene? You should consider what is thought-provoking about: <ul style="list-style-type: none"> • how Davies pleads with Aston • how Aston reacts to Davies

NOTES ON THE TASK:

It is hoped that the bullets will guide most answers to an awareness of what makes this such a thought-provoking final scene. Davies's whining, wheedling and progressively disjointed discourse and Aston's assertive and forceful rebuttal of him are likely areas for discussion. Davies's speeches are punctuated by pauses and Aston's negative stance. Answers may touch upon Davies's increasing desperation, and cunning, the timing of his 'concessions' to Aston ('I'd look after the place for you...I'll be your man') and the breakdown of his character. Aston's rebuttal of Davies, shown in his use of powerful negatives, is also intriguing, as in previous scenes he is portrayed as a mild and isolated 'victim'. The strongest answers are likely to be characterised by an attempt to consider the thought-provoking nature of the passage as an ending to the play rather than just working through the extract.

Text:	PINTER: <i>The Caretaker</i>
Question 5: (20 marks)	What do you find most striking about Mick's relationship with Davies? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Answers could explore Mick's threatening and silently menacing behaviour towards Davies, the pleasure he gains in unsettling Davies, his cruel mocking nature and the inconsistency of his attitude when he welcomes Davies and says how pleased he is to meet him: all of these moments are striking and reveal a sadistic nature and a desire to control. Differentiation is likely to emerge in the amount of detail answers go in to, and how wide ranging the response is.

Text:	PINTER: <i>The Caretaker</i>
Question 6: (20 marks)	Explore TWO moments in the play when you feel most surprised by any character's actions. Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is very open indeed and most answers should be able to find sufficient material to shape a response. Aston's unexpected revelations to Davies about his past, Mick's aggressive, provocative and unpredictable behaviour towards Davies, Aston's decision to invite Davies to stay, and then his retraction at the end of the play, even Davies's attempts to play one brother off against the other could all be used as examples of a character's actions which elicit surprise. The strongest answers are likely to suggest a secure grasp of appropriate detail, as well as consider reasons for the surprise in the drama.

Text:	PRIESTLEY: <i>An Inspector Calls</i>
Question 7: (20 marks)	<p>What do you think makes this such a dramatic and important moment in the play?</p> <p>You should consider what is dramatic and important about:</p> <ul style="list-style-type: none"> • Birling's character and attitudes here • the reactions of Gerald and Eric • the hints of changes to come.

NOTES ON THE TASK:

It is to be hoped that the bullets will guide most answers to some awareness not only of the dramatic elements in this extract but also of the ironic reversals to come. Good answers are likely to pay attention to the presentation of Birling at his most insufferable here and suggest the way he is being set up for his later comeuppance. The strongest answers are likely to seize on the third bullet, place the extract explicitly in the context of the later humiliations and see the significance of Birling's selfishness, complacency and social climbing, of Eric's drinking and recollections of women's attitudes to clothes, of the humorous references to the kind of 'fun' enjoyed by 'young fellows', of the timing of the door bell announcing the arrival of the Inspector...

Text:	PRIESTLEY: <i>An Inspector Calls</i>
Question 8: (20 marks)	<p>What do you think makes the differences between the Birlings and their children so dramatic?</p> <p>You should consider what is dramatic about:</p> <ul style="list-style-type: none"> • their different reactions to the Inspector • their different reactions to the death of 'Eva Smith' • their changing relationships.

NOTES ON THE TASK:

The focus of the question is on the word 'dramatic' and differentiation is likely to spring from the extent to which candidates can move beyond description of the differences between the Birling parents and children to an explicit consideration of the drama these differences create. Strong answers are likely to seize on the final bullet in particular and consider the ways in which the growing self-awareness of Sheila and Eric and their willingness to accept their failings and their guilt leads them into direct confrontation with the attitudes and values of their parents. Close attention to dramatic moments like Eric's attack on his mother and Sheila's denunciation of her parents' unchanging attitudes should be highly rewarded.

Text:	PRIESTLEY: <i>An Inspector Calls</i>
Question 9: (20 marks)	<p>You are Eric just after the Inspector's final exit (in Act Three). You might be thinking about:</p> <ul style="list-style-type: none"> • your part in the death of 'Eva Smith' • your parents and their involvement • what might happen next. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Eric has just launched a physical attack on his mother and accused her of killing 'Eva Smith' and his own unborn child, and the Inspector's revelations leave him feeling guilty, angry, bitter and 'ashamed' of his parents. Successful answers are likely to be firmly grounded in the details of the conversations at this point in the play and to suggest that Eric, unlike his parents, is learning from his experiences and realises that the possibility of scandal and of criminal prosecution is a trivial concern when set against their responsibility for 'Eva's' death. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Eric's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

Text:	RUSSELL: <i>Educating Rita</i>
Question 10: (20 marks)	<p>What makes this such a revealing passage in the play?</p> <p>You should consider what is revealing about:</p> <ul style="list-style-type: none"> • Rita's attitude towards 'working class culture' • Frank's response to Rita's views • how their relationship is developing.

NOTES ON THE TASK:

It is hoped that the bullets will guide most answers to an awareness of what makes this such a revealing passage in the play. Rita's comments on her own background as well as her observations on what 'culture' means to her are revelatory moments for Rita in the play as she begins to make connections. She is very sceptical over the media's, and Unions', role in encouraging people to spend, and adopt a materialistic culture, rather than 'feed the inside'. References to Rita's sustained speech about culture, her tentative thoughts about the disempowerment of the working classes, her questioning nature, '...y'know the word culture?', and Frank's increasingly interested reactions should be well-rewarded: this is a rare moment where Frank shows some engagement with others, without the typically cynical attitude he has displayed before. Increasingly, we see evidence of Rita's intelligence in spite of her husband's opposition to what she is doing.

Text:	RUSSELL: <i>Educating Rita</i>
Question 11: (20 marks)	<p>What do you think Frank gains from meeting Rita and from teaching her?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

Most answers should be able to find sufficient material to shape a response to Frank and what he gains from meeting and teaching Rita. Frank is a cynical, disillusioned, bored and often inebriated character in the play. His failures in his personal relationships and his disaffection with his job (and the importance of literature) make him more susceptible to Rita's charms. Earlier on he seems to be incapable of taking anyone seriously: this changes when he meets Rita. By the end of the play Rita seems to be successful, suggesting that Frank's teaching is working. He has found it a challenge. He is keen to show how much Rita means to him by the end of the play. Attention to specific moments in the play, and to his language, are likely to be key features of the best answers.

Text:	RUSSELL: <i>Educating Rita</i>
Question 12: (20 marks)	<p>You are Frank just after Rita has finished cutting your hair, at the end of the play.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your feelings for Rita • her plans for the future • your future in Australia <p>Write your thoughts.</p>

NOTES ON THE TASK:

Frank has just heard that he is to be sent to Australia by the authorities and is packing his things. He is going alone, without Julia. His attitude towards the situation seems to be one of resignation and detached acceptance, although he is still contemptuous and dismissive of the university. In this scene Frank's real emotions still seem to be cloaked in an attitude of scepticism although he is now very direct with Rita when he invites her to Australia and hands over his present of the red dress. Answers may explore the tension between the cynical, disaffected and aloof attitude Frank has displayed throughout the play, and signs of a more tender, thoughtful and responsive character, more willing to change in spite of the discomfort that yielding to these emotions might involve ('ouch' Frank cries out in the stage directions as Rita cuts his hair). The strongest answers are likely to suggest a secure grasp of appropriate detail and of Frank's character, as well as developing a sense of his 'voice'. The bullets are offered as suggestions only.



RECOGNISING ACHIEVEMENT

Mark Scheme 2441/02
January 2005

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

There is NO Assessment of Written Communication on this paper.

1901 English Literature – Generic Band Descriptors

Unit 2441/02 - Higher Tier

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

1901 English Literature – Empathic Band Descriptors

Unit 2441/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29	demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	28 27 26 25	demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	24 23 22 21	show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	20 19 18 17	show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	16 15 14 13	show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	12 11 10 9	show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	8-0	make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas

Text:	MILLER: <i>Death of a Salesman</i>
Question 1: (30 marks)	Explore the ways in which Miller presents the character of Willy here and brings out some of the main issues of the play.

NOTES ON THE TASK:

Stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. Most answers should show some awareness of the contrast in the past and present relationship between Willy and Bernard. Stronger answers are likely to explore the subtle ways in which this encounter with the man he once dismissed as a 'pest' reinforces not only his own feelings of failure but also his sense of Biff's failure and his own responsibility for this. The strongest answers may declare themselves in their close attention to the subtext here and the implied gap between Willy's thoughts and his words, and in their examination of some of the play's central issues - the nature of success, materialism, fatherhood, self-deception (as against honest endeavour)... - demanded by the second part of the question.

Text:	MILLER: <i>Death of a Salesman</i>
Question 2: (30 marks)	How does Miller's portrayal of Charley contribute to the dramatic impact of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Differentiation should emerge from the extent to which answers avoid a conventional character study approach and pay specific and argued attention to Charley's role in the play. It is to be hoped that all answers will show some awareness of the ways in which Miller portrays Charley as a generous, wise, kind and loyal friend to Willy. However the strongest answers are likely to move well beyond his supportive relationship with Willy, and place the commonsense, unpretentiousness and honesty of a man who knows who he is, more confidently in the context of the whole play. Answers which see his values as a contrast for the ruthless individualism displayed by Uncle Ben or Howard, and for the apparent cruelty and selfishness of Willy's sons, or see the ironies inherent in the contrasting approaches of Charley and Willy to business, success, fatherhood... should be highly rewarded indeed.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (30 marks)	How have features of Miller's stagecraft (his use of set, and his use of music and of lighting, for instance) contributed to your understanding and enjoyment of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Stronger answers should be able to focus explicitly on the 'how' of the question and really scrutinise the playwright at work here. The question is an open one and the features in the brackets are offered as possible prompts to select from rather than as an exhaustive list to cover. It is to be hoped most answers will be able to select some significant features but differentiation will emerge from the extent to which these features are placed in context and related to the ideas and impact of *this* play rather than just broadly appreciated as theatrical effects. The best answers are likely to 'say a lot about a little' and explore the effect of a few key features in detail (the athletic trophy, the refrigerator, the flute music, the leaves...).

Text:	PINTER: <i>The Caretaker</i>
Question 4: (30 marks)	How does Pinter make this last scene a compelling end to the play?

NOTES ON THE TASK:

Most answers should be able to find fruitful areas for comment - in Davies's whining, wheedling and progressively disjointed discourse and in Aston's assertive and forceful rebuttal. Davies's speeches are punctuated by pauses and Aston's negative stance. Answers may touch upon Davies's increasing desperation, and cunning, the timing of his 'concessions' to Aston ('I'd look after the place for you...I'll be your man') and the breakdown of his character. Aston's rebuttal of Davies, shown through his use of powerful negatives, is also intriguing, as in previous scenes he is portrayed as a mild and isolated 'victim'. The strongest answers are likely to be characterised by a consistent attempt to explore the way the passage contributes to the dramatic impact, rather than just working through the extract. Consideration should also be given to the passage's status as the ending to the play and the significance of this in relation to the play's themes and interests.

Text:	PINTER: <i>The Caretaker</i>
Question 5: (30 marks)	In Act 2, Aston says that Mick '...tends to see the funny side of things.' Does this sum up Mick's role in the play for you? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Answers are likely to explore moments in the play where Mick can be regarded as seeing 'the funny side of things'. For example, the way he takes pleasure in confusing and surprising Davies, his long speeches about Davies's appearance, his ability to mock the other characters. Answers may also point out the inconsistencies in Mick's character and the underlying menace which informs everything he says and does in the play. Mick enjoys getting power over Davies, for example, and his ability to 'see the funny side' actually reveals his sadistic nature and the darker side to his character and motivation. The strongest answers may pinpoint the comedy in Mick's role, but also consider the cruel nature of it, and should be rewarded.

Text:	PINTER: <i>The Caretaker</i>
Question 6: (30 marks)	Explore ONE episode in the play where the language of the characters most engages you. Remember to support your answer with details from the language of the play.

NOTES ON THE TASK:

The question is very open indeed and most answers should be able to find sufficient material to shape a response. Answers are likely to concentrate on a key speech by one of the characters in the play. Characters express themselves in different ways in the play: the roundabout way in which Davies tells the story about the monastery in Luton showing his lack of logic; Aston's unexpected, prolonged and intimate revelation to Davies about his past; Mick's aggressive, superior and inventive speeches as well as his ability to be a man of few words. The strongest answers are likely to show a secure grasp of appropriate detail, as well as suggest how the language engages.

Text:	PRIESTLEY: <i>An Inspector Calls</i>
Question 7: (30 marks)	Explore the ways in which Priestley makes this such a dramatic and important moment in the play.

NOTES ON THE TASK:

Stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. Most answers should show some awareness not only of the dramatic elements in the extract but also of the important and ironic reversals to come. The strongest answers may declare themselves in their specific attention to dramatic (and often ironic) features like: Priestley's characterisation of Birling at his most complacent and insufferable in order to prepare us for his later comeuppance; the subtle trailing of events to come in Eric's drinking and furtive recollections of women; the humorous references to the kind of 'fun' enjoyed by 'young fellows'; the timing of the door bell interrupting Birling's homily in praise of self-interest and announcing the arrival of the Inspector ...

Text:	PRIESTLEY: <i>An Inspector Calls</i>
Question 8: (30 marks)	How does Priestley make the differences between the Birlings and their children so dramatic? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Stronger answers should be able to focus explicitly on the 'How' of the question and really scrutinise the playwright at work here. The extent to which answers can move beyond a conventional study of the 'differences' between the Birlings and their children to look at Priestley's methods and impact on an audience is likely to be the key discriminator here. The strongest answers may declare themselves in their explicit attention to the ways in which Priestley's presentation of the growing self-awareness and honesty of Sheila and Eric brings them into direct confrontation with the unchanging attitudes and values of their parents, particularly in the final sections of the play.

Text:	PRIESTLEY: <i>An Inspector Calls</i>
Question 9: (30 marks)	You are Eric just after the Inspector's final exit (in Act Three). Write your thoughts.

NOTES ON THE TASK:

Eric has just launched a physical attack on his mother and accused her of killing 'Eva Smith' and his own unborn child, and the Inspector's revelations have left him feeling guilty, regretful, bitter, angry and 'ashamed' of his parents. Unlike his parents, Eric is learning from his experiences, is unconcerned about scandal and the possibility of criminal prosecution, and is prepared to confront their responsibility for 'Eva's' death with a newly-acquired honesty and unselfishness. The strongest answers are likely to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.

Text:	RUSSELL: <i>Educating Rita</i>
Question 10: (30 marks)	Explore the ways in which Russell makes this such an effective passage in the play.

NOTES ON THE TASK:

Most answers should be able to find rewarding areas for comment on the extract which offers some explanation as to why Rita feels the need to study. The passage also reveals some similarities in thinking between Frank and Rita in spite of their different backgrounds. Her comments on her own background as well as her observations on what culture means to her is an important and revelatory moment for Rita in the play as she begins to make connections. Differentiation is likely to emerge in the way answers deal with what is effective about the extract: for example, references to Rita's sustained speech about culture, her tentative thoughts about the disempowerment of the working classes, her questioning nature, '...y'know the word culture?', and Frank's increasingly interested reactions should be well rewarded. Strong answers may well engage Rita's achievement at the end of the extract when she writes a response compared with her inability to understand earlier in the scene: increasingly, we see evidence of her intelligence in spite of her husband's opposition to what she is doing.

Text:	RUSSELL: <i>Educating Rita</i>
Question 11: (30 marks)	Rita calls Frank 'a good teacher' (Act 2, Scene 7). How well do you think this sums him up the way Russell portrays him?

NOTES ON THE TASK:

Most answers should be able to find sufficient material to shape a response to Frank. It is likely that answers will explore a number of different aspects to Frank's character, not just as a teacher. Frank is a cynical, disillusioned, bored and often inebriated character in the play. His failures in his personal relationships and his disaffection with his job (and the importance of literature) do not bode well when considering the effectiveness of his role as teacher to Rita. However, answers may also pick up on the fact that by the end of the play Rita does pass her examinations, as well as make informed choices about the direction her life will take. Although Frank is leaving the university, his personal misfortunes do not seem to have affected Rita's chances and we see her as a changed young woman by the end of the play because of, or in spite of, Frank's influence. Answers which move well beyond responses to the character of Frank and what he does, in order to consider Frank's varying roles in the drama, should be highly rewarded.

Text:	RUSSELL: <i>Educating Rita</i>
Question 12: (30 marks)	You are Frank, just after Rita has finished cutting your hair, at the end of the play. Write your thoughts.

NOTES ON THE TASK:

Frank has just heard that he is to be sent to Australia by the authorities and is packing his things. He is going alone, without Julia. His attitude towards the situation seems to be one of resignation and detached acceptance, although he is still contemptuous and dismissive of the university. In this scene Frank's real emotions still seem to be cloaked in an attitude of scepticism although he is now very direct with Rita when he invites her to Australia and hands over his present of the red dress. Answers may explore the tension between the cynical, disaffected and aloof attitude Frank has displayed throughout the play, and signs of a more tender, thoughtful and responsive character, more willing to change in spite of the discomfort that yielding to these emotions might involve ('ouch' Frank cries out in the stage directions as Rita cuts his hair). The strongest answers are likely to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.



RECOGNISING ACHIEVEMENT

Mark Scheme 2442/01
January 2005

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

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
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).	3
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).	4

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.*

1901 English Literature – Generic Band Descriptors

Unit 2442/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	30-25	(30-25) Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors
	24 23 22 21	<ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	20 19 18 17	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	16 15 14 13	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	12 11 10 9	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	8 7 6 5	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	4 3 2	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	1 0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 1: (20 marks)	Explore the ways in which these two poems bring alive memories of childhood.

NOTES ON THE TASK:

In *Follower* the memory is of his father ploughing and himself as a child. The poem contains vivid, precise detail with imagery emphasising skill and strength. The parent is seen through the son's eyes (for most of the poem) and here the latter's admiration is evident as he points out the contrast between the father – 'An expert' – and himself stumbling along. There is plenty of material in the way of imagery, rhyme, rhythm, etc., to comment upon. *Growing Up* is the adult looking back critically on herself as a baby, child and adolescent. Negative thoughts are expressed by imagery – 'long yawn of infancy' – and repetition. As the question states 'the words of the poems', it is to be hoped that answers will go beyond picking out the details of childhood – 'biting my rattle' etc. - and consider the imagery used in the first poem and the feelings the poet is expressing ('I wasn't good ...') in the second.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 2: (20 marks)	What do you find memorable about the ways in which Hill and Armitage write about family relationships in <i>The Flowers</i> and <i>Poem</i> ?

NOTES ON THE TASK:

In the first poem the relationships are daughter/mother, daughter/grandfather and daughter (the mother)/father. The structure of the poem is almost like a story with much visual and symbolic imagery (e.g. 'swaying like a candle-bearer'), but it is the last stanza and, in particular, the last lines ('moving apart/and coming together again,/in and out of the ruts') which 'sum up' the relationships. *Poem* uses everyday images, like clearing the snow, together with repetition, precise details and the sonnet form to enumerate the good and bad points that make up an ordinary man and father. The ending is also important. All responses should be able to say something about the relationships and pick up details (especially in *Poem*) and differentiation will probably spring from an ability to focus on the language to some degree.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 3: (20 marks)	Explore some of the ways in which the poets paint vivid pictures of a young child or a teenager in TWO of the following: <i>To Edwin, at eight months</i> (Ellis) <i>Imitations</i> (Abse) <i>Clocks</i> (Clarke).

NOTES ON THE TASK:

Answers on two poems about young children are acceptable. In all poems there is a wealth of imagery, structure, form and language to write about: for example, in *To Edwin, at Eight Months* there is the vivid picture of the baby as an 'insurrectionary beetle' lying on his back waving his arms and legs, contrasted with the solemn 'mouthing our marmite' at tea. *Imitations* not only describes the boy's actions, 'listens to pop forgeries ...', but there are the multi-layered phrases like 'He is my chameleon'. In *Clocks* there is the 'snapshot' of the child on an outing and his delighted or wary reactions to the dandelions, the sea and the moon. This is a question where a strong personal response is expected along side discussion of the poems and their language and it should be rewarded.

Text:	OCR: <i>Opening Lines: 1914-18 War (i)</i>
Question 4: (20 marks)	How do the words of the poets here vividly convey a picture to you of the after effects of war?

NOTES ON THE TASK:

The former poem focuses on soldiers and the latter on nature and the imagery reflects this with the soft sounds and emphasis on beauty, peace and the normality of the natural world in *There will come soft rains ...* and the surreal, nightmare world of madness, violence and death expressed by powerful imagery of the other poem. There is plenty for candidates to comment on here, and as *Mental Cases* is so long, consideration of a well-chosen selection of images is acceptable. There is also the similarity between the poems of both nature and the shell-shocked soldiers neither knowing nor caring that the war is over and stronger answers may consider this as well. Differentiation will spring from the ability not just to 'metaphor spot' but to examine the language and its effects.

Text:	OCR: <i>Opening Lines: 1914-18 War (i)</i>
Question 5: (20 marks)	In <i>Disabled</i> and <i>In Time of War</i> , how do the poets show you the differences between what people expect war to be like and what it is really like? Remember to refer closely to the words and images from the poems to support your answer.

NOTES ON THE TASK:

In Time of War is written from a woman's point of view and the contrast between expectations (or dream) and reality is expressed through the structure, the language ('poetic' moving to simple) and the change from dreams, heroism and glory to reality, the 'commonplace' and fear. *Disabled* moves from present to past and back again during the poem contrasting the young man's pre-war life, motives for enlisting and dreams with his current hospital existence. As with the first poem there are 'pairs' of lines/words for contrast (e.g. 'blood smear', 'leap of purple'). All answers should be able to pick up the difference between expectations and reality and past and present with references to the poems and differentiation will probably spring from the ability to make some comment on the language used (especially in *Disabled*).

Text:	OCR: <i>Opening Lines: 1914-18 War (i)</i>
Question 6: (20 marks)	How are the horrors of war brought alive for you by the poets' words in TWO of the following poems? <i>'When you see millions of the mouthless dead...'</i> (Sorley) <i>Breakfast</i> (Gibson) <i>The Dug Out</i> (Sassoon)

NOTES ON THE TASK:

The first two lines of *'When you see millions of the mouthless dead ...'* are a good example of the horror! This poem provides a nightmare world where soldiers are blind, deaf and 'none wears the face you knew' but is a 'spook'. *Breakfast* relies in part on the matter of fact way in which Gibson writes of the soldier shot dead whilst placing a bet at breakfast and there is pain and fear implicit in *The Dug-Out*. It is to be hoped that there will be a strong personal response backed up by textual reference as the focus of the question is on the words of the poets.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 7: (20 marks)	<p>What feelings do you think the poets reveal here about the way people treat one another?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Jake's opinion of the person he is writing about (Larkin) • the interviewer's questions and comments (Fanthorpe).

NOTES ON THE TASK:

Answers should show understanding of both poems and of the feelings the poets convey. In *Posterity*, Jake Balokowsky clearly considers the subject of his biography simply as a means to make money. Terms like 'old fart', 'this bastard', 'natural fouled-up guy' convey his contempt for his subject. Larkin's view of Balokowsky may be touched on in best answers here. Fanthorpe conveys her opinion of the interviewer rather more subtly perhaps, letting his words reveal his contemptuous reduction of the applicant to the point, not just of unemployability, but of from-birth invisibility. Better answers here will do much more than give a prose summary of what is happening on the surface of the poems, but will use the language to look at the irony in both. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 8: (20 marks)	<p>What do you find most memorable about any TWO of the following poems?</p> <p><i>Poetry of Departures</i> (Larkin)</p> <p><i>The View</i> (Larkin)</p> <p><i>Growing Up</i> (Fanthorpe)</p> <p>Remember to refer closely to the language of the poems in your answer.</p>

NOTES ON THE TASK:

Whichever poems answers focus on, they are likely to identify feelings of disappointment and admissions of inadequacy, even if Larkin in *Poetry of Departures* contemplates dramatic gestures and exits. Weaker answers will paraphrase two poems, whereas better ones will seek to identify what might be memorable about the poems. Best answers here will look at the way the language reveals the poets' feelings. Answers need not provide a fifty/fifty split between the poems, but there should be comment of substance on each.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 9: (20 marks)	<p>Explore the ways in which any TWO of the following poems powerfully portray human relationships:</p> <p><i>Wild Oats</i> (Larkin)</p> <p><i>Dictator</i> (Fanthorpe)</p> <p><i>Half-past Two</i> (Fanthorpe)</p> <p><i>Old Man, Old Man</i> (Fanthorpe).</p> <p>Remember to refer in detail to the language of the poems in your answer.</p>

NOTES ON THE TASK:

Answers may focus on the failed love story in *Wild Oats*, the thoughts of a secretary towards the office 'dictator', or the helplessness of the cloud-like persona to assist the old man in his contracted world. Personal engagement with the situation is likely to characterise answers here. Better answers will do more than simply outline the situation in the two chosen poems, looking in some way at the language the poets use. Best answers here will link the response felt by the reader to the language used by the poet: seeing, for example, the irony of the Larkin poem, and the sadness in *Old Man, Old Man*. Answers do not need to preserve an even balance of discussion, but there should be comment of some substance on each poem.

Text:	<i>Touched with Fire</i> ed. Hydes
Question 10: (20 marks)	What do you find most disturbing about the poets' ways of expressing their feelings for others in these two poems?

NOTES ON THE TASK:

In the first poem Nicholson is comparing his life with that of (the other) Nicholson. There is an extended parallel between the two 'unidentical near twin(s)' with their illness/accident and similar reactions and ordinary lives, which ends abruptly with the death of (the other) Nicholson. It is almost as if each man has defined his life by the other and now Nicholson feels that the town is 'a place with one less person in it'. The style is almost of a poetic (auto)biography with a brisk rhythm and some interesting use of language and rhyme. In *Toads Revisited* Larkin surveys people in the park who have 'dodged the toad work' and describes the 'palsied old step-takers' etc vividly. More than just paraphrase of the poems (especially the first one) is needed as the focus of the question is on feelings and there should be a personal response as to why some of these feelings are 'disturbing'. The poems need not be considered in their entirety and the wording of the question should lead candidates to be selective.

Text:	<i>Touched with Fire</i> ed. Hydes
Question 11: (20 marks)	<p>Explore the poets' feelings about growing old in <i>Dockery and Son</i> and <i>The Wild Swans at Coole</i>.</p> <p>Remember to refer to the words and images of the poems in your answer.</p>

NOTES ON THE TASK:

The trigger for Larkin is a visit to his old college and the mention of Dockery which cause him 'the shock/Of finding out how much had gone of life' and lead to his musings on how he has led his life or rather how inclinations have hardened into habits without his realising. The idea of age is built up subtly throughout the poem – 'junior', 'used to live', 'looked back on' – culminating in the final four lines with their tone of resignation. Yeats is not resigned but wistful, comparing himself to the swans which have been unchanged for nineteen years, are still passionate and mated whilst he has aged and is alone. There is symbolism here – autumn, 'great broken rings', etc. Most answers should have something about the poets' feelings and differentiation will occur with regard to examination of the language.

Text:	<i>Touched with Fire</i> ed. Hydes
Question 12: (20 marks)	What do you find memorable about the ways in which the poets picture young children learning about life in TWO of the following poems? <i>The Early Purges</i> (Heaney) <i>Death of a Naturalist</i> (Heaney) <i>Little Boy Crying</i> (Morris)

NOTES ON THE TASK:

The question is asking not just what is being learned (if it is) but the ways the poets express these. *The Early Purges* explores a disturbing experience in childhood, which the child with his 'false sentiments' did not learn but in adult life is more practical – 'It makes sense'. *Death of a Naturalist* sets the scene in the first stanza of the boy's delight in the 'warm thick slobber' and then in the second he learns the fear of the adolescent (fuelled by Miss Walls' lessons) of vengeance by the frogs for the theft of their spawn. The little boy in the third poem is being taught not to 'make a plaything of the rain' and the poet vividly evokes his grief and thoughts and the father's feelings – but does he learn? Each poem has a wealth of detail/imagery to comment on, and answers should pick up on descriptions such as the pathetic pups ('like wet gloves') or the war imagery in *Death of a Naturalist* and the thoughts of an angry child expressed in nursery rhyme terms. Differentiation is most likely to spring from examination of the language used in each poem.

Text:	OCR: <i>Opening Worlds</i>
Question 13: (20 marks)	What are your feelings about these mothers and their children as you re-read these two extracts? You should consider: <ul style="list-style-type: none"> • what the mothers say and do • what the children say and do • the words the authors use to write about the mothers and children.

NOTES ON THE TASK:

Jing-mei* and her mother can be seen to represent American and Chinese culture – the latter believing you can be anything you want and living her hopes through her daughter in whom she has invested much effort. The girl is lazy and wants to be herself, not a fabricated 'prodigy'. In this passage there is the culmination of their struggle, with physical and verbal violence. In *The Red Ball*, there is a seeming contrast between the mother's understanding of the situation and her son's feelings and her protection of him and the father's violence and anger but the latter is taking out his frustration on his son – hence the irony of 'You ain't have no feelings'. Answers should be rooted in an examination of the language of the passages.

* in *Working with Opening Worlds and Opening Lines* the daughter's name is mistakenly given as Ni kan. Both names are acceptable.

Text:	OCR: <i>Opening Worlds</i>
Question 14: (20 marks)	Explore how the writers describe the effects of good or bad luck in <i>The Gold-legged Frog</i> and <i>The Tall Woman and Her Short Husband</i> . You should consider: <ul style="list-style-type: none"> • the characters' luck at the beginning of the stories • the characters' luck at the end of the stories • how the authors show how the luck changes.

NOTES ON THE TASK:

The bullet points should direct the candidates. Srinawak builds at the beginning of the story a picture of a life that is about as hard as it can be in terms of the terrain, the climate, the poverty, the hunger and the child being bitten by a snake (bad luck). The irony and pathos in the twist at the end of the story – 'One more day and you'd have been out two hundred baht' – (good and bad luck) is therefore more poignant. In the second story the couple's luck goes from good to bad twice: firstly by the arrest of Mr Short, then by his return home and finally by the death of his wife ('Mrs Tall's luck had run out'). Stronger answers will go beyond mere story telling to look (for example) at the picture of Nak's life that is built up, and the relationship between Tall/Short both before and after his disappearance.

Text:	OCR: <i>Opening Worlds</i>
Question 15: (20 marks)	Show how the authors vividly convey how some people are treated unfairly in TWO of the following stories: <i>Leela's Friend</i> (Narayan) <i>The Pieces of Silver</i> (Sealy) <i>The Train from Rhodesia</i> (Gardiner).

NOTES ON THE TASK:

The relevant characters and the unfair treatment are obvious in all three stories. The unfounded suspicion of Sidda should draw a personal response from many candidates and with reason, taking into account the detailed relating of his warm relationship with Leela, her faith in him and her fatal yet innocent action. Clement being humiliated in front of his peers may strike a chord with some even if the strict military like discipline is alien. The man's insensitivity towards the old vendor and his glee in having cheated him, provoke sympathy for the old, poor man who is so pleased with his one-and-six. Pure re-telling of the stories or generalised statements of outrage at the unfair treatment should not be as highly rewarded as answers that refer closely to the text whilst explaining the unfair treatment.

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 16: (20 marks)	These extracts come from near the beginning of the stories. How do the extracts make you want to read on? Remember to refer to details from both extracts in your answer.

NOTES ON THE TASK:

At the beginning of *The Lovely Lady*, there is an emphasis on Pauline Attenborough's beauty and her conscious appearance of youth and vitality. Strong hints are also given of her willpower and strength. Her relationship with her son is also mentioned. The passage ends with a reference to her tolerating virtue and vice – 'the former ... taking much more tolerating' is ironic when one considers the end of the story. Cecilia is introduced as a careful observer of her aunt, knowing secrets about her – a hint of her later part in the story. The beginning of *Tickets, Please* introduces the trams and the female conductors with their strength and control over men – 'They fear nobody – and everybody fears them.' Annie is mentioned by name ('ready to hit first') and the fact that she has a certain 'wild romance' in her. It is expected that answers will pick up on some or most of the hints in the opening of the stories about characters and setting, relate them to the stories as a whole and make a case for being interested, intrigued, etc.

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 17: (20 marks)	Hilda in <i>The Shades of Spring</i> and Frances in <i>Second Best</i> each have to make a difficult choice. Does Lawrence persuade you that Hilda and Frances make the correct choice? Remember to refer closely to the stories in your answer.

NOTES ON THE TASK:

Both characters make choices about men. In the first story, Syson returns to his childhood haunts to find the countryside unchanged but his old sweetheart, Hilda, different. She has understood herself – ‘I can only grow in my own soil’ – and disapproves of what Syson has become. The descriptions of unchanged country and the details of flowers and birds emphasise the gulf that now exists between them, while the symbolism of the animal skins (the other side of nature) and the bee sting (the moment that Hilda makes a positive choice between Syson and Arthur) reveal the characters and their situation. *Second Best*, a story of the ‘blind’ search for love, also utilises symbolism: the mole surfaces at the moment of Frances’s greatest misery and when her sister kills it she feels ‘indifference succeeded to her grief’. Later she kills another mole herself and ‘there was a thrill of pleasure in this death’ as she takes it to her second choice of lover. Most answers should be able to discuss the symbolism to some extent and stronger ones may also pick up on the descriptions of nature and the, at times, cryptic dialogue and come to a conclusion (which may be yes or no).

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 18: (20 marks)	How does Lawrence bring alive for you the different attitudes of husbands and wives towards family life in <i>Her Turn</i> and <i>Adolf</i> ?

NOTES ON THE TASK:

In the first story, the womanising, mean Radford is beaten by his cunning ‘cat-like’ wife and slowly awakens to the situation like the tortoise from his sleep. Details of the two protagonists’ characters are slowly built up, as is the tension in the story. The rabbit in *Adolf* is used to reveal the characters of the mother – angry because of the mess (physical and emotional) that the rabbit brings – and the ‘wantonness’ of the father who likes ‘non-human things best’. Answers should not just describe the attitudes of the men and women but should refer closely to the text and examine dialogue, symbolism and description.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 19: (20 marks)	This passage comes at the end of <i>Empire of the Sun</i> . What are your thoughts about Jim as you re-read these final paragraphs of the novel? You should consider: <ul style="list-style-type: none"> • what has happened to Jim during the novel • how Ballard’s writing here makes you think of what has happened.

NOTES ON THE TASK

The bullet points should guide the candidates. In this passage, Shanghai seems to have returned to how it was at the beginning of the novel: the newsreels, the Shanghai Club, the arrogant British and Americans, but one of the screens is blank. Jim walks ‘across the tramlines’ and the film is ‘rewound’ and displays an air battle as though Jim is returning in thought to his past experiences. Now he sympathises with the Chinese. There is a reference to his parents and his desire to be with his father. Part of his mind will stay in China, just as the child’s coffin is carried out on the tide ‘only to be swept back ... to the shores of this terrible city’. Answers that merely summarise the novel with no or little reference to the passage should not be highly rewarded, but credit should be given to those who pick out details from the passage (e.g. the films, the Shanghai Club) and refer them to Jim’s experiences earlier.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 20: (20 marks)	Explore TWO moments in the novel that show how Jim is able to adapt to life in the camp. You might consider: <ul style="list-style-type: none"> • Jim eating the weevils (in Chapter 22) • Jim in the hospital (in Chapter 24) • or any other moments in the camp.

NOTES ON THE TASK:

Chapter 22 is titled 'The University of Life' and Jim shows that he is learning from this 'institution' by eating the weevils because of their protein and stealing a potato. The conversation between Jim and Mrs Vincent and the contrast between the boy and the Vincents – Mr Vincent had never come to terms with Lunghua' – are important here. In Chapter 24 we read that Jim had 'no compunction about stealing from the dead' and is eagerly waiting for one inmate's demise so that he can trade his watch with Basie for food and clothes. Answers should be able to consider the conditions in the camp and the reasons that Jim needs to adapt to them (to stay alive) as well as pick out details from the chapters to show how he adapts.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21: (20 marks)	What do you find horrific about Ballard's account of EITHER Jim in the stadium (Chapter 31) OR Jim finding the dead pilot (Chapter 41)?

NOTES ON THE TASK:

The former account (and not all the chapter needs to be discussed) juxtaposes the looted belongings of the wealthy Europeans with their present state, describes Jim's actions with regard to the dying Mr Maxted, reveals his despair ('part of him wanted to die. It was the only way in which he could end the war'), the removal of the prisoners and Jim playing dead. The second chapter gives the unpleasant, graphic picture of the ham and the dying Japanese pilot. A strong personal response with ample detail from the selected chapter is required here.

Text:	STEINBECK: <i>Of Mice and Men</i>
Question 22: (20 marks)	What do you find most moving about this last time that George and Lennie are sharing the dream? You should consider: <ul style="list-style-type: none"> • when George and Lennie are sharing it here • George's words and actions • how Steinbeck describes George.

NOTES ON THE TASK:

Answers should recognise that this recounting of the dream comes at the end of the novel and that George is about to shoot Lennie, ending both his friendship with Lennie and the possibility of achieving the dream. Lennie's responses are as ever delighted: 'happily', 'in triumph'. George's contributions are flat, broken and not extended, with no sign of his being entranced by his own picture and the rhythms that once characterised the telling. The movement of the gun and the noises of the men alter the previous pattern of narration. George's words now assume an ambiguity previously lacking. Steinbeck describes George as speaking 'shakily' and 'his hand shook'. Differentiation will arise from the way answers focus on the contrast between the previous recountings of the dream, and consideration of Steinbeck's language here.

Text:	STEINBECK: <i>Of Mice and Men</i>
Question 23: (20 marks)	<p>What do you think makes Crooks such a memorable character in <i>Of Mice and Men</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the life he lives on the ranch • his meeting with Lennie.

NOTES ON THE TASK:

There should be some recognition that Crooks is an outcast on the ranch because of his colour, and that, in the scene he shares with Lennie, his bitterness is revealed in the form of spite and envy at the companionship enjoyed by George and Lennie. Answers should show awareness that Crooks too is affected by Lennie and the dream; that his loneliness can be defeated by becoming part of what George and Lennie share. That he is not allowed to live in the same quarters as white men, that Smitty 'took after the nigger' and that Curley's wife can so easily have him 'strung up on a tree' emphasise his isolation on the ranch and contribute to Steinbeck's portrayal of life at this point in American history. Answers will range from those that simply recount Crooks' words and actions to, at a higher level, those that recognise how Steinbeck uses Crooks to support his presentation of lives on ranches at that particular time.

Text:	STEINBECK: <i>Of Mice and Men</i>
Question 24: (20 marks)	<p>How sorry does Steinbeck make you feel for Curley's wife?</p> <p>Remember to refer closely to the novel in your answer.</p>

NOTES ON THE TASK:

Answers may express no sorrow for Curley's wife at all, although better answers should recognise her loneliness, her fear of Curley, and her failure to achieve her almost certainly unrealisable ambitions. Answers may reflect a resentment towards her for indirectly causing Lennie's death, through her flirtatiousness and lack of understanding of Lennie's nature. Good answers here will base their response to Curley's wife on the way she is presented at different moments in the novel, recognising perhaps, that, like most people, she possesses qualities with which an author can make us sympathise, together with others that we may deplore. Close focus on textual detail will be important here.

Text:	TAYLOR: <i>Roll of Thunder, Hear My Cry</i>
Question 25: (20 marks)	<p>How does Taylor's writing here communicate what Cassie has to fear in Mississippi in the 1930's?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why Cassie thinks she might be in danger • the men in the cars • the language Taylor uses.

NOTES ON THE TASK:

Answers are expected to focus mainly on the extract and the fears of and dangers to Cassie. Whilst it may be argued that the situation of black people in the novel is one to keep them permanently fearful, Cassie knows of the incident involving the Berrys and is afraid that the 'accident' involving the school bus might lead to nightmen riding against her. Focus on the extract should establish Cassie's fear at being alone, and the danger suggested by the rifle in the hands of Big Ma and the shotgun in Mr Morrison's. The sudden appearance of the car lights in the darkness and the movements of the men add to her fears. After they have gone, Cassie experiences sick terror. The false sense of relief in the extract provided by Jason perhaps intensifies the terror rather than alleviates it. Differentiation will occur from the closeness with which answers engage with the incident and the way Taylor develops it. Reference may be made to the similarly threatening arrival of the men at the Averys' house in search of T.J. at the novel's end, though this would not in itself be a differentiator.

Text:	TAYLOR: <i>Roll of Thunder, Hear My Cry</i>
Question 26: (20 marks)	<p>What does Taylor make you feel about Uncle Hammer and the part he plays in the novel? You might consider:</p> <ul style="list-style-type: none"> • his car • the coat he gives to Stacey • his reaction to what happens to Cassie at Strawberry • or any other episode you think is important.

NOTES ON THE TASK: Answers are expected to show knowledge of Uncle Hammer and his actions at various points in the novel, and to make a personal response to him. They are likely to range from narrative accounts of what he does, to awareness of how Taylor uses him to widen her assessment of Mississippi life. As a black man who has had the strength of character to go north and earn enough to assist David financially, as well as buy a Packard to rival Harlan Granger's, he represents a means of escape from a life of poverty and repression. His love for the Logan land is shown by his selling of the Packard when another financial crisis threatens to overwhelm the Logans, and his volatile temper in his reaction to the Strawberry incident is contrasted with David's more cautious and sensible approach to difficulties. Answers may look at his generosity in giving the coat to Stacey, and his role in guiding the children when Stacey admits to giving the coat to T.J. Better answers will move from narrative to response to Hammer as a character, whilst best ones are likely to look at the extra dimension he offers in presenting a wider view of life in Mississippi at that time.

Text:	TAYLOR: <i>Roll of Thunder, Hear My Cry</i>
Question 27: (20 marks)	<p>Papa tells Cassie, 'White folks mean trouble.'</p> <p>Explore any ONE or TWO moments in the novel when Taylor makes you think Papa may be right.</p>

NOTES ON THE TASK: The moments that answers consider should, as far as possible, be respected, as should the definition of what constitutes a moment. Likely ones will be Jim Lee Barnett's treatment of Cassie in Strawberry; the way Lillian Jean, and Mr Simms, treat Cassie shortly afterwards; the way Melvin and R.W. manipulate the gullible T.J.; the violence T.J. suffers; Harlan Granger's behaviour and words at almost any moment in the novel... Answers matching the lower band descriptors here will depend heavily on narrative, whilst better ones will indicate a personal response to the way the moments are presented. Best answers will look carefully at the chosen moments and at how Taylor arouses feelings against the white folk. It is possible that some answers will consider moments involving Jeremy Simms and/or Mr Jamison to argue that Papa's maxim is not invariably true.

Text:	ORWELL: <i>Animal Farm</i>
Question 28: (20 marks)	<p>What does Orwell's writing make you feel about what is happening to animals as you read this extract? You should consider:</p> <ul style="list-style-type: none"> • what the animals believe • the pigs and the sheep • the language Orwell uses.

NOTES ON THE TASK:

Answers should focus on the reader's response to the extract, so personal engagement is expected. Answers are likely to show sympathy for the animals, whose dreams and hopes have never been abandoned, despite Napoleon's regime. Some answers may show exasperation at the animals' gullibility. Answers should show awareness of Squealer's purposes in separating the sheep from the other animals and how they will be used to stifle any possible protest from the others. The walking on two legs contravenes yet another of the Commandments, and the appearance of Napoleon with the whip in his trotter foretells the ending of the novel when pig and man are indistinguishable from each other. Answers will move up the bands as they move from paraphrase to personal response linked to the way the extract is written.

Text:	ORWELL: <i>Animal Farm</i>
Question 29: (20 marks)	The ordinary animals (not the pigs or the dogs) help to bring about their own misery. Explore any TWO moments from the novel which best support this view

NOTES ON THE TASK:

Answers may express agreement, disagreement or semi-agreement with the suggestion in the question, and any reasonably supported view must be accepted and rewarded. However, most responses are likely to support the view expressed. Answers may focus on the tyranny of Napoleon, against which, it might be argued, the animals have no defence. Equally they may focus on the inability of the animals to understand what is happening on the farm and argue that their amiable stupidity contributes to their subjection. Individual instances might be cited: Benjamin's hints, which never harden into open criticism; the co-operation of the sheep in slogan-chanting; the confessions that result in the purges; the ruthless punishment of the hens when they dare to rebel. Weaker answers are likely to recount two incidents, while differentiation will be achieved by the way candidates engage with the details of the incident and use them to inform their judgement.

Text:	ORWELL: <i>Animal Farm</i>
Question 30: (20 marks)	Explore any TWO moments in which, for you, the pigs go most against the spirit of Animalism. Remember to refer closely to details of the moment in your answer.

NOTES ON THE TASK:

Any number of moments offer themselves and whichever moments offer themselves in answers should, as far as possible, be respected. Answers should reveal knowledge of the Commandments, and link the chosen moments to a violation of one or more of them. This may be implicit: the sale of Boxer may be seen as a simple outrage that goes against the spirit of Animalism/Communism/humanity. It may also be more explicitly seen as a violation of Commandments 1, 2, 5, 6, and 7. Weaker answers will recount two incidents, whilst better ones will link a reader's response to the incident based on textual knowledge. Best answers are likely to link the response both to the pigs' behaviour and the language Orwell uses in the course of the moment.

Text:	<i>Modern Women's Short Stories</i>: ed. Susan Hill
Question 31: (20 marks)	What do the writers make you feel about the married couples here? You should consider: <ul style="list-style-type: none"> • how the couple feel about Morocco • what Raymond and Lou Parker have in common • the language the writers use.

NOTES ON THE TASK:

The couple in *Hassan's Tower*, Kenneth and Chloe, are on bad terms, as Kenneth's thoughts so soon after their marriage make clear. The difference of opinion over the people seems manufactured, an expression of hostility that probably is peculiar to Kenneth and not to Chloe. His thoughts about the period of the engagement hint at antagonism, but much of this might be caused by his own uncertainties and insecurity. Morocco acts as a catalyst of sorts for the expression of antagonism and dissatisfaction. Dislike of Kenneth or pity for both of them might be likely reactions here. The Parkers, described in far less abstract terms, are as one in their taste, and better answers here will show some understanding of the irony Spark employs in her description of what seems to be a devoted couple; but a couple which, nonetheless, looks down on others ('Victorians') with considerable smugness. Comparison is not required. Answers in the higher bands here will focus on how the language creates feelings about the couples in a reader.

Text:	<i>Modern Women's Short Stories: ed. Susan Hill</i>
Question 32: (20 marks)	<p>How do the writers make you feel sorry for any TWO of the following characters?</p> <p><i>Sylvia (Slaves to the Mushroom)</i> <i>Joe (Some Retired Ladies on a Tour)</i> the mother (<i>The July Ghost</i>) <i>Chris (Indefinite Nights)</i> <i>Avril Mullins (The Weighing Up)</i></p> <p>Remember to refer closely to the stories to support your answer.</p>

NOTES ON THE TASK:

Personal response to the characters and their situations is expected here, and, in better answers, to the way the writers effect this response. Answers may be wholly sympathetic; for example, to the mother in *The July Ghost*, who has lost her son and is unable to see his ghost that is so visible to the lodger. Best responses to her are likely to be supported by reference to, and/or quotation from, her anguished and broken speech after recovering from fainting. Pity may be tempered; for example, Sylvia's incompetence and loneliness are pitiable, but her theft of Shreela's mushrooms might forfeit some sympathy. Sympathy may be felt for Joe initially, but may be forfeited by his treatment of Doris (even though it might be argued that she brings this on herself). Good answers will go beyond summarising the story and will focus on what calls forth sympathy, with some attention to the language that evokes it.

Text:	<i>Modern Women's Short Stories: ed. Susan Hill</i>
Question 33: (20 marks)	<p>Some short stories contain surprising moments and twists that readers find particularly unexpected and interesting.</p> <p>Explore what you find particularly surprising in any TWO of the following stories:</p> <p><i>The Devastating Boys</i> <i>A Fall From Grace</i> <i>The Tulip Plate.</i></p>

NOTES ON THE TASK:

The thrust of the question is what the candidate finds unexpected and interesting, and the choice must, as far as possible, be accepted. Some narrative in answers is inevitable here, but a supported response to why the moment or twist has caused surprise because events seemed on course to proceed in an apparently inevitable way should be well rewarded. The emotion of the devastating boys when about to return to Paddington and the strengthening of Laura's relationship with Harold might be seen as surprising; the surreal conclusion of *A Fall From Grace* is certainly unexpected and interesting (and so too are the decadence and apparent intentions of the Contessa). The conversation begun so frivolously with a stranger in *The Tulip Plate* changes the mood of the story, as well as the life of Margaret. Response to the atmosphere and language of the stories is likely to characterise good answers here.

Text:	PALIN: <i>Pole to Pole</i>
Question 34: (20 marks)	What details from these two extracts make you feel that you are making these train journeys?

NOTES ON THE TASK:

The personal tone at the beginning of extract a) draws the reader into the description, as does the use of 'we' throughout. We can recognise the group of teenagers from their description ('wild-eyed and grubby and very drunk' and understand Palin's feeling of apprehension at their actions. The small, familiar details in both passages – 'a soft porn video', 'Van Morrison on my Walkman' – also strike a chord and contrast with the fascination of the unusual actions, like sleeping on the sand during a breakdown. We hear Palin's voice in the 'history lesson' and see with his eyes the colours in the last paragraph. There is much in both extracts that candidates should be able to relate to. Detailed reference to the extracts is essential.

Text:	PALIN: <i>Pole to Pole</i>
Question 35: (20 marks)	How does Palin make you feel sorry for the poor people who live in poverty in EITHER Addis Ababa (Day 80) OR Soweto (Day 125)? Remember to refer to details from the text in your answer.

NOTES ON THE TASK:

At Addis Ababa sympathy is aroused because the poverty is not the fault of the people but the lack of development aid (a situation that is described in detail) and the contrast between the 'incongruous European-style public buildings' and the wealthy people at the Hilton and the villages whose 'clothes are patched... boots have holes.' There is also the indication that the people are poorer even than those in the Sudan, already described. The Soweto passage describes the township in detail and gives a brief history of it, before the guided tour by Jimmy of the best and worst parts. Answers should refer to details in the text to back up an explanation of why the reader feels sympathy.

Text:	PALIN: <i>Pole to Pole</i>
Question 36: (20 marks)	What do you find most striking about Palin's descriptions of being in a cold climate at TWO moments in <i>Pole to Pole</i> ? You might consider: <ul style="list-style-type: none"> • Kap Wik (Day 5) • Patriot Hills (Day 138) • or any other moment.

NOTES ON THE TASK:

The focus in this question is on 'being' in a cold climate, not just describing the weather and scenery. In Kap Wik, Palin describes the delay because of the adverse weather conditions leading to him bidding farewell to the chef several times – 'everything about the Arctic is waiting', the unimaginable 'size, scale and majesty' of the landscape and the terror and discomfort of travelling by snowmobile which ends with 'a long exhilarating run.' In Patriot Hills (Day 138) he speaks of the amount of clothes needed, the affect of the weather on their flight, the view of the Antarctic from the plane – 'the pack-ice... like curdled milk on a cup of dark coffee' and the difficulties of walking on ice. There is plenty of evidence to choose from and answers may either range widely over the moments or be selective and deal with specific aspects in detail.

Text:	HORNBY: <i>Fever Pitch</i>
Question 37: (20 marks)	<p>What do you think these two extracts suggest about Hornby and his relationships with women?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Hornby expects of women • how the women react to football • the way Hornby writes about them.

NOTES ON THE TASK:

Both extracts suggest that a visit to Highbury is something of a treat for a Hornby girl-friend; it comes as part of the Hornby territory. He is typically precise in his dating of games and recollection of detail. His women do not seem to possess the same ability to recall such details. The charm the first girl exerts on Hornby extends, happily, to Arsenal, ending their bad run of form. The amused response of the first girl-friend to the 'mostly misshapen male bottoms' is somewhat unexpected, and certainly not one that the love-lorn Hornby might have expected. His wife also does the inexplicable by admiring Hayes. The Charlton game, which seemed likely to mark the end of the relationship, becomes part of a series that led to marriage (the shared interest in football provides the cement). Differentiation is likely to arise from the focus that answers give to the way Hornby describes his visits to Highbury with the women, and their success in highlighting the humour in the writing.

Text:	HORNBY: <i>Fever Pitch</i>
Question 38: (20 marks)	<p>Hornby says, 'Football has meant too much to me.'</p> <p>Explore any TWO moments in the book when Hornby makes you feel that he has lost something because of his devotion to football.</p>

NOTES ON THE TASK:

There is any number of moments that answers may consider, and choices of moment should, wherever possible, be accepted. Hornby makes the comment in *No Apology Necessary*, but provides no instances of football meaning too much for him there. On a fairly humorous level, his concern that Arsenal should win, in *Don Rogers*, leads to a loss of a sense of sportsmanship, which makes his father furious. There is a loss of perspective on a number of occasions: in *A Matter of Life and Death* it is the two idiotic teenagers who gaze at a tiny tragedy with glee, assuming that death has been caused by Scousers and will make an interesting story for the fourth year. In *Just Like a Woman* he loses his sense of his own maturity when 'the little boy in me' takes over. He loses his dignity in *A Male Fantasy* when he indulges in a sulk war. Stronger answers will do more than simply paraphrase two chosen moments. They will offer some kind of analysis of Hornby's feelings, and the best will offer some consideration of the way Hornby presents the two moments.

Text:	HORNBY: <i>Fever Pitch</i>
Question 39: (20 marks)	Explore Hornby's description of any TWO football matches in his book to show how he has made them memorable for you.

NOTES ON THE TASK:

There are plenty of games from which to choose, and differentiation here will arise largely from the focus that answers place on the word 'memorable'. They may focus on the games themselves; the contributions, whether glorious or inept, made by individual players; the effect they had on Hornby (for example, his sense of being thrice betrayed by his father in *Don Rogers*); games played by the minnows of Saffron Walden or those played by the giants of Highbury... Some games, for example when the Liverpool fans racially abused John Barnes (*Bananas*), may be chosen for other than footballing reasons. Good use of detail and attention to the way Hornby makes the games 'memorable' will enable answers to climb through the bands.



RECOGNISING ACHIEVEMENT

Mark Scheme 2442/02
January 2005

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

ASSESSMENT OF WRITTEN COMMUNICATION

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

1901 English Literature – Generic Band Descriptors

Unit 2442/02 - Higher Tier

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

Text:	OCR: <i>Opening Lines – Section E: Generations</i>
Question 1: (30 marks)	Compare the ways in which Fanthorpe and Heaney explore memories of childhood in these two poems.

NOTES ON THE TASK:

In *Follower* the memory is of his father ploughing and himself as a child. The poem contains vivid, precise detail with imagery emphasising skill and strength. The parent is seen through the son's eyes (for most of the poem) and here the latter's admiration is evident as he points out the contrast between the father – 'An expert' – and himself stumbling along. There is plenty of material in the way of imagery, rhyme, rhythm etc to comment upon. *Growing Up* is the adult looking back critically on herself as a baby, child and adolescent. Negative thoughts are expressed by imagery – 'long yawn of infancy' – and repetition. It is to be hoped that answers will go beyond picking out the details of childhood – 'biting my rattle' etc and consider the poem in its entirety and the poet's attitude towards herself growing up (I wasn't good at ...) which the memories convey.

Text:	OCR: <i>Opening Lines – Section E: Generations</i>
Question 2: (30 marks)	Explore the differing ways in which Hill and Armitage vividly reveal to you aspects of family relationships in <i>The Flowers</i> and <i>Poem</i> .

NOTES ON THE TASK:

In the first poem the relationships are daughter/mother, daughter/grandfather and daughter (the mother)/father. The structure of the poem is almost like a story with much visual and symbolic imagery (e.g. 'swaying like a candle-bearer'), but it is the last stanza and, in particular, the last lines ('moving apart/and coming together again,/in and out of the ruts') which 'sum up' the relationships. *Poem* uses everyday images, like clearing the snow, together with repetition, precise details and the sonnet form to enumerate the good and bad points that make up an ordinary man and father. The ending is also important. All responses should be able to say something about the relationships and pick up details (especially in *Poem*) and stronger answers should also consider the poems in their entirety and the poets' intentions.

Text:	OCR: <i>Opening Lines – Section E: Generations</i>
Question 3: (30 marks)	Compare the ways in which the poets create memorable pictures of a young child or a teenager in TWO poems from this selection.

NOTES ON THE TASK:

There are several poems to choose from: *Babysitting*, *To Edwin*, *at Eight Months*, *Imitations*, *Clocks*, even perhaps *Follower* (*You're* is about an embryo!). Answers on two poems about young children are acceptable. In all poems there is a wealth of imagery, structure, form and language to write about: for example, in *To Edwin*, *at Eight Months* there is the vivid picture of the baby as an 'insurrectionary beetle' lying on his back waving his arms and legs, contrasted with the solemn 'mouthing our marmite' at tea. *Imitations* not only describes the boy's actions 'listens to pop forgeries ...' but there is a wealth of underlying meanings in phrases like 'He is my chameleon'. This is a question where a strong personal response is expected alongside discussion of the poems and it should be rewarded.

Text:	OCR: <i>Opening Lines – Section F: The 1914-18 War (i)</i>
Question 4: (30 marks)	Compare the ways in which the poets here vividly portray life after war.

NOTES ON THE TASK:

There is an obvious and great contrast between these two poems: the former focusing on soldiers and the latter on nature and the imagery reflects this with the soft sounds and emphasis on beauty, peace and the normality of the natural world in *There will come soft rains...* and the surreal, nightmare world of madness, violence and death expressed by powerful imagery of the other poem. There is plenty for candidates to comment on here. There is also the similarity between the poems of both nature and the shell-shocked soldiers neither knowing nor caring that the war is over and stronger answers should be able to consider this as well. Differentiation will spring from an ability not just to 'metaphor spot' but to examine the language and its effects. As *Mental Cases* is so long, consideration of a well-chosen selection of images is acceptable.

Text:	OCR: <i>Opening Lines – Section F: The 1914-18 War (i)</i>
Question 5: (30 marks)	Compare the ways in which <i>In Time of War</i> (Thanet) and <i>Disabled</i> (Owen) show expectations about war, contrasted with its harsh reality.

NOTES ON THE TASK:

In Time of War is written from a woman's point of view and the contrast between expectations (or dream) and reality is expressed through the structure, the language ('poetic' moving to simple) and the change from dreams, heroism and glory to reality, the 'commonplace' and fear. *Disabled* moves from present to past and back again during the poem contrasting the young man's pre-war life, motives for enlisting and dreams with his current hospital existence. As with the first poem there are 'pairs' of lines/words for contrast (e.g. 'blood smear', 'leap of purple'). Stronger answers will not only deal with the language in both poems in detail but will also be able to consider the tone of each.

Text:	OCR: <i>Opening Lines – Section F: The 1914-18 War (i)</i>
Question 6: (30 marks)	Explore the differing ways in which the poets memorably convey the horrors of war, in TWO of the following poems. <i>'When you see millions of the mouthless dead ...'</i> (Sorley) <i>Breakfast</i> (Gibson) <i>The Dug-Out</i> (Sassoon)

NOTES ON THE TASK:

The first two lines of *'When you see millions of the mouthless dead ...'* are a good example of the horror! This poem provides a nightmare world where soldiers are blind, deaf and 'none wears the face you knew' but is a 'spook'. *Breakfast* relies in part on the matter of fact way in which Gibson writes of the soldier shot dead whilst placing a bet at breakfast and there is pain and fear implicit in *The Dug-Out*. The emphasis in answers must be on the language used, the form and structure of the short poems and the implicit and explicit emotion in them ('the ways'). It is to be hoped that there will be a strong personal response backed up by argument and textual reference.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 7: (30 marks)	Explore the differing ways in which Larkin's and Fanthorpe's language reveals their feelings about Jake Balokowsky and the interviewer in these two poems.

NOTES ON THE TASK:

Answers should show understanding of both poems and of the feelings the poets convey. In *Posterity* Jake Balokowsky clearly considers the subject of his biography simply as a means to make money. Terms like 'old fart', 'this bastard' '*natural* fouled-up guy' convey his contempt for his subject. Larkin's view of Balokowsky may be touched on in best answers here. Fanthorpe conveys her opinion of the interviewer rather more subtly perhaps, letting his words reveal his contemptuous reduction of the applicant to the point, not just of unemployability, but of from-birth invisibility. Better answers here will do much more than give a prose summary of what is happening on the surface of the poems, but will use the language to look at the irony in both. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 8: (30 marks)	<p>Explore the different ways in which the poets communicate their views of themselves in any TWO of the following poems:</p> <p><i>I Remember, I Remember</i> (Larkin) <i>Poetry of Departures</i> (Larkin) <i>The View</i> (Larkin) <i>Growing Up</i> (Fanthorpe).</p> <p>Remember to refer closely to the language of the poems in your answer.</p>

NOTES ON THE TASK:

Whichever poems answers focus on, they are likely to identify feelings of disappointment and admissions of inadequacy, even if Larkin in *Poetry of Departures* contemplates dramatic gestures and exits. Weaker answers will paraphrase two poems, whereas better ones will seek to identify what might be memorable about the poems. Best answers here will look at the way the language reveals the poets' feelings. Answers need not provide a fifty/fifty split between the poems, but there should be comment of substance on each.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 9: (30 marks)	<p>Compare the ways in which any TWO of the following poems so effectively explore human relationships:</p> <p><i>Wild Oats</i> (Larkin) <i>Dictator</i> (Fanthorpe) <i>Old Man, Old Man</i> (Fanthorpe).</p> <p>Remember to refer in detail to the language of the poems in your answer.</p>

NOTES ON THE TASK:

Answers may focus on the failed love story in *Wild Oats*, the thoughts of a secretary towards the office 'dictator', or the helplessness of the cloud-like persona to assist the old man in his contracted world. Personal engagement with the situation is likely to characterise answers here. Better answers will do more than simply outline the situation in the two chosen poems, looking in some way at the language the poets use. Best answers here will link the response felt by the reader to the language used by the poet; seeing, for example, the irony of the Larkin poem, and the sadness in *Old Man, Old Man*. Answers do not need to preserve an even balance of discussion, but there should be comment of some substance on each poem.

Text:	<i>Touched with Fire</i> ed. Hydes
Question 10: (30 marks)	Compare some of the ways in which these two poets convey feelings about other people's lives and about their own.

NOTES ON THE TASK:

In the first poem Nicholson is comparing his life with that of (the other) Nicholson. There is an extended parallel between the two 'unidentical near twin(s)' with their illness/accident and similar reactions and ordinary lives, which ends abruptly with the death of (the other) Nicholson, causing unease in the poet 'wearing his name ... the new one doesn't fit'. It is almost as if each man has defined his life by the other and now the town is 'a place with one less person in it'. The style is almost of a poetic (auto)biography with a brisk rhythm and some interesting use of language and rhyme. *Toads Revisited* is also more about the poet than other people with Larkin surveying people in the park who have 'dodged the toad work' and concluding that a non-working life is not for him. The vivid descriptions of the 'palsied old step-takers' etc drives the message home. More than just paraphrase of the poems (especially the first one) is needed and the language should be examined in detail. However, as the question states 'some' of the ways, the poems need not be considered in their entirety.

Text:	<i>Opening Lines: Men and Women</i>
Question 11: (30 marks)	Compare the ways in which Larkin and Yeats most effectively express feelings about growing older in <i>Dockery and Son</i> and <i>The Wild Swans at Coole</i> .

NOTES ON THE TASK:

The trigger for Larkin is a visit to his old college and the mention of Dockery which cause him 'the shock/Of finding out how much had gone of life' and lead to his musings on how he has led his life or rather how inclinations have hardened into habits without his realising. The idea of age is built up subtly throughout the poem – 'junior', 'used to live', 'looked back on' – culminating in the final four lines with their tone of resignation. Yeats is not resigned but wistful, comparing himself to the swans which have been unchanged for nineteen years, are still passionate and mated whilst he has aged and is alone. There is much to be said on the symbolism here – autumn, 'great broken rings', etc. These are poems that need sensitive handling and stronger answers will be able to do this, incorporating a personal response into detailed analysis of language.

Text:	<i>Opening Lines: Men and Women</i>
Question 12: (30 marks)	Explore the differing ways in which the poets show young children learning about life in TWO of the following: <i>The Early Purges</i> (Heaney) <i>Death of a Naturalist</i> (Heaney) <i>Little Boy Crying</i> (Morris).

NOTES ON THE TASK:

The question is asking not just what is being learned (if it is) but the ways the poets express this. *The Early Purges* explores a disturbing experience in childhood, which the child with his 'false sentiments' did not learn but in adult life is more practical – 'It makes sense'. *Death of a Naturalist* sets the scene in the first stanza of the boy's delight in the 'warm thick slobber' and then in the second he learns the fear of the adolescent (fuelled by Miss Walls' lessons) of vengeance by the frogs for the theft of their spawn. The little boy in the third poem is being taught not to 'make a plaything of the rain' and the poet vividly evokes his grief and thoughts and the father's feelings – but does he learn? Each poem has a wealth of detail/imagery to comment on, from direct speech and graphic descriptions of the pathetic pups ('like wet gloves') through appeal to the senses and oxymoron ('strong gauze of sound around the smell') to thoughts of an angry child expressed in nursery rhyme terms. Differentiation is most likely to spring from a close examination of the poetic techniques.

Text:	<i>OCR: Opening Worlds</i>
Question 13: (30 marks)	How does the language of these passages reveal to you the nature of the relationships between these mothers and their children?

NOTES ON THE TASK:

Some reference to the remainder of these two stories will be necessary: Jing-mei* thinks that after the fiasco of the talent contest her piano playing days are over and Bolan has been accepted by the group now he has money and a cricket ball. Jing-mei and her mother can be seen to represent American and Chinese culture – the latter believing you can be anything you want and living her hopes through her daughter in whom she has invested much effort. The girl is lazy and wants to be herself not a fabricated 'prodigy'. In this passage there is the culmination of their struggle, with physical and verbal violence. In *The Red Ball*, there is a seeming contrast between the mother's understanding of the situation and her son's feelings and her protection of him and the father's violence and anger but the latter is taking out his frustration on his son – hence the irony of 'You ain't have no feelings'. Answers should be rooted in an examination of the language of the passages.

* in *Working with Opening Worlds and Opening Lines* the daughter's name is mistakenly given as Ni kan. Both names are acceptable.

Text:	OCR: Opening Worlds
Question 14: (30 marks)	'You sure are lucky.' (<i>The Gold-legged Frog</i>) 'Sometimes good luck turns into bad.' (<i>The Tall Woman and Her Short Husband</i>) Explore the ways in which the authors portray good and bad luck in <i>The Gold-legged Frog</i> and <i>The Tall Woman and Her Short Husband</i> .

NOTES ON THE TASK:

The main method in *The Gold-legged Frog* is irony: Srinawak builds at the beginning of the story a picture of a life that is about as hard as it can be in terms of the terrain, the climate, the poverty, the hunger and the child being bitten by a snake. The irony and pathos in the twist at the end of the story – 'One more day and you'd have been out two hundred baht' – is therefore more poignant. There is irony again in the second story, with the fall of the couple being mirrored by the rise of the tailor's wife and the reversal at the end where the rehabilitated but grieving Mr Short ('Mrs Tall's luck had run out') routs his now more humble enemy. Answers should go beyond mere story telling to look (for example) at the picture of Nak's life that is built up and people's reactions to him, and the relationship between Tall/Short both before and after his disappearance and the behaviour of their neighbours.

Text:	OCR: <i>Opening Worlds</i>
Question 15: (30 marks)	Several stories in this collection show people being treated unfairly. How do the authors memorably convey to you unfair treatment in TWO of the following stories? <i>Leela's Friend</i> (Narayan) <i>The Pieces of Silver</i> (Sealy) <i>The Train from Rhodesia</i> (Gordimer)

NOTES ON THE TASK:

The relevant characters and the unfair treatment are obvious in all three stories. The unfounded suspicion of Sidha should draw a personal response from many candidates and with reason, taking into account the detailed relating of his warm relationship with Leela, her faith in him and her fatal yet innocent action. Clement being humiliated in front of his peers may strike a chord with some even if the strict military like discipline is alien. The man's insensitivity towards the old vendor and his glee in having cheated him, provoke sympathy for the old, poor man who is so pleased with his one-and-six. Pure re-telling of the stories or generalised statements of outrage at the unfair treatment should not be highly rewarded but answers that look closely at how the writers portray the unfairness should be.

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 16: (30 marks)	How effective do you think these two extracts are as introductions to their stories? Remember to refer to details from both extracts in your answer.

NOTES ON THE TASK:

At the beginning of *The Lovely Lady* there is an emphasis on Pauline Attenborough's beauty and her conscious appearance of youth and vitality. Strong hints are also given of her willpower and strength. Her relationship with her son is also mentioned. The passage ends with a reference to her tolerating virtue and vice – 'the former ... taking much more tolerating' is ironic when one considers the end of the story. Cecilia is introduced as a careful observer of her aunt, knowing secrets about her – hint of her later part in the story. The beginning of *Tickets, Please* introduces the trams and the female conductors with their strength and control over men – 'They fear nobody – and everybody fears them.' Annie is mentioned by name ('ready to hit first') and the fact that she has a certain 'wild romance' in her. It is expected that answers will pick up on the hints in the opening of the stories about characters and setting and relate them to the stories as a whole.

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 17: (30 marks)	In some stories in this selection a woman has to make a choice between two men. Explore the ways in which Lawrence strikingly presents women faced with such a choice in <i>The Shades of Spring</i> and in <i>Second Best</i> .

NOTES ON THE TASK:

In the first story, Syson returns to his childhood haunts to find the countryside unchanged but his old sweetheart, Hilda, different. She has understood herself – ‘I can only grow in my own soil’ – and disapproves of what Syson has become. The descriptions of unchanged country and the details of flowers and birds emphasise the gulf that now exists between them, while the symbolism of the animal skins (the other side of nature) and the bee sting (the moment that Hilda makes a positive choice between Syson and Arthur) reveal the characters and their situation. *Second Best*, a story of the ‘blind’ search for love, also utilises symbolism: the mole surfaces at the moment of Frances’s greatest misery and when her sister kills it she feels ‘indifference succeeded to her grief’. Later she kills another mole herself and ‘there was a thrill of pleasure in this death’ as she takes it to her second choice of lover. Most answers should be able to discuss the symbolism to some extent and stronger ones may also pick up on the descriptions of nature and the, at times, cryptic dialogue.

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 18: (30 marks)	How does Lawrence explore different attitudes of men and women to love and marriage in TWO of the following stories? <i>Her Turn</i> <i>Tickets, Please</i> <i>Adolf</i>

NOTES ON THE TASK:

In the first story, the womanising, mean Radford is beaten by his cunning ‘cat-like’ wife and slowly awakens to the situation like the tortoise from his sleep. Details of the two protagonists’ characters are slowly built up, as is the tension in the story. In *Tickets, Please*, Annie wants to get to know John Thomas as ‘a person’ whilst he is determined to remain ‘a mere nocturnal presence’ and their conflict escalates into the physical attack on the Inspector and subsequent emotional defeat of Annie. The rabbit in *Adolf* is used to reveal the characters of the mother – angry because of the mess (physical and emotional) that the rabbit brings – and the ‘wantonness’ of the father who likes ‘non-human things best’. Answers should not just describe the attitudes of the men and women but should refer closely to the text and examine dialogue, symbolism and description.

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 19: (30 marks)	How does Ballard’s writing here shape your thoughts about Jim as you re-read this passage from the end of <i>Empire of the Sun</i> ?

NOTES ON THE TASK:

At first sight Shanghai seems to have returned to how it was at the beginning of the novel: the newsreels, the Shanghai Club, the arrogant British and Americans, but one of the screens is blank. Jim walks ‘across the tramlines’ and the film is ‘rewound’ and displays an air battle as though Jim is returning in thought to his past experiences. Now he sympathises with the Chinese. There is a reference to his parents and his desire to be with his father. Part of his mind will stay in China, just as the child’s coffin is carried out on the tide ‘only to be swept back ... to the shores of this terrible city’. Most candidates should be able to pick up the references to war, China, Jim’s parents and his imminent return home and relate them to the rest of the novel. Differentiation will spring from an ability to explore the symbolism and more subtle nuances here.

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 20: (30 marks)	Explore Ballard's presentation of the Japanese soldiers in <i>Empire of the Sun</i> . Remember to refer to details from the novel in your answer.

NOTES ON THE TASK:

There are many parts of the novel where Japanese soldiers appear - in Shanghai, on the journey to the camp, at Lunghua, in the Stadium, after the war is over – and candidates who focus very closely on one or more of these, perhaps with a little reference to the others, should be rewarded. Key passages that may be used in a discussion of the Japanese include Jim and the water bottle (Chapter 16), the killing of the coolie (Chapter 27) the Stadium (Chapters 30, 31), the kamikazi pilot (Chapter 33) and the episodes involving Private Kimura. The picture that appears is one of the Japanese being cruel/kind, angry and exasperated (especially at Jim), lacking outward emotion and above all being unpredictable and inscrutable yet with their own logic. A key discriminator will be a discussion of Jim's reactions to the Japanese and v.v. ('difficult boy' – Sergeant Negata's only English words) rooted in details from the text.

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 21: (30 marks)	Choose ONE moment in the novel you find most horrific and explore how Ballard conveys this horror to you.

NOTES ON THE TASK:

This is an open question and candidates may choose any episode that they find horrific. Two examples are given in the Foundation Tier paper: Jim in the stadium (Chapter 31) and Jim finding the dead pilot (Chapter 41). The former account (and not all the chapter needs to be discussed) juxtaposes the looted belongings of the wealthy Europeans with their present state, describes Jim's actions with regard to the dying Mr Maxted, reveals his despair ('part of him wanted to die. It was the only way in which he could end the war'), the removal of the prisoners and Jim playing dead. The second chapter gives the unpleasant, graphic picture of the ham and the dying Japanese pilot. Answers should look closely at the chosen moments with detail from the text and a personal response.

Text:	STEINBECK: <i>Of Mice and Men</i>
Question 22: (30 marks)	Explore ways in which Steinbeck makes George and Lennie's final sharing of their dream so moving.

NOTES ON THE TASK:

Answers should recognise that this recounting of the dream comes at the end of the novel and that George is about to shoot Lennie ending both his friendship with Lennie and the possibility of achieving the dream. It is the context that largely assists in making it so moving. Though George is apparently telling it as 'you done before' and Lennie's responses are, as ever, delighted: 'happily', 'in triumph'. George's contributions are flat, broken and not extended, with no sign of his being entranced by his own picture and the rhythms that once characterised the telling. The movement of the gun and the noises of the men alter the previous pattern of narration. George's words now assume an ambiguity previously lacking. Steinbeck describes George as speaking 'shakily' and 'his hand shook'. Differentiation will arise from the way answers focus on the contrast between the previous recountings of the dream, and consideration of the detail of Steinbeck's language here. Links may be made also between the concluding words of the extract 'I gotta. We gotta and Slim's 'I swear you hadda' and their bleak implications.

Text:	STEINBECK: <i>Of Mice and Men</i>
Question 23: (30 marks)	How does Steinbeck's portrayal of Crooks make him such a memorable figure in <i>Of Mice and Men</i> ?

NOTES ON THE TASK:

Answers should recognise that Crooks is an outcast on the ranch because of his colour, and that, in the scene he shares with Lennie, his bitterness is revealed in the form of spite and envy at the companionship enjoyed by George and Lennie. In addition to recognising that he is memorable as a character, answers should see that such moments as Smitty taking after Crooks add to Steinbeck's picture of life on the farm. The potency of George and Lennie's dream is emphasised by Crooks's attraction to it and his willingness to work for 'just his keep' to be part of it. He may be considered memorable, where differentiation is looked for, because of his complexity; he is obviously educated, knows his rights, is capable of enjoying tormenting Lennie, yet vulnerable enough to be strung up if he displeases characters like Curley's wife. Differentiation will also arise where answers look thoughtfully at the way Steinbeck uses Crooks to emphasise the themes of the novel.

Text:	STEINBECK: <i>Of Mice and Men</i>
Question 24: (30 marks)	How far does Steinbeck's portrayal of Curley's wife encourage you to feel sympathy for her?

NOTES ON THE TASK:

Answers are expected to focus closely on Curley's wife, her appearance, words and actions in the novel. Her flirtatious behaviour, her encouragement of Lennie to stroke her hair, and Lennie's killing of her with such fatal consequences to himself, provide obvious material for feeling absence of sympathy for her, as does her threat to have Crooks 'strung up'. However, her loneliness and frustrated ambitions may attract sympathy, as may the fact that she has the handicap of being married to the detestable Curley. Other material is obviously valid, such as her struggle with Lennie in the barn and her transformation in death into someone very pretty and simple. Differentiation will arise from the thoroughness with which answers provide a perceptive analysis of and engagement with the material covered.

Text:	TAYLOR: <i>Roll of Thunder, Hear My Cry</i>
Question 25: (30 marks)	Explore the ways in which Taylor's writing here makes you share Cassie's fears of living in Mississippi in the 1930s.

NOTES ON THE TASK:

Answers are expected to focus mainly on the extract and the fears of and dangers to Cassie. Whilst it may be argued that the situation of black people in the novel is one to keep them permanently fearful, Cassie knows of the incident involving the Berrys and is afraid that the 'accident' involving the school bus might lead to nightmen riding against her. Focus on the extract should establish Cassie's fear at being alone, and the danger suggested by the rifle in the hands of Big Ma and the shotgun in Mr Morrison's. The sudden appearance of the car lights in the darkness and the movements of the men add to her fears. After they have gone, Cassie experiences sick terror. The false sense of relief in the extract provided by Jason perhaps intensifies the terror rather than alleviates it. Differentiation will occur from the closeness with which answers engage with the incident and the way Taylor develops it. Answers may make reference to the way tension is developed by the shortness of some of the sentences and paragraphs, the contrast between silence and sounds, darkness and light, and the way Cassie's fear are brought to life.

Text:	TAYLOR: <i>Roll of Thunder, Hear My Cry</i>
Question 26: (30 marks)	How does Taylor's portrayal of Uncle Hammer make him such a significant figure in <i>Roll of Thunder, Hear My Cry</i> ?

NOTES ON THE TASK:

Answers are expected to show knowledge of Uncle Hammer and his actions at various points in the novel. They are likely to range from fairly narrative accounts of what he does to awareness of how Taylor uses him to widen her assessment of Mississippi life. As a black man who has had the strength of character to go north and earn enough to assist David financially, as well as buy a Packard to rival Harlan Granger's, he represents a means of escape from a life of poverty and repression, in addition to possessing sufficient pride and courage to stand against white folk. His love for the Logan land is shown by his selling of the Packard when another financial crisis threatens to overwhelm the Logans, and his volatile temper is contrasted with David's more cautious and sensible approach to difficulties. Answers may look at his generosity in giving the coat to Stacey, and his role in guiding the children when Stacey admits to giving the coat to T.J. Sound answers will respond to Hammer as an interesting character in his own right who reinforces the themes of the novel, whilst best ones are likely to look at the way Taylor writes about him, his clothes, his car, his strength, to emphasise that white supremacy can be effectively challenged.

Text:	TAYLOR: <i>Roll of Thunder, Hear My Cry</i>
Question 27: (30 marks)	Do you think that Taylor offers any hope that black people and white people can at some point live together in harmony in Mississippi? Remember to refer closely to details of the novel to support your view.

NOTES ON THE TASK:

There is, of course, no 'right' answer to this question. Responses must be judged according to the knowledge of text on display and the ability to use detailed textual reference in support of the view advanced. Answers are least likely to suggest that the novel brims with optimism at the imminent demise of racial prejudice. They are more likely to argue that, in view of the attitudes of characters like Harlan Granger, Melvin, R.W. and the Wallaces, there is little immediate hope for the future. However, the most interesting answers are likely to see a lightening of the gloom in Jeremy Simms's attempts to be friends with Stacey and in the support given to the Logans by Mr Jamison. However, credit must be given to answers which support their case with skilful textual reference.

Text:	ORWELL: <i>Animal Farm</i>
Question 28: (30 marks)	In what ways does Orwell's writing here bring to life for you the betrayal of animals by the pigs in <i>Animal Farm</i> ?

NOTES ON THE TASK:

The extract comes towards the end of the novel, when it is clear that the animals enjoy none of the luxuries that they had been taught by Snowball to dream about. Despite the harshness of their lives, they still have hope and some degree of pride, probably because they cannot realise, because of their likeable, or infuriating trust, that all is for the best. Better answers will recognise the use of Squealer and the dogs to enforce the pigs' tyranny over the other animals. Best answers will recognise the brutality of the short sentences that follow hard upon the animals' belief that all animals are still equal. 'It was a pig walking on his hind legs' and 'He carried a whip in his trotter' are one-sentence paragraphs that, almost monosyllabically, destroy the animals' belief in equality. We are being returned to the Jones era. In the struggle between always unequal contestants, the pigs have conclusively won the upper trotter.

Text:	ORWELL: <i>Animal Farm</i>
Question 29: (30 marks)	Innocent victims? Gullible fools? What is your view of the ordinary animals (not the pigs or the dogs) in <i>Animal Farm</i> ? Remember to refer closely to the novel in your answer.

NOTES ON THE TASK:

Answers may seek to prove that the animals are either innocent victims, gullible fools, or a mixture of both. Whatever line of argument is followed, it should be well rewarded if it is supported with close reference to the text. Answers may indicate that the animals' lack of intelligence is a central factor in the way that the pigs take ascendancy on the farm, and to the consequent exploitation of the lower animals. Better answers are likely to focus on crucial moments when pity for the animals or exasperation at their inability to understand what is happening is most powerful. The removal of Boxer from the farm, and Clover's thoughts after the purges are, of course, just such moments. Benjamin's refusal to reveal what he apparently perceives will also provide valid material for better answers.

Text:	ORWELL: <i>Animal Farm</i>
Question 30: (30 marks)	Explore any ONE or TWO moments in the novel which you found particularly amusing. Remember to refer closely to detail and to Orwell's language in your answer.

NOTES ON THE TASK:

Answers should be founded on some sense of what might be considered amusing to their writers. It is possible that some answers will reflect a black sense of humour in their begetters, perhaps arguing that the satirical device of minimising the Russian Revolution by setting it on a farm is in itself amusing, and focusing on one or two moments to develop the view. Amusement might be felt at some of Squealer's more extravagant claims, or such moments as Snowball's reading material and methods of study, Squealer falling from the ladder, and Napoleon's drunken gallop round the yard. Better answers will link the amusement felt to the incident, whilst best answers will consider the way Orwell's language contributes to a reader's amusement.

Text:	<i>Modern Women's Short Stories</i>
Question 31: (30 marks)	In what ways do Drabble and Spark reveal the characters of the couples and the nature of their relationships in these extracts?

NOTES ON THE TASK:

The couple in *Hassan's Tower*, Kenneth and Chloe, are on bad terms as Kenneth's thoughts so soon after their marriage make clear. The difference of opinion over the people seems manufactured, an expression of hostility that probably is peculiar to Kenneth and not to Chloe. Drabble reveals his thoughts about the period of the engagement suggesting mutual antagonism, but much of this might be caused by Kenneth's own uncertainties and insecurity. Awareness that this is just one character's view may lead, but does not necessarily have to, to a recognition of the way *Hassan's Tower* brings an acceptance of the world to Kenneth. The Parkers, described in far less abstract terms, are as one in their taste, and answers here will show some understanding of the irony Spark employs in her description of what seems to be a devoted couple; but a couple which, nonetheless, looks down on others ('Victorians') with considerable smugness. Comparison of the couples is not required. Answers in the higher bands here will focus on the part the writers' language plays in revealing characters and relationships.

Text:	<i>Modern Women's Short Stories</i> : ed. Susan Hill
Question 32: (30 marks)	Explore the ways in which the writers of any TWO of the following stories make you pity characters who are vulnerable and likely to be hurt: Sylvia (<i>Slaves to the Mushroom</i>) Mrs Nash (<i>Some Retired Ladies on a Tour</i>) Chris (<i>Indefinite Nights</i>) Avril Mullins (<i>The Weighing Up</i>) Roger (<i>The Visitor</i>).

NOTES ON THE TASK:

Personal response to the characters and their situations is expected here, and to the way the writers effect this response. Answers may be wholly sympathetic: for example, to the mother in *The July Ghost*, who has lost her son and is unable to see his ghost that is so visible to the lodger. Best responses to her are likely to be supported by reference to, and/or quotation from her anguished and broken speech after recovering from fainting. Pity may be tempered: for example, Sylvia's incompetence and loneliness are pitiable, but her theft of Shreela's mushrooms might forfeit some sympathy. The deception of Avril Mullins, in which she connives, might arouse a degree of tempered sympathy. Answers will move through the bands according to the way the writers' language is discussed and analysed, moving away from straightforward response to the situations of characters.

Text:	<i>Modern Women's Short Stories</i> : ed. Susan Hill
Question 33: (30 marks)	Explore the ways in which the writers of any TWO stories from those you have studied in this collection portray trouble-makers and the mischief they cause.

NOTES ON THE TASK:

The task invites candidates to choose their own stories and trouble-makers, and it is hoped that the choice is appropriate, allowing answers to engage with genuine trouble-makers. Robbo and Billy (*Slaves to the Mushroom*) might feature; so might Doris (*Some Retired Ladies on a Tour*), Nell (*The Tulip Plate*), the Contessa (*A Fall From Grace*) and Richenda Gosforth (*The Weighing Up*). For example, Doris, who doesn't give a damn, makes trouble for Mrs Nash with her derisive comments and her self-serving aim to kiss a man; the mischief she causes, ironically, is largely to herself, though the exposure of Mrs Nash's reasons for being so protective must trouble both Mrs Nash and the reader. Choice of trouble-makers must, as far as possible, be respected. Answers will move into higher bands as they become less dependent on narrative, consider the motives of characters, and the way the writers' language affects responses to the chosen trouble-makers.

Text:	PALIN: <i>Pole to Pole</i>
Question 34: (30 marks)	Explore the ways in which Palin's writing brings to life the experience of both train journeys.

NOTES ON THE TASK:

The personal tone at the beginning of extract a) draws the reader into the description, as does the use of 'we' throughout. We can recognise the group of teenagers from their description ('wild-eyed and grubby and very drunk' and understand Palin's feeling of apprehension at their actions. The small, familiar details in both passages – 'a soft porn video', 'Van Morrison on my Walkman' – also strike a chord and contrast with the fascination of the unusual actions, like sleeping on the sand during a breakdown. We hear Palin's voice in the 'history lesson' and see with his eyes the colours in the last paragraph. Answers should examine both extracts in detail and there should be considerable attention to language, coupled with a personal response.

Text:	PALIN: <i>Pole to Pole</i>
Question 35: (30 marks)	How far does Palin's portrayal of poverty in an African country make you feel sympathy for the people there?

NOTES ON THE TASK:

Scenes of poverty in any African country may be considered but two examples are given on the Foundation Tier paper: Addis Ababa (Day 80) and Soweto (Day 125). At Addis Ababa sympathy is aroused because the poverty is not the fault of the people but the lack of development aid (a situation that is described in detail) and the contrast between the 'incongruous European-style public buildings' and the wealthy people at the Hilton and the villages whose 'clothes are patched ...boots have holes.' There is also the indication that the people are poorer even than those in the Sudan, already described. The Soweto passage describes the township in detail and gives a brief history of it, before the guided tour by Jimmy of the best and worst parts. Answers should refer to details in the text to back up an explanation of why the reader feels sympathy.

Text:	PALIN: <i>Pole to Pole</i>
Question 36: (30 marks)	How does Palin bring to life the experience of extreme cold, in either the Northern or the Southern hemisphere? Remember to refer to details from the text in your answer.

NOTES ON THE TASK:

There are several days' accounts at the beginning and end of the book of being in a cold climate. The focus in this question is on 'experiencing', not just describing the climate and scenery. Two examples are given in the Foundation Tier: Kap Wik (Day 5) where Palin describes the delay because of the adverse weather conditions leading to him bidding farewell to the chef several times – 'everything about the Arctic is waiting', the unimaginable 'size, scale and majesty' of the landscape and the terror and discomfort of travelling by snowmobile which ends with 'a long exhilarating run.' In Patriot Hills (Day 138) he speaks of the amount of clothes needed, the affect of the weather on their flight, the view of the Antarctic from the plane – 'the pack-ice... like curdled milk on a cup of dark coffee' and the difficulties of walking on ice. Answers may range over quite large portions of the book or be restricted to individual days but they must be firmly rooted in Palin's experiences with detail from the text.

Text:	HORNBY: <i>Fever Pitch</i>
Question 37: (30 marks)	How does Hornby's writing in these two extracts bring to life his relationships with women?

NOTES ON THE TASK:

Answers may focus on just these two extracts, or range beyond them. However, there should be substantial discussion of the extracts before answers move to other areas of Hornby's book. Both extracts suggest that a visit to Highbury is something of a treat for a Hornby girl-friend, coming as part of the Hornby package. Whilst Hornby is typically precise in his dating of games and recollection of detail, his women do not seem to possess the same ability to recall such details. The charm the first girl exerts on Hornby extends, happily, to Arsenal, ending their bad run of form. The amused response of the first girl-friend to the 'mostly misshapen male bottoms' is somewhat unexpected, and certainly not one that the love-lorn Hornby might have expected. His wife also does the inexplicable by admiring Hayes. The Charlton game, which seemed likely to mark the end of the relationship, becomes part of a series that led to marriage (the shared interest in football provides the cement). Differentiation is likely to arise from the focus that answers give to the way Hornby describes his visits to Highbury with the women, and the amusement that Hornby creates in readers from the wry awareness that the female response differs from the Hornby obsession.

Text:	HORNBY: <i>Fever Pitch</i>
Question 38: (30 marks)	Hornby says in the Section titled <i>No Apology Necessary</i> that 'Football has meant too much to me.' How far does the book make you agree that it has meant too much? Remember to refer closely to the book in your answer.

NOTES ON THE TASK:

Although Hornby makes the comment in *No Apology Necessary*, he actually goes on to argue that watching a game is 'the most valid and rewarding leisure pursuit I can think of'. Answers may register agreement with the quotation in the question, developing Hornby's own feeling that he fretted about Arsenal at the expense of other aspects of life that he should have fretted over, and has demanded 'too much indulgence from friends and family', with detailed evidence in support. Or they argue that Hornby's fascination with football, and Arsenal in particular, has given him the opportunity to observe a sport that reveals much about contemporary society. Or answers, of course, may take a half-way position. Since Hornby's comment contains some self-criticism, good answers here are likely to offer discussion of Hornby's feelings about what football has provided for him, and/or what he has neglected in his pursuit of it, together with comment on the language he uses.

Text:	HORNBY: <i>Fever Pitch</i>
Question 39: (30 marks)	Explore how Hornby's reactions to any ONE game bring it vividly to life for you.

NOTES ON THE TASK:

There are plenty of games from which to choose, and differentiation here will arise largely from the focus that answers give to Hornby's writing. They may focus on the games themselves; the contributions, whether glorious or inept, made by individual players; the effect they had on Hornby (for example, his sense of being thrice betrayed by his father in *Don Rogers*); games played by the minnows of Saffron Walden or those played by the giants of Highbury... Some games, for example when the Liverpool fans racially abused John Barnes (*Bananas*), may be chosen for other than footballing reasons. Hornby does not provide much objective reporting of a game, so there is ample scope for answers to look at his reactions to and reflections on the chosen game and how these are presented.



RECOGNISING ACHIEVEMENT

Mark Scheme 2444/01
January 2005

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

There is NO separate Assessment of Written Communication on this paper. Written Communication is assessed in Unit 2442.

1901 English Literature – Generic Band Descriptors

Unit 2444/01 - Foundation Tier

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

1901 English Literature – Empathic Band Descriptors

Unit 2444/01 - Foundation Tier

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

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (10 marks)	How far do you think the friar's description of Hero in these lines is true to the way she appears to you?

NOTES ON THE TASK:

A mere character study of Hero will not be an adequate response, and examiners must look for a proper focus upon what the question asks. It is important that answers focus at least initially upon the extract and upon the details of the Friar's language – 'a thousand blushing apparitions', 'angel whiteness', 'her maiden truth', 'this sweet lady' – before moving outwards (though this must be done for a high mark). Some answers will spend time on narrating the events of the scene, and provided that the focus is clearly upon Hero this may be acceptable, but they should also look at at least one or two other moments in the play.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (10 marks)	You are Benedick, immediately after Beatrice has told you to 'kill Claudio'. You might be thinking about: <ul style="list-style-type: none"> • your astonishment at how your friend Claudio has treated Hero • your growing affection towards Beatrice. Write your thoughts.

NOTES ON THE TASK:

Candidates will certainly know this moment well, and may well have studied it in relation simply to Benedick's character, and in connection with his relationship with Beatrice; they should have little difficulty in showing an understanding of the dilemma in which he finds himself – whether to obey the order to murder his oldest friend, and retain his friendship (love?) for Beatrice, or whether to lose her respect (love) – and save his friend. Is Beatrice serious? Will Benedick take the order as a genuine one, or will he see and treat it as a joke? The most confident answers should be able to suggest something at least of his terrible situation, and show how at this point the play could so easily become a tragic one. Examiners must look too for at least some sensitivity towards the kind of language and tone that Benedick might use.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (10 marks)	What do you think makes this such a dramatic moment in the play? You should consider: <ul style="list-style-type: none"> • what Juliet is about to do • her thoughts as she prepares to do this.

NOTES ON THE TASK:

This is of course a highly critical and (melo)dramatic moment, as Juliet says her farewell to her mother and the Nurse, and contemplates the phial of drug given to her by Friar Lawrence. Examiners must reserve high marks for those answers that look carefully at the language she uses – 'faint cold fear', 'almost freezes up the heat of life', 'my dismal scene', for example – as foreshadowing her waking in the Capulet vault. Less confident answers may simply rehearse the plot, but should demonstrate at least some awareness of the pivotal and crucial nature of this moment in Juliet's life.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (10 marks)	<p>You are Romeo, as you flee from the scene after you have killed Tybalt.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your reactions to his death • how Tybalt's death might affect Juliet. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Romeo's mind is likely to be in real turmoil at this moment; so much has happened to him in the last few hours – his meeting with Juliet, his forgetting of Rosaline, his new and sudden love, his marriage, the death of his close friend Mercutio, his probable banishment now, his absence from Juliet, her thoughts about Tybalt and about her new husband as a killer, his parents' thoughts... There should be no shortage of ideas here.

Text:	SHAKESPEARE: <i>Henry IV Part 1</i>
Question 5: (10 marks)	<p>What are your feelings about the behaviour of Falstaff here?</p> <p>You might consider</p> <ul style="list-style-type: none"> • the truth about Hotspur's death • whether this behaviour is typical of Falstaff.

NOTES ON THE TASK:

The question requires candidates to look closely at the passage, but they will need to refer to how Hotspur has actually died. Falstaff has tried to keep his head down during the battle, has seen the duel between Hal and Hotspur and has appropriated the body. He is now trying to take the credit for what might be seen as the major event of the battle. There is no marked change in his approach to life, though on this occasion candidates may find his actions here and his humour distasteful. Hal behaves graciously in putting Falstaff in the way of a reward, which he certainly does not deserve. Candidates may make the point that this incident marks the end of the relationship. Answers will be differentiated by the quality of the personal response and the way in which it is supported from the passage. Better answers may consider how the language reveals character, an obvious point being the contrast between the use of prose and verse.

Text:	SHAKESPEARE: <i>Henry IV Part 1</i>
Question 6: (10 marks)	<p>Do you think that King Henry is really a bad father to Hal?</p> <p>Support your answer with details from the play.</p>

NOTES ON THE TASK:

Candidates' first reaction to the question will probably be 'yes'. At the beginning of the play they seem to be virtually estranged – the King is plagued by various problems, one of which is his errant son. He even wishes he could swap him for Hotspur. Hal spends most of his time in Eastcheap, and shows sufficient disrespect for his father to let Falstaff mock him and to get involved in nefarious activities such as the planned Gadshill escapade. There are arguments in mitigation for the King, however. The turmoil created by his usurpation of Richard's throne have worn him down and preoccupied him and it becomes evident from Hal's deliberate change of course when the time is apt, that he has been instilled with the right values. Furthermore, when his father is convinced of the change in his behaviour, he gives him full trust and authority and at Shrewsbury they work closely together. Answers will be differentiated by the extent to which they transcend character sketch and go on to evaluate the qualities of the King as a father.

Text:	SHAKESPEARE: <i>The Merchant of Venice</i>
Question 7: (10 marks)	Do you feel any sympathy for Shylock here? You should consider: <ul style="list-style-type: none"> • his previous behaviour towards Antonio • Jessica's behaviour.

NOTES ON THE TASK:

It is likely that candidates will find Shylock's glee at Antonio's misfortune completely repellent, and very much in character following the way in which the bond was originally agreed. He sees his opportunity to 'plague and torture' Antonio, which they may well consider goes well beyond revenge for the insults he has suffered. In the light of this, they may well feel that Jessica's behaviour in gambling away his money is poetic justice. On the other hand, the revelation of a sentimental side to his nature in his suffering over the loss of his turquoise ring may elicit more sympathetic responses. There may also be sympathy for the way in which Tubal presents the news to him. Answers will be differentiated by the extent to which they go beyond narrative and character sketch and by the quality of personal response. Better answers may begin to examine the extreme nature of Shylock's language in this passage.

Text:	SHAKESPEARE: <i>The Merchant of Venice</i>
Question 8: (10 marks)	You are Portia, just after Bassanio has received the letter from Antonio saying his bond is forfeit to Shylock. You might be thinking about: <ul style="list-style-type: none"> • what may happen to Antonio • how you might help Bassanio. Write your thoughts.

NOTES ON THE TASK:

The quality of the answer will be determined by the quality of the voice created for Portia. She is likely to be euphoric at this time because of the way in which Bassanio has wooed and won her but she may well be horrified at the revelations of the letter and will be wondering whether her generous offer to pay off Shylock has a chance of working. She will also be worrying about what might happen if the bond is executed and of the effects on Bassanio. The prompts invite 'her' to consider all the options for helping Bassanio and Antonio, and candidates will no doubt show how her plan begins to take shape.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 9: (10 marks)	In what ways do you find the Mayor's behaviour here typical of him? You should consider: <ul style="list-style-type: none"> • the way he treats Hovstad and Aslaksen • what he says about his brother, Dr Stockmann.

NOTES ON THE TASK:

The Mayor is very significant in at least two ways: he is Dr Stockmann's brother, and as such Ibsen uses him as a contrast – the realistic local politician as opposed to the naïve idealist – and as someone who, unlike Mrs Stockmann and Petra, allows his public position and reputation to over-ride any concern or love for his family; he is also representative of those in the town who put money and power before health and safety. The extract illustrates the ways in which he views his brother, and the methods that he uses to exercise his power. Candidates may not necessarily be able to express these thoughts in a sophisticated manner, but some attempt to do so must be looked for.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 10: (10 marks)	How sympathetic are you towards Dr Stockmann at the end of the play? You should consider: <ul style="list-style-type: none"> • what he has said and done about the Baths • his attitude towards his family.

NOTES ON THE TASK:

There should be little doubt that most candidates will feel at least some sympathy for the man who – for excellent reasons – has tried his best in the face of powerful and financially superior men, but who has ultimately failed (at least in practical terms). Many may of course regard his stubbornness as a fault, and argue that he could and should have thought much more about his family and the kind of impact that his actions would have on his wife and Petra. He is, of course, right in the sense that the baths are potentially dangerous, but wrong-headed in his determined refusal to consider any sort of compromise or discussion.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 11: (10 marks)	Explore what you find most powerful about some of the images of nature in these two poems.

NOTES ON THE TASK:

The two poems are unequal in length, so we should not expect candidates to give them equal attention. Answers will be differentiated by the extent to which they go beyond merely trawling through the poems in a narrative or explanatory way, and respond to the qualities of the language, for example to the sounds of the words and to the use of rhyme, and to the way these relate to the ideas of the poems. Candidates may well recognise the strong visual qualities of the imagery, the precise and minute detail of *Scherzo* and the colour and movement of *The Sick Rose*, and to the elements of fantasy in both poems. At this level candidates are not required to compare the poems, but if they make an attempt to do so, they should be well rewarded.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 12: (10 marks)	How do TWO of the following poems memorably convey to you some of the difficulties experienced by men and women in their relationships? <i>They flee from me</i> (Wyatt) <i>Since there's no help...</i> (Drayton) <i>The Unequal Fetters</i> (Finch)

NOTES ON THE TASK:

The poems all convey a sense of conflict in the relationships in one way or another. Wyatt reflects on how he has managed, by his 'gentleness', to create a loving relationship out of one which initially seemed predatory; Drayton conveys the feelings of the rejected lover in an ambivalent way; Finch expresses a woman's frustrations with male dominance in marriage. Answers will be differentiated by the extent to which they go beyond mere paraphrase and explanation, to a consideration of the ways in which the poets use language. In view of the time constraints, candidates may not give the two poems equal consideration.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 13: (10 marks)	Show how these poets vividly convey to you feelings about a place that they have known. (<i>I Remember, I Remember</i> and <i>Woak Hill</i>)

NOTES ON THE TASK:

The emphasis of the task is on how feelings are conveyed so more than a mere 'translation' of the two poems is required. Hood's memories concern the idyllic nature of his childhood in contrast with his unhappiness as a man. The imagery he uses conveys an idealised picture which throws his present unhappiness into sharper relief. In *Woak Hill*, the place is very much tied up with the happy memories of the poet's wife and of their marriage and his nostalgia for that time rather than with actual physical details of the place. Answers will be differentiated by the extent to which they focus on the language of both poems, and candidates may particularly focus on the rustic quality of *Woak Hill*.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 14: (10 marks)	What do you find effective about some of the ways the poets convey sadness in TWO of the following poems? Spring and Fall (Hopkins) <i>The Darkling Thrush</i> (Hardy) <i>The Gray Folk</i> (Nesbit)

NOTES ON THE TASK:

The focus of the question is on sadness and on the means by which the mood is conveyed rather than on a mere explanation or paraphrase of the poems. It is likely that answers will highlight the idea that sorrows become sharper and more significant with the acquisition of age and maturity in *Spring and Fall*; that despite the optimistic sound of the thrush in *The Darkling Thrush* the poet is pessimistic about the new Century; and that *The Gray Folk* reflects on loneliness. Candidates are not expected to treat the poems exhaustively – they are asked about some of the ways the feeling is conveyed, but answers will be differentiated by the detail in which they explore the language and imagery of the chosen poems; they might, for example, comment on the use of the symbol of autumn in the Hopkins poem, on the use of images connected with death in the Hardy, and on the repetition of 'gray' and 'grayness' in the Nesbit. Given the time constraints, we should not expect candidates to give equal attention to both poems.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 15: (10 marks)	What different feelings towards human beings do you find in these two poems? Remember to refer closely to the words of each poem.

NOTES ON THE TASK:

Foundation tier candidates may find some aspects of these poems hard – the simplicity and apparent naivety of the first, and the bitter cynicism of the second are hard to explain and explore – but they will have studied them for some time, and should be able to discuss and illustrate at least some of the ways in which Blake portrays emotion in them. Examiners should be prepared to be reasonably liberal and flexible in what they expect, but must insist upon use of the text to support whatever is being said. Both poems must be used, though not necessarily in an exactly equal manner.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 16: (10 marks)	Explore some of the ways in which Blake portrays children and childhood in TWO of the following poems. <i>A Cradle Song</i> (Innocence) <i>Nurse's Song</i> (Experience) <i>Holy Thursday</i> (Experience) Remember to refer closely to the words of each poem.

NOTES ON THE TASK:

Candidates should be familiar with these three poems, and should have no difficulty in writing about them; examiners must not expect an absolute 50/50 balance, but there should be enough on each to indicate a confident understanding. Many answers will rely upon simple paraphrase, but for higher marks there must be an attempt to look at something at least of Blake's style and manner.

Text:	HARDY: <i>Selected Poems</i>
Question 17: (10 marks)	Explore some of the images of nature that you find striking in these two poems.

NOTES ON THE TASK:

Candidates who have studied Hardy's poetry will be well aware of his often gloomy character, and should be able to explore at least something of the way in which these two poems convey nostalgia and sadness. There is ample material in both that is drawn from the natural world, and examiners should look for considerable awareness of the function of, for example, the thrush itself as well as the countryside in which Hardy sets the poem, or the purpose of the petals, birds, leaves and tempests in *In Tenebris*.

Text:	HARDY: <i>Selected Poems</i>
Question 18: (15 marks)	What impressions do you gain about war and fighting when you read TWO of the following poems? <i>Drummer Hodge</i> <i>The Man He Killed</i> <i>Valenciennes</i> Remember to refer closely to the words of each poem.

NOTES ON THE TASK:

The last words of the question are every important here – 'remember to refer closely to the words of each poem'. Examiners must look for more than a simple rehearsal or paraphrase of what Hardy appears to be thinking about war in the chosen poems; there must be reference to – and hopefully some discussion of – his language as it is used to convey meaning.

Text:	AUSTEN: <i>Pride and Prejudice</i>
Question 19: (10 marks)	To what extent do you feel sorry for Elizabeth as you re-read this passage? You should consider: what Darcy has said in his letter her reactions to what he has said.

NOTES ON THE TASK:

Candidates are specifically asked to explain the content of Darcy's letter following his proposal and rejection, though it should not be necessary for them to re-tell the whole of it. The focus of the task is on their response to Elizabeth's reactions as this is a key turning point in the novel. She is such an attractive heroine, that the reader's sympathies tend to be with her throughout, and even though she has misjudged both Darcy and Wickham, it is likely that candidates will find it difficult to condemn her as much as she condemns herself. Her willingness to accept that she has been wrong and her shame at having been 'blind, partial, prejudiced, absurd' are likely to elicit a good deal of sympathy. Answers will be differentiated by the extent to which they go beyond narrative to a consideration of Elizabeth's character and by the quality of their response. Good answers may begin to show an awareness of the ways in which Austen conveys Elizabeth's thought processes.

Text:	AUSTEN: <i>Pride and Prejudice</i>
Question 20: (10 marks)	Do you think that Charlotte and Mr Collins really have a happy marriage? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

On the face of it, it might be difficult to see how anyone could be happy with such a pompous, social-climbing nit-wit as Mr Collins but, on the other hand, he is looking for a stable and supportive relationship in his choice of wife and can offer financial security. There is nothing really to suggest that he does not make a good husband, even if he is not the most sensitive or romantic of individuals. Charlotte seems to have very low expectations as far as a husband is concerned. It is evident from her conversations with Elizabeth that she is not looking for a grand passion and that, although she is completely aware of Mr Collins's short-comings, she is able to live with them, similarly with his patroness, Lady Catherine. It is likely, therefore, that candidates will conclude that the marriage probably is happy. Answers will be differentiated by the extent to which they construct a clear argument and support it by judicious reference to the novel.

Text:	DICKENS: <i>Great Expectations</i>
Question 21: (10 marks)	What do you think makes this such a moving moment in the novel? You should consider: • why Pip is returning to the forge • the way in which the forge is described.

NOTES ON THE TASK:

The passage is taken from Chapter 58 'Homecoming'. It will be difficult for candidates to convey the full emotional impact of the passage without referring to its context: Pip's illness following the death of Magwitch, his notice to quit his chambers in the Temple and his intention of proposing to Biddy. Better answers will probably see the idealised nature of the description of his return to the forge and of his vision of his future life. There is a certain tension in the unexpected quietness, though the white curtains fluttering in the window and the flowers make the atmosphere benign. Pip's dream seems temporarily to come to fruition in Biddy's embrace, but then comes the revelation that she has married Joe. It is probable that candidates will find this very fitting – Joe is surely the better man and Pip would be the first to acknowledge that. They may also refer to Pip's original rejection of Biddy as not quite being up to his 'expectations', and to his obsession with Estella, which for him still makes Biddy second best. Answers will be differentiated by the extent to which they focus on the detail and language of the passage.

Text:	DICKENS: <i>Great Expectations</i>
Question 22: (10 marks)	Which character in the novel do you dislike the most, and why? Support your answer with details from the novel.

NOTES ON THE TASK:

Candidates have a completely free choice here, but the emphasis is on the word 'dislikeramatic', so the quality of the answer will be determined by the appropriateness of the choice. Better answers will go beyond a simple explanation/re-telling, to consider the feelings and atmosphere conveyed through the language.

Text:	HARDY: <i>The Mayor of Casterbridge</i>
Question 23: (10 marks)	What do you think of the way in which Henchard behaves here? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Candidates may well – like Hardy – have mixed feelings about Henchard, and so may regard what he does in this extract as very typical of him: his determination, his power and authority, his ruthless selfishness in mis-using the psalm in the face of the choir-leader's reluctance to sing it, and his utter hatred of 'Mr Councillor Farfrae, with Lucetta upon his arm'. Some too may see the dreadful ironies in the words of the psalm itself – Henchard is cursing Farfrae, but is at the same time foreshadowing what will happen to himself – and when we are aware of the ending of the novel this is a bitter-sweet prophecy that cannot but impart some sadness at the sight of a once great man reduced to cheap sneering.

Text:	HARDY: <i>The Mayor of Casterbridge</i>
Question 24: (10 marks)	How much sympathy do you feel for Elizabeth-Jane at the end of the novel? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Most candidates are likely to feel a great deal of sympathy for Elizabeth-Jane, who has had such a hard and often unloved life, especially after the death of her mother, Susan Henchard, and may find it hard to consider any alternative view. Examiners need not expect any serious consideration of a less than sympathetic response; the last part of the novel, however, does see her move quite decisively away from her father – however understandably – and her reaction to his death is, on the surface at least, far from conventionally distressed, and some answers may want to explore this as suggestiveness of a selfishness that could arguably lessen our sympathy for her situation (she is, after all, married and settled).

Text:	STEVENSON: <i>Dr Jekyll and Mr Hyde</i>
Question 25: (10 marks)	What do you think makes this such a dramatic moment in the novel?

NOTES ON THE TASK:

The passage is taken from 'Incident of a Letter' and answers will be enhanced by some reference to the circumstances by which the letter has come into Utterson's hands. He has been given it by Jekyll, and was in fact reassured by its contents, which seemed to indicate that Hyde had left town. He was a little mystified by the fact that Poole was unaware of the letter being delivered, and Jekyll said that he had (conveniently) burnt the envelope. The clues being planted by Stevenson are obvious to the reader if not to Utterson, and he even misinterprets the similarity in the handwriting of the two notes. So candidates will no doubt see that this is a crucial moment in the novel and a solid piece of evidence of the identity of Hyde. Answers will be differentiated by the extent to which they go beyond narrative and explanation to an exploration of how Stevenson creates drama; for example, through the description of the external fog, which parallels Utterson's internal confusion and fear - 'And his blood ran cold in his veins'.

Text:	STEVENSON: <i>Dr Jekyll and Mr Hyde</i>
Question 26: (10 marks)	What makes Hyde such a frightening figure for you? Support your answer with details from the novel.

NOTES ON THE TASK:

A flat character sketch will not go very far towards meeting the demands of the question, though since almost everything about Hyde is frightening, from his physical appearance, his brutal behaviour to his moral corruption, it is unlikely that such answers will not contain some relevant material. Better answers will focus on appropriate details of his description, for example the reptilian 'hissing intake' of his breath, though such details are frequently suggestive rather than explicit: 'the look of him, even at that distance, went somehow strongly against the watcher's inclination', and similarly on details of the way in which he behaves, for example in murdering Carew or in trampling the child. Perceptive answers may make the point that the fact that a reasonably normal, well respected character like Jekyll can harbour an incubus like Hyde is the most frightening aspect of his character.

Text:	POE: <i>Selected Tales</i>
Question 27: (10 marks)	Explore what makes these two descriptions so remarkable. Remember to refer closely to details from both extracts to support your ideas.

NOTES ON THE TASK:

Two quite contrasting styles here: the first is relatively calm and composed, after a potentially fiery opening; the second is much more characteristic of Poe at his most melodramatic and Gothic. Answers may compare the two – though there is no requirement upon them to do so – or they may simply describe, and for a higher mark explore, something of the style and manner of each. There must be a reasonable balance between the two extracts, though not an exact 50/50 split, and there must be detailed use of the texts for a high mark.

Text:	POE: <i>Selected Tales</i>
Question 28: (10 marks)	Choose TWO especially frightening moments, each from a different story, and say what you find most frightening about them. Remember to refer closely to details from both stories in support of your ideas.

NOTES ON THE TASK:

A wholly free choice here, and examiners must be willing to accept any sensibly argued and appropriately illustrated pair of tales, provided that the idea of fear is clearly the focus. Examiners must look for detailed reference to the two moments. Examiners must be prepared to accept whatever definition of a moment that candidates choose, provided it is a relatively brief and clearly defined part of the story.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (10 marks)	What are your thoughts about Mr Polly as you re-read this passage.

NOTES ON THE TASK:

There is much here that candidates may want to use – Mr Polly's sudden and unavoidable depression ('the black mood of the replete dyspeptic'), his nostalgia for the past (the delightful and sensitive memory of his father and the sofa), his love of neologisms ('hen-witted gigglers' or 'gowlish gusto', for example), his preference for being alone, his relationship, if it is yet as strong as that word, with the Larkins girls.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (10 marks)	Which ONE of the following characters in the novel do you find the most memorable, and why? Parsons Miriam Uncle Jim Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Provided only that there is supporting reference and if possible quotation from the novel, examiners must accept any reason for choosing one of these three characters. Simple character study or description is likely to attract only a low mark.

Text:	CHOPIN: <i>A Shameful Affair and other stories</i>
Question 31: (10 marks)	What is your opinion of the two young women (Claire Duvigné and Adrienne) in these passages? Remember to support your answer with details from the writing.

NOTES ON THE TASK:

Though it will be possible to answer the question without reference to the rest of the stories, successful answers will show at least some awareness of the rest of the texts. It is unlikely at this level that candidates will attempt to compare the two characters, and they are not required to, so they should be well rewarded if they do. The emphasis is on personal response and so unpointed character sketches will not take candidates very far. They are likely to comment on the youth and naiveté of Claire: though she realises the effect she has on Tonie, 'she was incapable of feeling the full force and extent of his passion'. She is happy to toy with his affections to offset boredom, however. Adrienne seems to be living a decadent life in Paris, which contrasts with her piety in the convent. Her treatment of old Sophie is less than kind. Both characters demonstrate a strong will. Answers will be differentiated by the extent to which they focus on significant detail and exploration of the writing.

Text:	CHOPIN: <i>A Shameful Affair and other stories</i>
Question 32: (10 marks)	Which TWO of the stories in this selection have made you feel the most sad? Refer closely to details from the stories in explaining your choice.

NOTES ON THE TASK:

Candidates have a completely free choice but the suitability of the choice will determine the success of the answer. Good answers will go beyond plot summary and will be characterised by freshness of personal response and by consideration of the writing, not merely summarise the plots. Because of time constraints, we should not expect equal treatment of both stories.



RECOGNISING ACHIEVEMENT

Mark Scheme 2444/02
January 2005

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

There is NO separate Assessment of Written Communication on this paper. Written Communication is assessed on Unit 2442.

1901 English Literature – Generic Band Descriptors

Unit 2444/02 - Higher Tier

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

1901 English Literature – Empathic Band Descriptors

Unit 2444/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	15	<ul style="list-style-type: none"> demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	14 13	<ul style="list-style-type: none"> demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	12 11	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	10 9	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	8 7	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	6 5	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	4-0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (15 marks)	How does Shakespeare make you feel sympathy for Hero as you re-read these lines?

NOTES ON THE TASK:

It is important that answers focus upon the extract and upon the details of its language – ‘a thousand blushing apparitions’, ‘angel whiteness’, ‘her maiden truth’, ‘this sweet lady’. The Friar is clearly struck by her honesty, and indeed her strength of character (‘in her eye there hath appeared a fire’), and both these characteristics may be noted by candidates as they look at how she is portrayed through the play. There is no reason of course to assume any prejudice in what the Friar says, and our knowledge of Hero’s character as it is portrayed elsewhere should enable candidates to see clearly that what he says is entirely just. Some may see her as a little too prim, even prudish, and over-subservient to her father, but if properly supported examiners should accept any sensibly argued view. Good answers will show an understanding of Hero’s rather greater complexity than is perhaps first evident, and of an audience’s/reader’s possibly uncertain feelings.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (15 marks)	You are Benedick, immediately after Beatrice has ordered you to ‘kill Claudio’. Write your thoughts.

NOTES ON THE TASK:

Candidates will certainly know this moment well, and may well have studied it in relation simply to Benedick’s character, and in connection with his relationship with Beatrice; they should have little difficulty in showing an understanding of the dilemma in which he finds himself – whether to obey the order to murder his oldest friend, and retain his friendship (love?) for Beatrice, or whether to lose her respect (love?) and save his friend. Is Beatrice serious? Will Benedick take the order as a genuine one, or will he see and treat it as a joke? The most confident answers should be able to suggest something at least of his terrible situation, and show how at this point the play could so easily become a tragic one. They should also be able to recreate something of Benedick’s voice and character.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (15 marks)	How does Shakespeare’s writing make this such a dramatic moment in the play?

NOTES ON THE TASK:

This is of course a critical and (melo)dramatic moment, as Juliet says her last farewell to her mother and the Nurse, and contemplates the phial of drug given to her by Friar Lawrence. Examiners must reserve high marks for those answers that look carefully at the language she uses – ‘faint cold fear’, ‘almost freezes up the heat of life’, ‘my dismal scene’, for example – as foreshadowing her waking in the Capulet vault. Less confident answers may simply rehearse the plot, but must demonstrate some awareness of the pivotal and crucial nature of this moment in Juliet’s life, especially as expressed in the final few lines of the extract, where there is a forecast of some tragic conclusion to the Friar’s plan – another instance, of course, of the continuing involvement in the play of fate and inevitability. Good answers will also show an understanding of how Shakespeare portrays Juliet in the extract – she has developed a great deal from the (apparently) quiet and obedient daughter that we first saw with her parents – and of how her courage in the face of profound fear and grief makes this a strikingly dramatic moment in the play.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (15 marks)	You are Romeo, as you flee from the scene after you have killed Tybalt. Write your thoughts.

NOTES ON THE TASK:

The last words spoken by Romeo before he flees are 'O I am fortune's fool!', and some candidates may wish to focus upon this aspect of his life and headlong downfall into disaster, perhaps remembering too the words he speaks just before gate-crashing the Capulets' ball in Act One ('My mind misgives/Some consequence, yet hanging in the stars...'). Others will rely simply upon the dreadful consequences that he must now foresee: Juliet's anger at Tybalt's death; his fear that she will reject him because of this; his probable banishment and/or execution; his parents' reactions; Mercutio's death... Good answers will show a grasp of Romeo's very mixed and uncertain feelings – and of his arguably self-indulgent pity – while at the same time attempting to re-create something of the language that he might use.

Text:	SHAKESPEARE: <i>Henry IV Part 1</i>
Question 5: (15 marks)	In this final meeting with Hal in the play, how does Shakespeare shape your feelings towards Falstaff?

NOTES ON THE TASK:

The question requires candidates to look closely at the passage, but their answers will need to be informed by knowledge of the ways in which the relationship between Hal and Falstaff has developed and, in particular, of what has happened on the battlefield. Though Hal has changed very much in casting off his early irresponsibility, Falstaff remains the same. Attitudes towards both characters may be ambivalent, but there is no doubt that Hal acts graciously here in letting Falstaff take the credit for Hotspur's death, though it is obvious from his remarks to Lancaster that he has dissociated himself completely. Falstaff's mendacity is funny, but also despicable at this point in the play. The question focuses on Shakespeare's methods, and answers will be differentiated by the depth in which they examine the detail and language of the passage.

Text:	SHAKESPEARE: <i>Henry IV Part 1</i>
Question 6: (15 marks)	To what extent does Shakespeare make you feel that King Henry is a good father to Hal? Refer to details from the play in support of your answer.

NOTES ON THE TASK:

At the beginning of the play Henry is in despair over Hal, who is one of the many troubles besetting his reign, and even wishes that he could swap him for Hotspur. Candidates may point out, however, that his view of Hotspur and his relationship with Northumberland is less than realistic (it appears from the start that Northumberland has trouble controlling his son and later Hotspur is less than sympathetic when he hears his father is sick). There is little communication between Henry and Hal at the beginning of the play and Hal looks for a paternal relationship in the reprobate, Falstaff. Following the crucial interview in Act 3 Scene 2, there is something of a rapprochement, and Hal having proved himself on the battlefield a good working relationship is established, though it may seem to still lack the closeness. Better answers will be distinguished by thoughtful evaluation of the extent to which Shakespeare persuades us that early difficulties are or can be resolved.

Text:	SHAKESPEARE: <i>The Merchant of Venice</i>
Question 7: (15 marks)	To what extent does Shakespeare make you feel sympathy for Shylock here?

NOTES ON THE TASK:

The focus of the question is on Shakespeare's methods and candidates are expected to examine not only what Shylock says, but how he says it. Successful answers will be informed by knowledge of the deal struck with Antonio over the bond and will be conditioned by responses to Shylock on earlier occasions. It is likely that candidates will find Shylock's glee at Antonio's misfortune completely repellent. He sees his opportunity to 'plague and torture' Antonio, which they may well consider goes well beyond revenge for the insults he has suffered. In the light of this, they may well feel that Jessica's behaviour in gambling away his money is poetic justice. On the other hand, the revelation of a sentimental side to his nature in his suffering over the loss of his turquoise ring, may elicit more sympathetic responses. There may also be sympathy for the way in which Tubal presents the news to him. Answers will be differentiated by the extent to which they focus on the detail and language of the passage.

Text:	SHAKESPEARE: <i>The Merchant of Venice</i>
Question 8: (15 marks)	You are Portia, just after Bassanio has received the letter from Antonio saying his bond is forfeit to Shylock. Write your thoughts.

NOTES ON THE TASK:

The quality of the answer will be determined by the extent to which a convincing voice is created for Portia. She is likely to be euphoric after Bassanio's successful choice of casket and their mutual declarations of love. She will be shocked at the arrival of the letter and its revelations and will be wondering whether her generous offer to pay off Shylock will work. She will be worrying about possible outcomes for Antonio and also for herself and Bassanio and will be beginning to formulate a plan. Answers will be differentiated by the quality of the voice created and the extent to which they convey Portia's thought processes in a convincing manner.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 9: (15 marks)	How far do you find Ibsen's portrayal of the Mayor here to be characteristic of the way he appears in the play?

NOTES ON THE TASK:

The Mayor is very significant in at least two ways: he is Dr Stockmann's brother, and as such Ibsen uses him as a contrast – the realistic local politician as opposed to the naïve idealist – and as someone who, unlike Mrs Stockmann and Petra, allows his public position and reputation to over-ride any concern or love for his family; he is also representative of those in the town who put money and power before health and safety. The extract illustrates the ways in which he views his brother, and the methods that he uses to exercise his power. His manipulation of the discussion and of Aslaksen as the passage develops suggests a skilful and persuasive politician – flattery to begin with ('Now you are a wise and sensible sort of man...'), the apparently casual introduction of the idea of 'sacrifice', the again apparent surprise that anybody should think that the money required need not come from the rates, and as a final blow the idea that the baths will have to close for 'at least' two years, and his pseudo-apologetic words 'with the best will in the world...' – the progression here is skilful and effective, and good answers will see at least something of how the Mayor achieves his intentions. Answers must move outside the extract in order to achieve a high mark, perhaps referring to other moments and/or comparing the Mayor with his brother.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 10: (15 marks)	'An honest and honourable man?' 'An unrealistic and self-centred fool?' Which of these two comments on Dr Stockman more closely reflects your own view of his character?

NOTES ON THE TASK:

Some candidates may – with justification – argue that these two descriptions are not wholly opposite, and that in reality Stockmann is a mixture of honesty, honour and folly; what matters for a good mark is that answers argue a case for the candidate's own view of the man, whatever it may be, and that they illustrate it well and relevantly from the text. There is plenty of material that can be used in support of any argument, and good answers will illustrate their points fully and relevantly. There should be little doubt that most candidates will feel at least some sympathy for the man who – for excellent reasons – has tried his best in the face of powerful and financially superior men, but who has ultimately failed (at least in practical terms). Many may of course regard his stubbornness as a fault, and argue that he could and should have thought much more about his family and the kind of impact that his actions would have on his wife and Petra. He is, of course, *right* in the sense that the baths are potentially dangerous, but wrong-headed in his determined refusal to consider any sort of compromise or discussion, and his stubborn (pig-headed?) determination to have his way regardless of how much he may hurt and damage those around him is perhaps a considerable fault – or can it be seen as a strength, in that he is putting the safety of the whole town above personal safety? Good answers will see something of the dilemma he is in, and of the ambiguity of his moral position, and however naïve an argument may be examiners should reward answers which explore something of the play's ethics.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 11: (15 marks)	Compare how the poets vividly use images of nature in these two poems.

NOTES ON THE TASK:

The two poems are unequal in length, so we should not expect candidates to give them equal attention. Candidates should explore and compare the strong visual qualities of the imagery, the precise and minute detail of *Scherzo* and the colour and movement of *The Sick Rose*, and the elements of fantasy in both poems. Answers should not merely catalogue the poetic devices but should analyse the ways in which they contribute to the meaning and feeling of the poems. They may well make the point that Greenwell uses the cumulative effect of piling one image on top of another to create the intense wish for solitude, whereas Blake uses a single extended image for dramatic symbolic effect. The quality of the answer will be determined by the depth and detail of the analysis and comparison.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 12: (15 marks)	Compare the ways that the poets memorably convey to you some of the difficulties experienced by men and women in their relationships in TWO of the following poems: <i>They flee from me</i> (Wyatt) <i>Since there's no help...</i> (Drayton) <i>The Unequal Fetters</i> (Finch).

NOTES ON THE TASK:

The poems all convey a sense of conflict in the relationships in one way or another. Wyatt reflects on how he has managed, by his 'gentleness', to create a loving relationship out of one that initially seemed predatory; Drayton conveys the feelings of the rejected lover in an ambivalent way; Finch expresses a woman's frustrations with male dominance in marriage. Answers should consider the ways in which the poets use language and form to convey their ideas. In view of the time constraints, they may not give the two poems equal consideration, but the focus of the question is on comparison and the quality of the answer will be determined by the depth and detail of the analysis.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 13: (15 marks)	Compare the ways in which these two poets convey strong feelings about a place that they have known.

NOTES ON THE TASK:

Hood's memories concern the idyllic nature of his childhood in contrast with his unhappiness as a man. The imagery he uses conveys an idealised picture that throws his present unhappiness into sharper relief. In *Woak Hill*, the place is very much tied up with the memory of the poet's wife and of their marriage rather than with actual physical details of the place. Candidates should focus on the language used by the poets to convey the importance to them of the place they remember. There is a clear contrast in the rather formal and lyrical language of Hood and the rustic dialect of Barnes, though both poets adopt a rigid rhyme scheme. That of Hood is more complex, however. Answers will be differentiated by the depth and detail of their examination of the ways in which form and language create feeling and by the extent to which they are able to sustain a comparison.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 14: (15 marks)	Compare the ways the language movingly conveys sadness in TWO of the following poems: Spring and Fall (<i>Hopkins</i>) <i>The Darkling Thrush</i> (Hardy) <i>The Gray Folk</i> (Nesbit).

NOTES ON THE TASK:

The focus of the question is on sadness and on the means by which the mood is conveyed, so candidates should examine the language and form of the poems in some detail. It is likely that answers will highlight the idea that sorrows become sharper and more significant with the acquisition of age and maturity in *Spring and Fall*; that despite the optimistic sound of the thrush in *The Darkling Thrush* the poet is pessimistic about the new century; and that *The Gray Folk* reflects on loneliness. Answers might, for example, comment on the use of the symbol of autumn in the Hopkins, on the use of images connected with death in the Hardy, and on the repetition of 'gray' and 'grayness' in the Nesbit. Given the time constraints, we should not expect them to give equal attention to both poems, but the question requires an element of comparison between the chosen poems; answers will be differentiated by the depth of analysis and by the extent to which they are able to sustain a comparison.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 15: (15 marks)	Compare the ways in which Blake portrays strongly contrasting human feelings in these two poems.

NOTES ON THE TASK:

Like all of the *Songs*, these two poems are deceptive, and beneath their often apparent simplicity lies a depth of emotion, whether of innocent and outgoing warmth to humanity, or of bitter and sad cynicism, and examiners should expect candidates – who will have studied the poems over a lengthy period – to be able to identify and explore at least some aspects of their ideas and language. *The Divine Image* focuses upon four emotions – mercy, pity, peace and love – and relates them to both human and divine beings; the language is simple and direct, and good answers will quote to show this (stanzas 2 and 3 are perhaps especially appropriate), and the thought that Blake is expressing is straightforward but profound. *The Human Abstract* is a more complex poem, though initially readily contrasting with the previous one, in that pity and mercy feature in the opening stanza. The poem's language is, however, much darker – 'mutual fear', 'a snare', 'spreads his baits', 'the dismal shade', 'the fruit of deceit', 'its thickest shade' – and the ending is certainly cynical and bitter, quite unlike the warmth and certain hope of the conclusion to *The Divine Image*. Good answers will note at least some of this language, and be able to compare/contrast the poems.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 16: (15 marks)	Compare the ways in which Blake portrays children and childhood in TWO of the following poems: <i>A Cradle Song</i> (Innocence) <i>Nurse's Song</i> (Experience) <i>Holy Thursday</i> (Experience).

NOTES ON THE TASK:

Candidates will be very familiar with all these poems, and should have little difficulty in discussing what Blake says about children and childhood in them, and at least something of his methods in doing so – language, rhythms, rhyme and perhaps other stylistic features. *A Cradle Song* is soft and sweet in its language, perhaps sentimental – reflected in its easy rhyme and rhythm – and good answers should note these features; the words 'sweet' and 'smile' are all-pervasive (too pervasive?). *Holy Thursday* uses to great effect a contrast between simple and even naïve style with cold and angry ideas, and its language is sparse and bleak – 'cold and usurous hand', 'a land of poverty', 'bleak and bare', 'fill'd with thorns', 'eternal winter'. *Nurse's Song* is outwardly simple, too, but its language has undertones of fear and uncertainty – 'my face turns green and pale', 'the dews of night arise', 'wasted in play' – the concept of sickness and decay is not far from the poem.

Text:	HARDY: <i>Selected Poems</i>
Question 17: (15 marks)	What do you find powerful about the different ways in which Hardy uses images from nature in these two poems?

NOTES ON THE TASK:

Both poems are rooted in natural imagery, and candidates should be well able to make good use of the way in which Hardy uses it to express his particularly gloomy and nostalgic thoughts. *The Darkling Thrush* is particularly rich in pictures from nature – indeed, apart from the final stanza, there is something that candidates could make use of in virtually every line; Hardy's weary uncertainty at the turn of the century is amply reflected in the cold and bare pictures that he draws. The last stanza could of course also be used, in that the song of the thrush in the gloom does suggest some possible hope of joy to come. *In Tenebris* is even more gloomy, and again there is hardly a line, and certainly not a stanza, in which natural imagery plays no part; as in the previous poem, the images are cold and loveless, and while not strictly relevant to the question the very last word of the poem sums it up with chilly precision. Good answers will explore at least some of the imagery, and certainly move between the two poems in order properly to compare them.

Text:	HARDY: <i>Selected Poems</i>
Question 18: (15 marks)	Compare the ways in which Hardy conveys thoughts and feelings about war and fighting in TWO of the following poems: <i>Drummer Hodge</i> <i>The Man He Killed</i> <i>Valenciennes</i> .

NOTES ON THE TASK:

The invitation to *compare* is at the heart of this question, and examiners must look for clear evidence of this; a paraphrase of two poems will be sufficient only for a low-band mark. *Valenciennes* is perhaps the least likely of the three to be addressed by candidates, in that it is not only (relatively) lengthy, but its language is quite hard – though good candidates may note the fact that the Dorset dialect used by the dead soldier is suggestive of an ordinary labouring man caught up in a war beyond his comprehension, a feeling certainly shown in the stanzas (1, 5, 6) describing the ferocity of the bombardment which killed him. His cynical view towards the ‘Duke o’ Yark’ is quite easy to see, but less so perhaps is his comment that ‘at times I’m sort o’ glad/I fout at Valencieën’, though good candidates may make something of this, and of his final black joke about ‘Nick!’ *Drummer Hodge* is a more accessible, but less rich, poem, though its simple rhythm and rhymes are quietly and powerfully effective in portraying the pointlessness and isolation of war; like the previous soldier, Hodge is also an Everyman figure, of course. *The Man He Killed* is also about Everyman, or perhaps two Everymen; a simple assertion by the soldier that of the dreadful irony that the man he killed would have been the man he drank with under other circumstances; he cannot understand the cruelty of fate or chance that threw the two together in this way – it is indeed ‘quaint and curious’, a phrase that good candidates may light upon and explore a little.

Text:	AUSTEN: <i>Pride and Prejudice</i>
Question 19: (15 marks)	Explore the extent to which Austen’s writing makes you sympathise with Elizabeth here.

NOTES ON THE TASK:

Since Elizabeth’s reaction to Darcy’s letter is a key turning point in the novel, successful answers will consider, at least briefly, the ways in which Austen has built up to this moment. Almost all the events in the novel are seen from Elizabeth’s perspective and she is such an attractive heroine that the reader’s sympathies tend to be with her throughout. Even though she has misjudged both Darcy and Wickham, it is likely that candidates will find it difficult to condemn her as much as she condemns herself. Her willingness to accept that she has been wrong and her shame at having been ‘blind, partial, prejudiced, absurd’ are likely to elicit a good deal of sympathy. Answers will be differentiated by the extent to which they show an awareness of Austen’s purpose here and go beyond explaining the situation to consideration of the way in which she conveys Elizabeth’s thought processes in the language and structure of the passage.

Text:	AUSTEN: <i>Pride and Prejudice</i>
Question 20: (15 marks)	How far do you think Austen portrays Charlotte and Mr Collins as having a successful marriage? Support your answer with details from the novel.

NOTES ON THE TASK:

On the face of it, it might be difficult to see how anyone could be happy with such a pompous, social-climbing nit-wit as Mr Collins, but, on the other hand, he is looking for a stable and supportive relationship in his choice of wife and can offer financial security. There is nothing really to suggest that he does not make a good husband, even if he is not the most sensitive or romantic of individuals. Charlotte seems to have very low expectations as far as a husband is concerned. It is evident from her conversations with Elizabeth that she is not looking for a grand passion and that, although she is completely aware of Mr Collins's short-comings, she is able to live with them. She is also able to put up with his patroness, Lady Catherine. Elizabeth's stay at the vicarage should provide useful evidence and the overall impression seems to be that the couple are rubbing along quite happily, though there are hints that Charlotte is not ecstatic. It is likely, therefore, that candidates will conclude that the marriage probably is happy, though more perceptive answers will probably show how Austen uses Elizabeth's disappointment with Charlotte's choice and Elizabeth and Darcy's relationship to convey her own views about marriage. The quality of the answer will be determined by clarity of argument and evaluation and judicious use of supporting detail.

Text:	DICKENS: <i>Great Expectations</i>
Question 21: (15 marks)	How does Dickens' writing make this such a moving moment in the novel?

NOTES ON THE TASK:

The focus of the question is on the writing and the quality of the answer will be determined by the depth of analysis of the language. The passage is taken from Chapter 58, 'Homecoming'. It will be difficult for candidates to convey the full emotional impact of the passage without referring to its context: Pip's illness following the death of Magwitch, his notice to quit his chambers in the Temple and his intention of proposing to Biddy. The description of his return to the forge and of his vision of his future life is idealised and reflects his desperation to escape the corruption and unhappiness of London. There is a certain tension in the unexpected quietness, though the white curtains fluttering in the window and the flowers make the atmosphere benign. Pip's dream seems temporarily to come to fruition in Biddy's embrace, but then comes the revelation that she has married Joe. It is probable that candidates will find this very fitting – Joe is surely the better man and Pip would be the first to acknowledge that. They may also refer to Pip's original rejection of Biddy as not quite being up to his 'expectations', and to his obsession with Estella, which for him still makes Biddy second best. By this stage in the novel, he is able to graciously accept his disappointment, however.

Text:	DICKENS: <i>Great Expectations</i>
Question 22: (15 marks)	Which character in the novel does Dickens make you dislike the most intensely? Refer closely to details from his writing in support of your answer.

NOTES ON THE TASK:

Candidates have a completely free choice of characters and their dislike will have different foundations. There are plenty to choose from but the quality of the answer will be determined by the appropriateness of the choice and the extent of analysis of Dickens's methods in creating the character.

Text:	HARDY: <i>The Mayor of Casterbridge</i>
Question 23: (15 marks)	How does Hardy make this incident such a dramatic and significant moment in the novel?

NOTES ON THE TASK:

Henchard was once a great and powerful figure in Casterbridge, a man of iron will and steely determination, but here is reduced to the cheapest and most ruthless misuse of his waning authority; candidates may well see the irony inherent in that the curses that Henchard wishes the psalm to call down upon Farfrae do in fact foreshadow what will happen to Henchard himself at the end of the novel. What they see as dramatic does not especially matter – though Henchard's powerful compelling of the choir-leader to act against his wishes, coupled with a threat of physical violence if he does not comply, is surely dramatic enough – and its importance can be measured in a number of ways – whether as a foretaste of Henchard's future and total collapse, or simply as an illustration of his rapid decline from respected authority to drunken loneliness.

Text:	HARDY: <i>The Mayor of Casterbridge</i>
Question 24: (15 marks)	How far does Hardy make you feel sympathy towards Elizabeth-Jane at the end of the novel?
	Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Most candidates are likely to feel a great deal of sympathy for Elizabeth-Jane, who has had such a hard and often unloved life, especially after the death of her mother, Susan Henchard, and may find it hard to consider any alternative view. The last part of the novel, however, does see her move quite decisively away from her father – however understandably – and her reaction to his death is, on the surface at least, far from conventionally distressed, and some answers may want to explore this as suggestive of a selfishness that could arguably lessen our sympathy for her situation (she is, after all, married and settled, and thus happier than she has been at any time since re-discovering her father); given the way she has been treated, however, it is hardly surprising that she is at least partially relieved at his death. Examiners may see answers that discuss sympathy throughout the whole novel, but while reference elsewhere will surely be helpful and relevant, the main focus is likely to be upon the last chapter.

Text:	STEVENSON: <i>Dr Jekyll and Mr Hyde</i>
Question 25: (15 marks)	How does Stevenson's creation of atmosphere and drama bring this moment alive for you?

NOTES ON THE TASK:

The focus of the question is on Stevenson's methods, both in structuring the novel and in creating atmosphere and drama through the language. This is a crucial moment in the novel and a solid piece of evidence of the identity of Hyde. The passage is taken from 'Incident of a Letter' and answers will be informed by some reference to the circumstances by which the letter has come into Utterson's hands. He has been given it by Jekyll, and was in fact reassured by its contents, which seemed to indicate that Hyde had left town. He was a little mystified by the fact that Poole was unaware of the letter being delivered, and Jekyll said that he had (conveniently) burnt the envelope. The clues being planted by Stevenson are obvious to the reader if not to Utterson, who even draws the wrong conclusion from the similarity in the handwriting of the two notes. Answers will be differentiated by the degree to which they explore how Stevenson creates drama, for example through the description of the external fog, which parallels Utterson's internal confusion and fear - 'And his blood ran cold in his veins'.

Text:	STEVENSON: <i>Dr Jekyll and Mr Hyde</i>
Question 26: (15 marks)	How does Stevenson make Hyde such a frightening figure for you? Support your answer with details from his writing.

NOTES ON THE TASK:

The focus of the question is again on the writing and answers should examine appropriate details of Hyde's description in some depth, for example the reptilian 'hissing intake' of his breath. Such details are frequently suggestive rather than explicit, however: 'the look of him, even at that distance, went somehow strongly against the watcher's inclination', in fact candidates may make the point that it is the lack of precise physical description which makes him so frightening. They should also explore details of the way in which he behaves, for example in murdering Carew or in trampling the child. Good answers may well explore the moral dimension and find the fact that a reasonably normal, well respected character like Jekyll can harbour an incubus like Hyde is the most frightening aspect of all. Answers will be differentiated by the extent to which they explore the language of the descriptions and accounts of Hyde.

Text:	POE: <i>Selected Tales</i>
Question 27: (15 marks)	In each of these extracts, how does Poe strikingly portray a man who is obsessed by something secret?

NOTES ON THE TASK:

Poe's writing is frequently best characterised by its melodramatic nature, and the second extract is fairly typical of this – 'the shriek, I said, was in my own dream', 'the wild audacity of my perfect triumph', 'my head echoed', 'the noise was *not* in my ears' are all worthy of some comment, as is the whole scenario drawn in the second extract. The first, in apparent contrast, is on the surface much more 'normal' and un-dramatic, though there are several Poe-ish moments – 'he received the paper very peevishly', 'his face grew violently red', his conduct greatly astonished me' – in a generally much more controlled and composed scene. Nonetheless there is ample material with which candidates can address the question, and there should be no shortage of illustrative and supportive material in their writing.

Text:	POE: <i>Selected Tales</i>
Question 28: (15 marks)	Explore how Poe creates a sense of mystery in TWO of the following tales: <i>The Murders in the Rue Morgue</i> <i>The Purloined Letter</i> <i>The Imp of the Perverse</i> .

NOTES ON THE TASK:

There is ample material in all of these tales for a good 30-minute answer; what matters is that candidates focus upon the means used by Poe, and very clearly upon *how he creates* mystery – examiners must not mark highly anything that wanders away from these words towards simple narrative. The mystery is different in type and scale, of course, and good answers may suggest and illustrate this; in *The Murders* it is about what could possibly have caused such fearful violence and mayhem, and as the story progresses the mystery becomes more and more curious, until the final explanation is revealed; this may appear to some candidates as unconvincing and contrived, but this is irrelevant – what matters is that answers should focus upon the way in which Poe prolongs the uncertainty and doubt in the reader's mind. Much the same is true of *The Purloined Letter*; the plot itself is quite thin, and compared with some of the tales there is a distinct lack of tension and horror, but there is no doubt that Poe is well able to create a good deal of curiosity in the reader's mind, and while the final explanation may again seem unsatisfactory the way in which he maintains our interest is what should be the focus. *The Imp* is a much more 'normal' Gothic tale, and the mystery here is not really a matter so much of *what?* or *how?* but of *when?* Our interest lies far less in the events of the plot, and Poe skims over much of what in other tales might be the real interest, in order to keep our minds, like that of his character, centred solely upon the tension and uncertainty of knowing first what he will do, and then of when and how he will be captured; the final sentence of the story maintains the mystery – 'To-morrow I shall be fetterless! – but *where?*'

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (15 marks)	How is this passage so characteristic of the way in which Wells portrays Mr Polly in the novel?

NOTES ON THE TASK:

There is much here that candidates may want to use – Mr Polly's sudden and unavoidable depression ('the black mood of the replete dyspeptic'), his nostalgia for the past (the delightful and sensitive memory of his father and the sofa), his love of neologisms ('hen-witted gigglers' or 'gowlish gusto', for example), his preference for being alone ('Nobody missed Mr Polly for a long time' also suggesting of course that to many people he was hardly noticed at all, even at his father's funeral), his relationship, if it is yet as strong as that word, with the Larkins girls. Good answers will explore some or all of these ideas, and will relate what they tell us of Mr Polly to one or two other moments or events in the novel.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (15 marks)	Apart from Mr Polly himself, which ONE character in the novel have you found to be most strikingly drawn, and why?

NOTES ON THE TASK:

Candidates have a completely free choice of character here, and provided that their choice is properly supported by reference and illustration from the text, and that their choice is argued and defended, it must not matter whom they select, though it is likely that the character will be a reasonably major one – examiners must, however, be careful to reward equally an answer on, say, Christabel (an unlikely choice, of course) as an answer on Parsons, or Miriam. What is said is far less important than how it is said – and how it is illustrated and supported. Better answers will support their case with good reference and perhaps quotation.

Text:	CHOPIN: <i>A Shameful Affair and Other Stories</i>
Question 31: (15 marks)	What does Chopin's writing make you feel about the two young women (Claire Duvigné and Adrienne) in these passages?

NOTES ON THE TASK:

The focus here is on the writing and answers will be differentiated by the extent to which they explore the ways in which Chopin comments directly and indirectly on her characters. They are not required to compare the two characters, but better answers may do so and should be well rewarded. There is plenty of material in the extracts for personal response but successful answers will, of course, be informed by knowledge of the rest of the stories. In *Tonie*, Claire is established as naïve and vain and completely oblivious to Tonie's infatuation. Here she nonchalantly exploits his feelings almost as if he were a pet ('pat his big brown hand'). *Lilacs* contrasts the apparent piety of Adrienne's behaviour in the convent and the decadence of her way of life here. Good answers will probably recognise a degree of ambivalence in Chopin's treatment of her characters – Tonie's infatuation with Claire is shown as almost too much for a young girl to cope with, similarly the austerity of the convent is at an opposite extreme from life in Paris, the attractions of which are fairly obvious.

Text:	CHOPIN: <i>A Shameful Affair and Other Stories</i>
Question 32: (15 marks)	Which TWO of the stories in this selection do you find the most moving? Refer closely to details from Chopin's writing in explaining your choice.

NOTES ON THE TASK:

Candidates have a completely free choice but the suitability of the choice will determine the success of the answer. Answers will be differentiated by the depth and detail of their exploration of the writing. Because of time constraints, we should not expect equal treatment of both stories.



RECOGNISING ACHIEVEMENT

Mark Scheme 2445/01
January 2005

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

There is NO Assessment of Written Communication on this paper.

1901 English Literature – Generic Band Descriptors

Unit 2445/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	30-25	(30-25) Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors
	24 23 22 21	<ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	20 19 18 17	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	16 15 14 13	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	12 11 10 9	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	8 7 6 5	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	4 3 2	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	1 0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

1901 English Literature – Empathic Band Descriptors

Unit 2445/01 - Foundation Tier

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

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (20 marks)	What makes this a lively opening to the play as a whole? Remember to support your ideas with details from the extract.

NOTES ON THE TASK:

This is an open question and it is hoped that most answers will find sufficient material from this opening to be convincing. It is to be hoped that most answers may focus on what is learned about the major characters (although Hero only has a line) and their forthcoming role in the play, or what is said, and how this might become significant later. Stronger answers will focus on Beatrice's wit and derogatory comments about Benedick which can be seen as lively, as well as significant to the play as a whole, whilst Leonato's genuine pleasure in the safe return of the soldiers, and his gentle good humour towards Beatrice is also likely to attract comment. The most successful answers are likely to focus on the opening as well as consider its significance to the play as a whole.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (20 marks)	What do you find interesting about Don Pedro and his part in the play? You should consider: <ul style="list-style-type: none"> • his relationship with Claudio and Benedick • the way he deals with his brother, Don John • his role as prince of Messina.

NOTES ON THE TASK:

It is hoped that the bullets will guide most candidates to some awareness of Don Pedro and his role in the play. Successful answers could refer to Don Pedro's aristocratic position as Prince of Aragon, the highest rank in the play. Specifically, his relationship with Benedick and Claudio is a rich source throughout. His relationship with Claudio is one of patron who not only woos Hero in the guise of Claudio, but also resolves to join with him in his vow of vengeance on Hero's alleged infidelity. His relationship with Benedick is much less complex: he has a sense of fun and enjoys teasing him. He appears contrite when he hears of Don John's plot although he seems to maintain a superior air throughout. The strongest answers may touch upon Don Pedro's values (appearances and allegiance to a strong code of honour in the play) which are seen as misguided by the end of the play. Differentiation is likely to emerge in the amount of detail answers go in to, and how wide ranging the response is.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (20 marks)	You are Claudio, just after Borachio has confessed to slandering Hero (at the beginning of Act 5 Scene 1). You might be thinking about: <ul style="list-style-type: none"> • what you want to say to Hero • your feelings towards Don John and his followers • the future. Write your thoughts.

NOTES ON THE TASK:

Claudio appears to be in turmoil. Borachio has, in the plainest terms, spelled out the deception and the pressure now falls on Claudio's young shoulders to acquit himself as honourably and as genuinely as is possible from such a humiliating position: to convince Leonato that he is truly sorry; to convince Hero that he was 'mistaken' not fooled and that his feelings for her really are more than surface deep, and to prove to everyone that he is full of remorse and good intention. Regretful pleadings are likely to be the dominant notes although answers may explore the tension between a loving attitude towards Hero, restored, and a fighting spirit towards those who duped him. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Claudio's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (20 marks)	How do you react to Romeo at this moment in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

In the extract Benvolio easily gets to the bottom of Romeo's strange and solitary behaviour: love sickness. Most answers should be able to find fruitful areas for comment in Romeo's obsessive protestations of love, in his passion for the lady and in his despair in his love not being reciprocated. Strong answers are likely to focus explicitly on the detail of the passage and really consider reactions to Romeo based on the evidence in the text: comments on how the behaviour and attitude of Romeo here affect our response to him later should also be well rewarded.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (20 marks)	What do you think makes Tybalt such a memorable character in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question demands that answers should move beyond a straightforward discussion of the character to a consideration of what he brings to the play, and this is likely to be a key discriminator. Although Tybalt meets his demise in Act Three it is to be hoped that all answers will find sufficient material for developed comment. Tybalt is not only the aggressive fighter in the play, an angry young man full of bravado, hatred and vengeful thoughts, but he also becomes a catalyst, whose death triggers many of the misguided and ill considered actions of many characters in the play: Romeo's banishment and subsequent illegal return; Juliet's decision to take poison, etc. Answers which see Tybalt's importance not only in terms of character but also in terms of the way he affects others in the play as a whole should be highly rewarded.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (20 marks)	Explore TWO moments in the play where you feel most surprised by any character's actions. Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is very open indeed and most answers should find sufficient material to shape a response to two moments in the play where actions of any character are most surprising. The choice of two moments should be respected – there are many moments in the play which produce surprise based on a character's actions. It is the thoroughness of the exploration as to why they are surprising, with support, which should be rewarded. For example, Juliet's and Romeo's suicides, Friar Lawrence's assistance, the Capulets' behaviour towards their daughter, are just some of the possible moments selected. Differentiation is likely to emerge in the amount of detail candidates go in to, and how wide ranging their response is.

Text:	SHAKESPEARE: <i>Henry IV Part 1</i>
Question 7: (20 marks)	<p>What do you think makes this such a dramatic and important moment in the play?</p> <p>You should consider what is dramatic and important about:</p> <ul style="list-style-type: none"> • Hotspur's final words • Hal's words and actions • Falstaff's behaviour.

NOTES ON THE TASK:

It is to be hoped that the bullets will guide most candidates to some awareness not only of the dramatic elements in the extract but also of its impact as a climactic moment in the play. Strong answers are likely to look closely at the dramatic action and the gracious and moving language ('words' appearing twice in the bullets) which bring the rivalry between Hal and Hotspur to its final resolution. Answers which seize on the final bullet and respond to Falstaff's faking as a comic contrast, an ironic framing device, a reminder of the choices which Hal has had to make in the play... should be highly rewarded.

Text:	SHAKESPEARE: <i>Henry IV Part 1</i>
Question 8: (20 marks)	<p>What do you think makes Falstaff such a vivid and memorable character in the play?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a narrative account of the character and shape an argued personal response. "What do you find memorable?" is a different question from "What can you remember about?". It is to be hoped that many candidates will be able to respond strongly to Falstaff as a figure of fun, to the comic gap between his words and deeds, his appetites, his physical discomfiture, his shameless resilience ... but it is important to be receptive to a range of possibilities and to more sober and censorious views of what brings him alive in the context of the play. Attention to his language and to specific moments in the action are likely to be key features of the best answers.

Text:	SHAKESPEARE: <i>Henry IV Part 1</i>
Question 9: (20 marks)	<p>You are the King after your meeting with Prince Hal in the palace (the end of Act Three Scene Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Hal and the promises he has made • Hotspur and the rebels • the coming war. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Hal has been 'horribly chid' by his father for his idleness and irresponsibility. The King has lectured him on the responsibilities of kingship, compared him unfavourably with Hotspur, reproved him for his riotous and dishonourable conduct and called him 'degenerate' and his 'nearest and dearest enemy'. Nevertheless in a single powerful speech, Hal has vowed to prove himself a worthy Prince and heir apparent on the field of battle by defeating Hotspur. The reconciliation appears instant and complete, and the King can turn, with relief and renewed hope, to the gathering rebel threat at Shrewsbury. The strongest answers are likely to suggest a secure grasp of appropriate detail and of the King's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

Text:	SHAKESPEARE: <i>The Merchant of Venice</i>
Question 10: (20 marks)	<p>What do you think makes this such a gripping moment in the play?</p> <p>You should consider what is gripping about:</p> <ul style="list-style-type: none"> • Antonio's situation and his feelings • Shylock's feelings and attitudes • Portia and Nerissa being in disguise • the way the suspense is built up.

NOTES ON THE TASK:

It is to be hoped that many answers will be able to respond to this moment as one of the most powerful and climactic in the play, and to tune into the life-and-death nature of Antonio's situation. Stronger answers are likely to show awareness of the contrast between Antonio's expressions of love and Shylock's expressions of hatred, and to see the dramatic and humorous potential of the presence of Portia and Nerissa, in disguise, especially as they witness the readiness of their husbands to offer them up in sacrifice. The strongest answers may declare themselves in their explicit attention to the final bullet, to the use of delay, to Shylock's impatience and his implacable determination to be revenged.

Text:	SHAKESPEARE: <i>The Merchant of Venice</i>
Question 11: (20 marks)	You might feel differently about Shylock at different points in the play. Show why by exploring TWO different moments in the play.

NOTES ON THE TASK:

There is lots of scope for personal choice in this question but differentiation is likely to emerge from the extent to which answers can select and focus on distinctive moments in the play and explicitly identify the elements in these moments which are likely to produce a particular and personal response to Shylock's character. It is important to be receptive to answers where the differences between the feelings evoked are not particularly marked (revulsion...anger...scorn...) but the strongest answers may well express some compassion or indignation on Shylock's behalf, alongside the more predictable responses. As always, we should mark each answer on its merits as an argued and supported personal response.

Text:	SHAKESPEARE: <i>The Merchant of Venice</i>
Question 12: (20 marks)	<p>You are Portia, about to marry Bassanio before he returns to Venice to help Antonio (the end of Act Three Scene Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your feelings for Bassanio and your future together • Antonio and the situation he is in • what you plan to do next. <p>Write your thoughts.</p>

NOTES ON THE TASK:

The bullets should nudge most answers towards a credible mixture of feelings for the bride-to-be. She has scarcely recovered from the tension of and then relief at Bassanio's successful casket selection, and the passionate joy of the prospect of sharing her life and wealth with the man she loves, when her overwhelming happiness is tempered by the arrival of Antonio's letter. Her immediate reaction is generous and compassionate but she knows from Jessica's description of Shylock's implacable hatred of Antonio that the situation will not be easily resolved, and is rational and pragmatic enough to be already planning well beyond her own nuptials. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Portia's character, especially her devotion to Bassanio and determination to support his quest to aid his close friend, as well as a developing sense of her 'voice'. The bullets are offered as suggestions only.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 13: (20 marks)	<p>What do you think makes this such a dramatic and important moment in the play?</p> <p>You should consider what is dramatic and important about:</p> <ul style="list-style-type: none"> • the conflict between Dr Stockmann and the other men • Dr Stockmann's words and actions • Mrs Stockmann's reactions.

NOTES ON THE TASK:

It is to be hoped that most answers will show some awareness of this as the watershed moment in the play where all the powerful forces of self-interest, subterfuge and spin are ranged against Dr Stockmann's desire to tell the truth. Strong answers are likely to see the nature of this conflict clearly and to pay close attention to the portrayal of Stockmann's stubbornness, independence and defiant idealism. Answers which consider the impact of Mrs Stockmann's sudden disregard for conventional behaviour in the context of the restraint she has displayed so far, or which pay attention to the use of the Mayor's hat and stick, should be very highly rewarded indeed.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 14: (20 marks)	<p>What do you think makes Dr Stockmann such a memorable character in the play?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a narrative account of the character and shape an argued personal response. "What do you find memorable?" is a different question from "What can you remember about?". It is to be hoped that most answers will show some response to Stockmann's indefatigability, his idealism, the strength of his principles, his fundamental honesty, his generosity, his courage... but we should be receptive to a range of ideas and textual evidence selected to support these ideas. The best answers may be able to see that Dr Stockmann's integrity is memorable in the context of the corruption which surrounds him or even argue that it is his insufferable egotism, aggression, impulsiveness, naivety... which make him memorable.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 15: (20 marks)	<p>You are Morten Kiil just after your final visit to Dr Stockmann (in Act Five).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Dr Stockmann and what he has said • your daughter and her family • your shares in the Baths and the future. <p>Write your thoughts.</p>

NOTES ON THE TASK:

It is to be hoped that answers will demonstrate some relish at inhabiting the unprincipled skin of the man dubbed 'the devil himself'. Kiil has bought up the shares in the Baths very cheaply using the money designated for Stockmann's wife and children, and now hopes to make a quick profit by blackmailing Stockmann into retracting the evidence of pollution. Successful answers are likely to be firmly grounded in the details of the final conversation between Kiil and Stockmann, and to suggest the ruthless and selfish confidence of a man who believes that everyone can be bought. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Kiil's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.



RECOGNISING ACHIEVEMENT

Mark Scheme 2445/02
January 2005

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

There is NO Assessment of Written Communication on this paper.

1901 English Literature – Generic Band Descriptors

Unit 2445/02 - Higher Tier

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

1901 English Literature – Empathic Band Descriptors

Unit 2445/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29	demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	28 27 26 25	demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	24 23 22 21	show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	20 19 18 17	show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	16 15 14 13	show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	12 11 10 9	show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	8-0	make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (30 marks)	In what ways does Shakespeare capture the audience's interest and attention in this opening scene of the play?

NOTES ON THE TASK:

This is an open question and most answers will find sufficient material from this opening to be convincing. Most answers will focus on what is learned about the major characters (although Hero only has a line) and their forthcoming role in the play, or what is said, and how this might become significant later. Beatrice's wit and derogatory comments about Benedick can be seen to be both engaging and lively, as well as significant to the play as a whole, whilst Leonato's genuine pleasure in the safe return of the soldiers, and his gentle good humour towards Beatrice is also likely to attract comment. Differentiation is likely to spring from the extent to which answers can focus explicitly on the opening as well as explore the ways the dialogue prepares us for later events, in particular the development of the 'merry war' between Beatrice and Benedick. The most successful answers will consider the 'ways' of the question and really scrutinise the playwright at work here.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (30 marks)	How far does Shakespeare make Don Pedro an interesting character in the play? Remember to support your answer with details from the play.

NOTES ON THE TASK:

Don Pedro's plan to make Benedick fall in love is, on the surface, a good-humoured one and shows how jovial and fond of wit and merriment Don Pedro is. Successful answers may draw attention to the male camaraderie revealed through this plan as well as Don Pedro's aristocratic and powerful position as Prince of Aragon. However, good answers may also view the plan less favourably and see it as treating the affairs of the heart superficially. After all, Don Pedro woos Hero in the guise of Claudio and seems to have foregone marital bliss himself despite his active encouragement of others. Differentiation is likely to emerge in the way answers deal with the 'how far' of the question: answers which move well beyond a response to the character in order to deal with his dramatic function should be rewarded.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (30 marks)	You are Claudio, just after Borachio has confessed to slandering Hero (at the beginning of Act 5 Scene 1). Write your thoughts.

NOTES ON THE TASK:

Claudio appears to be in turmoil. Borachio has, in the plainest terms, spelled out the deception and the pressure now falls on Claudio's young shoulders to acquit himself as honourably and as genuinely as is possible from such a humiliating position: to convince Leonato that he is truly sorry; to convince Hero that he was 'mistaken' not fooled and that his feelings for her really are more than surface deep, and to prove to everyone that he is full of remorse and good intention. Regretful pleadings are likely to be the dominant notes although answers may explore the tension between a loving attitude towards Hero, restored, and a fighting spirit towards those who duped him. The strongest answers are likely to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (30 marks)	How does Shakespeare's presentation of Romeo in this extract affect your response to him later in the play?

NOTES ON THE TASK:

Good answers are likely to refer to the dialogue between Benvolio and Lord Montague previous to the extract, where Lord Montague is at a loss to determine why Romeo is keeping his own counsel. In the extract Benvolio easily gets to the bottom of Romeo's strange and solitary behaviour: love sickness. Most answers should be able to find fruitful areas for comment in Romeo's obsessive protestations of love, in his passion for the lady and in his despair due to the fact that his love is not being reciprocated. Answers may also focus explicitly on the 'how' of the question and really scrutinise the playwright at work here: exploration of the way Romeo's behaviour and attitude here affects our response to him in the play as a whole should also be rewarded.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (30 marks)	How does Shakespeare make Mercutio such an unforgettable figure in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is very open indeed and most answers should find sufficient material to shape a response to Mercutio. It would be difficult not to find Mercutio unforgettable. Answers which explore Mercutio's dynamism, his ability to rally the Montagues round, his risk-taking and fun-loving nature, his imaginative reach (the Queen Mab speech), as well as his cynical attitude towards love should be well rewarded. Answers which consider the implications of his death on the remaining characters should also be well rewarded. Differentiation is likely to emerge in the amount of detail candidates go in to, and how wide ranging their response is. Answers which move well beyond responses to the character and what he does in order to deal with features of Mercutio's dramatic function, and which scrutinise the playwright at work here, should be highly rewarded.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (30 marks)	Explore ONE episode in the play where the language most engages and intrigues you.

NOTES ON THE TASK:

The question is very open indeed and most answers should find sufficient material to shape a response to an episode in the play where the language used by one of the characters is most engaging. Examples could range from Prince Escalus's chastisement of the families at the beginning of the play, to Friar Lawrence's justification of his actions at the end. Differentiation is likely to emerge in the amount of detail candidates go in to, and how far the answer explores the compelling nature of the speech. Answers which move well beyond responses to the character and what he/she does in order to deal with features of language and how it engages and interests should be well rewarded.

Text:	SHAKESPEARE: <i>Henry IV Part 1</i>
Question 7: (30 marks)	Explore the ways in which Shakespeare makes this such a dramatic and important moment in the play.

NOTES ON THE TASK:

Stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. Most answers should be aware of the climactic nature of this moment in the dramatic action of the battle scenes and in the context of the rivalry between Hal and Hotspur. Answers which explore the dramatic effect of the language (the pathos, the sharp sense of waste and of the fragility of life, the courage, the generosity...) and show a keen awareness of the effect of Falstaff's faking - as a comic contrast, an ironic framing device, a reminder of the choices which Hal has had to make in the play... should be highly rewarded.

Text:	SHAKESPEARE: <i>Henry IV Part 1</i>
Question 8: (30 marks)	'Jolly companion'? 'Misleader of youth'? Which view of Shakespeare's portrayal of Falstaff is closer to your own? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question directs attention away from a conventional character study to an argued personal response to Falstaff's role in the play - and differentiation is likely to spring from the extent to which answers can maintain this evaluative focus on the character and shape a personal argument which is fully grounded in the text, using the prompt quotations as starting-points. It is important to be open to a range of possible responses - from the warmly appreciative to the censoriously dismissive, and it is possible that strong answers will argue for different responses at different moments in the play. It is important to respect whatever approach is adopted and mark each answer on its merits as an argued and supported personal response.

Text:	SHAKESPEARE: <i>Henry IV Part 1</i>
Question 9: (30 marks)	You are the King, after your meeting with Prince Hal in the Palace (at the end of Act Three Scene Two). Write your thoughts.

NOTES ON THE TASK:

Hal has been 'horribly chid' by his father for his idleness and irresponsibility. The King has lectured him on the responsibilities of kingship, compared him unfavourably with Hotspur, reproved him for his riotous and dishonourable conduct and called him 'degenerate' and 'his nearest and dearest enemy'. Nevertheless in a single powerful speech, Hal has vowed to prove himself a worthy Prince and heir apparent on the field of battle by defeating Hotspur. The reconciliation appears instant and complete, and the King can turn with some relief and renewed hope to the menace of the gathering rebel threat at Shrewsbury. The strongest answers are likely to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.

Text:	SHAKESPEARE: <i>The Merchant of Venice</i>
Question 10: (30 marks)	Explore the ways in which Shakespeare builds the suspense here and makes this such a gripping moment in the play.

NOTES ON THE TASK:

Stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. Most answers should be aware of the dramatic life-and-death nature of Antonio's situation and be able to see this as perhaps the play's climactic moment. Answers which explore the dramatic effect of the language (Antonio's expressions of love set against Shylock's expressions of hate, for instance), which explore the dramatic and humorous potential of the presence of Nerissa and Portia, in disguise, especially as they witness the readiness of their husbands to offer them up in sacrifice, which pay explicit attention to Shylock's impatience, Antonio's resignation, and the way Portia delays the delivery of her judgement as key features in the building of suspense...should be very highly rewarded.

Text:	SHAKESPEARE: <i>The Merchant of Venice</i>
Question 11: (30 marks)	Does Shakespeare's portrayal of Shylock encourage you to feel sympathy for him at any point in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question directs attention away from a conventional character study to focus on the impact of the character, and differentiation is likely to spring from the extent to which answers can maintain this focus and shape an argued personal response fully grounded in the text. The question appears open but it's unlikely that answers will be entirely convincing if the starting-point is an unequivocal 'no'. Answers which tune into Shakespeare's attempts to provoke a more complex response to Shylock and to demonstrate that his venomous hatred and deep suspicion of the Christian community is rooted firmly in his suffering at their hands, are likely to be more convincing. Thoughtful attention to his genuine grievances against Antonio and his ilk (Act One, Scene Three) and to his impassioned assertion of his rights and feelings after the loss of his daughter (Act Three, Scene One) should be highly rewarded.

Text:	SHAKESPEARE: <i>The Merchant of Venice</i>
Question 12: (30 marks)	You are Portia, about to marry Bassanio before he returns to Venice to help Antonio (the end of Act Three Scene Two). Write your thoughts.

NOTES ON THE TASK:

Portia has scarcely recovered from the tension of and then relief at Bassanio's successful casket selection, and the passionate joy of the prospect of sharing her life with the man she loves, when her overwhelming happiness is tempered by the arrival of Antonio's letter. Her immediate reaction is generous and compassionate, but she knows from Jessica's description of Shylock's implacable hatred for Antonio that the situation will not easily be resolved, and is rational and pragmatic enough to be already planning well beyond her nuptials. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing 'voice' and point-of-view. The best answers will manage to avoid oversimplifying Portia's complex mixture of feelings at this point in the play.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 13: (30 marks)	Explore the ways in which Ibsen makes this such a dramatic moment and brings out some of the main issues of the play.

NOTES ON THE TASK:

Stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. Most answers should be aware of the importance of this watershed moment in the play where all the powerful forces of self-interest, subterfuge and spin are ranged against Dr Stockmann's desire to tell the truth. Answers which can be explicit about the issues (of truth, suppression, public and private responsibility, corruption...) emerging from this conflict and which trace the sources of drama in Stockmann's angry defiance, in Mrs Stockmann's sudden disregard for conventional restraint, in the symbolic use of the Mayor's hat and stick... should be highly rewarded indeed.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 14: (30 marks)	How far does Ibsen's portrayal of Dr Stockmann convince you that he is an admirable character? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question directs attention away from a conventional character study to an evaluation of Dr Stockmann - and differentiation is likely to spring from the extent to which answers can maintain this focus on the character's admirable qualities (or otherwise) and shape an argued personal response fully grounded in the text. It is to be hoped that there will be many strong responses to Stockmann's indefatigability, his idealism, the strength of his principles, his fundamental honesty, his courage... and answers could gain in strength by seeing the portrayal of Stockmann in the context of the corruption which surrounds him. Other answers might shape equally strong responses to Stockmann's insufferable egotism, his aggression, his impulsiveness, his naivety... in arguing the case against admiration. The best answers might take a balanced view. It's an open question and it is important to respect the line adopted, marking each answer on its merits as an argued and supported personal response.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 15: (30 marks)	You are Morten Kiil, just after your final visit to Dr Stockmann (in Act Five). Write your thoughts.

NOTES ON THE TASK:

It is to be hoped that most answers will demonstrate some relish at inhabiting the unprincipled skin of the man dubbed 'the devil himself'. Kiil has bought up shares in the Baths cheaply using the money designated for Stockmann's wife and children, and now hopes to make a quick profit by blackmailing Stockmann into retracting the evidence of pollution. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing 'voice' and point-of-view. A voice which is bemused at Stockmann's 'mad' resistance yet ruthlessly confident that he will fall into line... seems the most likely.



RECOGNISING ACHIEVEMENT

Mark Scheme 2446/01
January 2005

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

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
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).	3
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).	4

1901 English Literature – Generic Band Descriptors

Unit 2446/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	30-25	(30-25) Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors
	24 23 22 21	<ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	20 19 18 17	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	16 15 14 13	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	12 11 10 9	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	8 7 6 5	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	4 3 2	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	1 0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

Text:	OCR: <i>Opening Lines : Men and Women</i>
Question 1: (20 marks)	What do you find dramatic and moving in these two poems? You should consider what is dramatic and moving about: <ul style="list-style-type: none"> • the poets' relationships with their loved ones • the language the poets use.

NOTES ON THE TASK:

Candidates are free to select what they personally find moving and memorable but most answers should respond to the bullets to consider the dramatic nature of the direct address to the lover in the respective situations of parting and imminent death. A basic answer might not move beyond outlining the situation in each poem. As we move up the mark range, answers might begin to develop a response to the different nature of the relationships – perhaps commenting on Drayton's real reluctance to part or selecting the gentle concern for the lover's well-being in the Rossetti. Discrimination should spring from the answer's ability to respond to the second bullet with answers possibly considering the imagery of death – the 'silent land' in the Rossetti and the personification of love as one on his deathbed in the Drayton – or looking at how the poets use repetition to differing effect. The strongest answers might be distinguished by a genuine and informed personal response.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 2: (20 marks)	What do you find particularly amusing about <i>The Ruined Maid</i> (Hardy) and <i>Faithless Sally Brown</i> (Hood)? You should consider what is amusing about: <ul style="list-style-type: none"> • the stories the poems tell • the language the poets use.

NOTES ON THE TASK:

A basic answer here should be able to make some attempt at the 'narratives' of both poems. Stronger answers should go beyond this to outline the comedy of these narratives and attempt some comment on the language. The strongest answers at this level might be able to comment on amusing aspects of the language such as the use of repetition, dialogue and the colloquial in the Hardy poem and the puns, plays-on-words and comic rhymes in the Hood. Discrimination may well spring from the answer's ability to comment on the language in greater detail, for example the comic exaggeration of the rhyme in the Hardy – 'la-dy, melancho-ly' which also echoes the Dorset dialect, or the jokes in the Hood in suggesting Sally's fickleness: 'He found she's got another Ben/Whose Christian name was John'.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 3: (20 marks)	What powerful impressions do the brief poems <i>The Sick Rose</i> (Blake) and <i>In the Mile End Road</i> (Levy) make on you? You should consider the impressions created by: <ul style="list-style-type: none"> • what the poems are about • the imagery in the poems • the way the poems are organised.

NOTES ON THE TASK:

A basic answer should be able to respond briefly to the content of the Blake and the situation in the Levy. Stronger answers should write about content in more detail and make some attempt to look at the imagery, such as the power of 'howling storm ... crimson joy' in the Blake and the 'crowded street' with the 'airy tread' of the non-existent lover in the Levy. The strongest answers might begin to tackle the symbolism in the Blake or attempt some comment on the structure of both poems. In the Levy poem the final lines have a shock effect as the reader is set up to believe the lover is alive and answers might respond to its use of punctuation. They could comment on the rhyme in the Blake contrasting 'joy' and 'destroy'. Alternatively, answers may carry a convincing, supported personal response to the power of the poems as a whole.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 4: (20 marks)	What do these two poems make you feel about ambitious and powerful people? Remember to refer closely to the poems.

NOTES ON THE TASK:

A basic answer here might note the fall of Ozymandias and that politicians lie. As we move up the range, we might expect most answers to comment on the character of Ozymandias and the point of the dilapidation of his statue and to see that Pilkington is making a more general point about the necessity of lying to succeed in politics and love. Discrimination will spring from the extent to which answers can look at 'the ways' in which the poets use language, for example Shelly's use of 'colossal wreck ... shattered' to point out the folly of ambition and the diction he uses to convey the tyranny and despotism of the king; Pilkington's use of 'well concerted' – an early form of spin perhaps. Answers at the top end of the range should consider all three bullets and may also make a well-supported personal response to the themes in the poems.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 5: (20 marks)	What warnings do the poets give you about the effects of time and change in <i>Death the Leveller</i> (Shirley) and <i>To the Virgins, to Make Much of Time</i> (Herrick)? Remember to refer closely to the poems.

NOTES ON THE TASK:

A basic response here might be to notice that the former poem is about death and the latter about growing old. As we move up the range, there might be more detailed recognition of one poem being a *momento mori* and the other exhorting young people to 'seize the day', however simply this may be expressed. Stronger answers should give greater detail in the analysis of the poets' methods such as the powerful personifications of death in the Shirley poem and the images of the natural cycle in the Herrick or comparisons of the poets' use of rhyme or the imperative. They may also give a well-founded personal response to the poems' themes.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 6: (20 marks)	What do you find dramatic and mysterious about TWO of the following poems? <i>The Listeners</i> (de la Mare) <i>Woak Hill</i> (Barnes) <i>The Gray Folk</i> (Hood) You might consider what is dramatic and mysterious about: <ul style="list-style-type: none"> • the setting of each poem • the language the poets use.

NOTES ON THE TASK:

A basic response here should make an attempt at the first bullet, even if in limited detail. Most answers should be able to select some main points such as the mystery as to the identity of the traveller and the listeners in the de la Mare, with its archetypal, legend-like setting and the dramatic narrative of the Barnes, emphasised by the realistic setting and the dialect as well as its 'ghost story' type situation. The house in *The Gray Folk* is personified as blind and unhappy and haunted by the 'gray folk' whose identity remains mysterious. Stronger answers should focus on the language as outlined in the second bullet, perhaps looking at the use of dialogue, real names, descriptions of the natural world, the psychological link between 'ghost' and narrator, and make some intelligent comment about what constitutes the drama and mystery in each poem.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 7: (20 marks)	<p>What do you find most moving about the pictures of innocence created in these two poems? You should consider:</p> <ul style="list-style-type: none"> • the nurse's thoughts and feelings about the children • the mother's thoughts and feelings about her child • the language Blake uses.

NOTES ON THE TASK:

It is to be hoped that most answers will be able to respond to some of the images of peace, contentment and naturalness in each poem. Strong answers are likely to see elements of the concern in *Nurse's Song* and the comparison between the child and Christ in *A Cradle Song*. The key to differentiation is likely to be the extent to which answers can locate the impact of the poems and the thoughts/feelings of the nurse/mother through an exploration of the language in response to the third bullet. The strongest answers may declare themselves in the production of well-supported responses to features like the direct address, the particular points-of-view, the dialogue, the repetition, the sound and particularly the imagery.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 8: (20 marks)	<p>What feelings about the way people suffer are conveyed to you in TWO of the following poems? <i>Holy Thursday</i> (Experience) <i>London</i> (Experience) <i>The Chimney Sweeper</i> (Experience) Remember to refer to the words and phrases Blake uses.</p>

NOTES ON THE TASK:

It is to be hoped that most answers will be able to respond to some of the feelings of indignation, anger, pity, horror, revulsion, bitterness... which are so powerfully conveyed in these poems. Differentiation is likely to spring from the extent to which answers can locate the sources of these feelings in the language of the poems. Strong answers are likely to be explicit about the feelings in each poem and also about the situations/language which produce/convey these feelings. The strongest answers could well declare themselves in their willingness to foreground the poetry and respond to some specific features of the writing like the accusatory rhetorical questions and the bleak imagery of *Holy Thursday*, the pathos of the sweep's story told using the sweep's voice in *The Chimney Sweeper*, the first-person involvement and nightmarish visions in *London*, the contrasts, the ironies, the use of sound, symbolism, insistent repetition, layered wordplay...

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 9: (20 marks)	<p>What makes the feelings of the children memorable to you in <i>The Chimney Sweeper</i> (Innocence) and <i>Infant Sorrow</i> (Experience)? Remember to refer to the words and phrases Blake uses.</p>

NOTES ON THE TASK:

It is to be hoped that most answers will be able to respond to some of the feelings of sadness, fear, compassion, hope, resentment, frustration... in these two poems. Good answers are likely to bring out the strength of the narrative in *The Chimney Sweeper* and to focus on key words and phrases. Differentiation is likely to spring from the extent to which answers can shape a personal response to the more complex expression of feeling in *Infant Sorrow* and to the language of both poems. The strongest answers may well declare themselves in their willingness to respond to some of the specific elements of the writing like the use of the sweep's voice, the pathos of Tom's dream, the contrasts, the direct address, the final line... (*The Chimney Sweeper*) and to the use of the infant's voice, the simile, the binding... (*Infant Sorrow*).

Text:	HARDY: <i>Selected Poems</i>
Question 10: (20 marks)	What makes these two poems so touching? You should consider: <ul style="list-style-type: none"> • the speaker's feelings towards Lizbie • the woman at the funeral • some of the words and phrases that Hardy uses.

NOTES ON THE TASK:

A basic answer here might tackle the first two bullet points in a relatively simple way and comment on what is moving in the feelings expressed towards Lizbie by the speaker and the words of the woman at the funeral. As we move up the mark range answers will show a greater grasp of detail and of the poetic devices used in the poems, particularly Hardy's imagery and poetic diction, and they will be more likely to be able to comment on the impact of Hardy's use of a speaker's voice in each of the two poems. The strongest answers will consider each poem in greater detail and be more confident in the way in which their analysis of Hardy's poetic means contributes to the touching nature of the poems and perhaps dwell on some of the ways the poems contrast in their presentation of women, the one using a man's eye to present Lizbie, the other using a woman's voice in a vivid setting. Answers at the top end of the mark range should give a well-supported personal response to the two poems and their presentation of the women.

Text:	HARDY: <i>Selected Poems</i>
Question 11: (20 marks)	What feelings of hurt and sorrow do you find in <i>Neutral Tones</i> and <i>In Tenebris 1</i> ? Remember to refer closely to the words and images Hardy uses.

NOTES ON THE TASK:

A basic answer here is likely to make some simple points about hurt and sorrow in each poem. We might expect stronger answers, however, to show an awareness of the use of first person speakers in each poem and the way in which both depend upon the use of strong wintry imagery and are expressed with some passion. As we move even further up the mark range we might expect both poems to be explored in some detail and for the answers to convey a strong personal response to the different feelings of the two poems, the bitterness of *Neutral Tones* – 'the God-curst sun' - as against the despair of *In Tenebris* – 'Waits in unhope'.

Text:	HARDY: <i>Selected Poems</i>
Question 12: (20 marks)	What do you find most memorable about the portrayal of war in TWO of the following poems? <i>Drummer Hodge</i> <i>The Man He Killed</i> <i>Valenciennes</i>

NOTES ON THE TASK:

A basic response here might make something of the fact that, depending which two are chosen, one poem is about a burial, another about a battle and the third about a killing, and comment simply on the way each is memorably portrayed. Stronger answers should give a more detailed response to the way in which each of the events is presented and may perhaps show an awareness, for instance, of the effect of first-person narrative and the character's excited or appalled remembrance in *Valenciennes* or *The Man He Killed*, or the use of a more detached poetic voice that dwells on the symbolic nature of the events, setting and significance of the burial in *Drummer Hodge*. Answers at the top end of the range will give a well-supported and considered response to each chosen poem and be strongly aware of how they represent quite distinct portrayals of war.

Text:	AUSTEN: <i>Pride and Prejudice</i>
Question 13: (20 marks)	What makes this a tense moment in the relationship between Elizabeth and Darcy? You should consider: <ul style="list-style-type: none"> • why Elizabeth already dislikes Darcy • how Sir William adds to the tension between them • Darcy's reaction when she mentions Wickham.

NOTES ON THE TASK:

Answers will need to be informed by knowledge of prior events and the irony of Elizabeth's view of Wickham at this stage. Elizabeth is irritated with herself for agreeing to dance with the man she has promised herself never to dance with and annoyed with Darcy for supposedly preventing Wickham's attendance at the Netherfield Ball and treating him, as she believes (horribly wrong) scandalously. A basic answer will show a little knowledge of the above. As we move up the range, most answers should use more of the material above, comment on Elizabeth and Darcy's strained attempts at small talk and note how and why Sir William's interruption ratchets up the tension with his talk of an impending engagement between Bingley and Jane. At the top end of the range, answers might pay more attention to the third bullet and see some of Austen's examination of prejudice and how the irony here is directed at Elizabeth herself, however simply this is expressed in the answer.

Text:	AUSTEN: <i>Pride and Prejudice</i>
Question 14: (20 marks)	What do you find amusing about Mr Collins? Remember to refer to details from the novel in your answer.

NOTES ON THE TASK:

A basic answer here might show a little knowledge of the plot and a limited awareness of why Collins is comic on these occasions. Stronger answers might concentrate on the comedy of the ineptness of his proposal to Elizabeth and subsequent switch to Charlotte or examine the comic elements of their domestic situation at Hunsford. The strongest answers will deal effectively with the entertainment value in his obsequiousness to Lady Catherine and adherence to her every whim. At the top end of the range, answers might look at Austen's comic exaggeration or the amusement caused by Mr Bennet's reactions to Collins. They might also argue, quite acceptably, that aspects of his character are more irritating and appalling than amusing.

Text:	AUSTEN: <i>Pride and Prejudice</i>
Question 15: (20 marks)	What do you think makes Lydia's elopement with Wickham a dramatic part of the novel? You should consider: <ul style="list-style-type: none"> • why it is a shocking event • the effect it has on Elizabeth and Darcy's relationship.

NOTES ON THE TASK:

Austen's timing is superb with the bombshell dropped amidst the growing confidence between Elizabeth and Darcy. A basic answer might show a limited plot-based response to both bullets. Stronger answers should comment on the drama of Elizabeth's initial reaction and the subsequent anxiety of herself and Jane, as they know they could have prevented the elopement by making their knowledge of Wickham public. They might alternatively focus on the shock value of the subsequent revelation that Lydia and Wickham are living together unmarried. The strongest answers should have some grasp of Austen's manipulation of the reader. We are led to believe that this has finished Elizabeth and Darcy when the elopement actually accelerates their relationship when he proves his love for her by ensuring Lydia and Wickham's marriage. They might also see that both Elizabeth and Darcy's respective change of heart and reformation of character spring from the dramatic events of the elopement.

Text:	DICKENS: <i>Great Expectations</i>
Question 16: (20 marks)	In what ways do you think this extract shows how Pip's relationship with Miss Havisham has changed by the end of the novel? You should consider: <ul style="list-style-type: none"> • why Pip is so surprised by her behaviour to him • why he may feel able to forgive her.

NOTES ON THE TASK:

Ideally, answers will be informed by knowledge of Miss Havisham's treatment of Pip as a child and the encounter just prior to this extract between Miss Havisham, Pip and Estella. A basic answer here should be able to see the change in Miss Havisham from the harridan of the early chapters but might be less successful in understanding Pip's forgiveness of her. The average answer at this level should be able to respond to the shock of the role reversal here, with Miss Havisham's desire to hurt Pip and power over Estella finally destroyed and Pip, by now only too aware of his own faults, able to forgive her. At the top end of the range we might expect some detail of Pip's 'shock ... amazement ... terror' at Miss Havisham behaving thus and the melodrama of her repeated 'What have I done?' and, perhaps, some comment that her deep remorse stems from seeing her own heartbreak reflected in his.

Text:	DICKENS: <i>Great Expectations</i>
Question 17: (20 marks)	In what ways does money change Pip's life? Refer closely to the novel in your answer.

NOTES ON THE TASK:

A basic answer might focus on the more obvious aspects of Pip's transformation, such as his new clothes and his move to London. Most answers should go beyond this to look at his life in London in more detail, perhaps encompassing his relationships with Herbert, Jaggers and Drummle. Stronger answers at this level might go beyond the material and look at how Pip's attitudes change, culminating in his snobbish treatment of Joe and his initial horror at Magwitch's arrival. Alternatively, candidates might focus on the change from the hard but honest labour in the forge, to the idle, debt-ridden existence in London. This is an open question and we should be prepared to meet candidates on their own ground.

Text:	DICKENS: <i>Great Expectations</i>
Question 18: (20 marks)	Which of the following characters in <i>Great Expectations</i> do you find the most entertaining and amusing? Choose ONE from: Wemmick Mr Wopsle Mr Matthew Pocket Mrs Pocket. Remember to refer to moments from the novel in your answer.

NOTES ON THE TASK:

A basic answer might select one or two amusing aspects of the character's appearance of what they do in the novel. As we move up the range we might expect more analysis of the humour: Wemmick's 'dryness' at work and post box mouth, the comic ingenuity of his castle and his relationship with the aged parent should be accessible to most. Stronger answers might select the comedy in the contrast between Wemmick at work and at home. The average answer may focus on Mr Wopsle, his 'roman nose' pride in his booming theatrical voice and his waiting for the church to be 'thrown open' in the early chapters, with stronger answers looking at the wonderful farce of 'Mr Waldengarver's' Hamlet in Chapter 31. Matthew Pocket has his comic mannerism of lifting his hair and his chaotic ménage in Hammersmith with his useless wife, dominating servants, drunk cook and ill-disciplined children should provide much to write about, as does his 'dying gladiator' response to it. As we move up the range, we might expect a strong personal response and more analysis of where the humour lies and how it is created.

Text:	HARDY: <i>The Mayor of Casterbridge</i>
Question 19: (20 marks)	What makes this such a shocking and distressing moment for Lucetta? You should consider: <ul style="list-style-type: none"> • Lucetta's reactions and behaviour • some of the words and phrases Hardy uses.

NOTES ON THE TASK:

Answers will need to be informed by knowledge of prior events and in particular by the fact that what Lucetta witnesses is a procession by the locals in which she appears with Henchard in the form of an effigy. A basic answer should show a little knowledge of the above and be able to explain in a simple way why Lucetta is so upset. As we move up the mark range most answers should give a fuller explanation of the circumstances in which Lucetta finds herself and begin to comment in more detail about the way in which Lucetta is drawn by the voices at the open window to view the procession despite Elizabeth-Jane's attempts to prevent her. They should also be able to comment in detail on the shifts in Lucetta's responses as the full realisation of what is outside dawns upon her. At the top end of the range, answers might pay more attention to the third bullet point, will give a considered and well-supported response to the whole passage and may comment on the way in which it is a particularly dramatic, even melodramatic, moment in the novel.

Text:	HARDY: <i>The Mayor of Casterbridge</i>
Question 20: (20 marks)	Do you think Henchard behaves selfishly in <i>The Mayor of Casterbridge</i> ? You should consider his behaviour: <ul style="list-style-type: none"> • towards women • as a businessman • as the Mayor of Casterbridge.

NOTES ON THE TASK:

Basic answers here should be able to make some clear comments on what is selfish about Henchard's behaviour with reference to at least the first two bullet points. Stronger answers will not only have more to say about each bullet-point and be able to make better use of details from the novel, they may also have something to say about other perspectives on Henchard's behaviour. For instance, they may argue that Henchard is not entirely selfish, that he is different at different moments or that his character develops during the course of the novel. The strongest answers should display a clear understanding of more than one perspective on Henchard and should make well-supported comments on each of the perspectives they examine.

Text:	HARDY: <i>The Mayor of Casterbridge</i>
Question 21: (20 marks)	What do you find striking and interesting about ONE of the following settings in the novel? The Fair at Weydon Priors Mixer Lane The Ring

NOTES ON THE TASK:

A basic answer here might show a little knowledge about the chosen setting and make some simple comments. Stronger answers might comment on the way in which, for instance, the fair and the furnity-booth in particular are presented as lively and - for Henchard literally - stimulating and intoxicating places after the opening sequence on the road. Answers at the top end of the mark range will make more effective use of detail and perhaps show a quite strong awareness of the wider significance of the chosen setting or the role it plays in the text. Answers that explore in a well-supported and convincing way the lively and interesting nature of the scene and the setting should be highly rewarded.

Text:	STEVENSON: <i>Dr Jekyll and Mr Hyde</i>
Question 22: (20 marks)	How does the passage contribute to the strangeness and mystery surrounding Dr Jekyll's behaviour? You should consider what is strange and mysterious about: <ul style="list-style-type: none"> • what Dr Jekyll asks Lanyon to do • the language he uses to ask him.

NOTES ON THE TASK:

A basic answer here might show some grasp of what Jekyll is asking. Most answers will probably comment on the oddness of Jekyll corresponding in the first place and the strange nature of the request that Lanyon should rifle his cabinet and hand over the contents of the drawer to a mysterious stranger at midnight and we should reward answers which do this with clarity and some sense of context. (For example, the already established mystery of Jekyll's will, his unpredictable bouts of isolation from his friends and the final seeming disappearance in 'The Last Night'.) As we move up the mark range we should expect a clearer grasp of context and more emphasis on style – how Stevenson reveals the extremity of Jekyll's feelings 'even if you were summoned to the bedside of an emperor... blackness of distress... fresh terror', or how the precision of Jekyll's directions to Lanyon, emphasised by plan B in the postscript add to the sense of mystery.

Text:	STEVENSON: <i>Dr Jekyll and Mr Hyde</i>
Question 23: (20 marks)	Do you sympathise with Dr Jekyll, or do you think he deserves his fate? Remember to refer closely to the novel in your answer.

NOTES ON THE TASK:

The case for sympathy rests with Jekyll's 'courage' in pushing the boundaries of science and having the aspiration to separate the evil from the good in human nature. He then suffers horribly when it all goes wrong. The case for 'just deserts' centres on his flaw of ambition and arrogance in 'playing God', alongside his being overcome by the evil in his own nature which he lets loose on himself. A basic answer here might give a simple reason for sympathy or condemnation. Most answers should be able to outline some of the issues above and give evidence such as his arrogant dismissal of Dr Lanyon's views on his experimentation or the obvious despair when his face begins to change in 'Incident at the Window'. Stronger answers at this level might show greater balance between sympathy and condemnation and make a more effective selection of evidence. Alternatively they may combine this with a well-developed personal response.

Text:	STEVENSON: <i>Dr Jekyll and Mr Hyde</i>
Question 24: (20 marks)	Explore TWO moments where you think Stevenson's descriptions of places add to the atmosphere of the novel.

NOTES ON THE TASK:

Candidates might select the importance of the powerful descriptions of Hyde and people's reactions to him, or how Stevenson establishes the status and natures of Jekyll, Utterson, Lanyon and Carew. Obvious choices for places are Jekyll's house and laboratory, Hyde's apartment in Soho or London itself and the use of pathetic fallacy in descriptions of the weather conditions. A basic answer here might only make a simple response to the language and relate it in a basic way to atmosphere. The average answer will need to make some comment on how the descriptions add to the atmosphere of horror and good versus evil, however simply this may be expressed. As we move up the range we might expect more comment on how description creates a sense of the nature of evil or the dual nature of the characters, or how this is carried through into place: for example, the two doors of Jekyll's house or the descriptions of the weather in the build-up to the murder of Carew.

Text:	POE: <i>Selected Tales</i>
Question 25: (20 marks)	What do you find most shocking and disturbing in these passages? You should consider what is shocking and disturbing about: <ul style="list-style-type: none"> • the characters' actions • the situations • the language Poe uses.

NOTES ON THE TASK:

Answers to this question should be informed by an understanding of the context in which they appear and be aware of what the events dealt with pertain to. A basic answer here should be able to make a few simple comments on the first two of the bullet points, show a straightforward understanding of what is going on and have something to say about what is shocking or disturbing about each passage. Stronger answers will be more detailed in their appreciation of the passages and may attempt some relevant comments on the third bullet point by reflecting perhaps on how the tone of the narrative voice is exaggerated almost to the point of hysteria in each by a variety of means. Answers at the top of the mark range will have something considered and well-supported to say about each of the bullet points and will be able to identify with greater precision how particular uses of language make the passage shocking and/or disturbing to the reader.

Text:	POE: <i>Selected Tales</i>
Question 26: (20 marks)	What do you find most memorable in the pictures of disturbed minds that Poe creates in <i>The Tell-Tale Heart</i> and <i>The Imp of the Perverse</i> ? Remember to refer closely in your answer to some of the words and phrases Poe uses.

NOTES ON THE TASK:

A simple answer here will make a few basic points about what is disturbed about the minds of the characters. As we move up the mark range we will expect to see more detailed comment on the aspects of the presentation of these that are memorable, and answers may comment on a variety of aspects of these: the events, the kind of language the characters use, their reactions, the way Poe describes them, their actions and their thoughts, and so on. The answers at the top of the mark range will make well-considered and, perhaps, contrasting responses to the two stories and comment convincingly and in detail on several aspects of what makes the pictures of disturbed minds in each story so memorable.

Text:	POE: <i>Selected Tales</i>
Question 27: (20 marks)	Explore TWO moments when Poe strikingly portrays the supernatural. Choose one moment from <i>The Fall of the House of Usher</i> and one moment from <i>The Masque of the Red Death</i> .

NOTES ON THE TASK:

Basic answers to this question will show some knowledge of the supernatural aspects of the two stories and may attempt some simple comments on how they are portrayed in two moments. Stronger answers will make more detailed comments and begin to come to grips more closely with the suggestive and dramatic – or melodramatic - way the supernatural is presented. The strongest answers will make a full and well-documented response to the portrayal of the supernatural at one moment in each story and will perhaps show some awareness of the extent to which this depends on creating a sense of mystery or the inexplicable by a careful influencing of the perceptions of the reader.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (20 marks)	What makes this such a good introduction to Mr Polly's character? You should consider: <ul style="list-style-type: none"> • Mr Polly's words and actions • some of the words and phrases that Wells uses.

NOTES ON THE TASK:

Answers will need to be informed by knowledge of subsequent events and show awareness of how the characteristics displayed by Mr Polly here and the way Wells presents him are picked up later in the novel and developed further. We will be looking in particular for comment on Mr Polly's discomfort, dissatisfaction and frustration in his present mode of life, with stronger answers perhaps showing an awareness of some of the subtleties in Wells's writing. Simpler answers will show an awareness of how a few of Mr Polly's character traits are revealed in this scene. Stronger answers will look in more detail at how the events, the words and the images Wells uses *both* contribute to our understanding of Polly *and* anticipate the picture of his dissatisfaction with a circumscribed life and his future moves to make a change. The strongest answers will present a thorough and well-supported response to the passage and show a strong awareness of how well the ground for Mr Polly's development as a character is prepared in this passage.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (20 marks)	Do you have any sympathy for Miriam? Remember to refer closely to the novel in your answer.

NOTES ON THE TASK:

More straightforward answers will probably be somewhat one-sided but make some clear and obvious points about the way that Miriam may be seen as either sympathetic, or unsympathetic, or both. Stronger answers may have a better sense of how a shift in perspective on Miriam away from Mr Polly's point of view might render Miriam more sympathetic, and they will also make better use of reference to particular details and moments in the text. The answers at the top of the mark range will encompass more than one perspective on Miriam and make use of quite detailed reference to specific moments and details from the text, including on occasions some less obvious ones.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (20 marks)	Explore what makes ONE of the following moments lively and amusing for you: <ul style="list-style-type: none"> • Parson's window-dressing • the wedding day • the fire at Fishbourne. Remember to refer closely to your chosen episode.

NOTES ON THE TASK:

A simple response to this question might make some straightforward comments about what makes the chosen episode lively and amusing, though coverage of the episode may be uneven. Stronger answers may perhaps make more of an attempt to show how the chosen episode has different kinds of humour in it, ranging from farce (focusing on events) to irony (focusing on Wells's tone) and will make some specific mention of key instances in some detail, making reference perhaps to the amusing quality of Wells's descriptions or dialogue. The answers at the top of the mark range will be more convincing in their appreciation of what makes the chosen episode amusing and make a full and quite detailed response.

Text:	CHOPIN: <i>A Shameful Affair and Other Stories</i>
Question 31: (20 marks)	How are the feelings of Mrs Baroda (<i>A Respectable Woman</i>) and the husband (<i>Her Letters</i>) vividly conveyed in these two extracts? You should consider: <ul style="list-style-type: none"> • the situation the characters are in • the language Chopin uses.

NOTES ON THE TASK:

The context of the extracts is Mrs Baroda's growing love for Gouvernail, and the husband in *Her Letters* having just deposited the letters in the river unopened. A basic answer will make a limited attempt at the first bullet point by showing some knowledge of the stories. Most answers should be able to outline the situation the characters are in and make some response to Mrs Baroda's confusion about and pique over Gouvernail indicating stronger feelings, and respond to the husband's suspicion, torment and depression. Discrimination will spring from the extent to which answers can analyse the writing as suggested in the second bullet point: for example, Mrs Baroda's over-reaction to her husband suggesting she is making a 'commotion' and the dark imagery used for the husband's state of mind – 'dimly the dark river rushing by'.

Text:	CHOPIN: <i>A Shameful Affair and Other Stories</i>
Question 32: (20 marks)	What do you feel about the ways the nuns treat Adrienne in <i>Lilacs</i> and Armand treats Désirée in <i>The Father of Désirée's baby/ Désirée's baby</i> ? Remember to support your ideas with details from both stories.

NOTES ON THE TASK:

We cannot predict what the candidates will feel but no doubt a sense of the injustice and cruelty towards both characters, which is depicted in the stories, will emerge. The case for sympathy with the protagonists is strong. Adrienne is an attractive, warm, impulsive, generous character who loves the natural purity of her annual escape to the convent. She is devastated by her cruel exile from Eden at the end of the story. Désirée is 'beautiful and gentle, affectionate and sincere'. This is contrasted with Armand's cold, self-centred cruelty when he discovers the baby's race. A basic answer will show a limited grasp of how these two characters are treated and make a basic personal response to this. Most answers should be able to support the feelings in more detail by reference to some of the points above. As we move up the range, answers might show some more detail in their analysis of character, response to language or response to the characters' situation. The strongest answers at this level might contrast the two women and their treatment. Adrienne is something of a diva and her presents to the convent show worldliness rather than piety perhaps. Désirée is totally innocent of anything except loving such a proud and bigoted man, who is nevertheless a product of his society. Alternatively they might produce a well-supported and sustained personal response.

Text:	CHOPIN: <i>A Shameful Affair and Other Stories</i>
Question 33: (20 marks)	What surprises you about the ways in which Tonie reacts to the death of Claire in <i>Tonie/At Chênrière Caminada</i> and Mrs Mallard reacts to the death of her husband in <i>The Dream of an Hour/The Story of an Hour</i> ? Refer closely to both stories in your answer.

NOTES ON THE TASK:

A basic answer will show some grasp of what happens in the stories and attempt, in however limited a fashion, to say why the characters' reactions are surprising. As we move up the range, answers should be able to consider the surprise effect of the self-centredness of Tonie's response to the death of Claire and the secret joy Mrs Mallard feels at her husband's 'death'. At the top end of the range, answers should begin to consider Chopin's stance on both characters. Claire is not a sympathetic character but Tonie's response is chilling as evidenced by his mother's reaction to it. There is far greater sympathy for Mrs Mallard created by the imagery of her 'imprisonment' in her marriage and the natural imagery used to convey her sense of freedom and, of course, she dies at her moment of seeming release. Candidates who can venture into Chopin's style and structure at this level should be highly rewarded.



RECOGNISING ACHIEVEMENT

Mark Scheme 2446/02
January 2005

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

ASSESSMENT OF WRITTEN COMMUNICATION

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

1901 English Literature – Generic Band Descriptors

Unit 2446/02 - Higher Tier

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

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 1: (30 marks)	Compare how these two poems communicate to you a moving and memorable portrayal of a relationship.

NOTES ON THE TASK:

Candidates are free to select what they personally find moving and memorable but most answers should respond to the dramatic nature of the direct address to the lover in the respective situations of parting and imminent death. As we move up the mark range answers might develop a comparison – perhaps considering the imagery of death (the ‘silent land’) in the Rossetti and the personification of love as one on his deathbed in the Drayton – or look at how the poets use repetition to differing effect. The strongest answers might venture into areas of tone – the protesting too much of the Drayton and the gentle concern for the lover’s well-being in the Rossetti – or look at the effects of the different structures of the sonnets: the ‘twist’ of the final couplet in the Drayton and the ‘Remember’ turning to forget after the volta in the Rossetti.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 2: (30 marks)	What do you find particularly effective and amusing about the differing uses of language in <i>The Ruined Maid</i> (Hardy) and <i>Faithless Sally Brown</i> (Hood)?

NOTES ON THE TASK:

Most answers at this level should be able to comment on amusing aspects of the language, such as the use of repetition, dialogue and the colloquial in the Hardy poem and the puns, plays-on-words and comic rhymes in the Hood. Discrimination may well spring from the answer’s ability to comment on effectiveness: for example, the comic exaggeration of the rhyme in the Hardy – ‘la-dy, melancho-ly’ which also echoes the Dorset dialect, or the effectiveness of the jokes in the Hood in suggesting Sally’s fickleness: ‘He found she’s got another Ben/Whose Christian name was John’. The strongest answers might select the comic irony in Hardy’s use of ‘ruined’ or make some implicit comparison between the effectiveness and/or purpose of the two poems.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 3: (30 marks)	Although <i>The Sick Rose</i> (Blake) and <i>In the Mile End Road</i> (Levy) are both brief poems, they have a powerful impact. Compare the impact the poets’ writing makes on you.

NOTES ON THE TASK:

Most answers should be able to explore, to some degree, the fact that part of the impact of these poems comes from their brevity. Points of comparison might be that in the Levy poem the final lines have a shock effect as the reader is set up to believe the lover is alive whereas Blake’s poem is almost like a haiku in capturing one intensely described visual image. Stronger answers might begin to explore the symbolic meaning of the Blake beyond its apparent simplicity to consider the depiction of the corruptive nature of secrecy and repression and look at the power of the language - ‘howling storm... crimson joy’. They might also select the effective use of punctuation in the Levy – for example, the creation of both immediate impact and ambiguity by the use of exclamation: ‘How like her!’. The strongest answers should combine an ability to compare and to analyse language and structure with a strong personal response to the impact the poems made.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 4: (30 marks)	Compare the ways in which the poets communicate their feelings about ambitious and powerful people to you in these two poems.

NOTES ON THE TASK:

We might expect most answers to comment on the character of Ozymandias and the point of the dilapidation of his statue and to see that Pilkington is making a more general point about the necessity of lying to succeed in politics and love. Discrimination will spring from the extent to which answers can look at 'the ways' in which the poets use language: for example, Shelley's use of 'colossal wreck... shattered' to point out the folly of ambition and the diction he uses to convey the tyranny and despotism of the king; Pilkington's use of 'well-concerted' – a forerunner of spin perhaps. The strongest answers might begin to appreciate the satire in both poems such as the artist's work surviving longer than Ozymandias himself, the colossal arrogance of the inscription on the pedestal; the effectiveness of the final two lines or the telling alliteration of 'superior science', the ambiguity of 'practice' and the use of imperatives in the Pilkington.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 5: (30 marks)	Compare the ways in which the poets warn the reader about the inevitability of time and change in <i>Death the Leveller</i> (Shirley) and <i>To the Virgins, to Make Much of Time</i> (Herrick). Remember to refer closely to the poems in your answer.

NOTES ON THE TASK:

A starting point for most answers might be the recognition of one poem being a *memento mori* and the other exhorting young people to 'seize the day', however simply this may be expressed. As we move up the mark range we might expect growing detail in the comparisons, perhaps with some analysis of the powerful personifications of death in the Shirley poem and the images of the natural cycle in the Herrick, or comparisons of the poets' use of rhyme or the imperative. At the top end of the range, answers might look at the lighter, more conversational tone of the Herrick with its emphasis on the beauty of youth, as opposed to the measured, solid certainties of the Shirley, as reflected in the finality of its couplets. Alternatively they might make a well-grounded personal response to which poem they found the most effective 'warning'.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 6: (30 marks)	In what different ways do the poets create a sense of drama and mystery for you in TWO of the following poems? <i>The Listeners</i> (de la Mare) <i>Woak Hill</i> (Barnes) <i>The Gray Folk</i> (Nesbit)

NOTES ON THE TASK:

As these are rather long poems, the question intends to help the candidates by asking for a focus on the differences between them. Most answers should be able to select some main contrasts such as the greater mystery as to the identity of the traveller and the listeners in the de la Mare, with its archetypal, legend-like setting, and the more domestic narrative and realistic setting of the Barnes, emphasised by the dialect. The drama and mystery in *The Gray Folk* spring from his personification of the house as 'blind, unhappy' and the fact that the undefined 'gray folk' enter at will and will not go as they are inextricably linked in some psychological fashion to the poem's narrator. Stronger answers should focus on the 'ways' outlined in the question, perhaps looking at the differences in use of dialogue, real names, description of the natural world. The strongest answers might show a more detailed appreciation of what constitutes the 'drama' and mystery in both – the power of the silence, suggestion of the supernatural and unanswered questions in the de la Mare and the Nesbit and the relationship between life and death embodied by the narrator and his ghostly, spiritual guide wife in the Barnes and the 'gray folk' and the narrator in the Nesbit poem.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 7: (30 marks)	Compare the ways in which Blake conveys the mother's and the nurse's feelings for children in these two poems.

NOTES ON THE TASK:

The focus in the question is on Blake's writing and although good answers will undoubtedly explore the nature of the feelings and perhaps perceive greater elements of concern in *Nurse's Song*, they will keep the poetry clearly in view. Strong answers should be able to focus explicitly on 'the ways' of the question and really scrutinise the poet at work here. The strongest answers may declare themselves in the extent to which they sustain close, comparative attention to the language and structure of each poem and explore the effects of features: for example, the use of direct address, the consistent point-of-view and the comparison between the child and Christ in *A Cradle Song*, the use of the nurse's voice in *Nurse's Song*, the repetition, the use of sound, the images and their symbolic representation of peace, contentment, naturalness, protection, concern ...

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 8: (30 marks)	What impact does Blake's depiction of suffering have on you in TWO of the following poems? <i>Holy Thursday</i> (Experience) <i>London</i> (Experience) <i>The Chimney Sweeper</i> (Experience) Remember to refer to the words and phrases Blake uses.

NOTES ON THE TASK:

The emphasis in the question is on the poet and differentiation should emerge from the extent to which answers can shape a personal response to the suffering while maintaining the focus on the processes of 'depiction' and scrutinising the writer at work in their two selected poems. There are specific features which strong answers might choose to explore in detail: the accusatory rhetorical questions and the bleak imagery of *Holy Thursday*; the pathos of the sweep's story told using the sweep's voice in *The Chimney Sweeper*; the first-person involvement and nightmarish visions in *London*. The strongest answers are likely to maintain a detailed and well-supported personal response to each poem and to explore the effect of common features, such as the contrasts, the ironies, the use of sound, symbolism, insistent repetition, layered wordplay...

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 9: (30 marks)	How does Blake make the feelings of the children memorable for you in <i>The Chimney Sweeper</i> (Innocence) and <i>Infant Sorrow</i> (Experience)?

NOTES ON THE TASK:

Good answers are likely to explore the nature of the feelings but will keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to the feelings of the children while focusing on the 'how' of the question and really scrutinising the poet at work. Thoughtful attention to the use of the sweep's voice, the pathos of Tom's dream, the contrasts, the direct address, the final line... (*The Chimney Sweeper*) and to the use of the infant's voice, the simile, the binding... (*Infant Sorrow*) should be well rewarded. A developed, detailed personal response to both poems (despite the brevity of *Infant Sorrow*) is likely to characterise the strongest answers.

Text:	HARDY: <i>Selected Poems</i>
Question 10: (30 marks)	In what different ways does Hardy make these two poems so touching?

NOTES ON THE TASK:

Candidates are free to choose what they personally find touching in the two poems. But most answers at this level should respond to the impact of the voice of the woman at the funeral and the way in which we only see Lizbie through the eyes of the man who lost her as well as to the moving nature of some of the images used by Hardy. Stronger answers will perhaps be able to discriminate more successfully between the quality of emotion expressed in the two poems, the passionate nature of the woman's and the lighter, almost playful, tone of the man's regrets. The strongest answers will make a well-supported response to the two poems, anchoring perceptions about the depiction of the women and differences in the tenor of the two poems in relevant observations about the contrasting poetic means Hardy employs in each - differences in stanza-form, imagery and tense, for instance.

Text:	HARDY: <i>Selected Poems</i>
Question 11: (30 marks)	Compare the ways in which Hardy makes vivid to you the feelings of hurt and sorrow expressed in <i>Neutral Tones</i> and <i>In Tenebris 1</i> ?

NOTES ON THE TASK:

Most answers at this level should be able to identify with some clarity the nature of the feelings expressed in the two poems and comment on some of the poetic means Hardy employs to make them vivid, though they are most likely to focus on the poems' imagery or the fact that they both employ first person speakers. Stronger answers will comment with some success on other aspects of the poetry, the bitterness of the imagery and diction in *Neutral Tones* or the controlled despair and the way the short rhymed stanzas contribute to this in *In Tenebris 1*. The strongest answers will make a well-supported personal response to the two poems and be able to link perceptions about the emotions conveyed in the two poems to a range of poetic features, including perhaps the second person address and the more fluid use of sound and rhythm in *Neutral Tones* and the pattern of terse statement followed by more extensive qualification in *In Tenebris 1*.

Text:	HARDY: <i>Selected Poems</i>
Question 12: (30 marks)	Explore the impact that Hardy's portrayal of war makes on you by comparing TWO of the following poems: <i>Drummer Hodge</i> <i>Valenciennes</i> <i>The Man He Killed</i> .

NOTES ON THE TASK:

Most answers here should be able to make something of the difference in both the nature of the events portrayed and the contrasting poetic means employed in two of the poems. In particular, they may focus upon the use of a participant's voice to present the events in *Valenciennes* or *The Man He Killed* or the use of setting and reflection in *Drummer Hodge*. Stronger answers will probably make reference to the impact of the more energetic depiction of events in *Valenciennes* or the horror and numbness of *The Man He Killed* and be able to link this to specific poetic features such as Hardy's choice of stanza form, rhyme scheme, colloquial or striking diction and so on. They will also be likely to register a clear response to the more plangent tone of *Drummer Hodge* and perhaps make an attempt to locate this in the more fluid stanza form and the atmospheric choice of imagery and diction, for instance. The strongest answers will probably develop a convincing response along these lines which is marked by a detailed grasp of the way the impact of each chosen poem depends on a quite different exploitation of poetic means by Hardy.

Text:	AUSTEN: <i>Pride and Prejudice</i>
Question 13: (30 marks)	In what ways does Austen make this a tense and significant moment in the relationship between Elizabeth and Darcy?

NOTES ON THE TASK:

Answers will need to be informed by knowledge of prior events and the irony of Elizabeth's view of Wickham at this stage. Elizabeth is irritated with herself for agreeing to dance with the man she has promised herself never to dance with and annoyed with Darcy for supposedly preventing Wickham's attendance at the Netherfield Ball and treating him, as she believes (horribly wrong) scandalously. Most answers should use some of the material above, comment on Elizabeth and Darcy's strained attempts at small talk and note how and why Sir William's interruption ratchets up the tension with his talk of an impending engagement between Bingley and Jane. As we move up the range, answers might pay more attention to the significance of the extract in its examination of prejudice and how Austen's irony here is directed at Elizabeth herself. Answers at the top end of the range might also comment on how the language creates tension or on the tension caused by the developing attraction between the two – more conscious on Darcy's side than on Elizabeth's.

Text:	AUSTEN: <i>Pride and Prejudice</i>
Question 14: (30 marks)	What makes Austen's portrayal of Mr Collins both comic and serious, in your opinion?

NOTES ON THE TASK:

Candidates are free to choose whichever aspects of Collins they find most comic and serious. The average answer may well concentrate on his mixture of 'servility and self-importance' or the more 'straight' comedy of his social gaffes and poor dancing and card playing. For 'serious' they may well look at what he contributes to ideas of marriage in the novel. Stronger answers might concentrate on Austen's comic presentation of the ineptness of his proposal to Elizabeth and subsequent switch to Charlotte. The strongest answers will deal effectively with comedy but might tackle seriousness with equal skill. They might select the social comment Austen is making when a sharp cookie like Charlotte ends up with one of the stupidest men in the country or look at her satire on his 'Christianity' in his schadenfreude over Lydia's elopement with Wickham or his relentless grovelling to the aristocracy.

Text:	AUSTEN: <i>Pride and Prejudice</i>
Question 15: (30 marks)	What makes Lydia's elopement with Wickham a dramatic and entertaining part of the novel for you?

NOTES ON THE TASK:

We will need to meet candidates on their own ground here but may expect some of the material below in most answers. Austen's timing is superb with the bombshell dropped amidst the growing confidence between Elizabeth and Darcy. Most answers should comment on this and the drama of Elizabeth's initial reaction and the subsequent anxiety of herself and Jane, as they know they could have prevented the elopement by making their knowledge of Wickham public. They might alternatively focus on the drama and entertainment value of Mrs Bennet's changing reactions and Mr Bennet's fruitless quest to recover Lydia. Stronger answers should have some grasp of the entertainment in Austen's manipulation of the reader. We are led to believe that this has finished Elizabeth and Darcy when the elopement actually accelerates their relationship when he proves his love for her by ensuring Lydia and Wickham's marriage. The strongest answers will show a clear grasp of authorial manipulation and may also show how the episode is key in the revelation of character (Mr and Mrs Bennet, Lydia, Wickham) and to both Elizabeth and Darcy's respective change of heart and reformation of character.

Text:	DICKENS: <i>Great Expectations</i>
Question 16: (30 marks)	How does Dickens' writing here powerfully reveal to you how Pip's relationship with Miss Havisham has changed by the end of the novel?

NOTES ON THE TASK:

It is to be hoped that the word 'powerfully' in the question will direct candidates towards the style and that the answers at the top end of the range will respond fully to this 'nudge'. The average answer should be able to respond to the role reversal here, with Miss Havisham's desire to hurt Pip and power over Estella finally destroyed and Pip, by now only too aware of his own faults, able to forgive her. As we move up the range we might expect some detail of Pip's 'shock... amazement... terror' at Miss Havisham behaving thus and the melodrama of her repeated 'What have I done?' and, perhaps, some comment that her deep remorse stems from seeing her own heartbreak reflected in this. The strongest answers may well see the maturity of Pip's summation of his reasons for compassion and note his new unselfishness in easing her conscience with regards to himself, yet exhorting her to make amends to Estella. They will also show an implicit knowledge of the relationship between this extract and Pip's earlier encounters with Miss Havisham.

Text:	DICKENS: <i>Great Expectations</i>
Question 17: (30 marks)	What does Dickens' writing encourage you to feel about the way in which adults treat Pip and Estella when they are children? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

This question has been left relatively open so that candidates could choose those who behave well, such as Joe, or those who behave badly – Miss Havisham, Magwitch, Pumblechook, Mrs Joe. More sophisticated answers might look at the rights and wrongs of Jaggers and Miss Havisham's 'saving' of the infant Estella or see that much of Magwitch's behaviour is born out of desperation and that his affection for Pip is established when he takes the blame for stealing the 'wittles'. Whatever their choice, most answers should make a well-founded personal response to their chosen adults. We should move up the range according to how far answers can examine authorial manipulation and the power of Dickens's style: for example in depicting Mrs Joe's 'rampaging' violence towards Pip and her husband, or the adults at the Christmas dinner treating Pip like 'an unfortunate little bull in a Spanish arena'. The warped cruelty of Miss Havisham's behaviour to both Pip and, less obviously, Estella might also provide fertile ground.

Text:	DICKENS: <i>Great Expectations</i>
Question 18: (30 marks)	Which characters in <i>Great Expectations</i> does Dickens' writing make the most amusing for you?

NOTES ON THE TASK:

Likely choices are Wemmick, his castle and the aged parent and the contrast between Wemmick at work and at home; Mr Wopsle, especially his 'Hamlet'; the Pocket family and the chaotic ménage in Hammersmith; Herbert in the fight scene and advising Pip on his table manners in London; the Trabb's boy episode; Pip's journey to Miss Havisham's with Pumblechook and Pumblechook's humiliation at the hands of Estella; Jaggers' insistence that Pip's benefactor is in 'New South Wales' and not ensconced in Little Britain. This is a deliberately open question, however, and we should be prepared to meet candidates on their own ground. The average answer should be able to show a valid choice and support it with detail from the novel. As we move up the range we might expect more analysis of where the humour lies and how it is created. At the top end of the range there might be both a strong personal response to style and some implicit recognition of what the characters and/or situations contribute to the novel as a whole.

Text:	HARDY: <i>The Mayor of Casterbridge</i>
Question 19: (30 marks)	How does Hardy's writing make this such a shocking and distressing moment for Lucetta?

NOTES ON THE TASK:

Answers will need to be informed by knowledge of prior events and in particular the fact that some of the locals have created effigies of Lucetta and Henchard and that she first becomes aware of this by overhearing noise and conversation through an open window. Elizabeth-Jane has come to divert her attention from the procession. Most answers will show a clear grasp of the situation and be able to comment on the dramatic, or melodramatic, nature of Hardy's presentation of these events as they build up to Lucetta's collapse and begin to reflect on its significance in the novel as a whole. Stronger answers will perhaps make more of Hardy's use of the dramatic device of an overheard conversation to drive events in the passage and may show awareness of the punitive element of the scene, albeit undeserved. The strongest answers will make a well-supported analysis of the passage and explore its significance as a key moment in the novel, reflecting perhaps on the way events repeatedly conspire to punish the innocent as well as the guilty in the novel and the way the individual is subjected to humiliation once forces beyond his or her control have been unleashed by actions that transgress basic codes.

Text:	HARDY: <i>The Mayor of Casterbridge</i>
Question 20: (30 marks)	Do you think Hardy portrays Henchard as a wholly selfish character in <i>The Mayor of Casterbridge</i> ?

NOTES ON THE TASK:

Candidates may wish to take a variety of perspectives on this question. However, we would expect all answers at this level to do more than simply itemise the ways in which Henchard behaves selfishly. Most answers should not only be able to apprehend some of the ways in which Henchard acts selfishly, towards the women, in business or as Mayor, for instance, but also to be able to qualify the notion of selfishness by reference to Henchard's ambition or to the way in which his disposition varies throughout the novel. Stronger answers will probably make more of an attempt to link this issue to that of Henchard's development in the novel as a whole and how the consequences of early egotism affect his behaviour and attitudes in later life. The strongest answers will make a well-supported response to the question, which is informed by a convincing overview of Hardy's presentation of Henchard.

Text:	HARDY: <i>The Mayor of Casterbridge</i>
Question 21: (30 marks)	What do you find striking and interesting in Hardy's depiction of ONE of the following? The Fair at Weydon Priors Mixer Lane The Ring

NOTES ON THE TASK:

Candidates are free to choose whichever of the three settings they personally find striking and interesting. Most answers should be able to draw a clear picture of the setting and make some comments on how it is striking or interesting by reference to details from the novel. Stronger answers, however, may begin to show a greater awareness of how setting is linked to structure, theme or character development, for instance, and that what make a setting striking and interesting is not simply a question of local colour. The strongest answers will firmly anchor a well-supported response to the striking and interesting nature of their chosen setting in the broader patterns and meanings of the novel.

Text:	STEVENSON: <i>Dr Jekyll and Mr Hyde</i>
Question 22: (30 marks)	In what ways does Stevenson, in this extract, develop the mystery surrounding Dr Jekyll?

NOTES ON THE TASK:

A starting point for most answers will probably be the oddness of Jekyll corresponding in the first place and the strange nature of the request that Lanyon should rifle his cabinet and hand over the contents of the drawer to a mysterious stranger at midnight. As we move up the mark range we should expect more emphasis on style – how Stevenson reveals the extremity of Jekyll’s feelings ‘even if you were summoned to the bedside of an emperor... blackness of distress... fresh terror’, or how the precision of Jekyll’s directions to Lanyon, emphasised by plan B in the postscript, add to the sense of mystery. The strongest answers may be informed by a strong sense of context, such as how Jekyll’s mysterious behaviour has been developed up to the point of his complete disappearance in ‘The Last Night’, knowledge that the estrangement between Jekyll and Lanyon makes this request even more mysterious and that, of course, it is (the now dead) Mr Hyde who will appear at midnight and cause Lanyon’s own demise.

Text:	STEVENSON: <i>Dr Jekyll and Mr Hyde</i>
Question 23: (30 marks)	Does Stevenson encourage you to feel sympathy with Dr Jekyll, or do you think he deserves his fate?
	Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

The case for sympathy rests with Jekyll’s ‘courage’ in pushing the boundaries of science and having the aspiration to separate the evil from the good in human nature. He then suffers horribly when it all goes wrong. The case for ‘just deserts’ centres on his flaw of ambition and arrogance in ‘playing God’, alongside his being overcome by the evil in his own nature which he lets loose on himself. Most answers should be able to outline some of the issues above and give evidence, such as his arrogant dismissal of Dr Lanyon’s views on his experimentation or the obvious despair when his face begins to change in ‘Incident at the Window’. Stronger answers might show greater balance between sympathy and condemnation and make a more effective selection of evidence. The strongest answers should make a personal response to the character and the issues discussed by the novel and perhaps show how ending the novel with Jekyll’s letter tends to leave a powerful impression of a soul in torment.

Text:	STEVENSON: <i>Dr Jekyll and Mr Hyde</i>
Question 24: (30 marks)	In what ways does Stevenson’s creation of settings contribute to the atmosphere of the novel, in your opinion?

NOTES ON THE TASK:

Candidates are free to choose sections of the novel that are instrumental in creating its powerful atmosphere and might select the importance of the powerful descriptions of Hyde and people’s reactions to him or how Stevenson establishes the status and natures of Jekyll, Utterson, Lanyon and Carew. Obvious choices for places are Jekyll’s house and laboratory, Hyde’s apartment in Soho or London itself and the use of pathetic fallacy in descriptions of the weather conditions. The average answer will need to make some comment on how the descriptions create the vividness and immediacy of the atmosphere, however simply this may be expressed. As we move up the range we might expect more comment on theme – such as the nature of evil or the dual nature of the characters which comes through description or how this theme is carried through into place: for example, the two doors of Jekyll’s house. The strongest answers might also look at how description fits the genre of the novel or make some responsive, close analysis of well-selected passages.

Text:	POE: <i>Selected Tales</i>
Question 25: (30 marks)	What do you find most chilling and shocking about Poe's depiction of the events in these passages?

NOTES ON THE TASK:

Candidates at this level should all have a clear idea of the events that are being portrayed in these two passages. We should, however, be prepared to meet candidates on their own ground if they have good reasons for not being chilled or shocked by the writing but nevertheless display a keen appreciation of the workings of each text. Most answers should make some solid comments on aspects of the events of the passages that are shocking or chilling and may wish to allude to the states of mind of the characters and the way in which the language reflects their over-heated feelings and responses. Stronger answers will have a better grasp of the way in which the writing is calculated to impact on the reader and encourage feelings of horror and the like. The strongest answers will write in a convincing and well-supported way about the chilling and shocking presentation of events in the passages and may successfully incorporate comments on the contribution to this of, for instance, first person narrative, diction, tone of voice and melodrama.

Text:	POE: <i>Selected Tales</i>
Question 26: (30 marks)	How does Poe memorably portray disturbed minds in <i>The Tell-Tale Heart</i> and <i>The Imp of the Perverse</i> ?

NOTES ON THE TASK:

Candidates should have a clear idea of the nature of the mental disturbance presented in each story. Most answers are likely to focus most on the characters' over-charged reactions to events and situations with some apt reference to textual detail. As we go up the mark range, we are likely to see answers commenting more successfully on such matters as narrative techniques, particular stylistic devices and the role Poe assigns to the reader. The strongest answers will be well-supported and show a thorough grasp of the contribution of a whole range of literary devices to the overall effect. They also may be more alert to what is meretricious or overblown in the stories.

Text:	POE: <i>Selected Tales</i>
Question 27: (30 marks)	How does Poe's portrayal of the supernatural make an impact on you in <i>The Fall of the House of Usher</i> and <i>The Masque of the Red Death</i> ?

NOTES ON THE TASK:

Candidates should be free to register their personal responses to the impact of the supernatural in these two stories. Most answers, however, should be able to describe the role played by the supernatural in the two stories and make sound comments on some of the ways in which Poe attempts to impact on the reader through, for example, his presentation of the mysterious context of events in *Usher* and his portrayal of *The Red Death*. Stronger answers will deal with the depiction of the supernatural in greater detail and may discriminate more carefully between, for instance, the use of chilling suggestion and implied horrors in *Usher* and the greater explicitness of *The Red Death*. The strongest answers will make a well-supported response to the distinctive features of Poe's depiction of the supernatural in each story and are likely to make reference to such matters as narrative technique, use of imagery and choice of diction.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (30 marks)	How do you think Wells makes this such an effective introduction to Mr Polly's character?

NOTES ON THE TASK:

Candidates should have a clear grasp of the fact that this passage represents a 'flash forward' to Polly's marriage to Miriam. Most answers should make some clear points about the aspects of Polly's character revealed in the passage and how these are confirmed or developed later in the novel. Stronger answers may begin to show a fuller understanding of Wells' purposes here - how, for instance, the passage is both significant thematically and introduces us to the humour and irony which will be a feature of Wells' presentation of Mr Polly throughout the novel. The strongest answers will be able to integrate specific and well-supported comments on tone, narrative technique, use of speech and other novelistic features with a convincing overview of Wells' purposes here.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (30 marks)	What do you find most entertaining about Wells' depiction of Parsons, the shop assistant?

NOTES ON THE TASK:

Candidates should have a clear knowledge of who Parsons is and what part he plays in the novel. However, they should be free to make a personal choice of the aspects of Wells' depiction of Parsons that most please them. Most answers should comment on the way in which Parsons provides entertainment both as one of the three Ps and then through his rebellion against the conventions of the shop-keeping world in the window-dressing episode. Stronger answers will show an awareness of how part of the interest of Wells' presentation of Parsons is that he both provides a contrast to Mr Polly and, perhaps, a model for his later rebellion. The strongest answers will confidently combine well-supported comments on the entertaining nature of Wells' depiction of Parsons with an overview of his significance within the structures of the novel.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (30 marks)	Having read <i>The History of Mr Polly</i> , what do you think the novel suggests about the idea of a happy and fulfilling life?

NOTES ON THE TASK:

This question is on the surface a very open-ended one; however, we would perhaps expect most candidates to focus on the way in which a mixture of negative and positive examples in the novel implies a picture of a happier and more fulfilling life than Mr Polly enjoys for most of the novel. Most candidates will, therefore, probably allude to the way in which freedom from the life of a shop-assistant or shop-keeper is made appealing in the novel and to the positive example provided by life at the Potwell Inn. Stronger answers may also show some awareness of the wider implications of the novel and how the case of Mr Polly is used to explore serious issues about 'the happy life' in a modern commercial society. The strongest answers may not only make a well-supported and convincing response to the question, but show a discernment of the utopian undercurrents of the novel and even question the validity of the alternatives to a life of urban toil it presents or implies.

Text:	CHOPIN: <i>A Shameful Affair and Other Stories</i>
Question 31: (30 marks)	How does Chopin convey to you the turmoil of the characters' feelings in these two extracts?

NOTES ON THE TASK:

The context of the extracts is Mrs Baroda's growing love for Gouvernail, and the husband in *Her Letters* having just deposited the letters in the river unopened. Most answers should be able to outline the situation the characters are in and make some response to Mrs Baroda's confusion about and pique over Gouvernail, indicating stronger feelings, and respond to the husband's suspicion, torment and depression. Discrimination will spring from the extent to which answers can analyse the writing: for example, Mrs Baroda's over-reaction to her husband suggesting she is making a 'commotion' and the dark imagery used for the husband's state of mind – 'dimly the dark river rushing by'. The strongest answers might respond more fully to the word 'turmoil' in the question, perhaps citing Mrs Baroda's stated lack of interest in Gouvernail contrasting with her inability to leave him alone or talk about anything else and the husband's new reaction to his friends who are now 'enemies' since his suspicions have been aroused.

Text:	CHOPIN: <i>A Shameful Affair and Other Stories</i>
Question 32: (30 marks)	Both Adrienne in <i>Lilacs</i> and Désirée in <i>The Father of Désirée's Baby/ Désirée's Baby</i> are heartbroken by the treatment they receive. In what ways does Chopin make you feel sympathy for them?

NOTES ON THE TASK:

The case for sympathy is strong. Adrienne is an attractive, warm, impulsive, generous character who loves the natural purity of her annual escape to the convent. She is devastated by her cruel exile from Eden at the end of the story. Désirée is 'beautiful and gentle, affectionate and sincere'. This is contrasted with Armand's strictness with his slaves and cold, self-centred cruelty when he discovers the baby's race. Most answers will probably use the above as starting points. Stronger answers might examine Chopin's 'directing' of our response in greater detail, such as the shock ending of *Lilacs* with the coldness of the Mother Superior contrasting unfavourably with the warmth of Adrienne and Sister Agathe. The language of the second story gives insight into Désirée's devastation: 'turned like ice in her veins... a stone image' and the ending is powerfully ironic, creating even more sympathy for Désirée's pointless suicide. The strongest answers might evaluate the levels of sympathy created by both stories. Adrienne is something of a diva and her presents to the convent show worldliness rather than piety perhaps. Désirée's character is examined in less detail and our pity springs from the speedy turn of her husband's affections and the way in which she is destroyed by the racism of the society in which she lives.

Text:	CHOPIN: <i>A Shameful Affair and Other Stories</i>
Question 33: (30 marks)	Tonie in <i>Tonie/At Chênrière Caminada</i> and Mrs Mallard in <i>The Dream of an Hour/The Story of an Hour</i> both react surprisingly to the death of a person close to them. In what ways does Chopin encourage you to understand and share their feelings?

NOTES ON THE TASK:

Most answers should be able to consider the surprise effect of the self-centredness of Tonie's response to the death of Claire and the secret joy Mrs Mallard feels at her husband's 'death'. As we move up the range, answers should begin to consider Chopin's stance on both characters. Claire is not a sympathetic character but Tonie's response is chilling, as evidenced by his mother's reaction to it. There is far greater sympathy for Mrs Mallard created by the imagery of her 'imprisonment' in her marriage and the natural imagery used to convey her sense of freedom and, of course, she dies at the moment of seeming release. The strongest answers might be informed by a sense of the position of women and the rigid class system of Chopin's world. They might also respond to the effect of the stories' structure on the reader.



RECOGNISING ACHIEVEMENT

Mark Scheme 2448/01
January 2005

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

There is NO separate Assessment of Written Communication on this paper. Written Communication is assessed on Unit 2446.

1901 English Literature – Generic Band Descriptors

Unit 2448/01 - Foundation Tier

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

1901 English Literature - Empathic Band Descriptors

Unit 2448/01 - Foundation Tier

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

Text:	PRIESTLEY: <i>An Inspector Calls</i>
Question 1: (10 marks)	What does this extract show you about the Inspector's ideas on 'responsibility'?

NOTES ON THE TASK:

The extract will hopefully lead candidates to focus on the Inspector's ideas on 'responsibility' found here and elsewhere in the play - during the account of Eva's sacking from the factory, for instance, or during Mrs Birling's unwitting betrayal of her son, or certainly in the Inspector's ultimate speech. Candidates may observe that Sheila is eager to admit guilt in the extract, and credit should be given to answers that point out the beginnings of Sheila's realisation of the true purpose of the Inspector's visit. Answers that attempt to link the Inspector's ideas on responsibility here with his pronouncements elsewhere – just before he leaves, for example – should be rewarded.

Text:	PRIESTLEY: <i>An Inspector Calls</i>
Question 2: (10 marks)	You are Birling, just after the Inspector has walked out in Act 3. You might be thinking about: <ul style="list-style-type: none"> • what the Inspector has said • what has happened, and what might happen next. Write your thoughts.

NOTES ON THE TASK:

Some candidates may indicate Birling's appreciation of the contrast between the state of the family now as compared to how it was during the dinner party. Candidates will hopefully bring out the fact that Birling allocates blame firmly within the actions of the other members of the family in confessing their involvement with Eva Smith, using his subsequent recriminations to Eric and the others as a starting point. His impotent anger at the Inspector's accusations, and his panic at the possibility of a public scandal, will be conveyed by the more able candidates, who may also attempt to give a sense of his arrogant and aggressive tone.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (10 marks)	What makes this such a dramatic moment in the play?

NOTES ON THE TASK:

The sudden 'cut' to the restaurant and the drama of the stage directions, the characterisation of Stanley, the temporary luxury, the dishonesties, the characterisation of Happy, the irony of 'in the family': we do not expect candidates at this tier to discuss all of these, and they will no doubt identify other factors. Good answers will refer closely to the extract and may convey some sense of context: why they are there and what happens next.

Text:	MILLER: <i>Death of a Salesman</i>
Question 4: (10 marks)	You are Linda, at the start of the play, waiting for Willy to come home. You might be thinking about: <ul style="list-style-type: none"> Willy on the road your home and family life. Write your thoughts.

NOTES ON THE TASK:

She is worried about his fatigue, the car, money and their sons. She has great fortitude and love. She knows what they are all really like, and loves them just the same. Good answers will be emotionally apt, be plausibly in her voice, and refer to what she knows already. Answers may adopt the tone of the Requiem, or they may attempt a more private and emotionally wrought style. The opening stage directions say she is 'most often jovial' but also refer to her 'iron repression', so we should expect a little subtlety from even this tier of candidates.

Text:	RUSSELL: <i>Educating Rita</i>
Question 5: (10 marks)	What do you find so amusing and informative about this opening passage of the play? You should consider: <ul style="list-style-type: none"> • Frank's telephone conversation • Rita's entry.

NOTES ON THE TASK:

Candidates may usefully note the immediate contrast between the two characters, mentioning the sophisticated sarcasm of the obviously stressed Frank in his conversation on the telephone to Julia, as compared with Rita's lively and amusing entrance. Answers may also note the significance of Frank's opening dismissive remarks to Julia about his new student, and compare them with his muted responses to her engaging and guileless manner, seeing this as a promising first interaction that will develop during the course of the play.

Text:	RUSSELL: <i>Educating Rita</i>
Question 6: (10 marks)	Explore some of the differences in lifestyle between Frank and Rita in the play.

NOTES ON THE TASK:

Candidates may point out the inadequacies of Rita's working class community as seen through her eyes, but may also see the warmth and security subsumed within it, as pointed out to her by Frank on several occasions. The apparently more sophisticated and civilised middle class world inhabited by Frank may be contrasted with this by candidates, and more perceptive answers may be expected to note the flaws and shallowness underlying this society also. The acquisition of middle class values by Rita through her education may be used in answers to underline the initial differences between Rita's and Frank's cultures evident in the play.

Text:	PINTER: <i>The Caretaker</i>
Question 7: (10 marks)	How does this passage add to your understanding of Davies and his behaviour? In your answer you should refer to: <ul style="list-style-type: none"> • what he says • the stage directions.

NOTES ON THE TASK:

There is plenty in the script to discuss: Davies's tone of voice, his manner at the door with the keys at the start of the extract and when rummaging about, his reaction to being seized by Mick; is Davies a clown or a criminal caught in the act? Candidates might (but are not required to) suggest what Davies is like as a character in general: victim or devious opportunist, or something else? Attention to both bullets in looking closely at the extract will generate the better answers.

Text:	PINTER: <i>The Caretaker</i>
Question 8: (10 marks)	Explore ONE episode in the play which you find particularly amusing.

NOTES ON THE TASK:

We should be tolerant about both interpretation of 'episode' and a candidate's sense of humour. Opportunities include: the fight over the bag, Mick chasing Davies with the vacuum cleaner, Mick's sarcastic enquiries about Davies's banking arrangements, Aston's surreal memory of the woman in the café, Davies's account of his rejection by the Luton monks, as well as drips and plugs. Better answers will be those which attempt to explain why amusement has taken place.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 9: (10 marks)	What do you find memorable about some of the images of the past that these two poems convey? You should consider: <ul style="list-style-type: none"> • the grandmother's memories • Larkin's attitude to childhood.

NOTES ON THE TASK:

The Tune the Old Cow Died Of provides a rich palate of nostalgic description of the Grandmother's rural past, yet not without the sobering addition of life's random cruelty, resulting in hunger and deprivation. The modern urban landscape is startlingly juxtaposed with these images of the past, and all are bound together by the constant symbol of the cow. Answers may be expected to view Larkin's poem as the description of what did not happen in his childhood, and most answers should give some flavour of the poet's bitter disappointment at the barrenness of his experiences, or lack of them. Stronger answers will give some appreciation of the sarcastic tone of the piece, and its aphoristic closing line.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 10: (10 marks)	Explore how the poets convey the narrators' feelings about the children in TWO of the following poems: <i>A Short Film</i> (Hughes) <i>Baby-sitting</i> (Clarke) <i>The Flowers</i> (Hill). Remember to support your answer with words and images from the poems.

NOTES ON THE TASK:

In these three very different situations, candidates are given a rich choice. Hughes begins with a warning to his reader, then accompanies his unfolding of the tragic situation with a series of violent metaphors that stronger answers may identify as significant. Candidates may find that the detailed description of the frantic baby and the wary sitter in *Babysitting* is of interest, and may comment on the images of comparison in the second stanza. In *The Flowers*, the child is seen through the eyes of the grieving mother, and the matter-of-fact description of the daughter's actions serves to emphasise the inadequacy of her mother. Some answers may observe the way that the daughter cares for her mother in the third stanza in the same way as she cared for her grandfather before he died. In general, stronger answers may focus on the fact that it is the descriptions of the feelings of those involved with the child and its situation that most contribute to the success of the poem.

Text:	OCR: <i>Opening Lines: 1914-1918 War (i)</i>
Question 11: (10 marks)	What attitudes to loss of love in wartime do you think are expressed in these poems? You should consider: <ul style="list-style-type: none"> • feelings about loss • the words and images the poets use.

NOTES ON THE TASK:

Candidates may point out the different situations revealed in the two poems. In *In Time of War* there is the realisation that when the heroic ideal of going to war relates specifically to a loved one, then courage gives way to panic and fear. In *Sonnet*, Millay refers to her loved ones as 'unremembered', and in the second part of the sonnet uses a metaphor to point out the negative feelings brought about by the loss of these unspecified loved ones. Better answers will mention the simpler, more immediate language of Thanet, and the more elaborate and formal sonnet form used by Millay.

Text:	OCR: <i>Opening Lines: 1914-1918 War (i)</i>
Question 12: (10 marks)	How do the poets bring to life for you the different situations of the soldiers depicted in TWO of the following poems? <i>At the Movies</i> (Mastin) <i>The Dug-out</i> (Sassoon) <i>Breakfast</i> (Owen) Remember to support your answer with words and images from the two poems.

NOTES ON THE TASK:

Candidates may be expected to understand the setting and situations in their two chosen poems. *At the Movies*, as its title suggests, describes an experience of watching a piece of cinema film, and the striking images of the young men marching focuses in onto one individual, and as the picture fades the narrator is reminded of a personal loss. *The Dug-out* may be seen by candidates as grim in its depiction of the sleeping soldier. Answers may comment on why the narrator tries to shake him awake, and on the significance of the italicised lines in the summing up of the fears and anxieties of the battlefield. Better answers will note the everyday language of *Breakfast*, serving to emphasise the horror of death when it is seen as an everyday event.

Text:	Larkin and Fanthorpe: <i>Poems 2</i>
Question 13: (10 marks)	What do you find memorable about the descriptions of personal relationships in these poems?

NOTES ON THE TASK:

Students on the Larkin should be able to feel his melancholy as well as laughing at the self-deprecating humour. They may well respond in terms of 'it was different in those days'! Good answers may raise the question of which is the main personal relationship in this poem. The Fanthorpe describes an intimate scene which emphasises the differences between the couple – an attraction of opposites? Good answers will look closely at the ways the feelings are communicated, and respond in a personal way rather than just explaining what happens in the poems.

Text:	Larkin and Fanthorpe: <i>Poems 2</i>
Question 14: (10 marks)	What do you find particularly moving in any TWO of these poems? <i>I Remember, I Remember</i> (Larkin) <i>Home is so Sad</i> (Larkin) <i>Patients</i> (Fanthorpe) Remember to support your answer with words and images from the two poems.

NOTES ON THE TASK:

The question explicitly asks for personal response to these largely melancholy poems. Candidates at this tier are likely to respond to the glimpses of unhappy memories in the first, the ownerless items in the second, and the irony of who the 'real' patients are in the third. Most should be able to comment on some of the details of the poems even if overview of what are quite demanding texts is beyond them.

Text:	<i>Touched With Fire</i>
Question 15: (10 marks)	In what ways do you think these extracts make good endings to the poems from which they are taken? You should consider: <ul style="list-style-type: none"> • what has gone before • the language the poets use.

NOTES ON THE TASK:

In the former poem the language in the last section becomes hostile and aggressive. We expect candidates to say the ending is 'good' because it is a contrast with what precedes, creates drama, and explains the title. The latter could be seen as a summing up of, or a rousing climax to, what has gone before. Good answers will comment on language and show an awareness of each poem as a whole. Equal attention to each poem is not demanded.

Text:	<i>Touched With Fire</i>
Question 16: (10 marks)	Explore what, for you, are the most vivid pictures in words in any TWO of the following poems. <i>Rising Five</i> (Nicholson) <i>The Wild Swans at Coole</i> (Yeats) <i>The Lesson</i> (Lucie-Smith)

NOTES ON THE TASK:

There are vivid opportunities to write about the bespectacled boy chewing a toffee and the blossoming spring, the still October twilight and the swans taking off, the bald head and the goldfish flashing a fin, but we must not expect the obvious. Good answers will be those which comment on the use of language, the ways the pictures are drawn by choice of words, and convey a genuine response, which may at this Tier be just general enthusiasm. Attempts to link the images to an overview of the poem will score highly in the range.

Text:	OCR: <i>Opening Worlds</i>
Question 17: (10 marks)	In what ways do you feel sympathy for the boys as you read these extracts?

NOTES ON THE TASK:

The former extract contains the comic horror of Ravi's reactions to the shed: at first he is pleased, then it dawns on him that it is less pleasant than the earlier experience he remembers, and then the fears begin to mount. The second extract is arguably more complex: candidates may feel sorry for him because he is in pain, but there are reassuring factors in the words of his mother and the dream about the statue in the fountain. Perhaps in these stories we feel that no harm will come to either of them in the end. Candidates are not required to move outside the extracts, nor to compare them or the stories, but they may do.

Text:	OCR: <i>Opening Worlds</i>
Question 18: (10 marks)	What do you find particularly interesting about the ways the married couples and their relationships are described in TWO of the following stories? <i>Dead Men's Path</i> <i>The Train from Rhodesia</i> <i>The Tall Woman and her Short Husband</i>

NOTES ON THE TASK:

We shall of course meet candidates on their own ground as far as 'interesting' is concerned, provided that ideas and responses are supported from the text. The Obis in the first story are both young, modern and smug, yet there is a subtle difference between them. It will be interesting to read where candidates' sympathies lie with respect to the newlyweds in *Train*; he does try hard to please her, after all. The devotion and endurance of the odd couple in the third story are surely worthy of comment, as well as their physical appearance. A point which may be made is that their relationship is so different from the gossip's view.

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 19: (10 marks)	How does Lawrence bring alive childhood memories in these two extracts? You should consider: <ul style="list-style-type: none"> the feelings that are expressed about the animals the words Lawrence uses to describe Adolf and Rex.

NOTES ON THE TASK:

Candidates may observe that the extract from *Adolf*, where it is uncertain whether the rabbit is still around at the end, is rather wistful and nostalgic. The extract ends the story strongly as a first person narrative, where the reader has already been introduced to Adolf as a helpless baby then later as a hilarious miscreant. The character of Rex is also richly described, and answers may observe a constant tension between the account of his wrongdoings and his loving naivety, as is evidenced in the extract. The success of the description of Rex serves to underline the pathos of his end. The quality of the response to Lawrence's words and images will be the discriminator here.

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 20: (10 marks)	What do you find interesting about the ending of TWO of the following stories? <i>Her Turn</i> <i>The Lovely Lady</i> <i>A Prelude</i> Remember to support your ideas with details from the stories.

NOTES ON THE TASK:

Candidates may choose to focus on the quiet humour of *Her Turn*, observing how the husband's obdurate selfishness is rewarded by his ultimate humiliation and capitulation. Stronger answers may appreciate the subtlety of the comparison between Pauline Attenborough's sophistication and power before she is brought down, and her consequent attempt to humiliate Robert and Cecilia after her death. It is to be hoped that candidates are engaged by the charming tale of the triumph of true love in *A Prelude*, and are sufficiently interested in its characters to appreciate the pleasure that the happy ending brings to the reader.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21: (10 marks)	In what ways do you find this a memorable opening to the novel? You should consider: <ul style="list-style-type: none"> the sights and sounds Jim's feelings about the approaching war.

NOTES ON THE TASK:

The passage contains several references to the approach of war, which is juxtaposed with Jim's own anticipation of the party. There are vivid sounds and sights, and a host of proper names, some familiar: Dunkirk, Pearl Harbour. Some candidates may write as if they are reading this for the first time, others may see later events foreshadowed, and many may not be consistent in this regard. Whatever the approach taken, good answers will be those which respond to 'memorable' and give evidence in support.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 22: (10 marks)	Which moment or passage in <i>Empire of the Sun</i> do you find particularly disturbing, and why? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Good answers will be those which articulate what it is that disturbs (violence? the thought of living like that? what Jim is turning into?) as well as giving reference to the text. The question is asking for response which is rooted in the words used. There should be plenty to choose from: Jim home alone in Chapter 7, cycling alone in Chapter 8, as well as scenes of privation and brutality later.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 23: (10 marks)	<p>What do you find particularly interesting about the situations the women find themselves in here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Sylvia's difficulties in coping with her work • Christina's feelings of quiet.

NOTES ON THE TASK:

It is to be hoped that candidates see the humour in the initial description of Sylvia as well as feel pity for her state. The tale which follows of her near disaster may be seen as similarly evoking the reader's compassion, with the unpleasant experience of retrieving her numbers followed by an increasing sense of panic as she trails through unwelcoming sheds. Stronger answers may observe Christina's reminiscing on a past experience as a pointer to the fact that she is logging the events of one particular day, and that a reason why this particular day is chosen emerges later in the story.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 24: (10 marks)	<p>Explore the ways adults treat children in TWO of the following stories:</p> <p><i>The Devastating Boys</i> (Taylor)</p> <p><i>The Visitor</i> (Bowen)</p> <p><i>Summer Picnic</i> (Howard).</p> <p>Remember to support your ideas with details from the stories.</p>

NOTES ON THE TASK:

Candidates may select from the wealth of detail when the two boys are first being described in *The Devastating Boys*. Better answers will give evidence of how the relationship between Harold and Laura and the boys steadily develops, and the consequent sadness of the eventual parting. Credit should be given to those answers that recognise that *The Visitor* is told from Roger's point of view, as he sees and accepts the attempts at kindness by the Miss Emerys, at the same time as realising their futility. His misunderstanding of his father's visit at the end brings home to him the extent of his self-indulgence. The children in *Summer Picnic* may be recognised by candidates as setting a light-hearted backdrop against which the more serious themes of adolescence and old age are played. Effective answers will mention the hilariously detailed descriptions of the activities of the nameless children and their adult carers.

Text:	STEINBECK: <i>Of Mice and Men</i>
Question 25: (10 marks)	<p>In what ways do you feel sympathy with these three characters here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the relationship between the three characters • their dream of the future.

NOTES ON THE TASK:

Answers may begin with an exploration of the relationship between George and Lennie, which revolves around their dream of independence, and may give details of this dream. Some candidates may point out that their own sympathy for Candy is already aroused by the shooting of his dog, and understand his belief that throwing in his lot with George and Lennie in the realisation of their dream will negate his prospective loneliness and give purpose to his life. Better answers may observe that in this extract George moves on from simply describing the farm to describing their future liberty, and the freedom of choice afforded to them by its acquisition.

Text:	STEINBECK: <i>Of Mice and Men</i>
Question 26: (10 marks)	Why do you think the marriage between Curley and his wife is so unhappy? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

Candidates will have ideas about the nature of the relationship between Curley and his wife, and the quality of the answer will depend on the extent to which they can relate the evidence in the novel to the unhappiness of the marriage. Curley's wife's pathetic loneliness, the almost comic way in which each purports to be looking for the other, and the veiled reference to Curley's cruelty, 'he ain't a nice fella', are all pointers to the unhappiness of the relationship. Answers can be expected to focus on the fact that it is Curley's wife's loneliness that drives her inappropriately to seek out Lennie, and also that Curley's jealousy drives him initially into a humiliating climb down when he confronts Slim, then consequently into a disastrous fight with Lennie. He then wishes to exact the direst revenge against Lennie on the pretext of rough justice for his wife's murder, which is in fact partly a result of their own unhappy relationship.

Text:	TAYLOR: <i>Roll of Thunder, Hear my Cry</i>
Question 27: (10 marks)	Why is this such a dramatic and important event in the novel. Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

Candidates may see the incident with Lilian Jean as an important element in Cassie's fight against the injustice and oppression felt by herself and her community. Fuller answers will explain the careful build-up to this climax of Cassie's revenge for her humiliation at the hands of Lilian Jean's father in Strawberry. Answers may also refer to other incidents, such as her part in the bus sabotage, and her defiance of her teacher over the second hand books, to emphasise Cassie's courage and indomitable spirit. Credit should be given to those answers that observe Cassie's genuine puzzlement in the extract at the fact that Lilian Jean's racism blinds her to Cassie's true purpose in becoming her slave. The direct explicitness of the description of the incident may also give cause for comment in better answers.

Text:	TAYLOR: <i>Roll of Thunder, Hear my Cry</i>
Question 28: (10 marks)	Explore ONE incident that arouses in you strong feelings about the unfair treatment of black people in the novel. You should consider: <ul style="list-style-type: none"> • what happens to the characters in the incident • the words and phrases used to describe the incident.

NOTES ON THE TASK:

Candidates may select from a rich choice of evidence of unfairness towards black people in the novel, ranging from the educational deprivations seen at the beginning of the novel, to the treatment of Cassie in Strawberry or the journey to school. Stronger answers will extend beyond a narrative description of the incident chosen, and focus on the nature of the difficulties faced by black people in the Mississippi society of the time.

Text:	ORWELL: <i>Animal Farm</i>
Question 29: (10 marks)	What are your thoughts and feelings about Moses as you read this passage? In your answer you should consider: <ul style="list-style-type: none"> • what Moses says and does in this passage • the importance of Moses in the novel.

NOTES ON THE TASK:

Moses reappears telling the same story as before. He does no work and, although rubbished by the pigs, is on their payroll. Candidates may see him as adding insult to injury as far as the suffering animals are concerned, and/or that he is telling them that the revolution was a waste of time. Attempts to interpret Moses allegorically and to explain why he is accorded a gill of beer a day will probably be signs of a good answer.

Text:	ORWELL: <i>Animal Farm</i>
Question 30: (10 marks)	Explore ONE moment in <i>Animal Farm</i> which arouses your anger. Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

Candidates are likely to refer to events in the novel such as the treatment of Boxer in Chapter 9, or the show trials, or possibly the end of the book. Answers may communicate a feeling of exasperation that the animals are exploited so easily, or simply anger at the machinations of Napoleon. Whatever the approach taken, for good marks we expect genuine personal response rooted in detailed knowledge.

Text:	PALIN: <i>Pole to Pole</i>
Question 31: (10 marks)	What do you find particularly interesting about Palin's descriptions of reaching the North and South Poles? In your answer you should consider: <ul style="list-style-type: none"> • Palin's feelings about the two experiences • the different descriptions he gives of each Pole.

NOTES ON THE TASK:

Candidates may focus on the tension present in Palin's account of landing at the North Pole, with the aircraft ever-ready to take off. Similarly, his descriptions of the landscape of the North Pole, with its bleak, forlorn aspect, may be of interest to candidates and explored in their answers. Palin's feelings in his account of the South Pole vacillate between the childish pleasure of being at the bottom of the world, and awe at its majesty. Although it may seem obvious, some reward may be appropriate for those answers that acknowledge the fact that the two extracts are themselves at the extreme ends of the book. Stronger answers may point out Palin's typical humour present in both extracts, where the South Pole marker looks like 'an unplumbed lavatory outlet', and the North Pole's ice blocks are 'soaring' to three and a half feet.

Text:	PALIN: <i>Pole to Pole</i>
Question 32: (10 marks)	Explore how Palin memorably describes the problems or delights of any ONE boat journey in <i>Pole to Pole</i> . Remember to support your ideas with details from the book.

NOTES ON THE TASK:

The choices of boat journeys in *Pole to Pole* for candidates are many and varied, from the rough sea crossings of the north, to hot, luxurious river cruises. All are appropriate for comment in the answers. Whereas weaker candidates may simply resort to re-telling the incident in their own words, stronger candidates should be rewarded for their understanding of Palin's eye for detail as to timings, places and people, his personal viewpoint on all that happens, the wealth of unusual images and ideas, and for his dry sense of humour in the face of trials and tribulations.

Text:	HORNBY: <i>Fever Pitch</i>
Question 33: (10 marks)	How does this extract make you feel what it is like to be one of a crowd?

NOTES ON THE TASK:

One irony is that Hornby describes himself as a 'jug-eared...twerp' yet he feels empowered by 'loss of identity' in the crowd and enjoys frightening shoppers. Another is that he is made 'safe' not only by the other fans but also by the police. Another is that it is in a way more fun outside the ground than in. Candidates at this Tier who begin to address these issues will be doing well.

Text:	HORNBY: <i>Fever Pitch</i>
Question 34: (10 marks)	Explore one account of a football match in the book that you find particularly memorable. Remember to support your ideas with details from the writing.

NOTES ON THE TASK:

The book is organised ostensibly as a sequence of match reports, yet each goes beyond the football per se, so we must be tolerant of candidates who write about their favourite 'section'. There is, of course, plenty of relevant material to choose from. A good answer will be one which clearly says why the match is found memorable and is rooted in the text. The Swindon game ('Don Rogers') early on in the book is perhaps typical of Hornby's ironic, humorous style; 'Heysel' is, of course, different.



RECOGNISING ACHIEVEMENT

Mark Scheme 2448/02
January 2005

ASSESSMENT OBJECTIVES**AO1**

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

There is NO separate Assessment of Written Communication on this paper. Written Communication is assessed on Unit 2446.

1901 English Literature – Generic Band Descriptors

Unit 2448/02 - Higher Tier

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

1901 English Literature - Empathic Band Descriptors

Unit 2448/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	15	<ul style="list-style-type: none"> demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	14 13	<ul style="list-style-type: none"> demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	12 11	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	10 9	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	8 7	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	6 5	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	4-0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas

Text:	PRIESTLEY: <i>An Inspector Calls</i>
Question 1: (15 marks)	How does Priestley's writing here reveal both the Inspector's and Sheila's attitudes to responsibility?

NOTES ON THE TASK:

Candidates may connect the Inspector's words here with his ultimate speech in the play, as well as with his comments on Eva Smith's plight when he recounts her sacking from the factory. Some may point out the irony implicit at the end of Act 2 when Mrs Birling is drawn by the Inspector to insist that the father of the child should be made to face up to his responsibilities. Sheila's ready admission of guilt in the extract is an important clue to her character, as is the fact that she begins to realise that the Inspector's role is not simply to establish involvement in the suicide of Eva Smith, but to apportion guilt. Some answers may point to Sheila's disgust at the behaviour of her parents as a sign of his success in convincing Sheila of the nature of responsibility.

Text:	PRIESTLEY: <i>An Inspector Calls</i>
Question 2: (15 marks)	You are Birling, just after the Inspector has walked out in Act 3. Write your thoughts.

NOTES ON THE TASK:

Fuller answers may be expected to make some comment on the atmosphere during the family dinner party at the beginning of the play, as a comparison to the miserable state of Birling and his family now. Birling's angry conversation with Eric immediately following the Inspector's exit gives an indication of how he is feeling, and the blame and recrimination will be building up during his period of reflection. The anger against his son will be mixed with an element of panic as he realises the damage a public scandal will do to his business, his reputation and his forthcoming knighthood. It is also evident later in the play that Birling blames the whole family for their confessions to the Inspector, and this may form part of his thoughts. Credit should be given to those answers that are able to give some sense of Birling's unpleasant mixture of arrogance and ignorance.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (15 marks)	How does Miller make this such a dramatic moment in the play?

NOTES ON THE TASK:

The sudden 'cut' to the restaurant, the characterisation of Stanley, the temporary luxury, the dishonesties, Happy's attitude to his father, the irony of 'in the family': there is plenty to discuss, and candidates will no doubt identify other factors. Good answers will refer closely to the extract and convey some sense of context.

Text:	MILLER: <i>Death of a Salesman</i>
Question 4: (15 marks)	You are Linda, at the start of the play, waiting for Willy to come home. Write your thoughts.

NOTES ON THE TASK:

She is worried about his fatigue, the car, money and their sons. The opening stage directions say she is 'most often jovial' but also refer to her 'iron repression'. She has great fortitude and love. She knows what they are all really like, and loves them just the same. Good answers will be emotionally apt, be plausibly in her voice, and refer to what she knows already. Answers may adopt the tone of the Requiem, or they may attempt a more private and emotionally wrought style. Very good answers may be able to embody ironic reference to later events in the play.

Text:	RUSSELL: <i>Educating Rita</i>
Question 5: (15 marks)	How does Russell's writing in this opening passage succeed in interesting you in the characters of Frank and Rita?

NOTES ON THE TASK:

Answers may refer to the positive way in which Frank and Rita are introduced here. Frank's obviously strained relationship with Julia, his sarcastic flippancy over domestic arrangements, and his deprecating thoughts about Rita that are so swiftly negated when she appears, all point towards an engaging piece of drama. The instant change of mood when Rita appears, her quick irreverent wit stopping Frank in his tracks, may also be noted in stronger answers. As well as this contrast in the characters of Frank and Rita, the promise of lively and amusing interplay may be noted in some answers.

Text:	RUSSELL: <i>Educating Rita</i>
Question 6: (15 marks)	Explore how Russell's writing conveys the clash of lifestyles evident in <i>Educating Rita</i> .

NOTES ON THE TASK:

The inadequacies of the working class society inhabited by Rita are apparent from the beginning of this play, as the shallowness and intransigence of her community are seen from her viewpoint. Answers may, however, temper this view by noting indications of the warmth and security of the community, and better answers will use detail from the play to show this. Similarly, the deficiencies inherent in Frank's apparently civilised middle class academic world may also be noted, in his deteriorating personal relationships, his resorting to the bottle, and his lack of respect for the educational establishment. However, as well as indicating the characteristics of the two cultures as evidenced in the play, answers may chart briefly Rita's steady transition from one culture into the other, using education to achieve this aim.

Text:	PINTER: <i>The Caretaker</i>
Question 7: (15 marks)	What advice would you give the actor playing Davies on how to perform this extract?

NOTES ON THE TASK:

There is plenty in the script to demand stage interpretation: Davies's tone of voice, his manner at the door with the keys at the start of the extract and when rummaging about, his reaction to being seized by Mick; is Davies a clown or a criminal caught in the act? Candidates may give point to their advice by suggesting what Davies is like as a character in general (victim or devious opportunist, or something else?) but this is not a requirement. Nevertheless justification of directorial choices will be required for high marks.

Text:	PINTER: <i>The Caretaker</i>
Question 8: (15 marks)	How far do you think this play can be described as comic?

NOTES ON THE TASK:

This question of humour is likely to have been discussed in the classroom, given the nature of the play. Better answers may suggest that the answer depends on which character's point of view is adopted. There are plenty of comic possibilities: Mick's sarcasm, and his pursuit of Davies with the vacuum cleaner; the 'fight' over the bag; Davies's account of the monks in Luton. Equally candidates may reject the comic thesis and argue that Davies is sly and Mick sadistic, or that the absurd emptiness of all three lives is anything but comic. Candidates should be able to come to an explicit judgement and support it with close reference to scene and event.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 9: (15 marks)	Compare how the poets memorably convey some images of the past in these two poems.

NOTES ON THE TASK:

Candidates may choose to focus here on a comparison of the different ways the past is referred to. For Larkin, there are the sarcastically described non-events of his childhood, their bitter recollection framed by the device of the passing moment in time, as the train passes through his home town and the friend innocently enquires about the poet's 'roots'. For Nicholson, on the other hand, the past remembered by the grandmother is, with its combination of innocent nostalgia and random deprivation, a solace that arms her against the almost unendurable prison that is modern life. Stronger answers may recognise the symbol of the cow as the recurring image that gives the grandmother's life significance, and that gives the poem opening and closure.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 10: (15 marks)	Compare how the poets' writing reveals the narrators' feelings about the children in TWO of the following poems. <i>A Short Film</i> (Hughes) <i>Babysitting</i> (Clarke) <i>The Flowers</i> (Hill)

NOTES ON THE TASK:

Candidates will necessarily need to display understanding of how the structure frames the essential descriptions of the children and what is happening to them. There is almost unendurable suffering in Hughes' poem, where the gradual, awful realisation of the child's death is made more real by the extended metaphor of explosion, and a deliberate lack of detail that complements the fragility of the 'short film' takes the reader to the edge of heartbreak. Candidates may feel less threatened by the more trivial yet powerful *Babysitting*, with its description of the baby's despair at its parental abandonment, and the grim comparison in stanza two reminding the reader of the depth of the poet's feelings. The actions of the granddaughter in *The Flowers* are described in matter-of-fact terms by her mother, following behind inadequately and humbly. The middle stanza, however, in its understated description of the care that the child had given her grandfather, adds significance to the third stanza, where the child helps her mother to come to terms with death just as she helped her grandfather come to terms with life.

Text:	OCR: <i>Opening Lines: 1914-1918 War (i)</i>
Question 11: (15 marks)	Compare how the poets memorably convey attitudes to love in wartime here.

NOTES ON THE TASK:

Candidates may focus on the more immediate, less obviously 'poetic' style of *In Time of War*, as compared with the more elaborate and figurative form of *Sonnet*. The two-part structure of both poems will be mentioned in more perceptive answers, where Thanet compares the idealised reaction to a loved one's departure in stanza one with the blind panic when faced with the loss of a real person. Millay expresses the more general loss of loved ones in the first part of *Sonnet*, and concludes the poem with a metaphor to describe the unspecified loss of love.

Text:	OCR: <i>Opening Lines: 1914-1918 War (i)</i>
Question 12: (15 marks)	In what different ways do the poets bring to life the situations of the soldiers depicted in TWO of the following poems? <i>At the Movies</i> (Mastin) <i>The Dug-out</i> (Sassoon) <i>Breakfast</i> (Owen)

NOTES ON THE TASK:

Candidates may mention the difference in approaches of the poets to the depiction of the young soldiers. Mastin recounts in two stanzas a personal experience, the first stanza a setting of the scene, that of watching a piece of film, and the second stanza a move into a particular moment, where the captured image of one young soldier evokes in her powerful memories, and its fading reminds her of her own loss. Sassoon's poem similarly is an account of a momentary personal experience, where the poet attempts to wake a young soldier because his sleeping attitude is too like the figures of the dead that haunt him. *Breakfast* begins in a different vein, a cheery first person account that shocks with its abrupt, matter-of-fact description of an unnecessary death, and whose refrain serves to emphasise the everyday nature of the event. Better answers will comment on the detail in the descriptions of the soldiers and their situations.

Text:	Larkin and Fanthorpe: <i>Poems 2</i>
Question 13: (15 marks)	What do you find interesting and memorable about the different ways in which the poets describe personal relationships in these poems?

NOTES ON THE TASK:

Students on the Larkin should be able to feel melancholy as well as laughing at the self-deprecating humour and noting the irony of the title. Answers may well raise the question of which is the main personal relationship in this poem. The Fanthorpe describes an intimate scene which emphasises the differences between the couple – an attraction of opposites? Better answers will look closely at the imagery used and the feelings communicated.

Text:	Larkin and Fanthorpe: <i>Poems 2</i>
Question 14: (15 marks)	Compare the ways in which the poets are particularly successful in making you share the feelings expressed in any TWO of these poems: <i>I Remember, I Remember</i> (Larkin) <i>Home is so Sad</i> (Larkin) <i>Patients</i> (Fanthorpe).

NOTES ON THE TASK:

The question explicitly asks for personal response to these largely melancholy poems. There are many moving elements: unhappy memories in the first, the ownerless items in the second, and the irony of who the 'real' patients are in the third. Most candidates at this Tier should be able to comment in detail on the choice of language and link this to an overview of each poem. Better answers will convey genuine personal response, given 'particularly successful', as well as suggesting comparisons.

Text:	<i>Touched With Fire</i>
Question 15: (15 marks)	Compare the ways in which Heaney and Larkin bring these poems to an effective conclusion.

NOTES ON THE TASK:

In the former poem the language in the last section becomes hostile and aggressive. We expect candidates to say the ending is effective because it is a contrast with what precedes, created drama, and explains the title. The latter could be seen as a summing up of, or a rousing climax to, what has gone before. Better answers will comment on language and give a convincing overview of each poem, although equal attention to each poem is not demanded, as well as making explicit comparison.

Text:	<i>Touched With Fire</i>
Question 16: (15 marks)	In what different ways do the poets make vivid pictures in words in any TWO of the following poems? <i>Rising Five</i> (Nicholson) <i>The Wild Swans at Coole</i> (Yeats) <i>The Lesson</i> (Lucie-Smith)

NOTES ON THE TASK:

Better answers will be those which comment on the poets' use of language and show some understanding of the ways the images work in the poems, in other words convey a sense of overview in each case. There are vivid opportunities to write about, for example, the bespectacled boy chewing a toffee and the blossoming spring, the still October twilight and the swans taking off, the bald head splintering and the goldfish flashing a fin. We must be open-minded about 'pictures' and tolerant when more attention is given to one poem than the other.

Text:	OCR: <i>Opening Worlds</i>
Question 17: (15 marks)	How far do the writers create sympathy for the boys in these extracts?

NOTES ON THE TASK:

The former extract contains the comic horror of Ravi's reactions to the shed: at first he is pleased, then it dawns on him that it is less pleasant than the earlier experience he remembers, and then the fears begin to mount. The second extract is arguably more complex: candidates may feel sorry for him because he is in pain, but there are reassuring factors in the words of his mother and the dream about the statue in the fountain. Perhaps in these stories we feel that no harm will come to either of them in the end; better answers may therefore suggest a limit to sympathy.

Text:	OCR: <i>Opening Worlds</i>
Question 18: (15 marks)	Explore ways in which the writers make the married relationships memorable to you in any TWO of these stories. <i>Dead Men's Path</i> <i>The Train from Rhodesia</i> <i>The Tall Woman and her Short Husband</i>

NOTES ON THE TASK:

We shall of course meet candidates on their own ground as far as 'memorable' is concerned, provided that ideas and responses are supported from the text. The Obis in the first story are both young and modern as we can tell from the narrative and their dialogue, yet there is a subtle difference between them. It will be interesting to read where candidates' sympathies lie with respect to the newlyweds in *Train*. The devotion and endurance of the odd couple in the third story are surely worthy of exploration.

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 19: (15 marks)	How does Lawrence's writing convey childhood memories in these two extracts?

NOTES ON THE TASK:

Candidates may focus on the rich description of the two animals in the stories seen through the youthful eyes of the first person narrator. The initial beguiling descriptions of the baby rabbit, that move gradually into the hilarious accounts of his adult misdemeanours, climax in the decision to release him. The extract ends with the rather wistful, yet positive, insistence by the narrator that Adolf is still in the vicinity. The second extract reflects accurately the duality of the description, where the puppy is seen at the same time as both a friend and a helpless animal. Some answers may mention the impotent fury of the mother. Credit should be given to those answers that perceive the air of nostalgia pervading both extracts.

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 20: (15 marks)	Explore the ways in which Lawrence creates an effective ending in TWO of the following stories: <i>Her Turn</i> <i>The Lovely Lady</i> <i>A Prelude.</i>

NOTES ON THE TASK:

Candidates may observe that in each of the stories there has been a carefully modulated build-up to the climax of the tale. The quiet resentment of Mrs Radford in *Her Turn* in response to the intransigence of her husband, comes to a joyful conclusion when his embarrassment and final capitulation is witnessed. Some answers may focus on the comparison of Pauline Attenborough's initial imperious demeanour with her final piteous state. Because the author has informed the reader fully of her true character, then there is no sympathy for her in her final demise, but instead a feeling that life for Robert and Cecilia will be happy. The detailed and careful characterisation in *A Prelude* should help to produce some fuller answers that respond positively to the story's happy ending. In all the stories, the careful understatement and the wealth of detail contribute to their success.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21: (15 marks)	In what ways do you think Ballard makes this passage an effective opening to the novel?

NOTES ON THE TASK:

Anticipation is created in several references to the approach of war, which is juxtaposed with Jim's own anticipation of the party. There are vivid sounds and sights, dreamt or not, and a host of proper names, some familiar: Dunkirk, Pearl Harbour. Some candidates may write as if they are reading this for the first time, others may see later events foreshadowed, but, whatever the approach taken, better answers will be those which respond to 'effective' and give evidence in support. Some may argue that even this gives no real hint of the upheaval to come.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 22: (15 marks)	Explore ONE event or passage in the novel which Ballard makes particularly disturbing for you.

NOTES ON THE TASK:

Good answers will be those which articulate what it is that disturbs (violence? the thought of living like that? what Jim is turning into?) as well as giving reference to the text. The question is asking for a response which is rooted in the words used. There is much to choose from, including physical privation and atrocity, as well as scenes which stress Jim's vulnerability and isolation.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 23: (15 marks)	Explore some of the ways in which the authors bring the situations of Sylvia and Chris so vividly to life in these extracts.

NOTES ON THE TASK:

Answers may focus on the innate humour in Mackay's description of Sylvia's troubles, culminating in the comic exaggeration of 'just the fractured spine'. The description of Sylvia's past confusion over sheds which follows, the detail of the description of her searching for her numbers, together with her descent into tears, serve to endear her to the reader. The description of the ghostly mushrooms may be referred to by some as seeming to give them independent life, as happens elsewhere in the story. Christina's dawn reminiscences emphasise the repetitiousness of her day. Answers may point out the interruption of the telephone call as a reminder to Christina of the underlying hopelessness of most of the patients she tends. The final words of the passage remind the reader that this is a description of one particular day, and that there may in fact be a particular point to Christina's story of what happens as routine

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 24: (15 marks)	How do the authors effectively convey the treatment of children by adults in TWO of the following stories? <i>The Devastating Boys</i> (Taylor) <i>The Visitor</i> (Bowen) <i>Summer Picnic</i> (Howard)

NOTES ON THE TASK:

There are many details that candidates may call upon in *The Devastating Boys* to reveal how Sep and Benny change as a result of their stay with Harold and Laura. Their initial mood changes and relationships subtly alter through Harold's popularity and the visit to Helena. Finally, the aching description of their departure serves to emphasise the effect that their stay has had on the boys. *The Visitor* concentrates unflinchingly on Roger's misery as it is counterpointed by the kindness of the Miss Emerys and his own imaginings of what others are thinking about him and his situation. Although the children in *A Summer Picnic* are a corollary to the main story, they provide a wealth of comic detail that answers may refer to. The list of the children's belongings begins the story, and the description of their picnicking and their respective nannies' attempts to care for them provides light relief to the principal themes of growing up and growing old.

Text:	STEINBECK: <i>Of Mice and Men</i>
Question 25: (15 marks)	In what ways does Steinbeck's writing at this point in the novel encourage your sympathy with these three characters?

NOTES ON THE TASK:

Answers may be expected to focus both on the interaction between the three characters at this point in the novel, and on the momentous realisation here that the dream may be attainable. The earlier descriptions by George of his and Lennie's dream may be referred to, since his words here emphasise what is in fact the most important aspect of the dream, namely their freedom to choose and their independence. Some better answers may mention that the conversation of which this is the culmination comes after the shooting of Candy's dog, and the assertion by Candy immediately after the extract that he should have shot the dog himself is a measure of his rise in self-esteem and self-worth afforded by the decision to buy the farm.

Text:	STEINBECK: <i>Of Mice and Men</i>
Question 26: (15 marks)	How does Steinbeck's writing make it clear to you that Curley and his wife have a very unhappy relationship?

NOTES ON THE TASK:

More successful answers will tend to be those that make close reference to the text, both Steinbeck's own description of Curley's wife and of Curley, and what others say about them. Curley's wife should be seen as more than simply a flirt, and both her desperate, pathetic loneliness and her flimsy reasons for marriage may be quoted, as well as her fatal mistake of believing that her outpourings to Lennie would cause no harm. The ill-suited nature of the marriage is seen in her and Curley's constant search for and avoidance of each other, her assertion that 'he aint a nice fella', and his fierce possessiveness. Similarly, his determination to avenge himself on Lennie for his broken hand springs from his initial humiliation by an angry Slim when accused of being with Curley's wife.

Text:	TAYLOR: <i>Roll of Thunder, Hear my Cry</i>
Question 27: (15 marks)	How does Taylor's writing make Cassie's character particularly vivid at this point in the novel?

NOTES ON THE TASK:

Candidates may see the incident with Lillian Jean as an important element in Cassie's fight against the injustice and oppression felt by herself and her community. Fuller answers will explain the careful build-up to this climax of Cassie's revenge for her humiliation at the hands of Lillian Jean's father in Strawberry. Answers may also refer to other incidents, such as her part in the bus sabotage, and her defiance of her teacher over the second hand books, to emphasise Cassie's courage and indomitable spirit. Credit should be given to those answers that observe Cassie's genuine puzzlement in the extract at the fact that Lillian Jean's racism blinds her to Cassie's true purpose in becoming her slave. The direct explicitness of the description of the incident may also give cause for comment in better answers.

Text:	TAYLOR: <i>Roll of Thunder, Hear my Cry</i>
Question 28: (15 marks)	Explore ONE incident to show how Taylor's writing makes you aware of the unfairness shown towards black people.

NOTES ON THE TASK:

Candidates may select from a rich choice of evidence of unfairness towards black people in the novel, ranging from the educational deprivations seen at the beginning of the novel, to the treatment of Cassie in Strawberry or the journey to school. Stronger answers will extend beyond a narrative description of the incident chosen, and focus on the nature of the difficulties faced by black people in the Mississippi society of the time. Better answers may also comment on how Taylor's direct, lively and concise style may be seen to contribute to the effectiveness of the points being made. The telling of the story from Cassie's viewpoint, moreover, lends an immediacy to the delivery of the narrative.

Text:	ORWELL: <i>Animal Farm</i>
Question 29: (15 marks)	In what ways do you think Orwell makes this an important passage in the novel?

NOTES ON THE TASK:

Candidates should be able to express a response to Moses and a sense of his representative value in the book. His reappearance here is another sign of *plus ça change...*, although it may well be argued that the changed context makes the reader react differently to the Moses this time. Better answers will comment on Orwell's characteristic irony in the animals' puzzlement at the attitude of the pigs to Moses, and be able to offer explanation. The passage's context in the chapter about Boxer's end is also worthy of comment.

Text:	ORWELL: <i>Animal Farm</i>
Question 30: (15 marks)	From your reading of <i>Animal Farm</i> which would you say are the aspects of human behaviour which make Orwell most angry? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

The best answers will show a sense of personal hierarchy in response to the wording of the question. Answers which are couched in overtly political terms such as communism and totalitarianism are as acceptable as those which are not, always provided that detailed support is given from the text. It is hoped that candidates at this Tier will be able to interpret the fable and see Napoleon, or indeed the sheep, as exemplifying human behaviour.

Text:	PALIN: <i>Pole to Pole</i>
Question 31: (15 marks)	How does Palin's writing in these two extracts bring alive his experience of reaching the North and South Poles?

NOTES ON THE TASK:

The two descriptions coming, naturally, at either end of the book, show the combination of danger and reassuring confidence that Palin's writing typically conveys. At the North Pole there is the touch-and-go ending and the reminder that the ice may split at any minute, and at the South Pole a reminder of the intense cold. Yet answers may nevertheless mention Palin's ever-present humour, when referring to the highest point of the North Pole 'soaring to three and a half feet', or the South Pole looking like 'an unplumbed lavatory outlet'. Some more perceptive answers may note the contrast between the unceremonious Pole visit at the beginning of the book, and the momentous pause 'at the bottom of the world, or the top...' that marks the end of the book.

Text:	PALIN: <i>Pole to Pole</i>
Question 32: (15 marks)	How does Palin's writing memorably convey to you the problems or delights of any ONE boat journey in <i>Pole to Pole</i> ?

NOTES ON THE TASK:

The candidates' choices of boat journey out of the many and varied ones on offer should be respected. What will earn answers credit will be their appreciation of the type of journey Palin is writing about and his reaction to it, whether it be a rough sea passage or a smooth luxury river cruise. Better answers may also refer to Palin's eye for the detail of places, timings and people, his personal viewpoint on his experiences, his ability to discover and communicate the out of the ordinary, and above all his dry sense of humour when telling of the discomforts of the particular voyage.

Text:	HORNBY: <i>Fever Pitch</i>
Question 33: (15 marks)	How does Hornby make you realise the attractions of being one of a crowd?

NOTES ON THE TASK:

One irony is that Hornby describes himself as a 'jug-eared...twerp' yet he feels empowered by 'loss of identity' in the crowd and enjoys frightening shoppers. Another is that he is made 'safe' not only by the other fans but also by the police. Another is that it is in a way more fun outside the ground than in. Candidates at this Tier are expected to respond to this wryly humorous aspect of Hornby's writing, and may well come to an evaluative judgement, applauding him for frankness or criticising him for shallowness. Reference elsewhere could be made to reinforce the interpretation being made, or to contrast, but this is not a requirement.

Text:	HORNBY: <i>Fever Pitch</i>
Question 34: (15 marks)	In what ways does <i>Fever Pitch</i> bring football matches alive for you? Base your answer on ONE or TWO matches, and remember to refer in detail to Hornby's writing.

NOTES ON THE TASK:

The book is organised ostensibly as a sequence of match reports, yet each goes beyond the football per se. Some candidates may write about their favourite sections, others may concentrate more firmly on key goals. There is, of course, plenty of relevant material to choose from. A good answer will be one which clearly says why the matches are found memorable and refers closely to the text. The Swindon game ('Don Rogers') early on in the book is perhaps typical of Hornby's ironic, humorous style; 'Heysel' is, of course, different.



RECOGNISING ACHIEVEMENT

REPORT ON THE UNITS
January 2005

INTRODUCTION

This document consists of the reports of Principal Examiners and the Principal Coursework Moderator on the work of candidates submitted for assessment in January 2005. It is hoped that the comments contained in this report will provide valuable feedback for Centres which entered candidates for the January examination, but will also help teachers in the way they guide their pupils to fulfil their potential in future examinations in GCSE English Literature.

Scheme A: 2441/1, 2441/2, Drama Post 1914

General Comments (including 2445)

A large entry for these Units in a January session confirmed the growing enthusiasm for the staged assessment opportunities offered by the 1901 specification and there were many scripts which were remarkable for their confidence, liveliness and originality. Examiners commented on the sound textual knowledge displayed by many candidates and on an increased awareness of Drama texts as scripts for performance across both Higher and Foundation Tiers. The vast majority of Centres had clearly made shrewd and careful Tiering decisions and there was widespread evidence of thorough, sensitive and supportive teaching.

Nevertheless there were examples of under-achievement and these could be attributed to **three** main causes:

1. Insufficient Attention to the Printed Extracts

This was the most serious concern amongst Examiners, especially as the extract-based question continues to be the most popular choice by far. Previous reports on the Drama Units have commented on the damaging tendency to choose an extract-based question and then to treat it like a broadly discursive question, as if the extract itself did not actually appear on the paper, but this tendency appeared to be even more marked in the current session. Extract-based questions always refer to “this extract” or “this moment” or “this scene” or “this passage”, or use the word “here”, to anchor the question to the extract, and although it is true that these questions do require a sense of context and a related overview of the whole text, close attention to the extract itself remains the core requirement for successful answers. The best answers establish the context quickly and then use the extract itself as a starting-point for all their ideas, so that a discussion of Willy’s attitude to success or his feelings for Biff in response to Question 1, for instance, will be rooted firmly in the detail of the extract and his conversation with Bernard, rather than bouncing away from the extract and taking on a wholly separate life of its own. A consideration of the changes in the relationship between Aston and Davies for Question Number 4 should foreground the detail in the extract rather than survey the relationship throughout the play. The way Priestley presents Birling’s complacency, selfishness and arrogance in preparation for his later comeuppance (Question 7) can be established by scrutinising the extract rather than returning to his predictions about war and the *Titanic*. Responses to Romeo later in the play must be grounded in and preceded by a close scrutiny of the lovelorn and obsessive Romeo presented in the extract (Question 4 - 2445). The place of the extract in the play remains an important element in successful answers, of course, but, as a rule of thumb, candidates might be helpfully advised to economise on their whole-play reflections and to devote at least two-thirds of extract-based answers to discussing, quoting from and commenting on the extract itself.

2. Insufficient Focus on the Prescribed Moment in Empathic Questions

Empathic questions continue to provide a popular alternative to the conventional essay for many candidates. Adopting the voice of Eric (Question 9) proved successful for many candidates, and particularly so for Foundation Tier candidates supported by the shrewd use of the bullets. There were some isolated examples of the contorted third-person (“If I was Eric, I would be thinking...”) or of inappropriate “Dear Diary” approaches, as if some candidates are unfamiliar with this mode of writing but still find it an attractive option on the day. Good knowledge of the character and clever blending of selective quotation to create an appropriate voice contributed to many successful empathic answers, but the problem of anchoring the thoughts of the character to the specific moment in the play prescribed by the question continued to undermine the achievement of several candidates. The thoughts of both Frank (Question 12) and Happy (Question 3 – Foundation) are located at the end of the plays and yet many candidates expressed no interest in what has *just* happened (Frank’s invitation to Rita to join him in Australia, Happy’s impassioned defence of his father’s dream at the funeral), preferring instead to produce a chronological record of the whole play, often maintaining the nominated character’s point-of-view on events but ignoring the feelings of the moment. Similarly, even though Eric has much to ponder on as the Inspector makes his final exit, many candidates transported him unhelpfully to the end of the play to ponder on the final telephone calls and the real identity of the Inspector. Speculating about the future is obviously an acceptable train of thought in empathic answers so long as this stops short of completely unrealistic prescience (as in Eric thinking, “I expect Gerald will want to return the ring to Sheila once he thinks he’s sorted things out...”). If candidates manage to maintain the focus on a character’s thinking at that one prescribed moment in the play, as if that character were standing still in time, they produce much more convincing and confident responses to empathic questions.

3. Exam Inexperience leading to

- insufficient attention to the wording and exact demands of the question;
- candidates’ lack of confidence in their own voices and personal responses, and reliance on unadventurous, detached and formulaic approaches;
- the treatment of stage directions as if they are merely tacked-on elements of a written text rather than part of the dramatic action of a scene (as in “Birling’s name appears in capitals in the stage directions to show his importance...”);
- false starts – beginning and then abandoning one question in favour of another really hampers performance in a one-question, 45-minute exam;
- tackling the bullets without explicit reference to the stem question (at Foundation Tier);
- answer numbers not made clear, either on the front-page grid of the answer booklet or in the margin, as if the candidate is unsure about question selection;
- answers to more than one question or on more than one text
- long plans but short answers – over-elaborate plans are often unhelpful in such a short exam;
- the unnecessary use of page references to accompany quotations.

Comments on Individual Questions

Death of a Salesman has come to challenge the popularity of *An Inspector Calls* and *Educating Rita*, as the latter two texts make way for *Whose Life Is It Anyway* and *Journey's End* in the May 2005 papers. The vast majority of candidates opted for Question 1 and many strong answers demonstrated a sensitive understanding of Willy's disintegration, his jealousy, materialism, delusion, feelings of failure and guilt...maintaining close attention to the extract, exploring the unspoken significance of several key features (the tennis rackets, Bernard's two sons...) and seeing the memory of the Boston hotel room in Willy's final silence. However the lack of explicit attention to the printed extract noted in the "General Comments" undermined the performance of several Higher Tier candidates who often displayed a confident understanding of the play but drifted into broad discussions of the American Dream, competitiveness, fathers and sons...without grounding these ideas in the detail of the extract. This problem was less noticeable in Foundation Tier answers which tended to be anchored to the extract by the bullets. Question 2 was a much less popular choice across both Tiers and although there was much intelligent comment on the effect of the contrasts between Charley and Willy (and occasionally between Charley and Ben, or even Charley and Howard), there was a tendency to lose focus on Charley and to concentrate on Willy, and to ignore the impact of Charley's final speech in the "Requiem". There were several answers to the Higher Tier Question 3 on Miller's "stagecraft" which were breathtaking in their originality and intelligence, and which fully reflected the teaching of the text as a script for performance with vital visual and aural effects. The best answers declared themselves in their willingness to explore fully the symbolic significance of set features like the "silver athletic trophy" or the "refrigerator", or of musical features of sound like the "flute", and could trace this significance through the play. There were also some disappointing answers which simply surveyed the use of the set, the music or the lighting in terms so general that they could be applied to any play, and made little connection with the action, characters, ideas or impact of *Death of a Salesman*. A number of convincing Happys emerged in response to the Foundation Tier Question 3 particularly when his feelings at the "Requiem" were foregrounded but, as already noted in the "General Comments", many candidates lost the moment and merely produced chronological accounts of the play.

The popularity of *The Caretaker*, the other post-1914 text which survives the specification changes next May, continues to grow. The elusive and unconventional nature of the characterisation and of the relationships means that candidates tend to focus even more closely on the language and on the dramatic effects, and to see the play in theatrical terms. Many candidates were very alive to the "compelling" features of the final scene in response to Question 4, despite the tendency noted in the "General Comments" to preface any attention to the extract with an unnecessarily lengthy summary of Aston's dealings with Davies. Many candidates found Mick a fascinating character (in response to Question 5) and demonstrated balance, variety and selectivity in their responses to him, although some Higher tier candidates were content to make the rather limited case (often with excellent supporting evidence) that Mick either does or does not "see the funny side", without extending the notion of his dramatic role. Question 6 proved a minority choice across both Tiers, but the best Higher Tier answers managed to maintain a closely analytical attention to language effects, and the impact of Aston's uncharacteristically long and personal revelation at the end of Act Two provided a particularly fruitful focus.

In its final appearance on the 2441 papers, *An Inspector Calls* remained by far the most popular text. Many answers to Question 7 revealed a very sharp awareness of Birling's social ineptitude and soon-to-be-punctured pomposity, of the ironies and foreshadowings, and of Eric's near-revelation of guilty secrets. Although some candidates became detached from the extract (as already noted in the "General Comments"), there was also

evidence of another and almost opposite tendency which damaged some answers: because the extract appears so early in the play, some candidates coyly hint at an understanding of how it relates to later events without examining connections explicitly as if, like skilful reviewers, they are reluctant to give away too much of the plot in the fear that Examiners have not yet read the whole play. The best answers could examine the dramatic interruption of Birling's diatribe on the subject of "cranks" and "community", for instance, and make explicit the ironic connection with the Inspector's moral message. Lengthy and generalised discussions of the effect of stage directions, as if they have a life of their own detached from the action of the scene ("One of Priestley's most powerful devices is his use of stage directions..."), unbalanced some answers, and "*Confidentially*" was often misread as "*Confidently*". Very detailed knowledge of the text was a notable feature of answers to Question 8 and the conflicts created by the different and changing attitudes within the Birling family were given wide-ranging support. The most successful candidates were able to give a clear sense of the *dramatic* impact of the moments, particularly in the later stages of the play which result from the growing self-awareness of the children. There was some re-telling of each Birling's involvement with Eva/Daisy and a tendency to include Gerald as a member of the family, particularly at Foundation Tier. Question 9 proved to be a very successful choice, particularly for Foundation Tier candidates, and despite the damaging effect of the shifting moment noted in the "General Comments", there were many authentic Erics displaying convincing mixtures of guilt, regret and anger, and often desperate for a drink. Some idioms owed a great deal more to 2005 than 1912 ("bladdered" being preferred to "squiffy" on more than one occasion) and parents were often referred to as "Mum and Dad" (or, even worse, "Mr and Mrs Birling") but there was much subtle and effective weaving in of Priestley's text. Less convincing answers tended to drift into a summary of events unshaped by Eric's feelings and sometimes included detailed coverage of Gerald's involvement with Daisy which comes to light during Eric's lengthy absence from the stage in Act Two.

The best answers to Question 10 on *Educating Rita* resisted the temptation (noted in the "General Comments") to become detached from the extract, and engaged with not only the developing relationship between Rita and Frank, but also the importance of the more challenging ideas about culture, education and making connections. Less confident candidates tended to confine themselves to more generalised surveys of the central relationship and of Rita's education, and some felt that the scene concluded with Frank smiling as if *he* was entirely satisfied with Rita's second draft. The majority of Higher Tier candidates were highly critical of Frank as a teacher (Question 11), as if their own education has led them to expect much higher standards, though much of the criticism was confined to Frank's drinking. Some candidates were shrewd enough to "connect" with the printed extract for Question 10 and see an example of Frank's skilful teaching practice in allowing Rita to grasp new concepts in her "own terms", and others were able to move on to a broader consideration of Frank's dramatic role and of the effect of his more personal interest in his student. Some candidates, especially at Foundation Tier, found it difficult to maintain the focus on Frank and drifted into the more familiar territory of Rita's development in the play. Many candidates made the journey from bright-eyed GCSE student to middle-aged and world-weary teacher with remarkable ease in response to Question 12, and Examiners often commented on the authentically humorous effects which were achieved. There was some drifting from the prescribed moment (as noted in the "General Comments") so that Rita's exam success, Frank's invitation to Rita to join him in Australia, the choices open to her, the haircut... were often ignored in favour of the unrealistically detailed recall of early scenes in the play.

Scheme A: 2442/1, 2442/2 Poetry and Prose Post 1914

General Comments

In comparison with the considerable numbers of candidates taking this Unit in Summer 2004, the January 2005 entry at both Foundation and Higher Tier was small. There were responses to only a limited number of texts. Of the prose texts, for example, no responses were seen to D.H. Lawrence Short Stories, *Empire of the Sun*, *Modern Women's Short Stories* or to the literary non-fiction texts. (There were occasional responses to the *Fever Pitch* extract, but this appeared to have been attempted as an unseen.) The most popular texts were *Opening Lines* and *Opening Worlds*, *Of Mice and Men* and *Animal Farm*.

Examiners again expressed concern about the quality of poetry responses, which all too often suggested a limited understanding of the poem, of the poet's feelings, and how these feelings are communicated to readers by the language the poets use. Whilst it is recognised that literary terminology must, on occasion be deployed, candidates too often fall to identifying devices such as enjambment, oxymoron, assonance, personification and many more recondite terms, without commenting on the effects they create. Similarly, too often candidates spent time identifying each rhyme at the end of a line by letter, in order to conclude that rhyme "helps the poem to flow"; rhythm also, all too often simply "allows the poem to flow". A poem's opening line was frequently dictated by a need "to grab the reader's attention." Using a poem almost exclusively as a means of revealing the ability to identify the presence of a literary device and sometimes tacking on the unhelpful and undeveloped comment on "flow" indicate a lack of enjoyment of and response to the poet's communication of an experience or thought important enough to express in poetic form.

Examiners noted the frequent disparity between the marks awarded to responses on the two genres tested in this Unit. The mark for the prose response was often higher than for its poetry counterpart, candidates seeming much more comfortable with prose, and often writing about it more accurately as far as Written Communication was concerned. The sigh of relief when the poetry response was completed and the path to prose opened was almost audible.

However, despite concerns about the Poetry responses, there was evidence of good work on both genres. Foundation Tier candidates often produced answers of some length which demonstrated sound understanding of the texts studied, whilst at Higher Tier there were a number of responses that revealed genuine critical insight.

In general, Centres had entered their candidates at the appropriate Tier. On administrative issues, examiners still ponder the wisdom of candidates writing responses to two questions in ninety minutes in a sixteen-page answer booklet; and would be grateful if Centres would remind candidates to complete the question grid on the front of the booklet.

Poetry

Question 1, juxtaposing Fanthorpe's *Growing Up* with Heaney's *Follower*, was the most popular with candidates who chose to write about the *Generations* section of *Opening Lines*. Some responses, particularly at Foundation Tier, worked through what was happening at different stages of Fanthorpe's progress from babyhood, without considering the effects of the language in any detail, contenting themselves with putting into "non-poetic" language the persona's early years. *Follower* was usually discussed more successfully, with the child's memories of his father at work well understood. Some answers here, as elsewhere in poetry responses, quoted short phrases and lines without making any comment on them, thereby losing the opportunity to show the effects of the language the poet uses.

Question 2 bringing together Hill's *The Flowers* with Armitage's *Poem*, was often quite successfully tackled (though not by some Foundation Tier candidates who misread *The Flowers* as *Follower* and consequently wrote about the Heaney poem). One examiner found candidates writing with genuine engagement and understanding on *Poem*, whereas some oversimplified Armitage's "He", seeing him as a figure with no redeeming qualities.

There were too few answers to Question 3 for any useful comment to be made.

As ever, the war poetry proved to be very popular, although some candidates did not write enough about the poetry, providing instead quantities of material about the Great War more appropriate to a GCSE History paper. In responding to Question 4 there was some confusion in candidates' minds as to the setting of *Mental Cases*, some believing that these men are in the trenches, despite the directive in the question to consider the after effects of war. There was sometimes a limited understanding of the Teasdale poem. A number of candidates saw in it only the beauty of nature proving itself to be above the carnage of war, overlooking the force of such lines as "If mankind perished utterly" and the last line's "we were gone". There were useful contrasts drawn between the "shimmering sound" of the swallows and the implied noises of battle and emphasis put on the welcome inevitability that "soft rains will come". However, the best answers pursued the quarry of "after effects" and focused on how the language, particularly Owen's, **vividly** conveys the pictures to a reader's mind.

Some candidates at both Tiers were able to discuss the expectations and realities of going to war. Some limited their level of achievement by looking only at one of the elements; a surprising number of candidates, for example, provided no comment on the disabilities in *Disabled*, focusing only on the expectations the volunteer had and making overmuch, as far as the demands of the specific question were concerned, of the authorities' connivance with the lie about his age. Answers which focused on the language of Thanet and the change of style in her second verse, going beyond basic explanation, were able to access the higher Bands.

Key words in Question 6 at Foundation and Higher Tier respectively were "brought alive" and "memorably". These invited engagement with the language of the poems and candidates who did so engage produced good answers. There were too many narrative approaches to *Breakfast* and *The Dug-Out* where responses did not venture beyond explanation of the situation/story in each poem. Few chose to use Sorley's *When you see millions of the mouthless dead ...*, and those who did rarely ventured beyond paraphrasing lines of the poem to consider the bitterness apparent in the poem.

There were very few responses to *Poems 2*. Candidates' who had studied the selection of Larkin and Fanthorpe poems it contains' wrote well, especially in response to *Dictator* and *Old Man, Old Man*, commenting effectively on the way Fanthorpe's language punctures the dictator's pomposity. The importance of paying close attention to the language of the question was highlighted in some responses to Question 8 which asked for consideration of how "the poets communicate their views **of themselves**," and not simply their views in general.

There were too few responses to *Touched With Fire* for any valid generalising comment to be made.

Prose

Question 13, the first on *Opening Worlds*, on both Tiers proved to be popular with candidates. At Foundation Tier, most found much to say about the mothers and their children. Perhaps not surprisingly, they found more to comment on in the extract from *Two Kinds*, better answers seeing that the attitudes of both mother and daughter are far from perfect, whereas weaker ones saw the episode from the child's point of view alone and saw the mother as entirely unreasonable. At the Higher Tier candidates were often clearly aware of the cruelty of the daughter's taunt at the end of the extract and were able to comment on the language Tan uses. Responses to the extract from *The Red Ball* were able to identify the mother's protectiveness towards Bolan, although some candidates veered from the task in order, usually, to criticise the father for beating the boy. Comparison of the passages was not required and most candidates were aware of this and dealt with them discretely.

Question 14, on good and bad luck in the two nominated stories, was the least popular of the *Opening Worlds* questions. Most who attempted it were able to comment on the way Nak and the villagers might see Nak's luck in quite different ways, but found the way good luck turns into bad in *The Tall Woman and Her Short Husband* more difficult to pin down. The best answers were those that focused on particular moments in the stories and avoided summarising the stories in their entirety.

Question 15, on unfair treatment in two of the nominated stories, was answered by a significant number of candidates, some of whom hoped that simply summarising two stories, with occasional drawing of attention to unfairness, was the best approach. It was possible to reward them for knowledge of the text, but only those who kept the key words of the questions ("vividly convey" at Foundation and "memorably convey" at Higher) in their minds were moving towards the higher Bands at each Tier. Some responses appeared to be to a slightly different question, about the problems of living in poverty, that harked back to Summer 2004's question. It could certainly be argued that it is unfair that people should have to live in poverty though the case has to be made. A number of answers focused very closely on the opening paragraphs of *The Pieces of Silver*, possibly remembering fondly a "mock" examination that used the previous summer's extract-based question, and were able to use them to make their case for unfairness. Others used the poverty theme to suggest the unfairness of making Clement and others pay for the comparatively wealthy Mr Megahey's purse. Less successful were the attempts to relate the opening paragraphs of *The Train from Rhodesia* to memorably unfair treatment since these demanded a quite sophisticated critique of imperialism that the opening paragraphs may, at best, imply.

Close focus on the details in the stories, rather than an imposed overview on differences in cultures, might have cast light on the public humiliation of having an X scrawled on a head, or of an old man (curiously identified by a number of candidates as "a young lad") running after a train to accept a humiliatingly disdainful offer for "a beautiful piece of work".

Opening Worlds contains stories from different cultures. However, as a literary text, the tasks set on it are primarily literary ones, concerning the way writers use language to create effects and communicate ideas and feelings to the reader. As with all other texts, the questions here are looking not just at what is said, but how it is said. Responses which draw attention to what differences there are between the cultures in the stories and the culture in Britain today, for example, tend to deal with what the writer is saying, without engaging with how it is said.

As ever, there were many responses to *Of Mice and Men*, on its last appearance in this specification. The emphasis of the extract-based question on both Tiers was on the way the last sharing of the Dream is so moving, and there were some sensitive responses at both levels. Almost all candidates were able to focus closely on the extract, with the best evaluating the way Steinbeck's language highlights George's emotion in the face of what he has to do, compared with Lennie's delighted reaction to this final re-telling of the Dream. There were a number of thoughtful responses to Crooks. Some, however, consisted only of a flat character study, with no suggestion that Steinbeck has made Crooks in any way "memorable". Better responses highlighted moments in the novel when he came alive to them as readers, such as in his taunting of Lennie; the way the Dream penetrates even his cynical realism; or his collapse before Curley's wife's threat. Others, tapping thoughtfully into the novel's themes, found him a memorable embodiment of loneliness. The question on a reader's response to Curley's wife proved accessible to candidates at both Tiers, provoking total condemnation in some and complete sympathy in others. Better answers were those that supported their view with reference to the text, whilst those that tempered criticism of her with recognition of her better qualities were usually able to show a clear understanding of a more complex figure in the novel than those who saw her as one-dimensional.

Roll of Thunder, Hear My Cry attracted a number of candidates, most of whom preferred the general questions to the extract-based one. Of those who wrote on Uncle Hammer, the best answers at Foundation offered a personal response to the character, going beyond a flat character study founded upon his actions in the novel. At Higher Tier, some candidates did not venture beyond what he does; better answers considered his significance in terms of the themes of the novel and the contrast Taylor draws between him and David. There were few responses to Question 27 at Foundation, but, at Higher Tier, a number of candidates looked thoughtfully at whether the novel suggests some sort of harmonious future, or at least a stand-off, in Mississippi. Some argued, on the evidence of Mr Jamison and blacks and whites working together at the end, that there was hope. Others argued, looking at most members of the Simms family and other textual evidence, that there was none. In making their evaluation, there was often evidence of good understanding of the novel and the ability to use textual evidence to support that understanding.

The extract-based question on *Animal Farm* attracted a range of responses at both Tiers. Some candidates ignored the instruction to focus on the extract, despite the direction at Foundation, "as you read this extract" and at Higher "Orwell's writing here" and wrote about the novel in general, starting with Major's speech and concluding with the speeches at the end of the novel. As the focus of the Higher Tier question was firmly upon "Orwell's writing", such an approach precluded candidates from any scrutiny of the language in the actual extract. There were good answers that considered the pathos of the animals' situation in the opening paragraph, the cynical use of the sheep, pigs walking on two legs and the re-appearance of the whip. On the innocence of the lower animals or their foolish gullibility at Higher Tier, there were interesting and often well supported arguments. Few candidates attempted the similar task at Foundation Tier. There were very few responses to Question 30 at either Tier. A few candidates saw black humour in

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Orwell's satire, whilst a couple of candidates, rather unconvincingly, claimed to find a couple of moments, such as Boxer's departure in Alfred Simmons' van, hilarious.

Some tried and tested favourite texts bowed out in this session, making way for different ones. Over the years, it is clear that candidates have been carefully prepared for those prose texts that are disappearing from this specification. Centres are certain to prepare their candidates just as thoroughly and successfully for the texts coming on stream this summer. It is not likely to be the new prose texts that are a cause for concern; it will be how candidates approach the poetry. If they can show confident understanding of what the poems are about and respond to language without feeling the need to put labels on it, then all will be well and all manner of things shall be well.

Coursework: Scheme A, 2443 Pre-1914 Texts; Scheme B, 2447 Post-1914 Texts

General Comments:

Moderation in January has proved to be a very different experience from the exercise conducted in the summer. The January 10th deadline posed difficulties for many centres, but it was felt that delays of two to three weeks before dispatching MS1s and then further delays before posting off folders, made the moderators' task unreasonably difficult, especially as they were operating to a February 7th deadline to guarantee results being available in time for publication. Moderators were thus particularly grateful to those many Centres who were able to work to schedule.

There were many splendid examples of thorough standardisation, accurate marking and useful comments on the reverse of the cover sheets. Centres that were able to demonstrate good practice in these ways supported and benefited their candidates. Clear organisation of pieces within the folders, good description of tasks and comments that refer to the assessment objectives enable moderators to engage sensitively with the Centres and their candidates.

The opposite was sometimes also apparent. A feature of the January examination is often re-submission of folders and it seemed in some cases that folders had not been assembled or managed with the same care as for the large summer examination session. It was often not clear which pieces were new. Inevitably a disproportionate number of folders were submitted at just above the Band 4 boundary which meant the moderators had to make very fine judgements. The issue was exacerbated by the fact that many centres were only submitting one or two folders, so if just one folder was over-generously marked it could result in a scaling being imposed on the whole sample. Moderators do not re-mark individual folders; their job is to judge the accuracy and consistency of a Centre's marking as a whole, on the basis of the sample seen.

Failure to meet AO2 is often the decider when it comes to determining a candidate's place within the bands. Centres would do well when candidates are doing a new piece for inclusion to ensure that AO2 is well displayed in the folder. Similarly a close check of other AOs would pay off, especially if the moderator's reports from the summer make any specific reference.

Very often it is the prose responses that most impress. There is clearly a lot of good teaching around the gothic genre that focuses candidates' attention on the creation of atmosphere, thus enabling them to demonstrate AO2 and very often AO4. Poe and *The Signalman* remain successful texts here. Some Centres using 2447 based their prose tasks effectively around *Opening Worlds* and it will be interesting to see what ideas develop to challenge candidates with this text. In the poetry comparisons Centres should ensure that where candidates are mixing pre and post 1914 poems they give sufficient attention to post 1914 in 2447 and pre 1914 in 2443. It is refreshing to see some centres introducing more variety of poetry into the pre-1914 comparison. A stimulating combination was *the well-used Coy Mistress but this time with Unequal Fetters* by Anne French and *Ruined Maid* by Hardy. Sexual seduction can make a nice change from warfare! *Ozymandias* and *The Listeners* worked very well together providing opportunities for studying genre, context and the use of language to create effect.

Romeo and Juliet were particularly in evidence this January with the usual giveaways about how Romeo first spotted Juliet through an aquarium. Short character summaries of who was to blame often ended up with everyone was to blame. Candidates, especially at the higher levels might be discouraged from writing under headings,

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developing the art of a continuously progressing argument instead. There were some very worthy responses where candidates were directed to look at the dynamic between audience, stagecraft and language.

After much hard work many candidates who failed to achieve their potential in the summer will obtain well-deserved success this time round. However, not all Centres were merely re-submitting. It was exciting to see large numbers of candidates with sophisticated reading and evaluative skills undertaking their Literature coursework early and achieving excellent results.

Scheme A: 2444/1, 2444/2 Pre-1914 Texts

General Comments

As last year, there was a relatively small entry this January, covering a small number of texts, especially in the drama and poetry sections. The range of marks, though, was wide, and all examiners reported seeing work of the highest standard as well as much that was rather less confident. It seemed generally the case that candidates had been taught to focus more exactly upon what each question required than has sometimes been the case in the past; relatively few answers simply narrated or paraphrased with no reference at all to what the set question was actually asking. There was much lively and often very personal writing, frequently well rooted in textual knowledge and illustration. Most candidates showed a reasonably confident ability to support what they said with appropriate reference and/or quotation, though it must be stressed that this did not always mean that there was any significant *exploration* of how the writers were using words and phrases – this was a particular concern in poetry answers; quotation alone is not enough for a high mark – there does need to be at least some attempt to explore and explain exactly why and with what effects the writers use the language that they have chosen.

There were very few rubric errors, most of these occurring when candidates appeared to confuse which poems they should be looking at, and very few seemed to have had significant difficulties in completing the paper in the time allowed; indeed, the last question – usually on a prose text – on very many papers was the best!

A small administrative point: many candidates were given 16-page answer booklets, but very few ever used more than five or six. Centres might like to provide 8-page booklets for this Unit.

Comments on Individual Questions

- 1) There were no answers to this question.
- 2) There were no answers to this question.
- 3) ***Romeo and Juliet***

This was the more popular question on the play, and examiners saw some very good answers indeed, looking closely and critically at the kind of language that Shakespeare gives Juliet in her soliloquy. Almost all recognised the context, and placed it accordingly, but a surprisingly large number seemed to believe that this was Juliet's final speech, and consequently wrote some rather inexact things about it. Most, however, were able to explore its (melo)dramatic nature, and the broken rhythms echoing the character's inward torture and isolation. Rather too many candidates wrote too much narrative, especially in relating what follows this scene, though examiners certainly wanted to see some indication that there was an understanding of how, and why, Juliet is so very much alone here.

4) **Romeo and Juliet**

Relatively few candidates attempted this question, though examiners did read some lively and quite convincing responses. Candidates clearly understood the terrible dilemma that Romeo faces immediately after his killing of Tybalt – guilt at slaying a member of his wife’s family, indeed at killing anybody at all, grief at the loss of his close friend Mercutio, fear of what might now happen to him, and to Juliet, and a dreadful uncertainty about what he should actually do. Surprisingly many seemed to feel that he is resigned to his fate, apparently forgetting the fearful panic with which he arrives at Friar Lawrence’s cell; one or two even had him say things such as ‘Oh well, I must wait calmly to see what will happen now – my life is in the hands of fate’. True up to a point, but hardly what he actually says and does in the play itself.

A point to stress to candidates tackling an empathic question is that they *must* write ‘in character’. They should not say things such as ‘If I were Romeo I would have said . . .’, as this prevents any real success at creating a suitably authentic voice. An empathic question will always say something such as ‘*You are . . . write your thoughts.*’

- 5) There were no answers to this question.
- 6) There were no answers to this question.
- 7) There were no answers to this question.
- 8) There were no answers to this question.
- 9) There were no answers to this question.
- 10) There were no answers to this question.

11) **Opening Lines: Men and Women**

Blake’s poem led to a number of interesting and quite thoughtful responses, but Greenwell’s was hardly ever managed with any real confidence – as one examiner noted, ‘this poem received some critical understanding but many selected the images of nature with little interpretative comment.’ Blake’s poem is of course notoriously difficult to ‘explain’, but examiners were often impressed by the close and perceptive responses that they read, with most candidates at least aware of the contrast between the beauty and innocence of a rose and the dark secretive evil represented by ‘the invisible worm’, whatever this really is. What the poem almost certainly is *not* about is an ill woman called Rose, as more than one candidate suggested. Greenwell’s poem is hugely helped by its title, but astonishingly few candidates seemed aware that the images of nature she uses are suggestive of the very many places and identities that the speaker would like to experience instead of being where she actually is (‘Anywhere, anywhere, out of this room!’). Many candidates wanted to see the poem as – rather like Finch’s in Q12 – a cry for freedom by an unhappily married woman; this may conceivably be the case, but it needs arguing and *proving* rather than just asserting.

12) **Opening Lines: Men and Women**

Not such a popular question, but those who tackled it did manage to say some interesting things about all three poems, especially Finch's, which despite its age does seem to have real echoes for contemporary young women, many of whom showed a heartfelt sympathy at the poet's jaundiced views of marriage and men. This is of course very specifically a woman's view, giving a nice opening for a contrast with either of the other two, where while a man is the speaker there is enough of a woman's view to be made something of. Surprisingly, perhaps, in view of the periods when these three poems were written, candidates using them seemed more comfortable than with Blake or Greenwell in Q11. Examiners did have some occasional suspicion that some candidates were seeing their Q11 poems for the first time in the examination room.

13) **Opening Lines: Time and Change**

Far less widely answered than the 'Men and Women' section, there were nonetheless some good responses to these two poems, though Hood's was much more confidently managed than Barnes's. What was seriously missing in both – in all poetry answers, in fact – was real attention to the actual words and phrases used, and the effects that they create. There was much paraphrase, supported by quotation, but very little discussion of any language – and there is so much that *could* be said, for example about the contrasting sounds and moods of Hood's stanza 3. The questions set, whether at Foundation or Higher Tier, do require candidates to look beyond simple 'meaning', and to explore critically and closely; very few really grappled with this, and examiners all commented on how relatively weak the poetry answers were in comparison with either drama or prose.

14) **Opening Lines: Time and Change**

Relatively few candidates attempted this question, though there were some sensitive responses to Hardy's poem, where the sadness of both mood and language were often quite well noticed (better here than in most other answers); Nesbit's poem too was quite well done, with the haunting/vengeance motif being spotted and discussed with some confidence. Hopkins's poem, on the other hand, was not so confidently understood, and those few candidates who used it did seem to be struggling to grasp its meaning.

- 15) There were no answers to this question.
- 16) There were no answers to this question.
- 17) There were no answers to this question.
- 18) There were no answers to this question.
- 19) There were no answers to this question.
- 20) There were no answers to this question.

21) **Great Expectations**

Few candidates tackled this question, though there were some striking personal responses to its contrasts – Pip’s anticipatory excitement at returning to the forge, finding it curiously silent, then his and the reader’s shock at finding that Joe and Biddy are quite unexpectedly married. There is more than enough language that could be discussed, especially in paragraphs 1, 3 and 4, and some candidates did so with real confidence,. One or two were clearly unsure of the context of the passage, which led to some worryingly incorrect ideas – such as Pip returning from the war.

22) **Great Expectations**

Not so popular as Q22, but there were some thoughtful and soundly illustrated answers, especially on Miss Havisham, who certainly aroused a good deal of sheer anger and even disgust. Magwitch was occasionally chosen, but almost invariably using only the opening few pages of the novel, making examiners wonder if more than these had been read.

23) There were no answers to this question.

24) There were no answers to this question.

25) **Dr Jekyll and Mr Hyde**

This short novel was again the most popular prose text, though with the occasional suggestion that candidates recalled a screen version at least as well as Stevenson’s story. It really is very important that illustration and reference are made only to the novel itself! The contrast drawn here between the warm and cosy drawing room and the cold and slightly frightening picture of London outside the walls was noted by many candidates (words such as ‘fog’, ‘drowned’, ‘carbuncle’ were too infrequently picked up, however). Better candidates noted the way in which Stevenson drops hints into the story in the extract suggesting that Jekyll and Hyde *might* be the same person. But any suspicion of this is as yet unfounded, and the tension and uncertainty of the tale is well maintained throughout the passage, as many were clearly aware.

26) **Dr Jekyll and Mr Hyde**

A more popular question, but again one where the influence of screen versions seemed occasionally too evident. Most answers were well and confidently able to select and write about Hyde’s physical appearance, and at least two major incidents in the novel when his behaviour is so terrifying – his tramping of the girl, and the killing of Sir Danvers Carew were almost uniformly used. Not enough notice was taken by some candidates of the *language* that Stevenson uses in these two incidents, with too much simple reliance upon events rather than words.

27) **Poe: Selected Tales**

Examiners saw too few answers to this question for any general comments to be usefully made.

28) **Poe: Selected Tales**

Examiners saw too few answers to this question for any general comments to be usefully made.

29) **The History of Mr Polly**

This was the more popular of the two questions on the novel, but rarely done with any real confidence or understanding of Mr Polly's character, either here or elsewhere in the book; more than one answer, for example, seemed to take the word 'characteristic' as meaning exactly the opposite, discussing ways in which Mr Polly's manner here is different from anywhere else. More though could see something characteristic in his gloomy loneliness in the extract, his unwillingness to be part of the social occasion (understandably, of course, given the reason for the family gathering), and the fact that when he went back into the house 'nobody noticed his eye', and while outside 'nobody missed Mr Polly for a long time' – his separateness from other people is a central part of his nature throughout the novel. His love of new words is a point noted by some candidates, as is his instinctive dislike of his female cousins, perhaps foretelling the unsatisfactory nature of his marriage to one of them.

30) **The History of Mr Polly**

There were few answers to this question, and almost invariably they were on either Uncle Jim or Miriam. Uncle Jim was remembered almost exclusively for his pugnacious character, and for the entertaining section when he and Mr Polly are fighting towards the end of the novel; Miriam was uniformly disliked, though with some occasional glimmer of sympathy for having to live with such a husband! What was lacking, however, in almost all answers, was any real detail from the text itself, the focus being almost always simply upon events and actions; the part played by Wells himself was virtually never noted.

31) There were no answers to this question.

32) There were no answers to this question.

Scheme B: 2445/1, 2445/2 Drama Pre-1914

General Comments (see 2441 Section)

There was a relatively small entry for these papers (especially at Foundation Tier), compared with 2441, which makes generalised comment difficult. The two most popular texts were *Much Ado About Nothing* and *Romeo and Juliet*, and although a few Centres have begun to tackle *An Enemy of the People* as the other text which will still be on offer in May 2005 and beyond, there was little or nothing on the two texts which were making their final appearance in the papers, *The Merchant of Venice* and *Henry IV Part 1*.

Comments on Individual Questions

Question 1 proved to be the most popular by far of the *Much Ado About Nothing* options and there were several highly accomplished responses which engaged the extract closely and ensured that reflections on the whole-play were clearly relevant to the analysis of the extract. Nevertheless (as noted in the "General Comments" on 2441) some answers became unbalanced by straying unselectively into the rest of the play. Good textual support and a sound understanding of role and character were clear in the discussions of Don Pedro (in response to Question 2) but it was rare for candidates to tackle the evaluative "how far" element of the question with the confidence to express a personal view, and some candidates drifted into an overlong comparison with Don John as if this was the answer they really wanted to write. Very few candidates adopted the persona of Claudio (Question 3) but those who did were able to empathise successfully with convincing voice and viewpoint.

Once again, the extract-based question proved to be the most popular *Romeo and Juliet* choice, and although the tendency to lose contact with the extract (already noted in the "General Comments" on 2441) did undermine some answers, there were many closely argued responses to the presentation of Romeo's behaviour, language and attitudes in the extract. Many candidates successfully explored the self-indulgent lovesickness of the extract and set this selectively against the changes in Romeo which occur after his meeting with Juliet. Mercutio had clearly made a strong impact on many candidates and successful responses to Question 5 not only displayed a keen analytical interest in his bawdy humour and in the drama of his final scene, but also attempted to tackle his "Queen Mab" speech. Question 6 attracted very few takers but there was ample evidence of the candidates' ability to explore language effects in response to the other two questions.

A small number of Ibsen enthusiasts emerged in this session and demonstrated conclusively that *An Enemy of the People* had been taught in a way which had engaged and excited candidates. The best answers to Question 13 saw the extract as a dramatic turning-point, were stirred by the defiance of the Stockmanns and showed a sharp awareness of issues (and of their continuing relevance) like the suppression of truth, the spin, the self-interest, the gullibility of the majority...which underpin the extract and the play as a whole. There were some excellent discussions of Dr Stockmann (Question 14) which really engaged the evaluative nature of the question and shaped closely argued and often very balanced responses to the character.

Scheme B: 2446/1, 2446/2 Poetry and Prose Post-1914

General Comments

There were too few candidates in January 2005 to generalise about performance but centres may like to be reminded of the following points in relation to this Summer's examination.

The most successful approach to poetry questions tends to be to write about each poem separately and then compare them at the end of the essay. Candidates also need to give fairly equal attention to both poems and not write considerably more about one poem than the other. To access the higher mark ranges candidates need to engage in some analysis of language rather than only explaining what the poems are 'about'.

In answers to passage based questions, candidates disadvantage themselves if they do not look closely at the passage set. They should not spend too much time putting the passage into context. An implicit knowledge of the context and a paragraph relating it to the rest of the novel, if the question requires it, is about the right balance. There is a tendency to lapse into narrative, which is detrimental to the answer.

Candidates need to spend equal amounts of time on each question. There is a tendency to write less on the second question, on the prose texts, than on the poetry question.

Some candidates still attempt to fit an essay they have written in school onto the question set in the examination. They must read the question carefully and, in passage- based questions, be prepared to re-read the passages and put their critical faculties into play.

Scheme B: 2448/1, 2448/2 Post-1914 Texts

This session's entry was 30% up on the previous January, and this time the majority were at Higher Tier. A small number of the Foundation Tier candidates may well have performed adequately at Higher, but overall there was the sense that entries were appropriate.

At Higher Tier *An Inspector Calls* was the most popular drama text. Most candidates attempted Question 1 and showed a secure understanding of the extract and of the importance of responsibility in the play. Answers to Question 2 were often entertainingly apt in creating Birling's voice, showing the value of this type of question and that students of all abilities can succeed in them.

Some candidates did not understand the context of the Question 3 extract from *Death of a Salesman*, and consequently found 'dramatic' difficult to grapple with. Question 4 performances support the above comment on Question 2.

Answers on *Educating Rita* generally showed understanding and response. The sometimes curious but nevertheless definite descriptions of social class, such as 'Frank is upper class', given by some candidates did not usually hamper their arguments.

Some poetry answers were hampered by central confusions: several students read *Baby-sitting* (Q10) as about post-natal rejection rather than baby-sitting, there was uncertainty about who is or is not actually dead in *The Dug-Out* (Q12) and there were some who felt that *Breakfast* (Q12) conveys essential optimism about war. Examiners are open to different readings of poems, but it is worth stressing that better poetry answers were those which did not take pains to explain literally what the poems are 'about', but rather conveyed the impact of the poems on the reader by exploring the language used in them.

The most popular prose text was *Opening Worlds*. Better answers to Question 17 showed an awareness of the extracts' contexts in exploring the creation of sympathy for the boys. There were many confident answers to both questions on *Roll of Thunder, Hear My Cry*. Answers to both questions on *Fever Pitch* tended to be general discussions rather than commentary focused on either the extract or particular matches.

Foundation Tier candidates generally showed relevant knowledge and understanding. A minority wrote very short third answers or wrote on only one poem or only one short story; centres are urged to rehearse candidates in the requirements of the paper and to point out that these will inevitably be costly errors. But in general this Foundation entry was better prepared for the examination than the previous January's.

There were many effective answers on *An Inspector Calls* but weaker answers tended not to realise that the Inspector is not just talking to Sheila in the Question 1 extract, and to locate Question 2 responses at the end of the play rather than at the point indicated by the question. There were similar weaknesses in poetry answers and in answers on *Opening Worlds* to those at Higher Tier.

**General Certificate of Secondary Education
English Literature (Modular) (1901)
January 2005 Assessment Session**

Unit Threshold Marks

Unit		Maximum Mark	a*	a	b	c	d	e	f	g	u
2441/1	Raw	20				16	12	8	5	2	0
	UMS	27				24	20	16	12	8	0
2441/2	Raw	30	27	23	19	15	11	9			0
	UMS	40	36	32	28	24	20	18			0
2442/1	Raw	44				29	23	17	11	5	0
	UMS	69				60	50	40	30	20	0
2442/2	Raw	66	53	45	37	29	22	18			0
	UMS	100	90	80	70	60	50	45			0
2443	Raw	45	41	36	31	26	21	16	11	6	0
	UMS	60	54	48	42	36	30	24	18	12	0
2444/1	Raw	30				23	18	13	8	3	0
	UMS	41				36	30	24	18	12	0
2444/2	Raw	45	37	32	27	22	17	14			0
	UMS	60	54	48	42	36	30	27			0
2445/1	Raw	20				15	11	8	5	2	0
	UMS	27				24	20	16	12	8	0
2445/2	Raw	30	27	23	19	15	11	9			0
	UMS	40	36	32	28	24	20	18			0
2446/1	Raw	44				31	24	17	11	5	0
	UMS	69				60	50	40	30	20	0
2446/2	Raw	66	60	50	40	31	22	17			0
	UMS	100	90	80	70	60	50	45			0
2447	Raw	45	41	36	31	26	21	16	11	6	0
	UMS	60	54	48	42	36	30	24	18	12	0
2448/1	Raw	30				23	18	13	8	3	0
	UMS	41				36	30	24	18	12	0
2448/2	Raw	45	38	33	28	23	18	15			0
	UMS	60	54	48	42	36	30	27			0

Report on the Units taken in January 2005

The total entry for the examination was:

2441/1 = 5281 candidates
2441/2 = 7607 candidates
2442/1 = 415 candidates
2442/2 = 661 candidates
2443 = 3960 candidates
2444/1 = 343 candidates
2444/2 = 306 candidates
2445/1 = 104 candidates
2445/2 = 836 candidates
2446/1 = 1 candidate
2446/2 = 5 candidates
2447 = 178 candidates
2448/1 = 133 candidates
2448/2 = 204 candidates

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