

**Combined Mark Schemes
And Report on the Units**

June 2005

1901/MS/R/05

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

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

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**Mark Scheme 2441/1
June 2005**

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	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
	23	
	22	
	21	
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)	What makes this such a moving and memorable moment in the play?

NOTES ON THE TASK:

The question is very open and we should be receptive to a range of responses to this pivotal moment in the play as long as they are grounded in the text. It is to be hoped that most answers will register the devastating effect of Biff's rude awakening here and respond to the emotional impact of the passage. Stronger answers may declare themselves in their attention to the importance of this revelatory moment in the understanding Biff, Willy and their relationship. The best answers are likely to see the climactic nature of the extract and suggest some insight into the way Miller has built to and prepared us for this moment.

Text:	MILLER: <i>Death of a Salesman</i>
Question 2: (20 marks)	You might feel differently about Willy at different points in the play. Show why by exploring TWO different moments in the play.

NOTES ON THE TASK:

This is an open question and differentiation is likely to spring from the extent to which answers can select two distinct moments and move beyond a narrative account to shape an argued personal response to Willy on each occasion. It is to be hoped that most answers will be able to shape a case for a sympathetic response to Willy as the devoted father and the struggling but hardworking salesman, desperately trying to impress and succeed in both roles. Attention to his infidelity, his dishonesty, his irritability ... is also likely to figure prominently but we should be receptive to a range of responses and textual evidence. The best answers are likely to avoid over-simplification in their responses and to suggest some awareness of how Miller conditions these responses – through the warmth of Linda's tributes, for instance.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (20 marks)	<p>You are Howard after your meeting with Willy (near the beginning of Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Willy's behaviour and state of mind • the way you have handled him • the future. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Although Howard hedges his dismissal of Willy by saying that "we'll see if we can work something out", it is absolutely clear to Willy that he has been fired and Howard is likely to be experiencing great relief at the removal of a tricky personnel problem. Some regret and some awareness of the thirty four years Willy has given to the firm might emerge, but Howard's concern is the success of the business and an employee who cracks up and rants at him is not only failing to pull his weight but is becoming an embarrassment. Successful answers are likely to be firmly grounded in the details of the conversation between Willy and Howard, and to suggest Howard's commercial priorities and long-term concern about a failing employee. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Howard'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)	<p>What do you think makes this such a revealing moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Davies's complaints about Aston's behaviour • Mick's plans for the flat • the relationship between Mick and Davies

NOTES ON THE TASK:

The bullets should focus most answers on some of the key elements of the scene's effect. The strongest answers are likely to deal directly with the steady revelations of the more unsavoury aspects of Davies's character; the nonchalant, and sinister, attitude of Mick towards him as he allows Davies to hang himself by his own rope; Mick's mockery of Davies through his speech about the ideal flat (for example: inviting Davies round for tea to listen to classical music). Answers which look at the way Davies's complaints seem to serve to exclude him from sharing the pleasures of the flat and the company in this extract, at the way Mick manipulates Davies, and which suggest that the extract is preparing the audience for the deterioration of Davies's relationship with Aston ... should be well rewarded.

Text:	PINTER: <i>The Caretaker</i>
Question 5: (20 marks)	Why do you think Aston tries to evict Davies at the end of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question urges answers to take a view of Aston and/or Davies and differentiation is likely to spring from the extent to which answers can move beyond mere description of Aston and/or Davies and accounts of what he does, to an evaluation of his character and his motivation. Is Davies a conniving, selfish, manipulative, disloyal, racist, violent and complaining man, ... or is he a figure of extreme pathos, a victim of society, desperate to establish himself in the world and regain some self-esteem for example? Answers may also look at Aston's character and consider how his selfless generosity earlier on in the play is replaced by a more motivated and determined view of how he can fulfil his dream. Argued personal responses which wrestle with questions like these and are informed by textual evidence should be well rewarded.

Text:	PINTER: <i>The Caretaker</i>
Question 6: (20 marks)	What do you think makes Mick a memorable character in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is a very open one and there should be plenty of scope for personal response to this ambiguous character. Answers may offer a range of ideas about what makes Mick memorable which should be respected. For example, his violent and sadistic nature, his inconsistent attitude towards Davies, his silent menace, his ability to get power over characters, his cruel, mocking nature but also his close bond with his brother Aston. The strongest answers are likely to be firmly anchored to the detail of selected scenes and at the same time engage the idea of 'memorable' by seeing Mick in the context of the whole play, especially perhaps in his conflict with Davies.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 7: (20 marks)	<p>How does this extract affect your feelings for Ken and the situation he finds himself in?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what is revealed of his life before the accident • the way he reacts to Mrs Boyle • the impact of Mrs Boyle's visit on him.

NOTES ON THE TASK:

The question is an open one and so it is important to be receptive to a range of responses to Ken as long as they are grounded in the text. It is to be hoped that the bullets will guide most answers to an awareness of the significance of Ken's former occupation, and to respond to the immediate impact of Mrs Boyle's visit – the medical emergency and the Sister's rescue act. Stronger answers are likely to declare themselves in their attempts to focus explicitly on what Ken finds so galling about Mrs Boyle and about his own predicament, and to perhaps suggest the broader ironic effect which her visit achieves of convincing him to fight for the right to die.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 8: (20 marks)	<p>What do you think makes John 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 inviting an argued personal response. Differentiation is likely to spring from the extent to which answers can move beyond a narrative re-working of what John does in the play to an evaluation of his impact on an audience. "What makes John memorable?" is a different question from "What do you remember about?" Answers which focus explicitly on elements like the humour, the romantic interest, the honesty, the youthful exuberance, the freedom from guilt which John brings to the play should be well rewarded, but the best answers might also attempt to set these features in the context of Ken's predicament.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 9: (20 marks)	<p>You are Dr Scott after your late visit to Ken on the evening of your dinner with Philip Hill (in Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your relationship with Ken • his fight for the right to die • what might happen next. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Despite warnings from the Sister about getting too involved with patients, Dr Scott has taken a close personal interest in Ken and has found herself increasingly at odds with Dr Emerson's determination to treat him against his will and at all costs. Her dinner with Philip Hill has helped to convince her that despite all her instincts and medical training, Ken should be able to fight for his right to die and she is pleased that Hill has decided to act for him. It is to be hoped that most answers will be able to convey the warmth of her feelings for Ken and her regretful support for the course he has chosen. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Dr Scott's character, as well as a developing sense of her "voice". The bullets are offered as suggestions only.

Text:	SHERRIFF: <i>Journey's End</i>
Question 10: (20 marks)	<p>What do you think makes this such a powerful opening to the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the setting • the conversation between Hardy and Osborne • their attitude to the conditions in the trench.

NOTES ON THE TASK:

The bullets should focus most answers on some of the key elements of the play's opening effect: the playwright's extensive description of the setting, the rather casual manner in which Captain Hardy hands over to Osborne and their differing, and at times surprising, attitudes to conditions. The strongest answers are likely to deal directly with the powerful effect of the setting and its significance (for example: the contrast in light; the attention to detail such as the soldiers' paraphernalia), and appreciate the ways that Hardy and Osborne deal with their grim situation in the light of a significant and imminent threat. Answers which see the powerful way the opening prepares the audience for the tragedy to come should also be well rewarded.

Text:	SHERRIFF: <i>Journey's End</i>
Question 11: (20 marks)	What do you find moving about Stanhope's relationship with Raleigh? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is an open one and a range of responses are likely. It is hoped that most answers will find something moving in the relationship between Stanhope and Raleigh, for example the last moments Stanhope spends with Raleigh at the end of the play, as well as being grounded in the text. The strongest answers may register the conflict in Stanhope's character and his subsequent turmoil when confronted with Raleigh, a poignant reminder of the life he has left behind. Differentiation is likely to spring from the detail and at the same time to engage the idea of 'moving' by seeing the relationship in the context of the whole play. Stanhope is a strong leader and soldier for his men, as well as being a young and frightened human being, who has turned to drink in order to settle his nerves and cope with the pressures of war; reminders of emotional ties are likely to unsettle the hold he has over his men. This tension in his character makes his relationship with Raleigh all the more poignant.

Text:	SHERRIFF: <i>Journey's End</i>
Question 12: (20 marks)	You are Osborne, just before you leave the dug-out to lead the raid with Raleigh (in Act Three, Scene 1). You might be thinking about: <ul style="list-style-type: none"> • the raid • your relationship with Raleigh • your family. Write your thoughts.

NOTES ON THE TASK:

Osborne, school-master, rugby player, family man and lover of the countryside, is about to leave the dug-out to lead the raid with Raleigh and is a man fully aware of the implications of what he is undertaking. He uses a variety of methods to take Raleigh's mind off the raid – this, coupled with his ability to rise above the awfulness of the moment by talking passionately of his former life, in the minutes before the raid, demonstrates his personal mark of heroism. It is to be hoped that most answers will register some of Osborne's unstinting support of Raleigh at this time, and his courage ... The strongest answers are likely to suggest a secure grasp of appropriate details and of Osborne's character, as well as a developing sense of his 'voice'. A clear sense of responsibility for his young charge and of his duty, thoughts of his family and an emerging sense of the hopelessness of the cause, masked by a light-hearted tone are likely to be the dominant notes alongside a keen awareness of his former life and the poignant memories. The bullets are offered as suggestions only.

**Mark Scheme 2441/2
June 2005**

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 2441/2 - 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 makes this a climax in the play.

NOTES ON THE TASK:

Most answers should show awareness of the importance of this revelatory moment in understanding Biff, Willy and their relationship, but differentiation is likely to spring from the extent to which answers can not only explore the emotional impact of the passage but also see the ways in which Miller has carefully primed us for the climax throughout the play. Stronger answers should be able to focus explicitly on the “the ways” of the question and really scrutinise the playwright at work here. The strongest answers may declare themselves through their close attention to features like the Woman’s laugh, the need to joke and impress (which betrays both father and son), the stockings, Biff’s long silence as realisation hits home, the dramatic and rapid reversal in Biff’s attitude to his father and his flawed values ...

Text:	MILLER: <i>Death of a Salesman</i>
Question 2: (30 marks)	“Nobody dast blame this man,” says Charley about Willy at the end of the play. Does Miller encourage you to blame anyone or anything for Willy’s suicide? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

This is an open question and so it is important to be receptive to a variety of arguments and approaches. Differentiation should emerge from the extent to which answers avoid a narrative tracing of Willy’s sad story and shape informed personal arguments about the reasons for his death linked to the idea of “blame”. It is to be hoped that many answers will challenge Charley’s view in order to examine Willy’s tragic flaws as a father, husband and salesman, and many answers may focus on the influence of figures like Ben and Howard. However the strongest answers, as well as picking up the emphasis in the question on Miller and examining the dramatist at work, are likely to show awareness of the bigger picture which Miller paints, and which individual characters like Howard, Ben and Happy embody, of the corrupting influence of society based on the values of ruthless individualism and materialistic competition.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (30 marks)	You are Howard after your meeting with Willy (near the beginning of Act Two). Write your thoughts.

NOTES ON THE TASK:

Howard has revealed that he has been meaning to tell Willy “for a long time” that he doesn’t want him to represent the firm and although he hedges the dismissal by saying that “we’ll see if we can work something out”, it is absolutely clear to Willy that he has been fired and Howard is likely to be experiencing great relief at the removal of a tricky personnel problem. Some regret and some awareness of the thirty four years Willy has given to the firm might emerge but Howard’s concern is the success of the business and an employee who cracks up and rants at him is not only failing to pull his weight but is becoming an embarrassment. Although he knows that Willy is economical with truth, Howard is led to believe that Willy has the support of his sons and so is unlikely to be feeling guilt about his decision. The strongest answers are likely to develop beyond a strong grasp of the context and character, and represent a convincing “voice” and point-of-view.

Text:	PINTER: <i>The Caretaker</i>
Question 4: (30 marks)	Explore the ways in which Pinter makes this such a dramatic and important moment the play.

NOTES ON THE TASK:

Most answers should be aware of the dramatic effect of Davies’s increasing loquaciousness, reflecting his new found confidence and his ingratitude for what Aston has done for him; his growing awareness of what he thinks is his due, and his cunning and manipulative attempt to create a split between Aston and Mick. Stronger answers should be able to focus explicitly on the “ways” of the question and really scrutinise the playwright at work here. Answers which explore the dramatic effect of the language (for example, the way Davies uses questions and pauses to create sympathy), which show an awareness of the change in mood when Mick responds to Davies, which appreciate the way that Davies’s self-centred catalogue of complaints rebounds on him as Mick excludes him from the dream in one line, and which see the way the extract prepares the audience for the disintegration of any relationship between Davies and Aston, should be well rewarded.

Text:	PINTER: <i>The Caretaker</i>
Question 5: (30 marks)	Does Pinter convince you that Aston is right to try to evict Davies at the end of 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 an evaluation of Davies and his relationship with Aston – and differentiation is likely to spring from the extent to which answers can maintain this focus on the character's worth and shape an argued personal response fully grounded in the text. It's possible that some answers will try to establish what the audience learn about Davies in order to suggest whether Aston's attempt to evict is justified or not – or they may confine themselves to weighing up Davies as a conniving, selfish, manipulative, disloyal, racist, violent and complaining man ... or as a figure of extreme pathos, a victim of society, desperate to establish himself in the world and regain some self-esteem, worthy of recognition ... or all of these things. Either approach or a mixture of the two should be respected – and each answer should be marked on its merits as an argued and supported personal response.

Text:	PINTER: <i>The Caretaker</i>
Question 6: (30 marks)	Explore TWO moments in the play where Pinter surprises you by a character's actions. Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is very open indeed and 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' attempts to play one brother off against the other could all be used as examples of moments where the character's actions elicit surprise. Differentiation is likely to occur in the attention to detail and how Pinter uses dramatic techniques, actions and language to elicit surprise. The strongest answers are likely to suggest a secure grasp of the potential surprise in the moments chosen in the drama.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 7: (30 marks)	Explore the ways in which Clark builds the suspense here and brings out some of the main issues of the play.

NOTES ON THE TASK:

Most answers should be able to show some awareness of the building suspense through Ken's growing exasperation with Mrs Boyle's professional detachment and with his own helplessness – to the climax of the Sister's rescue act at the end of the extract. Stronger answers should be able to focus explicitly on the "ways" of the question and really scrutinise the playwright at work here. The strongest answers may declare themselves in their close attention to the growing seriousness and tension in the dialogue, and to the ways in which Clarke makes us aware of the exact nature of Ken's predicament. Differentiation might well emerge in the explicit attention to the second part of the question and answers which explore the ironic impact of Mrs Boyle's visit (and of the Sister's emergency application of the oxygen mask) in confirming Ken's sense of his own dependency and the importance of his decision to fight for the right to die, should be well rewarded.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 8: (30 marks)	How does Clark's portrayal of John contribute to the dramatic impact of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The extent to which answers can move beyond a conventional character study to look at Clark's methods and the effect of the characterisation on an audience is likely to be the key discriminator here. Stronger answers should be able to focus explicitly on the "How" of the question and really scrutinise the playwright at work here. The strongest answers may declare themselves in their explicit attention to some of the ways in which Clark's portrayal of John as a youthful, exuberant, honest and jocular free-spirit, happily pursuing Nurse Sadler, not only highlights what Ken has lost, but also contrasts the earnestness and guilt which Ken identifies in the attitudes of the other medical professionals, and lightens the tone of the play.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 9: (30 marks)	You are Dr Scott after your late visit to Ken on the evening of your dinner with Philip Hill (in Act Two). Write your thoughts.

NOTES ON THE TASK:

Despite warnings from the Sister about getting too involved with patient, Dr Scott has taken a close personal interest in Ken and has found herself increasingly at odds with Dr Emerson's determination to treat him against his will and at all costs. Her dinner with Philip Hill has helped to convince her that despite all her instincts and medical training, Ken should be able to fight for his right to die and she is pleased that Hill has decided to act for him. Differentiation is likely to emerge in the extent to which answers avoid oversimplification of her feelings for Ken and about the course he has chosen, and suggest a clear distinction between her attitude and Dr Emerson's, for instance. The best answers are likely to develop a strong grasp of context and character, and represent a convincing "voice" and point-of-view.

Text:	SHERRIFF: <i>Journey's End</i>
Question 10: (30 marks)	Explore the ways in which Sherriff makes this such a dramatic opening and introduces 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 dramatic effect of the setting, and the differing characteristics of the two men, Hardy and Osborne. There is a strong sense of the mundane routines and conversations of the soldiers, in the face of the extraordinary events which are about to unfold. Answers which explore the dramatic effect of the language and staging (for example, the way characters disguise their real emotions with small talk ...) show a strong awareness of the significance of the setting, appreciate the way that Hardy and Osborne deal with their situation and which see the way the opening prepares the audience for the tragedy to come should be well rewarded.

Text:	SHERRIFF: <i>Journey's End</i>
Question 11: (30 marks)	Does the way Sherriff presents Stanhope encourage you to feel differently about him at different points in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Although some answers may argue for a consistent and unchanging response, the simple answer to the question is likely to be “yes”. It is hoped that most answers will respond strongly to Stanhope’s strong sense of leadership and duty to his men, his ability to mask his feelings, his cruel determination at times and his strong will. Differentiation is likely to emerge from the extent to which answers engage with the way Sherriff presents a more vulnerable and sensitive side to Stanhope for example. Stronger answers should be able to focus explicitly on the “way” of the question and really scrutinise the playwright at work here – the way Stanhope’s clash with Hibbert reveals his steely and principled leadership, but contrasts with unfair treatment of Raleigh for example, revealing a complex and at times contradictory character to the audience.

Text:	SHERRIFF: <i>Journey's End</i>
Question 12: (30 marks)	You are Osborne, just before you leave the dug-out to lead the raid with Raleigh (in Act Three, Scene 1). Write your thoughts.

NOTES ON THE TASK:

Osborne, school-master, rugby player, family man, lover of the countryside, is about to leave the dug-out to lead the raid with Raleigh and is a man fully aware of the implications of what he is undertaking. Feeling a strong sense of responsibility towards the younger Raleigh, he uses a variety of methods to take Raleigh's mind off the raid – this, coupled with his ability to rise above the awfulness of the moment by talking passionately of his former life, in the minutes before the raid, demonstrates his personal mark of heroism. The strongest answers are likely to explore Osborne's unstinting support of Raleigh at this time, and his courage but also to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view. Nostalgic lights of fancy, thoughts of his family, a clear sense of responsibility for his young charge and of his duty and an emerging sense of the hopelessness of the cause, masked by light-hearted tone, are likely to be the dominant notes.

Mark Scheme 2442/1
June 2005

1901 English Literature – Generic Band Descriptors

Unit 2442/1 - 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)	What do you find most memorable about the effects of childhood experiences on adults' lives in these two poems? Remember to refer closely to words and images from the poems in your answer.

NOTES ON THE TASK:

In *Anseo* the first two stanzas are about childhood experiences: being bullied by the Master (mocked, sent to fetch the 'stick with which he would be beaten') and the final stanza about adulthood - 'fighting for Ireland' – and using the same phrase as at school in the rollcall. The child's pride in his handiwork ('Sanded and polished') is reflected in his pride in his troops ('His' volunteers) and his acquiescence to the Master is the opposite of his current life fighting against English rule. The tone is conversational and often understated ('after a while ... as a matter of course') with the narrator recounting the story and allowing the reader to draw conclusions from the hints given. *To Carry the Child* is more formal and stylised with repetition, hypotheses and a series of statements – one per stanza -, though passionate feelings break out in the anti-penultimate and final stanzas. There is a series of contrasts between the child/adult (e.g. 'child has colours ... man sees no colours') showing that the vulnerability etc of the child is a handicap in adult life. The poems are very different in style and 'message', though similar in the importance they put on childhood *vis a vis* adult life. Stronger answers may pick out certain details rather than consider the poems as a whole, but there must be a focus on the words to gain high marks.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 2: (20 marks)	What do you find striking about the ways in which the poets, in <i>I Remember, I Remember</i> (Larkin) and <i>The Tune the Old Cow Died Of</i> (Nicholson) explore childhood memories?

NOTES ON THE TASK:

In the first poem Larkin is looking back at how his childhood was not 'ideal', using images from storybooks etc to indicate what his life was *not* like. The poet's view of Coventry ('men with number plates', 'cycle-crates') and the effect of the conversation might be considered as well as the mock-resentful, facetious tone and language of his descriptions of what did not happen, the rhyme scheme and the final lines. A 'trigger' to set the memories off is also used in *The Tune the Old Cow Died of* but here there is a juxtaposition of 'ideal' and reality ('buttercup and yellow rattle'; 'children went without') in the childhood and a contrast between the childhood and adult scenes and the tone and speaker's feelings are different. The focus of the question is on the 'memories' and how they are evoked. Answers should be rewarded for a concentration on the language of the poems and some personal response.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 3: (20 marks)	Explore some of the ways in which the poets' words most effectively bring alive adults' feelings about children in TWO of the following poems: <i>You're</i> (Plath) <i>Growing Up</i> (Fanthorpe) <i>Baby-sitting</i> (Clarke).

NOTES ON THE TASK:

These three poems each convey different feelings: in *You're*, Plath rejoices in her pregnancy and the developing child; in *Growing Up*, Fanthorpe looks back at her childhood and adolescence with discontent, perhaps regret ('I wasn't good at ...') but total clear-sightedness and understanding; *Baby-sitting* shows the adult's fear, disgust and ambivalence towards her charge (and what she imagines the baby's reciprocal feelings to be). Likewise, the methods the poets use are different: exotic, exciting similes and metaphors, internal rhyme and rhythm in *You're*; repetition and a structure reflecting 'growing up' and somewhat uncomfortable imagery in the Fanthorpe poem; visual and aural images in *Baby-sitting*, coupled with a stark analysis of feelings ('I will represent absolute abandonment'). Answers should focus closely on the adults' feelings (rather than descriptions of the child), what they are and how they are portrayed with reference to the language. Some personal response is looked for.

Text:	OCR: <i>Opening Lines: The 1914-18 War (i)</i>
Question 4: (20 marks)	How do the poets here vividly portray attitudes towards those who die in war? Remember to refer closely to words and images from the poems in your answer.

NOTES ON THE TASK:

It is to be hoped that answers will correctly identify the speakers in and audiences for these poems in order to discuss the attitudes. In *When you see millions of the mouthless dead ...*, the tone is bitter and angry towards the war which has caused so much death not towards those who have lost loved ones or the dead soldiers. The dead are past all help or comfort. *Base Details* offers a satirical look at the attitudes of the officers who are safe, comfortable and callous towards those they are sending to their deaths. The sonnet uses visual imagery of the dead ('mouthless ... pale battalions ... gashed head') and appeals to the senses with the tone enhanced by the caesurae violently breaking the iambics. The second poem has a more colloquial tone, utilising alliteration, direct speech and carefully chosen words ('scrap', 'toddle') to great effect. Differentiation will probably spring from an ability to focus on the language of the poems.

Text:	OCR: <i>Opening Lines: The 1914-18 War (i)</i>
Question 5: (20 marks)	In what ways do the words of the poets, in <i>Exposure</i> (Owen) and <i>Returning, We Hear the Larks</i> (Rosenberg), memorably convey to you pictures of life at the Front?

NOTES ON THE TASK:

This question is asking not only what life is like at the Front – cold, monotonous, dangerous ... - but how the poets portray it so powerfully. *Exposure* is a rich seam with its personification of nature (a greater enemy than man), alliteration, assonance, repetition and half rhyme bringing to life the cold, tension, tedium and waiting ('But nothing happens'). The second poem is similar in that it stresses the 'sinister threat [that] lurks' and expresses emotions (fear, exhaustion, relief and joy) with the ambivalent last images. Differentiation will spring from an ability to focus on the ways in which life on the battlefield is expressed perhaps with some mention of the emotions of the soldiers.

Text:	OCR: <i>Opening Lines: The 1914-18 War (i)</i>
Question 6: (20 marks)	How do the poets' words help you to understand the effect of war on individuals in TWO of the following poems? <i>As the Team's Head-Brass</i> (Thomas) <i>At the Movies</i> (Mastin) <i>Sonnet</i> (' <i>What lips my lips have kissed ...</i> ') (Millay).

NOTES ON THE TASK:

All three poems express the impact of war on people back home. *As the Team's Head-Brass* explores the effects both on the ploughman, who has lost his mate to the war and his elm to the blizzard (with the latter symbolising the former) and on the narrator who is willing to fight 'If I could only come back again', through their conversation culminating in a feeling of trust and optimism and the symbolic use of nature. Juxtaposed to these effects is the timelessness of love with the poem framed by the lovers entering and leaving the wood. The other two poems explore the impact of war on women, with *At the Movies* utilising visual images of the film and ending with the reality of the situation hitting the viewer (and the reader). *Sonnet* has images of the natural world and a prominent rhyme scheme (e.g. rain/pain, before/no more) to express overwhelming sadness at the loss of young men. Responses that focus closely on the language, of the chosen poems should be rewarded.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 7: (20 marks)	Explore the ways in which these two poems portray how time affects people. You should consider: <ul style="list-style-type: none"> • the way Larkin describes the view • the Old Man when young, and now • the language of the poems.

NOTES ON THE TASK:

Answers should show understanding of both poems and of the feelings the poets convey. Both poets appear to regret the effects of time. Although experienced climbers might assure the poet in *The View* of its fine prospect, the speaker sees only mist and a non-existent view when he looks back, and only a drear future when he looks forward. The language (“overweight and shifty ... Unchilded and unwifed”) suggests that time has brought no compensation as life nears its end. *Old Man, Old Man* emphasises the way the strength and certainty of younger days gives way to the infirmities of old age. The Fanthorpe poem creates sympathy for the old man, despite hints that in earlier years he was a difficult man. Fairly basic answers will limit themselves to paraphrasing the poems. The best answers here will attempt to comment on aspects of the language, perhaps noting the colloquial “Search me” and the landscape imagery in *The View*; and words that suggest helplessness (“shamble” “forgotten” “ramble” “living in almost-dark” in *Old Man, Old Man*). 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)	In what ways do the poets use humour to communicate their views and feelings in any TWO of the following poems? <i>Annus Mirabilis</i> ((Larkin) <i>Toads</i> (Larkin) <i>Dictator</i> (Fanthorpe) <i>Patients</i> (Fanthorpe).

NOTES ON THE TASK:

Although intentional humour is not always easily detected, it is hoped that study of these poems has created awareness that both poets use humour to communicate their feelings. In *Annus Mirabilis*, for example, with its jaunty identification of the year sexual intercourse began, Larkin’s characteristically self-deprecating irony is evident. The grotesque metaphor of the toad *work*, and comically colloquial language (“nippers” “*Stuff your pension*”) and conspicuous alliteration again suggest the use of humour. Fanthorpe’s ironic picture of the office dictator is full of humorous exaggeration, concluding with a line of contrasting anti-climax. Her conversion of hospital staff to patients for whom there is no cure is humorous and developed. The question allows for response to the views and language of the poems. The invitation to consider humour is a way into the poems, which use humour as a means of conveying ideas that are far from frivolous. Weaker answers will do little more than provide a paraphrase, whilst better answers will attempt to engage with the language. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 9: (20 marks)	<p>What do you find particularly memorable about the ways in which the poets look back on the past in any TWO of the following poems? <i>I Remember, I Remember</i> (Larkin) <i>Wild Oats</i> (Larkin) <i>Growing Up</i> (Fanthorpe) <i>Casehistory: Alison (head injury)</i> (Fanthorpe).</p> <p>Remember to refer in detail to the language of the poems in your answer.</p>

NOTES ON THE TASK:

The question expects candidates to respond by providing an overview of the two chosen poems and showing understanding of them and of the way the writers look back on the past. There is no requirement to compare. In *I Remember, I Remember* the “voice” in the poem is inadvertently reminded of his past by arriving briefly at a station he barely recognises. His past is unheroic, mundane, and the voice is ironic. *Wild Oats* reflects disappointment with love, with bosomy English rose being out of reach, and the friend in specs all too within it. The mundane courtship and what might have been are preserved in the photographs. Similarly lack of fulfilment characterises the stages passed through *in Growing Up*, whilst *Casehistory Alison (head injury)* is a much more moving reflection upon the past and its failure to blossom as Alison would have wished. Basic answers will paraphrase, whilst stronger ones will attempt to respond, not just to the situations in the poems, but also to the language. Answers which successfully catch and illustrate the mood of the poems should be well rewarded. 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 memorable about the ways Jennings and Yeats write about the effects of the passage of time in these two poems?

The Wild Swans at Coole is set at evening in Autumn, the still beautiful twilight of the day and year, representing the twilight of the poet’s life, as he thinks back to nineteen years ago. He is changed but the swans are ‘unworned still’, emphasised by the verbs of motion and sound (‘scatter’, ‘clamorous’). This contrast continues throughout the poem and Yeats’ argument is clear – ‘Their hearts have not grown cold’ through time but his has. In *One Flesh* the parents’ love has also grown cold through time (‘flotsam from a former passion’) but here the poet is an outsider looking at the couple and having difficulty understanding. Stronger answers will look at the language of the poems.

Text:	<i>Touched with Fire</i> ed. Hydes
Question 11: (20 marks)	How do the words of <i>Rising Five</i> (Nicholson) and <i>Toads Revisited</i> (Larkin) memorably express the idea that we should be content with our present lives?

NOTES ON THE TASK:

Rising Five presents an unforgettable lifelike picture in the first stanza of the four year old. The idea (introduced here) of impatiently looking forward instead of *carpe diem* is continued in the body of the poem and summarised at the end with a list of warnings ending with the sobering thought that we are 'not living/But rising dead'. The argument is clear but it is discussion of visual, unusual imagery and vocabulary that should be at the heart of the strongest answers. *Toads Revisited* presents its hypothesis in the first two lines and then demolishes it with the description of people who do not work and their pointless activities ('Turning over the failures'), coming to a resolution in the last two stanzas. These are two very different poems in style but their 'message' is similar.

Text:	<i>Touched with Fire</i> ed. Hydes
Question 12: (20 marks)	What do you find particularly striking about the ways in which the poets portray people in TWO of the following poems? <i>The Lesson</i> (Lucie-Smith) <i>Nicholson, Suddenly</i> (Nicholson) <i>Follower</i> (Heaney).

NOTES ON THE TASK:

The focus of the question is on the ways in which the poets make the descriptions memorable, rather than just what the people are/look like (and from this differentiation will spring), so in (for example) *Follower* there is vivid imagery indicating appearance and skill; in *The Lesson* the reader gains a strong impression of the emotions of the children. In *Nicholson, Suddenly* both Nicholsons, 'unidentical near twin(s)', may be considered. The wording of the question should guide answers to consider the language.

Text:	OCR: <i>Opening Worlds</i>
Question 13: (20 marks)	In what ways do you think these extracts help you to understand the feelings of Ravi and Clement?

NOTES ON THE TASK:

Ravi feels disappointment and misery at the 'funereal' game he is compelled to play when he wanted 'victory and triumph' and he breaks down 'silenced by a terrible sense of his insignificance'. The triumph of Clement at the end of *The Pieces of Silver* is expressed by the schoolmaster's disappointment and the last line of the extract. Stronger answers may make reference to the preceding parts of both stories but pure narrative should not be highly rewarded.

Text:	OCR: <i>Opening Worlds</i>
Question 14: (20 marks)	<p>How do the stories <i>Dead Men's Path</i> and <i>The Young Couple</i> convey the difficulties faced by people who move to a new place?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why the characters move to a new place • the difficulties they encounter • how the writers show these difficulties.

NOTES ON THE TASK:

The bullet points should direct the candidates. In the first story, Michael Obi experiences difficulties when, having been appointed Headmaster, he ignores the villagers' superstitious beliefs and comes up against the old priest. The two men contrast in many ways (young/old, modern/traditional etc) but also bear some similarities, most notably in being equally stubborn and in refusing to 'let the hawk perch, let the eagle perch'. Contrasts are used in *The Young Couple* with the free life in England v the more rigid rules of India where Cathie is smothered by the oppressive love of Naraian's family. Symbolism is used – the mausoleum, the furnishings of the parents' house, the 'heartshaped frame' ... - and stronger answers may mention this. Naraian gets over his difficulties by giving in to his family's plans for his life but Cathie is left frustrated and unhappy. Mere story telling should not be highly rewarded.

Text:	OCR: <i>Opening Worlds</i>
Question 15: (20 marks)	<p>Show how <i>Snapshots of a Wedding</i> and <i>The Train from Rhodesia</i> vividly convey a clash between people of different cultures or traditions.</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what the different cultures or traditions are • in what ways the characters clash • the words the writers use to convey this clash.

NOTES ON THE TASK:

The bullet points should guide the candidates. In *Snapshots of a Wedding* there are clashes between tradition and modernity, love and money, old and young which stronger answers might mention are demonstrated by the use of symbolism – the empty space beside Kegoletile, carrying water, digging with the hoe, the dance – and the characteristics, appearance and actions of Neo and Mathata with Kegoletile caught in the middle. In *The Train from Rhodesia*, the clash is perhaps more obvious: white v black, rich v poor and it is played out in the clash between the husband and wife with the carved lion as a catalyst for the woman's feelings about her husband. More than mere narrative is required and answers should make reference to aspects of the text.

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 16: (20 marks)	How do these two extracts memorably portray the dog and the tortoise?

NOTES ON THE TASK:

The first impressions of the dog prove to be misleading as 'wistfully', 'meditating' etc soon change after the phrase 'savage freedom' – for 'savage' is what he becomes. There is vivid description ('bullet', 'ecstasy', 'demon'...) and the depiction of him fighting the mother for the broom shows determination and how like his human rival he is. Yet he has supreme self-control. The dog appears so lifelike that some personal response is expected. On the other hand, the tortoise is part of a 'pleasant' lesson, there is darkness, warmth, indifference, good humour and slow movements, even though Joe is 'quite lively'. Again this is a realistic description which should elicit a personal response with reference to the words of the extracts.

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 17: (20 marks)	What do you find particularly striking about the portrayal of any TWO of the following? The father in <i>Adolf</i> Lessford in <i>Lessford's Rabbits</i> Hilda in <i>The Shades of Spring</i> .

NOTES ON THE TASK:

Answers which go beyond a character study should be duly rewarded. The father in *Adolf* is introduced right at the beginning of the story – 'black and tired', 'soiled and weary' yet rejoicing in the natural world and loving 'non-human things best'. His 'disturbing presence' is the key to the events that follow, for he introduces the baby rabbit, itself a disturbing presence to family life, which they cannot really love for it is 'wild and loveless'. Lessford's appearance and capabilities are summed up in the second story and it is the teacher's observations of him and his reactions to the loss of the rabbits that back up this, especially his lack of perception. Hilda is a more complex character with Lawrence's comparison of her to nature – 'I can only grow in my own soil' -, the honeysuckle and the fur mantle, the romanticism and the cruelty.

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 18: (20 marks)	What do you find most vivid about the relationships between brothers or sisters in <i>A Prelude</i> and <i>Second Best</i> ? Remember to refer to the words of the stories in your answer.

NOTES ON THE TASK:

In *Prelude*, Henry is the 'irrepressible' brother with the plan to be guysers, Arthur follows him and Fred is more serious in speech, actions and feelings. The characters and relationship are clearly revealed both in the first part of the story and in the play they perform. In *Second Best*, Frances and Anne are opposites: the former 'whimsical' and love-sick and the latter 'practical' and still a child but with the ability to mother her older sister. Despite the fact that Anne causes her sister pain with her unknowingly thoughtless questions, it is she who kills the first mole and tells Frances that Smedley is better than Jimmy, causing Frances to kill her 'own' mole and love for her former boyfriend. Answers which go beyond a character study and look at the relationships, with reference to the text, should be rewarded.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 19: (20 marks)	In what ways do these two extracts add to your understanding of the relationship between Jim and Basie?

NOTES ON THE TASK

In the first extract, Jim is clear-sighted about Basie's intentions towards him but too 'tired to resist', shown also by his refusal to play the vocabulary game that the American so likes, and as usual looks on the bright side about his prospects. He is, however, still keen to please Basie inventing stories about Shanghai high life. Basie is showing his mock concern towards the boy who still has sufficient faith in the man to make his usual plea of 'is the war going to end soon?' In the second extract, Jim is equally clear-sighted about Basie's actions and the Americans' possible intentions but he is still 'stringing' Basie along although the latter is now more suspicious of the boy and Jim has to be cleverer with his replies. The question is asking what the extracts add to our understanding and stronger answers may venture outside them to the rest of the novel.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 20: (20 marks)	<p>What do you find memorable about Jim's relationship with Japanese soldiers in TWO moments from the novel?</p> <p>You might consider:</p> <p>Jim with the water ration (in Chapter 16)</p> <p>Jim with the Kamikazi pilot (in Chapter 33)</p> <p>or any other moment in the novel.</p>

NOTES ON THE TASK:

The picture that appears of the Japanese is one of them being cruel/kind, angry and exasperated (especially at Jim), lacking outward emotion and above all being unpredictable and inscrutable yet with their own logic. Jim has both experience of the Japanese and a kind of innate understanding of how to treat them and bravery (or foolhardiness) – 'only he had been prepared to risk everything for the few drops of water' – which the soldiers seem to appreciate. In the second moment Jim shows the same kind of understanding and bravery when he follows the airman who eventually recognises him 'like an older schoolboy forced to acknowledge an admiring junior' and then gives him a mango, which Jim trying to show the same self-discipline, does not eat. Stronger answers may not just describe what happens in these two moments but will attempt to tease out what the relationship is.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21: (20 marks)	<p>In what ways is the life of Europeans in Shanghai brought alive for you at the beginning of the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the life Jim and the other Europeans lead • the contrasts between their lives and those of the Chinese • the words Ballard uses.

NOTES ON THE TASK:

There is a lot of evidence about the lives of the Europeans in the first part of the novel but the bullet points should guide the candidates. Obvious things to consider are the luxury in which they lead they rather frivolous social lives – houses, cars, parties – and the way in which they are attempting to carry on as normal in a war situation. There are many contrasts between the rich and the poor (e.g. the beggar at the gates). Answers should be firmly rooted in details from the text.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 22: (20 marks)	<p>What does this extract add to your feelings about the Commissioner and his messengers? You should consider:</p> <ul style="list-style-type: none"> • why the leaders of Umuofia are there • the District Commissioner's words • what the messengers do • the language of the extract.

NOTES ON THE TASK:

The extract comes from Chapter 23. It is already clear that the white man, whether in the shape of Smith or the District Commissioner, has no understanding of the customs of Umuofia and are seeking to impose their own system. Following the destruction of Mr Smith's church, provoked by the insult to the egwugwu, Smith and the D.C. have had a long discussion, following which the leaders have been called to the D.C.'s headquarters, where this betrayal takes place. The writing shows that the D.C. has no intention of hearing the leaders' side of the story, and referring to them as "friends" is intended to lull them into a false sense of security. The D.C. does not hear their side, has them handcuffed, and fines them. The messengers pay no attention to the D.C.'s casual order to treat the leaders with respect. Instead they are insulted and physically assaulted (the enforced shaving of the heads). The language may be seen to emphasise the D.C.'s hypocrisy and his exploitation of the trusting innocence of the leaders. Answers are likely to respond with indignation to what happens here. Basic answers will paraphrase; better answers will link response to what happens in the extract to the language. Best answers will develop their response and support it with textual detail.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 23: (20 marks)	<p>What strong feelings does Ikemefuna's life-story arouse in you? Remember to refer closely to the novel in your answer.</p>

NOTES ON THE TASK:

Answers are expected to show knowledge of Ikemefuna's life-story and provide a personal response to it. His part in the novel begins in Chapter 2 and his life ends in Chapter 7. He has no control of his life or fate, being handed over to Umuofia to appease that warlike nation after the death of one of its daughters in Mbaino. Answers may show sympathy for his separation from his mother and three year old sister for whom he weeps. Okonkwo beats him for not eating his yams. He is a lively boy who becomes popular in Okonkwo's household, and earns the affection of the family, especially Nwoye (whose later embracing of Christianity may have its roots in Ikemefuna's story) and even Okonkwo himself. The decision of the Oracle of the Hills and the Caves that he should be killed appears quite arbitrary. His death at the hands of a man he has come to consider his father and at a time when he is anticipating with pleasure the thought of going home is movingly described. Basic answers will give some sort of account of incidents in Ikemefuna's life. Better ones will respond in a more developed way to the feelings aroused by his story. Best answers here may try to consider what his story contributes to the novel as a whole, commenting on how such a story affects our view of Okonkwo, who kills the boy in order not to show weakness, and of the customs of Umuofia. In the light of Ikemefuna's story, perhaps things there should fall apart.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 24: (20 marks)	Explore ONE moment in the novel when you feel sympathetic towards Okonkwo, and ONE moment when you feel unsympathetic. How do these moments affect your overall view of Okonkwo?

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. Answers are expected to show some awareness that it is possible to respond in different ways to Okonkwo at different moments in the novel. Moments that illustrate his determination to overcome misfortune might be profitably considered, as might such moments as his helping Ezinma in Chapter 9 when she has a fever; and, in Chapter 11, his following of Ekwefi when she tracks the priestess who is carrying Ezinma. His killing of Ikemefuna is a moment when answers might offer little sympathy, and his violent treatment of those who oppose him at various points is unlikely to attract sympathy. Basic answers will provide a brief summary of two incidents. Differentiation will begin as answers start to develop their responses to different aspects of the character. Best answers here will begin to recognise that Okonkwo is a fairly complex character who can evoke conflicting responses in readers, and use the text quite effectively in support. Answers which link his complexity to Achebe's critique of Umuofia and its traditions should be well rewarded.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 25: (20 marks)	What does this passage add to your understanding of the old man's relationship with the creatures of the sea? You should consider: <ul style="list-style-type: none"> • his feelings about the porpoise • his feelings about the great fish and the pair of marlin • the language of the passage.

NOTES ON THE TASK:

The old man's close relationship with the sea and its creatures has already been established by Santiago's close observation of the man-of-war bird, the flying fish and the school of dolphin, and his admiration of the beauty of the Portuguese man-of-war, whilst delighting in the fate of the jellyfish when caught by the sea turtles. Answers are expected to focus closely on this particular extract, in which Santiago lovingly recognises the brotherhood of those brought together by the sea. Though obliged to make his living, however poor, by seeking to kill the great fish, he nonetheless admires it and endows it with human qualities. The story of the two marlin, "the saddest thing I ever saw" again suggests the human qualities of love and loyalty. The brutality of the necessary gaffing and clubbing contrasts with the old man's feeling of admiration for the fish and its physical beauty. The old man clearly loves and admires the very creatures he preys off. Answers which illustrate the admiration revealed in the old man's descriptions should be well rewarded.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 26: (20 marks)	The old man thinks being a fisherman is 'the thing I was born for'. Do you agree with the old man's view of himself? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Answers may well indicate that, as well as perhaps being born to be a fisherman, the old man has little real alternative to be anything else, though he has sailed before the mast to Africa. The tourist trade in Havana seems no attraction to him. Answers should be able to draw attention to the old man's skill as a fisherman, his knowledge of the sea, and the love and admiration he feels for it and its creatures. There are plenty of examples of the attention the old man pays to his lines and the care with which he baits them. His skill and courage are evident in his struggle with the great fish and his attempts to bring the fish to shore. The more detailed support answers can provide to show Santiago's skill, the higher they will move up the bands. Consideration may be given to his bad luck, which, far from driving him away from the sea, drives him further out to improve his fortunes.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (20 marks)	Explore any TWO moments in <i>The Old Man and the Sea</i> which most powerfully convey to you the hardships of the old man's life.

NOTES ON THE TASK: The choice of moments should, as far as possible be respected. "Moments" should be long enough for answers to be able to explore them with some thoroughness, yet not be so long that they require lengthy paraphrase followed by very little analysis or comment. Moments that illustrate Santiago's poverty may be expected. Answers which focus on the hardship he experiences in his struggle with the great fish, including his battle to preserve it from the sharks, are perfectly acceptable. Answers which measure the hardship of his life by his desire to escape from it in dreams of lions or the glories of American baseball are also acceptable. Answers which combine understanding with response to Hemingway's language should be well rewarded.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 28: (20 marks)	What makes this passage so horrific? You should consider: <ul style="list-style-type: none"> • what O'Brien is doing • Winston's words and reactions • the language of the passage.

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 horror and disgust at what is happening to Winston and the terror he is experiencing. His panic is increased by his initial unawareness of how to save himself, powerless to move as he is. His discovery that interposing another body between himself and the rats is his only path to salvation leads to his betrayal of Julia. His willingness to save himself at her expense marks the Party's victory over his rebellion against their authority. Answers will, as they move up the bands, show awareness of Winston's previous fear of rats, revealed to Julia in the room over Mr Charrington's shop, and the full significance of his betrayal of Julia. Answers at the top of Band 4 are likely to pay some attention to the way Orwell's language conveys the fearful nature of the rats and how Winston's terror is vividly contrasted with O'Brien's didactic, lecturer's tone.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29: (20 marks)	What are your feelings about Julia at the end of the novel? You should consider: <ul style="list-style-type: none"> • her views of the Party • her relationship with Winston • her final conversation with Winston.

NOTES ON THE TASK:

The question is aimed at arousing a candidate's personal response to Julia, perhaps indicating some kind of admiration for her refusal to accept the Party's ideology in the early part of the novel; sympathy for her immediately after her capture; and some view of her betrayal of Winston. Recognition that this betrayal must have been caused by an experience similar in horrific intensity to Winston's in Room 101 may create further sympathy for her. Weaker answers are likely to offer little more than a narrative account of Julia's part in the story. Answers will move up the bands as they recognise Julia's individuality in using sex as a means of opposing the Party, perhaps comparing her to Katharine, who accepted the Party's doctrine on sex. They may also trace the way in which Julia actively seeks out Winston, and her shrewd perception of the Party's reasons for repressing sexuality and love in its promotion of hate. Her final conversation with Winston may create sympathy for her as the Party has crushed her love for Winston, although some candidates may feel disgust at her betrayal of him. Answers which focus on her rebelliousness, its causes, the cruelty of the Party, and Orwell's depiction of her as a rebel should be well rewarded.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30: (20 marks)	Explore any TWO moments in the novel which make you feel that life in Oceania is particularly unbearable.

NOTES ON THE TASK:

Any number of moments offer themselves and whichever moments offer themselves in answers should, as far as possible, be respected. Obviously they may include the small miseries of daily life, with lifts not working and blocked sinks in Victory Mansions; the almost ubiquitous telescreen. The violence and brutality of what is experienced in the Ministry of Love are other obvious areas, as is Winston's torment in Room 101. Weaker answers may provide little analysis or development of the chosen moments, whilst better answers will provide some focus on how Orwell's writing makes such moments so unbearable. Answers which focus on the way conditions in Oceania are deliberately intended to crush the human spirit and substitute hate for love in the Party's pursuit of power should be well rewarded.

Text:	<i>Modern Women's Short Stories</i> : ed. Susan Hill
Question 31: (20 marks)	What do you find so moving about the endings to these two stories? You should consider: <ul style="list-style-type: none"> • Jack • the boy • the language of the extracts.

NOTES ON THE TASK:

Answers are expected to show knowledge of both stories through close focus on their endings, though, in the case of the extract from *Slaves to the Mushroom*, good answers may focus on the surprise or twist in the ending. Sylvia, who might inspire sympathy, pity or dislike in different parts of the story, is shown at its end to have only a caged bird to go home to, while the mushrooms, to which she is a slave, are preparing themselves for another period of Sylvia-enslavement. The ending of *The July Ghost* is more ambiguous, but, nonetheless, moving. The man has not been able to help the mother see the ghost of her son; the boy is disappointed by this failure; the man, is conscious of this failure, occurring despite his best and intimate efforts. The description of the boy's beautiful and haunting smile underlines the sadness of the story. Basic answers will paraphrase the endings, linking them to some extent to earlier parts. Better answers will respond also to the situation of the characters, whilst the best will focus their response on the language as well as the situations in which the characters find themselves.

Text:	<i>Modern Women's Short Stories</i> : ed. Susan Hill
Question 32: (20 marks)	Show how any TWO of the following stories bring to life for you the places in which they are set: Sylvia's workplace (<i>Slaves to the Mushroom</i>) Morocco (<i>Hassan's Tower</i>) Paris (<i>A Fall From Grace</i>) the hospital (<i>Indefinite Nights</i>)

NOTES ON THE TASK:

Answers are expected to show knowledge of the stories chosen from the list. Straightforward answers will provide a description of the two settings, with a little detail in support. Better answers will show a more detailed knowledge of the setting. Best answers will link the setting to the experiences of the characters placed within them. Responses to *Indefinite Nights* are likely to focus on the hospital as Chris's workplace, the hours she works, the difficulties she encounters, the relationships she builds up with patients and their relatives, the emotional pressure she is under, and yet cannot escape (the nights are, after all, indefinite). Answers on *A Fall From Grace* may focus on the excitement Paris offers provincials, the excitement associated with the construction of the tower, and the sense that Paris also offers the possibility of corruption in the workings of the Contessa. The ability to respond to the way places are described, linked to awareness of how they are important in the story, should be well rewarded.

Text:	<i>Modern Women's Short Stories</i> : ed. Susan Hill
Question 33: (20 marks)	For which TWO women do you feel most sympathy in this selection of stories? Remember to refer closely to details of the TWO stories you choose to support your choice.

NOTES ON THE TASK:

The question does not stipulate which characters should be focused on, and whichever characters are chosen must, therefore, be accepted. The reasons for feeling sympathy, and the textual support for such feelings, are central to good answers here. Best answers will not simply suggest sympathy for the situation in which characters find themselves (a deceived wife in *The Weighing Up*, or the mother in *The July Ghost* who is too rational to see her son's ghost) but look also at the way the language is used to arouse sympathy. The presentation of Lou in *The Black Madonna* does not superficially, or profoundly, invite sympathy; however, in the unlikely event that answers argue sympathy for her, and provide textual evidence, they should be properly rewarded. Answers need not provide equal focus on both women, but comments on both should be of some substance.

Text:	PALIN: <i>Pole to Pole</i>
Question 34: (20 marks)	What do you find interesting and memorable in these two descriptions of the African landscape?

NOTES ON THE TASK:

The key words here are 'interesting' and 'memorable' and there are many phrases in both extracts that can be used to demonstrate this, especially verbs expressing power and force ('smashing', 'hurled', 'pounded' etc). Palin also expresses his feelings towards the sights and there are the contrasts between The Livingstone falls and the Zambian countryside and the hyraxes at his feet and the view. There is much material here and some personal response is expected.

Text:	PALIN: <i>Pole to Pole</i>
Question 35: (20 marks)	How far does the description of Leningrad (Days 26-29) make you want or not want to visit that city? Remember to support your answer with details from the text.

NOTES ON THE TASK:

A personal response is looked for with evidence substantiated by reference to Palin's descriptions of (for example) the meal in the restaurant, the people on the tram, the buildings, the shops, the baptism Palin witnesses, firing the gun and the visit to the sculptor as well as Palin's own feelings and experiences.

Text:	PALIN: <i>Pole to Pole</i>
Question 36: (20 marks)	How does Palin convey to you the excitement he feels during his journey to the far North in any TWO moments from the book? You might consider: the flight to the North Pole (on Day 1) the snowmobile ride (on Day 5) or any moment on Days 1-6.

NOTES ON THE TASK:

The former day brings pain and the latter pleasure but both are exciting. On Day 1 Palin is flying over the Arctic Ocean and shows his apprehension and disquiet – 'engines ... eat away at a fuel supply ...' – whilst his delight at travelling by snowmobile is expressed by descriptions of the landscape and the exhilaration of going down hill. There should be a focus on details from the text and a personal response.

Text:	HORNBY: <i>Fever Pitch</i>
Question 37: (20 marks)	<p>What does this extract make you feel about the dangers of watching football?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way grounds were designed • grounds on the Continent • what happened at Hillsborough • the language of the extract.

NOTES ON THE TASK:

The extract is taken from the section titled *Hillsborough*. Hornby reminds us that the death toll at the Liverpool-Forest semi-final was ninety-five and argues that this was a tragedy waiting to happen, and could have been prevented. Clearly, watching football can be dangerous. Hornby argues that such accidents can happen at almost any English or Scottish football ground. Crowd sizes can overwhelm the safety facilities offered by grounds; grounds have not been properly maintained; “gang warfare”, a recent phenomenon, has added to the dangers of watching the game. Grounds were designed for a population that didn’t expect to travel far to a game, and consequently are located in inner city areas with little available parking, leading to the potential encouragement to gang warfare. He argues that grounds on the Continent, away from town centres, offer a pattern that should be usefully copied here. Good answers here will look at Hornby’s writing and the clarity with which he expresses his ideas. They may also recognise his characteristic humour; that once only flat caps were “hurled” and that grounds, like the rest of us, start to look tatty after a few years.

Text:	HORNBY: <i>Fever Pitch</i>
Question 38: (20 marks)	<p>Hornby says, “My devotion (to football) says things about my character and personal history.”</p> <p>What are your main impressions of Hornby’s character after reading his book?</p> <p>Remember to refer closely to the text to support your ideas.</p>

NOTES ON THE TASK:

Answers are likely to develop responses to Hornby’s devotion to football and to the self-criticism implied in the quotation from his Introduction. His obsession with the game, and devotion to Arsenal, are likely to feature conspicuously, together with an awareness that Hornby himself suggests that such devotion may have been costly in other areas of his “personal history”. Basic answers are likely to make some straightforward comments on Hornby’s obsession. Better answers will pick up his self-criticism, whilst good answers here may recognise that Hornby’s attitude towards racism (*Bananas*), hooliganism (*Heyse!*) and other serious social issues have been shaped by his experiences as a football supporter. His sense of humour is another strong characteristic. The degree to which answers support their views with textual reference is an important discriminating factor here.

Text:	HORNBY: <i>Fever Pitch</i>
Question 39: (20 marks)	What do you feel about the character of the football fan from your reading of the chapter <i>The King of Kenilworth Road</i> ? Remember to refer closely to details from the text in your answer.

NOTES ON THE TASK:

Neil Kaas, the King of Kenilworth Road, defines Luton Town, as Luton Town does him. Typically, he is an obsessive, whose reported behaviour might provoke reactions ranging from amusement to incredulity. The deduction of two points from Bushey "B", though not directly the fault of Kaas himself, but the consequence of the goalkeeper's dog stopping a shot on the line, is a particularly rich touch. However, Hornby associates himself with Kaas, principally on the grounds of being remembered with Arsenal in the minds of others, and the comfort he gains from that. Basic answers here will make some straightforward comments on Kaas, but they will move up the bands according to their development of the response to Hornby's writing in this particular section.

Mark Scheme 2442/2

June 2005

1901 English Literature – Generic Band Descriptors

Unit 2442/2 - 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)	Explore the differing ways in which Muldoon and Smith reflect upon the importance of childhood experiences to adult life in these two poems.

NOTES ON THE TASK:

In *Anseo* the first two stanzas are about childhood experiences: being bullied by the Master (mocked, sent to fetch the 'stick with which he would be beaten') and the final stanza about adulthood - 'fighting for Ireland' – and using the same phrase as at school in the rollcall. The child's pride in his handiwork ('Sanded and polished') is reflected in his pride in his troops ('His' volunteers) and his acquiescence to the master is the opposite of his current life fighting against English rule. The tone is conversational and often understated ('after a while ... as a matter of course') with the narrator recounting the story and allowing the reader to draw conclusions from the hints given. *To Carry the Child* is more formal and stylised with repetition, hypotheses and a series of statements – one per stanza -, though passionate feelings break out in the anti-penultimate and final stanzas. There is a series of contrasts between the child/adult (e.g. 'child has colours ... man sees no colours') showing that the vulnerability etc of the child is a handicap in adult life. The poems are very different in style and 'message', though similar in the importance they put on childhood *vis a vis* adult life and the contrasts should be explored.

Text:	OCR: <i>Opening Lines – Section E: Generations</i>
Question 2: (30 marks)	Compare some of the ways in which Larkin and Nicholson, in <i>I Remember, I Remember</i> (Larkin) and <i>The Tune the Old Cow Died Of</i> (Nicholson) vividly evoke memories of childhood.

NOTES ON THE TASK:

In the first poem Larkin is looking back at how his childhood was not 'ideal', using images from storybooks etc to indicate what his life was *not* like. The poet's view of Coventry ('men with number plates', 'cycle-crates') and the effect of the conversation may be considered in stronger answers as well as the mock-resentful, facetious tone and language of his descriptions of what did not happen, the rhyme scheme and the final lines. A 'trigger' to set the memories off is also used in *The Tune the Old Cow Died of* but here there is a juxtaposition of 'ideal' and reality ('buttercup and yellow rattle'; 'children went without') in the childhood and a contrast between the childhood and adult scenes and the tone and speaker's feelings are different. The focus of the question is on 'memories' and how (and indeed why) they are evoked. Both poems are long and the question asks for 'some of the ways' rather than an exhaustive treatment. There should be a concentration on the language of the poems and a sound personal response. It is to be hoped that answers will resist the temptation to try to identify the novels that Larkin *may* be referring to!

Text:	OCR: <i>Opening Lines – Section E: Generations</i>
Question 3: (30 marks)	How do the poets' words bring alive for you adults' feelings about children, when you compare TWO of the following poems: <i>You're</i> (Plath) <i>Growing Up</i> (Fanthorpe) <i>Baby-sitting</i> (Clarke)?

NOTES ON THE TASK:

These three poems each convey different feelings: in *You're*, Plath rejoices in her pregnancy and the developing child; in *Growing Up*, Fanthorpe looks back at her childhood and adolescence with discontent, perhaps regret ('I wasn't good at ...') but total clear-sightedness and understanding; *Baby-sitting* shows the adult's fear, disgust and ambivalence towards her charge (and what she imagines the baby's reciprocal feelings to be). Likewise, the methods the poets use are different: exotic, exciting similes and metaphors, internal rhyme and rhythm in *You're*; repetition and a structure reflecting 'growing up' and somewhat uncomfortable imagery in the Fanthorpe poem; visual and aural images in *Baby-sitting*, coupled with a stark analysis of feelings ('I will represent absolute abandonment'). Answers should focus closely on the adults' feelings (rather than descriptions of the child), what they are and how they are portrayed with scrutiny of the language (which will be the differentiator). A strong personal response is looked for and comparison.

Text:	OCR: <i>Opening Lines – Section F: The 1914-18 War (i)</i>
Question 4: (30 marks)	Explore the differing ways in which the poets vividly portray attitudes towards those who die in war in these two poems.

NOTES ON THE TASK:

It is important that answers correctly identify the speakers in and audiences for these poems in order to discuss the attitudes. In *When you see millions of the mouthless dead ...*, the tone is bitter and angry towards the war which has caused so much death not towards those who have lost loved ones or the soldiers themselves. The dead are past all help or comfort. *Base Details* offers a satirical look at the attitudes of the officers who are safe, comfortable and callous towards those they are sending to their deaths. The sonnet uses visual imagery of the dead ('mouthless ... pale battalions ... gashed head') and appeals to the senses with the tone enhanced by the caesurae violently breaking the iambics. The second poem has a more colloquial tone, utilising alliteration, direct speech and carefully chosen words ('scrap', 'toddle') to great effect. The focus in stronger answers should be on the language expressing the attitudes.

Text:	OCR: <i>Opening Lines – Section F: The 1914-18 War (i)</i>
Question 5: (30 marks)	Compare <i>Exposure</i> (Owen) and <i>Returning, We Hear the Larks</i> (Rosenberg) to show how the poets powerfully convey to you pictures of life at the Front.

NOTES ON THE TASK:

This question is asking not just what life is like at the Front – cold, monotonous, dangerous ... - but how the poets portray it so powerfully. *Exposure* is a rich seam with its personification of nature ('a greater enemy than man'), alliteration, assonance, repetition and half rhyme bringing to life the cold, tension, tedium and waiting ('But nothing happens'). The second poem is similar in that it stresses the 'sinister threat [that] lurks' and expresses emotions (fear, exhaustion, relief and joy) with the ambivalent last images. Differentiation will spring from an ability to focus on the ways in which life at the Front is expressed with a suitable emphasis on the emotions of the soldiers.

Text:	OCR: <i>Opening Lines – Section F: The 1914-18 War (i)</i>
Question 6: (30 marks)	In what differing ways do the poets bring to life the impact of war on individuals in TWO of the following poems: <i>As the Team's Head-Brass</i> (Thomas) <i>At the Movies</i> (Mastin) <i>Sonnet</i> ('What lips my lips have kissed ...') (Millay)?

NOTES ON THE TASK:

All three poems express the impact of war on people back home. *As the Team's Head-Brass* explores the effects both on the ploughman, who has lost his mate to the war and his elm to the blizzard (with the latter symbolising the former) and on the narrator who is willing to fight 'If I could only come back again', through their conversation culminating in a feeling of trust and optimism and the symbolic use of nature. Juxtaposed to these effects is the timelessness of love with the poem framed by the lovers entering and leaving the wood. The other two poems explore the impact of war on women, with *At the Movies* utilising visual images of the film and ending with the reality of the situation hitting the viewer (and the reader). *Sonnet* has images of the natural world and a prominent rhyme scheme (e.g. rain/pain, before/no more) to express overwhelming sadness at the loss of young men. There is much to compare and contrast here both of emotions and technique and stronger responses will focus closely on the language, tone and structure of the chosen poems.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 7: (30 marks)	Compare the ways in which Larkin and Fanthorpe powerfully portray the way time affects people in these two poems.

NOTES ON THE TASK:

Answers should show clear understanding of both poems, the feelings they communicate, and the ways Larkin and Fanthorpe use the language. Both poets appear to regret what time does. Although experienced climbers might extol the prospect in *The View*, the narrator sees only mist and a non-existent view when he looks back and a “drear” future when he looks forward. His language (“overweight and shifty ... Unchilded and unwifed”) suggests that life has brought no compensation as life nears its end. *Old Man, Old Man* emphasises how the strength and certainty of youth give way to the infirmities of age. The Fanthorpe poem seems to contain more emotion (what is the relationship between the old man and the narrator?) and creates sympathy, despite hints that in earlier years the man was difficult. Answers will move up the bands depending on the response shown to language. There should be attention paid to the wryly ironic tone of *The View*, its colloquial quality (“Search me”) and the landscape imagery. Good answers might be expected to comment on the wealth of domestic detail in the Fanthorpe and the use of language to suggest helplessness (“shamble”, “forgotten”, “ramble”, “living in almost-dark”). Comparison is expected in answers to this question.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 8: (30 marks)	In what differing ways do the poets use humour in any TWO of the following poems to communicate their views and feelings? <i>Annus Mirabilis</i> (Larkin) <i>Toads</i> (Larkin) <i>Dictator</i> (Fanthorpe) <i>Patients</i> (Fanthorpe).

NOTES ON THE TASK:

Although the potential for humour might not always be obvious in an examination room, it is hoped that study of these particular poems has created awareness that both poets use humour to communicate their feelings, albeit not in a broad and farcical fashion. In *Annus Mirabilis*, for example, with its somewhat unexpected opening line, identifying the year in which sexual intercourse began is wryly amusing in its attack on the swingers of the sixties and their “revolutionary” sexual freedom. Both the rhythm and rhyme of the poem add to its humorous effect. The grotesque metaphor of the toad representing work, the colloquial language (“nippers”, “*Stuff your pension*”) and conspicuous alliteration again suggest the use of humour. Fanthorpe’s ironic picture of the office dictator is full of humorous exaggeration, concluding with a delightful anti-climax. Her conversion of hospital staff into patients in *Patients* is an amusing reversal of the expected. Comparison and contrast are expected here. Answers will move up the bands as they respond more closely to the humour and engage with the language.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 9: (30 marks)	Compare the ways in which any TWO of the following poems look back so powerfully on the past: <i>I Remember, I Remember</i> (Larkin) <i>Wild Oats</i> (Larkin) <i>Growing Up</i> (Fanthorpe) <i>Casehistory: Alison (head injury)</i> (Fanthorpe)

NOTES ON THE TASK:

Answers are expected to provide an overview of the two chosen poems and show understanding of them and of the way the writers look back on the past. In *I Remember, I Remember* the “voice” in the poem is inadvertently reminded of his past by arriving at a station that he now barely recognises. His past was unheroic, mundane, and the tone is ironic. *Wild Oats* reflects disappointment in love, with bosomy English rose out of reach and the friend in specs all too within it. Again the tone is self-deprecatingly ironic. The mundane courtship and what might have been are preserved in photographs. Similarly, lack of fulfilment characterises much of *Growing Up*, with a not dissimilar self-deprecating ironic tone. *Casehistory: Alison (head injury)* differs from the three other poems in tone and mood, as Alison contemplates her photograph radiating a confidence and promise that could not come to maturity. Better answers will do more than simply outline the situation in the two chosen poems but look in some way at effects of the language the poets use. Best answers here will closely link the response felt by the reader to the language used by the poet. Comparison or contrast is expected here.

Text:	<i>Touched with Fire</i> ed. Hydes
Question 10: (30 marks)	Explore the differing ways in which Jennings and Yeats memorably convey to you their thoughts about the effects of time in these two poems.

NOTES ON THE TASK:

The Wild Swans at Coole is set at evening in Autumn, the still beautiful twilight of the day and year, representing the twilight of the poet’s life, as he thinks back to nineteen years ago. He is changed but the swans are ‘unwearing still’, emphasised by the verbs of motion and sound (‘scatter’, ‘clamorous’). This contrast continues throughout the poem and Yeats’ argument is clear – ‘Their hearts have not grown cold’ through time but his has. Stronger answers will be able to do justice to the symbolism here and the ‘music’ of the verse. In *One Flesh* the parents’ love has also grown cold through time (‘flotsam from a former passion’) but here the poet is an outsider looking at the couple and having difficulty understanding. This is a ‘dense’ poem and, for high marks, the words and imagery should be considered carefully whilst focusing on the question – ‘effects of time’.

Text:	<i>Touched with Fire</i> ed. Hydes
Question 11: (30 marks)	Both <i>Rising Five</i> (Nicholson) and <i>Toads Revisited</i> (Larkin) suggest that we should be content with our present lives. Compare the ways in which the poets most effectively express this idea to you.

NOTES ON THE TASK:

Rising Five presents an unforgettable lifelike picture in the first stanza of the four year old. The idea (introduced here) of impatiently looking forward instead of *carpe diem* is continued in the body of the poem and summarised at the end with a list of warnings ending with the sobering thought that we are 'not living/But rising dead'. The argument is clear but it is the use of visual, unusual imagery and vocabulary that should be at the heart of the answer. *Toads Revisited* presents its hypothesis in the first two lines and then demolishes it with the description of people who do not work and their pointless activities ('Turning over the failures'), coming to a resolution in the last two stanzas. These are two very different poems in style but their 'message' is similar. Comparison (at its best) will not only be between theme but also between the ways of describing people and their current lives.

Text:	<i>Touched with Fire</i> ed. Hydes
Question 12: (30 marks)	Compare TWO poems from this selection in which you find the poets' descriptions of people especially memorable. Remember to refer closely to words and images from the poems in your answer.

NOTES ON THE TASK:

The three poems specified for the Foundation Tier – *The Lesson*, *Nicholson*, *Suddenly* and *Follower* are likely choices for this question but candidates may choose *Rising Five* or *Little Boy Crying*. Any suitable poem can be accepted. The focus of the question is on the ways in which the poets make the descriptions memorable, rather than just what the people are/look like, so in (for example) *Follower* and *Rising Five* there is vivid imagery indicating appearance and/or skill; in *Little Boy Crying* and *The Lesson* the reader gains a strong impression of the emotions of the children. In *Nicholson*, *Suddenly* both Nicholsons, 'unidentical near twin(s)', may be considered. Stronger answers should really scrutinise the language and a personal response is looked for.

Text:	OCR: <i>Opening Worlds</i>
Question 13: (30 marks)	In what ways do you think these two extracts are such effective endings to their stories?

NOTES ON THE TASK:

Answers will need to make reference to the preceding parts of both stories but pure narrative should not be highly rewarded. Stronger answers will relate the two endings to their stories in terms of themes, characters and events. Ravi's feelings of disappointment and misery at the 'funereal' game he is compelled to play and his breaking down 'silenced by a terrible sense of his insignificance' can only be appreciated by tracing his changes of feelings in the shed during the body of the story, his thoughts of 'so much victory' and his 'rage and pity' when he realises that he has been forgotten. The triumph of Clement is at the end of *The Pieces of Silver* can be juxtaposed with his shame and misery at being singled out as 'ungrateful' earlier. The disappointment of Mr Chase can be contrasted with his earlier sadistic glee and there is the irony of the Headmaster having contributed to his own leaving purse.

Text:	OCR: <i>Opening Worlds</i>
Question 14: (30 marks)	Explore the ways in which the authors of <i>Dead Men's Path</i> and <i>The Young Couple</i> memorably convey to you the difficulties faced by people who move to a new place.

NOTES ON THE TASK:

In the first story, Michael Obi experiences difficulties when, having been appointed Headmaster, he ignores the villagers' superstitious beliefs and comes up against the old priest. The two men contrast in many ways (young/old, modern/traditional etc) but also bear some similarities, most notably in being equally stubborn and in refusing to 'let the hawk perch, let the eagle perch'. The difficulties are expressed by these contrasts, the symbolism of the garden and path and the irony at the end of the story. Contrasts are also used in *The Young Couple* with the free life in England v the more rigid rules of India where Cathie is smothered by the oppressive love of Naraian's family. Symbolism is again used – the mausoleum, the furnishings of the parents' house, the 'heartshaped frame' ... - and Naraian gets over his difficulties by giving in to his family's plans for his life. Cathie is left frustrated and unhappy. Mere story telling should not be highly rewarded as the focus of the question is on the ways the difficulties are presented,

Text:	OCR: <i>Opening Worlds</i>
Question 15: (30 marks)	In what ways do the authors of <i>Snapshots of a Wedding</i> and <i>The Train from Rhodesia</i> portray a clash between different cultures or traditions?

NOTES ON THE TASK:

In *Snapshots of a Wedding* there are clashes between tradition and modernity, love and money, old and young which are demonstrated by the use of symbolism – the empty space beside Kegoletile, carrying water, digging with the hoe, the dance – and the characteristics, appearance and actions of Neo and Mathata with Kegoletile caught in the middle. Head's attitudes towards her characters and feelings about the clash may be explored in stronger answers. In *The Train from Rhodesia*, the clash is perhaps more obvious: white v black, rich v poor and it is played out in the conflict between the husband and wife with the carved lion as a catalyst for the woman's feelings about her husband. More than mere narrative is required and answers should explore the ways the authors show the clash.

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 16: (30 marks)	In what ways does Lawrence vividly convey to you the characteristics of the two animals in these two extracts?

NOTES ON THE TASK:

The first impressions of the dog prove to be misleading as 'wistfully', 'meditating' etc soon change after the phrase 'savage freedom' – for 'savage' is what he becomes. There is vivid description ('bullet', 'ecstasy', 'demon'...) and the depiction of him fighting the mother for the broom shows determination and how like his human rival he is. Yet he has supreme self-control. There is much to discuss on the language in the first extract and the dog appears so lifelike that a strong personal response is expected. On the other hand, the tortoise is part of a 'pleasant' lesson, there is darkness, warmth, indifference, good humour and slow movements, even though Joe is 'quite lively'. Again this is a realistic description which should elicit a personal response. Differentiation will probably spring from an ability to focus on the language of both extracts.

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 17: (30 marks)	Explore the ways in which Lawrence memorably portrays TWO of the following characters: the father in <i>Adolf</i> Lessford in <i>Lessford's Rabbits</i> Hilda in <i>The Shades of Spring</i>

NOTES ON THE TASK:

The question is asking for more than a character study in that the focus is on the ways Lawrence portrays the characters. The father in *Adolf* is introduced right at the beginning of the story – 'black and tired', 'soiled and weary' yet rejoicing in the natural world and loving 'non-human things best'. His 'disturbing presence' is the key to the events that follow, for he introduces the baby rabbit, itself a disturbing presence to family life, which they cannot really love for it is 'wild and loveless'. Stronger answers may explore the contrast between the father's love of nature and animals and his distance from the family as a means to discuss his character. Lessford's appearance and capabilities are summed up in the second story and it is the teacher's observations of him and his reactions to the loss of the rabbits which back up this, especially his lack of perception. Hilda is a more complex character with Lawrence's comparison of her to nature – 'I can only grow in my own soil' -, the honeysuckle and the fur mantle, the romanticism and the cruelty.

Text:	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 18: (30 marks)	In <i>A Prelude</i> there are three brothers; in <i>Second Best</i> two sisters. Explore the ways in which Lawrence portrays these characters and their relationships.

NOTES ON THE TASK:

In *A Prelude*, Henry is the 'irrepressible' brother with the plan to be guysers, Arthur follows him and Fred is more serious in speech, actions and feelings. The characters and relationship are clearly revealed both in the first part of the story and in the play they perform. In *Second Best*, Frances and Anne are opposites: the former 'whimsical' and love-sick and the latter 'practical' and still a child but with the ability to mother her older sister. Despite the fact that Anne causes her sister pain with her unknowingly thoughtless questions, it is she who kills the first mole and tells Frances that Smedley is better than Jimmy, causing Frances to kill her 'own' mole and love for her former boyfriend. Stronger answers may explore Lawrence's use of direct speech, description and symbolism here.

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 19: (30 marks)	What does Ballard make you think here about the developing relationship between Jim and Basie? Remember to refer closely to both extracts in your answer.

NOTES ON THE TASK:

In the first extract, Jim is clear-sighted about Basie's intentions towards him but too 'tired to resist', shown also by his refusal to play the vocabulary game that the American so likes, and as usual looks on the bright side about his prospects. He is, however, still keen to please Basie by inventing stories about Shanghai high life. Basie is showing his mock concern towards the boy who still has sufficient faith in the man to make his usual plea of 'is the war going to end soon?' In the second extract, Jim is equally clear-sighted about Basie's actions and the Americans' possible intentions but he is still 'stringing' Basie along although the latter is now more suspicious of the boy and Jim has to be cleverer with his replies. As the question defines the relationship as 'developing', answers may range beyond the extracts to the rest of the novel and those that do so should be rewarded.

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 20: (30 marks)	Dr Ransome says to Jim, 'You're a war child.' Explore some of the ways in which Ballard suggests that Jim's personality has been moulded by his experiences in the camps.

NOTES ON THE TASK:

Dr Ransome makes this comment about Jim after the latter has interrupted a lesson to give the doctor the benefit of his opinions on strategy on aerial warfare. There is much evidence that can be used and answers may mention Jim's fascination with aircraft, his enjoyment of life in the camp and his ability to adapt to it, like stealing food and the possessions of the dead, his determination to survive, his relationship with Basie and the Americans. Jim exemplifies (in Ransome's words) 'an obvious truth about the war, that people were only too able to adapt to it.' Answers may range widely over various examples or deal in detail with a few of his experiences to draw conclusions about Jim's personality and provided that the evidence is suitable and that there are details from the text, they should be duly rewarded.

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 21: (30 marks)	Explore the ways in which Ballard memorably portrays the life of the Europeans in Shanghai in the early part of the novel.

There is a lot of evidence about the lives of the Europeans in the first part of the novel but obvious things to consider are the luxury in which they live – houses, cars, parties – and the way in which they are attempting to carry on as normal in a war situation. Possible approaches to the ‘ways’ include examination of the contrast between rich and poor (the beggar at the gates etc), of Mr Maxted as the ‘perfect type of Englishman who had adapted himself to Shanghai’, the houses that Jim stays in when separated from his parents. Stronger answers will not merely describe the way of life but pick out details to demonstrate how Ballard describes it so memorably and effectively.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 22: (30 marks)	How does Achebe’s writing here affect the way you feel about the District Commissioner and his messengers?

NOTES ON THE TASK:

The extract comes from Chapter 23. It is already clear that the white man, whether in the shape of Smith or the District Commissioner, has no understanding of the customs of Umuofia and is determined to impose their own system. Following the destruction of Mr Smith’s church, provoked by Enoch’s insult to the *egwugwu*, Smith and the D.C. have had a long discussion, following which the tribal leaders have been called to the D.C.’s headquarters where this betrayal takes place. The writing makes clear that the leaders do not suspect treachery; they do not carry guns, and put down their matchets. The D.C.’s words are obviously hypocritical, describing the leaders as his “friends”; the twelve men for whom he sends outnumber the leaders by two to one. It is clear that he has already prejudged the case, and the punishment is pre-determined, in the name of “a great queen”. The messengers humiliate, taunt and assault the leaders, who appear to behave with dignity throughout. Lower band answers here will mainly recount the incident, with some indication of feelings about it, whilst best answers will link feelings about the officials closely to Achebe’s writing.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 23: (30 marks)	Obierika describes Okonkwo as ‘one the greatest men in Umuofia’. What is your view of Okonkwo? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

There is obviously much to admire in Okonkwo, but also moments when his actions and attitudes are less than admirable. Answers may focus on his determination not to follow in the footsteps of his father Unoka, but make himself one of the lords of the clan despite his initial great poverty and misfortune. Achebe emphasises that Okonkwo is a man of action, capable of deeds of violence. He rules his household with a heavy hand: brings back five heads after wars: kills the innocent Ikemefuna, kills a son of Ezeudu, apparently accidentally, at the funeral; kills a messenger following the destruction of Smith’s church; and finally takes his own life. His actions are driven by the desire not to appear weak; Achebe writes that he hates gentleness and idleness. He also shows the courage to re-start his life when he is exiled; shows tenderness to Ekwefi and cures Ezinma of her fever. Achebe appears to offer no judgement on Okonkwo. Fairly basic answers at this level are likely to give a narrative account of Okonkwo or simply provide a character study. Answers that come to an independent assessment of the character, based on details from Achebe’s writing, and recognise the conflicting qualities in Okonkwo should be well rewarded.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 24: (30 marks)	What does Achebe's writing make you feel about the place of women in the society portrayed in the novel? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Answers are likely to focus on the lives of Okonkwo's wives and his daughter Ezinma. There is early evidence that the lives of women can be dogged with danger: the Umuofia girl is killed in the market at Mbaino and a young virgin brought to her widower from Mbaino to replace the murdered wife. Women's rights and wishes have no place here. Okonkwo beats his youngest wife very heavily for not returning early enough to cook the evening meal. He also beats his second wife soundly for cutting a few leaves off a banana tree, then nearly shoots her for what he construes as an impertinent remark. The wives prepare dishes for Okonkwo to eat, indicating their subservient role. Much is made of Ekwefi and Okonkwo's treatment of her and of Ezinma. As a matter of course, all Okonkwo's wives and daughters accompany him into exile. Ezinma is instructed by her father to accept no man as husband until she returns to Umuofia, emphasising the impression that a woman's path is that of obedience. Fairly basic answers at this level will describe the lives led by the women. The best answers are likely to be those that respond to Achebe's presentation of the lives and to his language and provide detailed textual support.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 25: (30 marks)	In what ways does Hemingway's writing here add to your understanding of the old man and his relationship with the creatures of the sea?

NOTES ON THE TASK:

The old man's close relationship with the sea and its creatures has already been established by Santiago's close observation of the man-of-war bird, the flying fish and the school of dolphin, and his admiration of the Portuguese man-of-war, whilst delighting in the fate of the jellyfish when caught by the sea turtles. Answers are expected to focus closely on this particular extract, in which Santiago lovingly recognises the brotherhood of those brought together by the sea. Though obliged to make his living, however poor a one, by seeking to kill the great fish, he nonetheless admires it and endows it with human qualities. The story of the two marlin, "the saddest thing I ever saw", suggests the human qualities of love and loyalty. The writing emphasises the brutality of the necessary gaffing and clubbing, contrasting the violence of the actions with the old man's feeling of admiration for the fish and its beauty. The old man clearly loves and admires the very creatures he preys off. Sound answers here will make clear the old man's relationship by looking at his feelings for the porpoise, the great fish and the marlin. Best answers will look closely at how Hemingway's writing reveals that admiration.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 26: (30 marks)	The old man thinks that being a fisherman is “the thing I was born for”. How far does Hemingway convince you that the old man is right?

NOTES ON THE TASK:

Answers are likely to conclude that the old man’s self-assessment is correct. Hemingway makes it almost impossible to imagine Santiago anywhere else but on the sea, despite his escapes into dreams of lions and baseball heroes. There are few other alternative trades; it is hard to imagine Santiago catering to wealthy tourists. Answers should be able to draw attention, supported with textual detail, to his skill as a fisherman, his knowledge of the sea, and the love and admiration he feels for it and its creatures. There are many references to the care with which he baits his lines and his concern that they should be at the right depths. His courage and skill are shown in his efforts to bring the great fish back to harbour. Answers that illustrate his fisherman’s qualities in detail should be well rewarded, as they should reveal detailed knowledge and understanding of the text. Best answers may look at how Hemingway writes about him as a fisherman and perhaps consider why it is that, with such skills, Santiago does not succeed in bringing the fish intact to the shore, looking at such issues as luck, or his own conclusion that he went out too far.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (30 marks)	Explore any ONE or TWO moments in the novel when Hemingway most powerfully creates in you sympathy for the old man.

NOTES ON THE TASK:

The question offers students the choice of which moment or moments to select, and their choice must, as far as possible, be respected. The length of the moment may be elastic, but answers, it is hoped, will avoid over-long episodes and lengthy paraphrase. Answers which focus on one particular moment rather than two should provide detailed analysis and textual support, whilst those discussing two moments are likely to provide slightly less analysis and detail. Moments that illustrate Santiago’s poverty or bad luck may be expected, as may his disappointment at not being able to bring the great fish to shore intact. Weaker answers will simply describe the moment/s with little attention to the writing. Answers which link sympathy closely to both the moment and to Hemingway’s writing should be well rewarded.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 28: (30 marks)	In what ways does Orwell make this extract particularly horrifying?

NOTES ON THE TASK:

Answers should focus on the reader's response to the extract, so personal engagement is expected. Answers are likely to reveal horror and disgust at what is happening to Winston and the terror he is experiencing. His panic is increased by his initial unawareness of how to save himself, as he is powerless to move. His discovery that interposing another body between himself and the rats is his only path to salvation leads to his betrayal of Julia, proving that the Party can get inside you, despite what Julia once said. His words mark the victory of the Party over his individual rebellion and over love itself. Winston's fear of rats has been revealed to Julia in Mr Charrington's room. Sound answers here will provide a reasonably sustained response to what is happening in the extract, whilst best answers will respond to Orwell's language, contrasting the disgusting description of the rats with the short sentences expressing Winston's panic, his terror contrasting with the clinical tone of O'Brien's address to his invisible audience.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29: (30 marks)	Explore how Orwell makes Julia such a significant and memorable character in <i>Nineteen Eighty-Four</i> .

NOTES ON THE TASK:

Answers are expected to do much more than provide a straightforward character study of Julia. The emphasis should be on her significance in the novel and Orwell's presentation of the world of Oceania. That she initially inspires dislike in Winston is because of his suspicion that she is spying on him. She takes the initiative in the relationship from the beginning and effectively seduces Winston. A "rebel from the waist downwards", Julia recognises that sex is her weapon against the Party which seeks to channel sexual energy into hate to be used for the Party's purposes. Where Winston's rebellion is mental, Julia's is physical. Neither form of rebellion is finally effective against the Party, the power of which compels Julia and Winston to stop loving each other, the real betrayal. Key moments involving Julia are their first meeting in the clearing, the meetings over Charrington's shop, and their last meeting in the Park. The best answers will have a sophisticated understanding of how Orwell uses her to illustrate the power of the Party.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30: (30 marks)	Explore Orwell's portrayal of The Ministry of Truth. Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Answers are expected to show some awareness that the world of *Nineteen Eighty-Four* is a dystopia, and the novel based firmly on a vision of what the world might become, given some of the political regimes Orwell had observed and is warning against. The activities of the Ministry of Truth, and Winston's part in them, are dealt with in the early section of the novel. Answers should show understanding of the nature of these activities, which essentially are to re-write history, promote propaganda, and distort, conceal and destroy the truth. Responses should also show understanding of the purposes of the Party in running such a ministry. The compiling of the Eleventh Edition of the Newspeak Dictionary is one of the Ministry's functions, and good answers here may profitably discuss Newspeak and its reducing effect on language, its purpose being to narrow the range of thought and reducing thoughtcrime still further. The activities of the Ministry are aimed at concentrating all power in the Party and enabling it to stamp on the human face for ever.

Text:	SUSAN HILL (ed.) Modern Women's Short Stories
Question 31: (30 marks)	In what ways do Mackay and Byatt make the endings of their stories here so moving?

NOTES ON THE TASK:

Answers are expected to show knowledge of both stories through close focus on their endings, though, in the case of the extract from *Slaves to the Mushroom*, good answers are likely to comment on the surprise or twist in the ending. Sylvia, who at various stages in the story inspires sympathy, pity and dislike among other emotions, is shown here to have only a caged bird to go home to, a symbolic representation of her own confinement in her place of work. The ending of *The July Ghost* is more ambiguous, but certainly moving, concluding with the boy's beautiful, haunting and "desired" smile. But the words remind us of the frustration evident in the story, that the boy cannot get through to the mother, who wishes desperately to see the son, who is visible to the lodger who cannot help the mother. Satisfactory answers here will recognise the sadness of the situations with reference to what has gone before, and support from the extracts. Answers will move up the bands according to the closeness with which they concentrate on the actual writing here.

Text:	<i>SUSAN HILL (ed.) Modern Women's Short Stories</i>
Question 32: (30 marks)	How do the writers of any TWO of the following stories make the setting of the story so memorable? Sylvia's workplace (<i>Slaves to the Mushroom</i>) Morocco (<i>Hassan's Tower</i>) Paris (<i>A Fall From Grace</i>) the hospital (<i>Indefinite Nights</i>)

NOTES ON THE TASK:

Answers are expected to show knowledge and understanding of the stories chosen from the list. Sound answers will link the setting to the experiences of the characters placed within them. The best answers will be those that look at the way the writers build up and present the setting and how it affects the characters. For example, responses to *Indefinite Nights* might focus on the hospital as Chris's workplace, the hours she works, the problems she encounters with the system, the relationships she builds up with the patients and their relatives and the emotional pressures she is under and cannot escape (the nights are indefinite). Responses to *A Fall From Grace* may focus on the excitement associated with the construction of the tower, the impressions of life in the city, and the sense that Paris offers corruption in the scheming salons of the Contessa's world. The word "how" in the question is the key discriminator; the more closely answers respond to "how", the more highly they will climb through the bands.

Text:	<i>Modern Women's Short Stories: ed. Susan Hill</i>
Question 33: (30 marks)	Explore any TWO moments (each from a different story) which the writers made particularly amusing for you. Remember to refer to details of the writing to support your choice.

NOTES ON THE TASK:

The task invites candidates to choose their own moments from two different stories and their choices must as far as possible be respected. "Amusing" and "humorous" are not words that sixteen-year-olds in an examination room might heave easily to the forefront of consciousness, but it is hoped that study of the stories will have entertained them and that will, nonetheless, be reflected. *Some Retired Ladies on a Tour*, *The Black Madonna*, and perhaps *The Weighing Up* are the most likely stories to offer themselves, but possibly the ending of *Slaves to the Mushroom* might be considered amusing because of its unexpectedness. The emphasis of the question is on the reader's response to the way writers use language to create an effect, in this case to amuse. Sound answers at this level will describe moments that have amused, with support from textual reference. Best answers will link a reader's amusement to the language used that provokes amusement and provide detailed textual support.

Text:	PALIN: <i>Pole to Pole</i>
Question 34: (30 marks)	Explore the ways in which Palin's writing here makes the African landscape appear both powerful and magnificent.

NOTES ON THE TASK:

The key words here are 'powerful' and 'majestic' and there are many phrases in both extracts that reveal this, especially verbs expressing power and force ('smashing', 'hurled', 'pounded' etc). Palin also expresses his feelings towards the sights and there are the contrasts between The Livingstone Falls and the Zambian countryside and the hyraxes at his feet and the view. There is much material here and answers which are firmly rooted in details from the text should be rewarded.

Text:	PALIN: <i>Pole to Pole</i>
Question 35: (30 marks)	How far does Palin's portrayal of TWO cities make you want OR not want to visit them?

NOTES ON THE TASK:

The Foundation Tier specifies Leningrad (Days 26-29) and this would be a good choice. Other cities that candidates might select are Istanbul, Addis Ababa or Johannesburg (including Soweto). Candidates may choose two cities that attract them or not or one of each. A personal response is looked for with evidence substantiated by reference to Palin's descriptions of (for example) the physical features of the cities, the people encountered, the customs/traditions, his own feelings and experiences.

Text:	PALIN: <i>Pole to Pole</i>
Question 36: (30 marks)	Explore in detail any TWO moments from <i>Pole to Pole</i> which show most vividly the pains OR pleasures of Palin's travels in the far North (Days 1-6).

NOTES ON THE TASK:

The Foundation Tier question suggests Day 1 and Day 5, the former being pain and the latter pleasure. On Day 1 Palin is flying over the Arctic Ocean and shows his apprehension and disquiet – “engines ... eat away at a fuel supply ...” – whilst his delight at travelling by snowmobile is expressed by descriptions of the landscape and the exhilaration of going down hill. There should be a strong focus on language and details from the text

Text:	HORNBY: <i>Fever Pitch</i>
Question 37: (30 marks)	How does the writing here confirm Hornby's view that being a spectator at a football match can be dangerous?

NOTES ON THE TASK:

The extract is taken from the section entitled *Hillsborough*. Hornby reminds us that the death toll at the Liverpool-Forest semi-final was ninety-five and argues that this was a tragedy waiting to happen, and could have been foreseen. Clearly, watching football can be dangerous, at worst fatal. Answers are likely to look at such issues of crowd sizes, the maintenance of grounds, the arrival of “gang warfare” the siting of grounds, and the solutions offered on the Continent. There are references earlier to terrace violence, racial abuse and Heysel. Sound answers here will look at the issues Hornby raises and make reference to what happened at Hillsborough. The best answers will consider the details of Hornby's writing here, the use of dates that indicate knowledge of/research into his subject and his grasp of changing social conditions. There will be awareness in best answers of his attack on the smugness of football authorities who are “content” with the *status quo* and of the characteristic use of humour in the association of ageing and tatty grounds with ageing and tatty people. The closer the attention to Hornby's language, the higher should be the band.

Text:	HORNBY: <i>Fever Pitch</i>
Question 38: (30 marks)	Hornby says of football “The way the game is consumed seems to offer all sorts of information about our society.” How does Hornby’s writing highlight this for you?

NOTES ON THE TASK:

Hornby certainly uses his book to comment on aspects of society and does not confine himself to accounts of games he has seen. Answers may wish to comment on “consumed” to suggest that football is a game eagerly devoured by many, including those who are not devotees of the aesthetics of the beautiful game. Violence is considered in the section entitled *Heysel*; racism is not infrequently touched on, not least in *Bananas*; quirky individuals in society appear, for example in *The King of Kenilworth Road*. *The Munsters and Quentin Crisp* offers an insight into small town life, and a family atmosphere belonging to a past era that the big clubs can no longer foster. The decaying nature of the grounds reflects the decaying infra-structure of the inner cities. And even Hornby’s accounts of himself, in a chapter like *Don Rogers*, sometimes suggest that fanaticism has swallowed up the concept of fair play. However, answers have a free hand as far as choice of material is concerned, and the areas chosen for discussion must as far as possible be respected. Fairly basic answers at this Tier are likely to comment on aspects of society revealed at some points of the book. Best answers will look at the way Hornby’s writing reveals his thoughts about society (on Liverpool fans in *Bananas*, for example).

Text:	HORNBY: <i>Fever Pitch</i>
Question 39: (30 marks)	How does Hornby memorably convey what being a football fan is like in the chapter <i>The King of Kenilworth Road</i> ?

NOTES ON THE TASK:

Neil Kaas, the King of Kenilworth Road, defines Luton Town, as Luton Town does him. Typically, he is an obsessive, whose reported behaviour might provoke reactions ranging from amusement to incredulity in readers. The deduction of two points from Bushey “B”, though not directly the fault of Kaas himself but the consequence of the goalkeeper’s dog stopping a shot on the line is a particularly rich comic, if not strictly relevant, touch. Both the situations that Hornby records (Kaas being passed off as “the next Chairman of Luton Town”); his suggestion that a statue of Raddy Antic be commissioned, and his reasons) are memorable; but so too is the irony of the writing; Kaas’s mystification at the reception given to his “questions” (actually “slandorous and noisy allegations of impropriety and incompetence”). Hornby’s apparent acceptance of the bizarre behaviour of the fanatical fan (“He would, *of course*, travel to Plymouth; “He has singlehandedly driven” players away from the club). Answers that show the nature of the fan (and Hornby allies himself with Kaas here, though wishing to be noticed and remembered in a less conspicuous way) will be sound here, but best answers will focus on how Hornby’s writing conveys the nature of the fan.

Mark Scheme 2444/1
June 2005

1901 English Literature – Generic Band Descriptors

Unit 2444/1 - 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 2444/1 - 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 are you surprised by what Claudio says in these lines? Remember to support your ideas with details from the extract.

NOTES ON THE TASK:

We have so far seen Claudio as an apparently ordinary and upright young man, in love with Hero from the very opening of the play; the ease with which he falls prey to Don John's insinuations and plans is perhaps unexpected, and certainly suggestive of a weaker and more easily manipulated personality than we might have realised. Despite this, the sheer violence of his language and manner in this extract must surprise audiences, and certainly it shocks all the other characters. His language is forceful – 'rotten orange', 'cunning sin', 'the heat of a luxurious bed', 'approved wanton' – and perhaps says more about Claudio himself than he realises. Better answers may explore the words and phrases that he uses, and some may note the contrast that Shakespeare draws between the earlier Claudio and his behaviour in this scene.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (10 marks)	You are Beatrice near the end of the play, when Benedick kisses you and says 'Peace, I will stop your mouth.' You might be thinking about: <ul style="list-style-type: none"> • what you have felt about Benedick in the past; • what you feel about him now. Write your thoughts.

NOTES ON THE TASK:

From the beginning of the play, Beatrice has clearly been attracted to Benedick – their constant witty banter must, at least to a modern audience/reader, be clear evidence of their underlying mutual attraction. Other characters too are very aware of this, and do their best to draw the two together, so it is no real surprise to anybody that they admit their affection/love at the end. Shakespeare makes both characters appear uncertain and hesitant in the lines immediately preceding Benedick's kiss, but Beatrice is nonetheless likely to be taken by surprise by his action (it is interesting that she says nothing further after this). There will be plenty for her to be thinking about – her true feelings for Benedick; when she first and fully appreciated these; what led her to love him; her thoughts about Hero and Claudio, and perhaps of Benedick's role in this other relationship – and examiners must be generous in what they allow and reward, provided always that it is relevant to the events and to Beatrice's personality as drawn by the play. Better answers will show something of the manner and language that Beatrice might use.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (10 marks)	<p>What does this passage tell us about how Romeo and Juliet feel when they first meet?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what they both feel at this moment; • the words that they use here.

NOTES ON THE TASK:

Some answers may comment on the fact that Shakespeare has made the two would-be lovers use a sonnet here to express their growing realisation of mutual attraction. More important is that there is some exploration of the developing confidence that emerges in Juliet, whom we have earlier seen as simply a well-mannered and outwardly obedient daughter, who will fall in with her parents' plans for marriage to Paris, and the dramatic change in Romeo, who only hours earlier (and of course just minutes on the stage) was both bewailing the fact that Rosaline would have nothing to do with him, and outwardly joking and laughing with his friends as they went to the Capulets' ball. The feelings of the two characters are certainly changing here, and even though they use the images of pilgrims and religious reverence, they are unquestionably falling physically in love with each other. More confident answers will say something about the language that each character uses.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (10 marks)	<p>You are Mercutio, just after Tybalt and other Capulets enter, a few moments before the fight between Tybalt and Romeo. You might be thinking about:</p> <ul style="list-style-type: none"> • your loyalty and affection towards Romeo; • your hatred of Tybalt and all Capulets. <p>Write your thoughts.</p>

NOTES ON THE TASK:

This moment comes near the start of III i; Mercutio has been joking with Benvolio about his (Benvolio's) supposed aggressiveness, following his suggestion that because the day is so hot and because the Capulets are 'abroad', it would be wise to withdraw from the streets of Verona. When Tybalt and others come in, Mercutio's immediate reaction is 'I care not', followed immediately by an invitation to fight. Mercutio is surely thinking of his hatred of all Capulets, and of his affection for Romeo and presumably also Benvolio (though he clearly has little time for any form of what he sees as cowardice or faint-heartedness). He is able to make jokes (the 'consort' and 'fiddlestick' comments) but under this is a clear determination to pick a fight. Answers should probably include some or all of these emotions – irritation and impatience with Benvolio, hatred of Tybalt, loyalty and affection for Romeo, an itch to fight, a compulsion to joke – and examiners should reward any of these, together perhaps with any other properly presented and convincing view.

Text:	OSCAR WILDE: <i>An Ideal Husband</i>
Question 5: (10 marks)	What do you feel towards Mrs Cheveley as you read this passage?

NOTES ON THE TASK:

Candidates will no doubt spend some time in explaining why Mrs Cheveley has come to the house, but central to the answer is a response to her deserved comeuppance here after blackmailing Lord Chiltern, attempting to destroy his marriage, and trying to 'buy' Lord Goring with her silence over the letter. She is revealed as a petty thief, who feels no compunction about stealing from friends and ruining the lives of people she considers insignificant such as the maid. Her rage and hysteria contrast sharply with Goring's calmness and decency, but we see that she is not yet finished – she still plans to make use of Lady Chiltern's letter to stir up more trouble, and the scene ends on a note of real tension. Good answers will show some awareness of the writing and stage directions as well as of the situation and characters.

Text:	OSCAR WILDE: <i>An Ideal Husband</i>
Question 6: (10 marks)	Do you think that Lord Goring will make an ideal husband for Mabel Chiltern? You should consider: <ul style="list-style-type: none"> • their characters • the way they behave together.

NOTES ON THE TASK:

The question invites candidates to use their knowledge of the character of Lord Goring to make a sensible evaluation of his qualities as a potential husband, not merely to speculate in general terms. They should also take into account their impressions of Mabel, who appears intelligent, feisty and unlikely to play the role of the subservient wife. Their appearances together are few, but they seem to be well matched in terms of wit – Mabel comes out with almost as many humorous aphorisms as Lord Goring, for example in her references to Tommy Trafford – but their humour conceals quite serious points. Despite initial appearances to the contrary and his own comments on the superficiality of his existence, Lord Goring is revealed to be a man of principle and since they obviously enjoy each other's company it is probably fair to say that the marriage is likely to be happy. Many answers will no doubt be based on character sketches, but better answers may try to consider the meaning of 'ideal' in this context.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 7: (10 marks)	<p>What does this extract reveal to you about Dr Stockmann's relationship with his family?</p> <p>In your answer, you should consider:</p> <ul style="list-style-type: none"> • what he says to members of his family here • how they behave and talk with him.

NOTES ON THE TASK:

This extract from near the opening of the play is important in introducing Dr Stockmann as a man of strong feelings, but also as a caring father and husband. He does not at this moment wish to let his wife see his irritation with his brother, the Mayor, but this antipathy is very evident in the way he brushes him aside at the start, though his later speech starting 'We mustn't forget ...' does suggest a genuine concern and affection; his mind is clearly on other matters, too ('Funny the postman doesn't come'). He clearly loves his two sons, and enjoys allowing Ejlif his secret smoking. But while his request for them to bring his pipe and smoking-cap certainly shows affection it may also reflect something of his dominant character – as does the way he orders his wife to bring drinks for Billing and Horster. Some answers may include comment on Petra, but this is not a requirement of the question. Better answers will explore something of Stockmann's language as well as what he says and does.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 8: (10 marks)	<p>Some readers say that, apart from Dr Stockmann, there are no truly decent people in the play. What are your own feelings about any ONE character in the play, apart from Dr Stockmann himself?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

A completely free choice here, and examiners will no doubt see a range of characters in candidates' answers; and these need not of course be 'truly decent' ones, either – the question is entirely open. For higher-band marks, however, it is essential that answers give reference and/or quotation in support of their argument, and of what they say about their chosen character.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 9: (10 marks)	What do you find most striking about some of the words the poets use to convey a lover's feelings in these two poems?

NOTES ON THE TASK:

Mere explanation of the two poems will be a reasonable starting point for the answer, but better answers will consider some of the language and imagery and may attempt a comparison, though it is not required by the question. The situations of the two poems are very different; Marvell depicts a seduction or the beginning of a relationship (if, indeed it is ever going to develop that far) and Drayton deals with the aftermath of the ending of a love affair. The moods and attitudes of the lovers are therefore strongly contrasting: Marvell's lover is confident, persuasive, humorous, bombarding the woman with hyperbole. Drayton's lover is apparently philosophical and rational, though possibly protesting too much. The final couplet reveals that the relationship might be recovered as far as he is concerned. In the time available, we should not expect answers to be perfectly balanced between the two poems.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 10: (10 marks)	Explore some of the ways in which TWO of the following poems show that love does not always bring happiness. <i>The Sick Rose</i> (Blake) <i>Faithless Sally Brown</i> (Hood) <i>On the Departure Platform</i> (Hardy)

NOTES ON THE TASK:

As ever, an appreciation of the poems as poetry will mark out the most successful answers and all three poems offer the opportunity for response to the sounds and rhythms of the poems as well as to the imagery. Many answers are likely to be explanatory rather than analytical, however, and because of time constraints, we should not expect them to be equally balanced between the two poems. Depth and detail of sections of the poems will characterise the best answers. The three poems offer very different approaches: the symbolism of *The Sick Rose* and its brevity leave it open to various interpretations and forcefully convey extreme bitterness, whereas the ballad form and flippancy of *Faithless Sally Brown* mask Ben's unhappiness to some extent. Hardy's description of a temporary parting is shown to have far-reaching effects; there is sorrow that the intensity of the love will never be recaptured.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 11: (10 marks)	What do you find most striking about some of the ways atmosphere is created in these two poems? (<i>The Darkling Thrush, The Listeners</i>)

NOTES ON THE TASK:

Explanation and paraphrase will only provide a starting point. The focus of the question is on language and imagery and, since sound is important in both poems, successful answers will also explore the contribution of the rhyme and rhythm. Hardy's imagery in the first two stanzas is colourless and related to death, creating an atmosphere of depression and enervation, suddenly lifted by the song of the thrush, which despite being 'aged', 'frail, gaunt, and small' offers a glimpse of hope and joy. The loneliness and silence of *The Listeners* might be compared with that of the first two stanzas of the Hardy, but the atmosphere is much more romantic and soft, for example the 'forest's ferny floor' and 'the quiet of the moonlight'. Better answers may attempt to point some connections between the two poems though they are not specifically required to do so. Given the time constraints, we should not expect candidates to give equal attention to both poems.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 12: (10 marks)	Choose TWO of the following poems and explore some of the ways in which they convey the poets' feelings about the times they live in. <i>The Latest Decalogue</i> (Clough) <i>A Song</i> (Pilkington) <i>On the Times</i> (Anon.)

NOTES ON THE TASK:

These three poems will no doubt have been studied together since they all deal with political issues and have remarkably similar viewpoints despite the differences in period. Answers will probably be largely explanatory, but better answers will engage with the language and tone. *The Latest Decalogue* is perhaps the most cynical in tone, basing itself on the Ten Commandments and giving a new and rather twisted rationale for obeying them; *A Song* belies its title and its jaunty rhythm by making the statement that success is only brought about by lying; and the apparent simplicity and directness of *On the Times* is conveyed through its balanced phrases and its use of rhyme. The poems are fairly short and should be well known so we should expect a reasonable amount of detail, though equal attention will not necessarily be given to both, bearing in mind the time constraints.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 13: (10 marks)	<p>What picture do you get of heaven in these two poems (<i>The Little Black Boy</i> and <i>The Chimney Sweeper</i>)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what the little black boy's mother and Tom Dacre describe; • the words and phrases Blake uses.

NOTES ON THE TASK:

Comparison is not a requirement, provided that use is made of the two poems. The two poems are in many ways difficult ones, despite their simple style; but candidates have studied them, and should be able to write closely about them; examiners must look for detailed reference and/or quotation in better answers, rather than just general comments. The views the two poems express are different in details, but their general mood is similar – heaven will be a release and a reward after the pains of earthly life. In *The Little Black Boy* there is the additional concern of race and colour, which some candidates may find hard to manage – but it is so central to the poem that there must surely be an attempt to explore Blake's ideas that whatever the relationships between races in this life there will be equality in heaven, and also perhaps something of a role/status reversal, as seen in the last two stanzas, ending with the rather over-sentimental picture of the two boys. God's gentleness and warmth (which for a while at least is too hot for the white boy to bear) are ideas that stronger answers may tackle. *The Chimney Sweeper* is also sentimental, and some candidates may again find this a problem (though many will also find it reassuring and comfortable); heaven is once more drawn from a child's viewpoint, with simple colour and play as its centre. The moralistic tone of stanza 5 may be noted in stronger answers ('the Angel told Tom, if he'd be a good boy ...'), and can be compared with the little black boy's mother's comments that we shall see heaven only after we have suffered patiently and long on earth.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 14: (10 marks)	What view of animals do you get from reading TWO of the following poems? <i>The Lamb, Night, The Tyger</i> . Remember to refer closely to words and phrases from both poems.

NOTES ON THE TASK:

Comparison is not a requirement, provided that use is made of two poems. There are clear and striking differences between the three, especially the first and last, of course: *The Lamb* is illustrative of the innocent child-likeness of God and heaven that is so important to Blake in this collection, and better answers should quote from the poem in support of this view ('clothing of delight/Softest clothing, wooly, bright', 'Gave thee such a tender voice', 'He is meek and he is mild' and so on), as well as noting the poem's simple structure and tone. *Night* has similarities, but is a more complex and richer poem; after the simplicities and sentimentalities of the opening three stanzas, Blake does not entirely hide the possibility that animals (and therefore life) can be violent – the comforting factor of course is that 'when wolves and tigers howl for prey' the angels do not stop them from doing so, but simply (simply?) receive the dead sheep into heaven. The biblical imagery of the final stanzas – the lion and the lamb sleeping together – is in part removed from sentimentality by the striking paradoxes at the end of the penultimate stanza, even if the conclusion returns somewhat to the maudlin. *The Tyger*, of course, is the most likely poem here to be paired with *The Lamb*, and candidates should have little difficulty in contrasting its language and tone with those of the former poem; examiners, though, must look for detailed reference and/or quotation in answers, rather than just general comments, when marking in higher bands.

Text:	HARDY: <i>Selected Poems</i>
Question 15: (10 marks)	Explore what Hardy says in these two poems about what the future might bring. Remember to refer to words and phrases from each poem in your answer. (<i>A Wife in London</i> ; <i>The Self-Unseeing</i>)

NOTES ON THE TASK:

In both poems, Hardy's sense of irony is strongly seen. *A Wife in London* is a bitter but quiet poem about a wife receiving letters about and from her husband on two successive days, but unhappily in the wrong order – the first tells of how he has died in war, while second, from himself, tells of his plans for what he and his wife will do when he comes home; the irony of course is that he will never do so. Better answers may draw attention to the language and imagery used by Hardy – the weather in the first section is of 'tawny vapour', which ironically becomes thicker 'fog' in the second; the first section has a street-lamp 'like a waning taper', whereas the second, where hope is high but lost, the setting is 'by the firelight flicker', and talks of 'home-planned jaunts . . . in the summer weather'. The wife, reading the first letter, has no idea of what tomorrow's letter will bring; the husband, writing of his plans for their future, has no idea that he will shortly be dead. *The Self-Unseeing* similarly draws comparisons between the liveliness of dancing and happiness ('blessings emblazoned that day') in the past, and the reality that 'we were looking away' and unaware of the future, when all those present would be dead and no longer there – the language of the opening stanza reinforces this mood, with the phrases 'the ancient floor/Footworn and hollowed and thin' suggestive of old age and decay, and 'the former door/Where the dead feet walked in' suggestive of ghosts. Candidates must write about both poems, but comparison is not required.

Text:	HARDY: <i>Selected Poems</i>
Question 16: (10 marks)	Explore what TWO of the following poems convey about the pain that love can cause: <i>Neutral Tones</i> ; <i>A Broken Appointment</i> ; <i>On the Departure Platform</i> . Remember to refer to words and phrases from each poem in your answer.

NOTES ON THE TASK:

In each of these poems there is clear evidence that love can cause pain, and indeed there is more pain than happiness in all of them. There is little else in *Neutral Tones*, in fact, and candidates should find no difficulty in quoting from this poem to support their answer – ‘the sun was white’, ‘the starving sod’, ‘tedious riddles’, a grin of bitterness’, ‘love deceives’, ‘the God-curst sun’, ‘a pond edged with grayish leaves’ are all phrases full of grief and despair. *A Broken Appointment* is similarly disappointed, though not so bleak – the first and last lines of each stanza act as a kind of refrain, their length and structure echoing sparsely – ‘You did not come’ and ‘You love not me’ – and there is ample within each stanza to suggest a loss of hope and of grief that the man’s lover did not come as (presumably) promised. *On the Departure Platform* is perhaps the least hopeless of the three, even if only in its more lively rhythms, and in the uncertainty in its conclusion (will the woman return? if not, why not? why cannot happiness return?). But there is, even at the very beginning, a sense of conclusion and finality – ‘We kissed’, yes, but it was ‘at the barrier’, surely a symbolic barrier; ‘she left me’, and became ‘smaller and smaller, until . . . she was but a spot’ – the woman moved slowly but surely out of the man’s view and life. The poem’s language suggests an idolisation of the woman, who is dressed in white, a colour repeated three times, and contrasted with ‘the lamplight’s fitful glowers’. The final line perhaps sums up well what Hardy – or at least the poem’s voice – feels about life and love – ‘why, / I cannot tell’. Comparison is not required, but candidates must write about two of the three poems. Better answers will look at the language and imagery that Hardy uses to create a sense of loss and unhappiness.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 17: (10 marks)	What impressions do you form of the character of John Thorpe in this extract?

NOTES ON THE TASK:

The passage is taken from Volume 1 Chapter X111. Though not specifically asked to refer outside the passage, better answers will show some awareness of Catherine's reason for refusing to go on the outing – her promise to go for a walk with Miss Tilney. Neither John nor Isabella is portrayed favourably here, but John Thorpe is more pro-active in influencing Catherine. He shows his complete disregard for anyone's feelings but his own by taking it upon himself to change the arrangements without reference to her and certainly against her will. In this era, it may seem a trivial issue, but there is no doubt that Austen wants us to be appalled by his behaviour, as is Catherine. He is vulgar in his speech and behaviour and is, in fact a liar. Successful answers will examine the way that the dialogue and Austen's occasional comments affect our perception of the character.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 18: (15 marks)	Explore TWO occasions in the novel when you particularly like Catherine. Remember to support your views with details from the novel.

NOTES ON THE TASK:

The success of the answer will depend on the appropriateness of the chosen occasions. It would be possible for candidates to use the printed passage, though it will not offer as much scope as other parts of the novel as it is more focused on the Thorpes. Possible choices might be her desperate attempt to put things right with Miss Tilney, her shock and distress when thrown out of the house by General Tilney, but there is plenty of other material. Catherine certainly shows goodness in wanting to do the right thing by everyone with whom she comes into contact. She is unfailingly polite and considerate, and naïve in the most winning way, as Henry Tilney obviously finds. When others do not live up to her decent standards, she is shaken, for example when she discovers the true unscrupulousness of the Thorpes and Isabella's treatment of James. Though she can be silly, for example in her addiction to Gothic novels and her subsequent suspicion of the General, there isn't an ounce of malice in her. Answers will be differentiated by the quality of personal response and by judicious selection of supporting evidence. We should not expect both incidents to be treated in the same amount of detail.

Text:	DICKENS: <i>Hard Times</i>
Question 19: (10 marks)	<p>What do you think makes this such a powerful and disturbing moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the relationship between Louisa and her father • Mr Bounderby's proposal.

NOTES ON THE TASK:

It is likely that candidates will find Louisa's passivity and nihilism here extremely sad, for she represents the absolute success of her father's educational philosophy. She is aware of life and beauty ('Fire bursts out' from the deadness and sterility of Coketown) but is incapable of responding to it. Gradgrind's early instruction to 'Never wonder' has reached its apotheosis in her. What is most horrifying is that she is agreeing to marry Bounderby, whose name says it all, and her father sees nothing wrong in yoking her to a man almost three times her age, even thinks he is doing his best for her. He speaks quite tenderly to her and holds her hand while condemning her to a life of misery, though he seems to be vaguely conscious that it is not quite right. The last line of the extract is extremely powerful and symbolic of the way in which her life and aspirations have been destroyed. Many answers will no doubt rely a great deal on explanation and narrative, but the most successful will begin to explore the language of the passage.

Text:	DICKENS: <i>Hard Times</i>
Question 20: (10 marks)	<p>Which ONE of the following characters do you most dislike and why?</p> <p>Mr Gradgrind Mr Bounderby James Harthouse</p>

NOTES ON THE TASK:

A strong argument can be made for any of these three characters, though their unpleasantness is of different kinds. Mr Gradgrind might appear to be the least culpable, since his actions derive from genuine though misguided principles, but Dickens is fairly extreme in his presentation of him, referring to his murdering of the innocents, and indirectly comparing his focus on facts with the breaking of horses in the circus ring by Sissy Jupe's father. If wickedness is to be measured by outcomes, then he destroys the lives of both of his children – with some help from Harthouse and Bounderby, of course. There is some redemption for him at the end, however, as he sees the effect of his actions and repents. Bounderby, 'a man perfectly devoid of sentiment', cares only for making money and has no care for any other human being particularly his work-force, typified in his behaviour towards Stephen. The description of him at the beginning of Chapter 4 leaves us in no doubt of Dickens's feelings about him. He lies about his upbringing, which would be funny if he wasn't so unpleasant and walks over everyone in his way. Harthouse's wickedness is of a different kind; it is possible to see that he had the potential for good – he has all the attributes of a romantic hero, charm and good looks and intelligence, but he is profoundly corrupt, and like Bounderby uses people, Tom for example, for his own ends. Candidates will have their own ideas but good answers will go beyond character sketch and will begin to consider Dickens's writing.

Text:	HARDY: <i>Far from the Madding Crowd</i>
Question 21: (10 marks)	What are your feelings about Bathsheba as you read this first description of her? Remember to refer closely to words and phrases from the passage in your answer.

NOTES ON THE TASK:

This is our first glimpse of Bathsheba, although at the time we are not aware of who she is, or of her later importance as the novel's central character. Hardy draws her here as 'handsome' (a word with stronger meaning in the 1870s than now), and vain (she looks at herself in the mirror 'attentively' and 'smiled', leading to a deeper and real smile, and a blush – she is very conscious of her physical appearance), characteristics which are central to her behaviour later in the novel. Some answers may go beyond the extract to refer to later events in the novel, but the focus must always be on what is here; stronger answers may say something about Hardy's language, and the comparisons/parallels that he makes between Bathsheba's appearance and the landscape and weather around her.

Text:	HARDY: <i>Far from the Madding Crowd</i>
Question 22: (10 marks)	What are your feelings about Sergeant Troy? In your answer you should consider: <ul style="list-style-type: none"> • how he treats Fanny Robin; • the way he behaves towards Bathsheba.

NOTES ON THE TASK:

Most answers are likely to show a dislike for Troy, but some may also – or alternatively even – talk about his superficial attractiveness and appeal to the women he encounters (Fanny and Bathsheba). Hardy does of course present his character in both ways – his behaviour towards Fanny Robin during her life is little short of despicable, though to be fair he did not know (and initially might not have cared?) that she was pregnant, and his grief after her death may perhaps be too self-indulgent and maudlin to suggest much beyond guilt rather than genuine sorrow. His treatment of Bathsheba is not much better: he seduces her very easily - his physical appearance and his swordsmanship do not allow for much hesitation, and his supposed interest in the farm is at first convincing (to Bathsheba, if not to Oak or to us) – but once he has married her, significantly in secret, and away from the area, his selfishness and ultimately cruelty towards her become increasingly clear. His faked death, and his reappearance – significantly at first in the guise of a highwayman, and then in the truly melodramatic scene at Boldwood's Christmas party – make it almost impossible for us to retain sympathy for him, but he surely remains attractive, to many of the novel's characters and perhaps also to some readers.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (10 marks)	<p>What do you think makes this such a key moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way Silas's entrance into the party is described • the effect of what he says on Godfrey.

NOTES ON THE TASK:

The prompts should give candidates a clear focus, but the most successful answers will be informed by some awareness of what has gone before. The happiness and colour of the party, and Godfrey's growing conviction that Nancy might return his affections, are shattered by the dramatic entrance of Silas with the child. The focus is strongly on Godfrey and better answers will respond in some degree to the strength of the language of the first paragraph (the 'hidden life which lies, like a dark bystreet, behind the goodly ornamented façade') and of his 'great throb' of fear that the woman might not be dead, contrasted with the obliviousness of the guests at the party and with Silas's urgency to find help for Eppie. His determination to keep her makes the extract even more dramatic. Answers will be differentiated by the extent to which they go beyond merely explaining the situation and the relationships to exploring the language of the passage.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (10 marks)	<p>What are your feelings towards Silas before the arrival of Eppie?</p> <p>Remember to support your answer with details from the early part of the novel.</p>

NOTES ON THE TASK:

Answers will probably be heavily reliant on narrative, but the most successful will show a strong personal response and will begin to explore the ways in which that response is shaped, for example, by comparison with other characters. More than merely a retelling of the story is required here. Silas is not physically attractive and his reclusiveness and miserliness are not endearing traits but they seem slight when compared with the ruthless selfishness of William Dane and subsequently Dunstan Cass. His fits are not his fault and are one of the causes of his predicament at the beginning of the novel. He is taken advantage of as a result of them, he loses everything, even his faith in God. He is not fully accepted in Raveloe, yet gets on with his life as best he can and is beholden to nobody. The locals even start to value him for his herbal remedies. The theft of his money by Dustan Cass takes away everything he has lived for over the previous 15 years and leaves him bereft but it gains him more sympathy from the villagers, and direct friendliness from Dolly Winthrop.

Text:	POE: <i>Selected Tales</i>
Question 25: (10 marks)	<p>What makes you feel particularly tense and uncertain as you read these two extracts?</p> <p>In your answer, you should consider:</p> <ul style="list-style-type: none"> • what is happening in the extracts; • the words and phrases that are used in them.

NOTES ON THE TASK:

Two very different stories, and equally different kinds of tension are shown in these extracts; there is no requirement for candidates to compare/contrast them, nor for any exploration beyond the extracts themselves, but any such attempt may be rewarded if validly argued and supported. What matters is that any discussion is sensibly and aptly illustrate from the extracts themselves. The first bullet-point asks candidates to say what is happening, and it is important that accuracy here is rewarded, but simple paraphrase alone will not be enough for more than a low mark, and the focus must emphatically be on the extracts rather than the whole of each tale. The first extract is full of possible and imagined horror; the narrator is uncertain of his predicament and his situation, and the tension is based entirely upon this lack of clarity. There is ample material for quotation here, and better answers will pick out some of the melodramatic language and images; higher-band answers will at least attempt to explore the effects of Poe's language and images. The second extract also has melodrama ('*he was seen to be convulsed . . . terror or distaste . . . his brow reddened with rage*'), though there is also measured and controlled tension – '*this spectral image (which, with a slow and solemn movement . . stalked to and fro)*' or '*They rang through the seven rooms loudly and clearly, for the prince was a bold and robust man . . .*' – but the tone of uncertainty and threat is still present and maintained. Again, it is important that the focus is firmly upon the extract itself rather than its context; full marks must be available for answers which remain strictly upon the two extracts and no more.

Text:	POE: <i>Selected Tales</i>
Question 26: (10 marks)	<p>What impressions do you have of the narrators of TWO of the following tales?</p> <p><i>The Black Cat;</i> <i>The Imp of the Perverse;</i> <i>The Cask of Amontillado.</i></p> <p>Remember to refer to words and phrases from both of your chosen tales.</p>

NOTES ON THE TASK:

A very open question, and examiners must be prepared to reward any response, provided that the arguments are supported and illustrated with reference and quotation from each of the two tales selected. Less confident answers are likely to be narrative/paraphrase in structure, and will probably not attract high marks unless there is clear evidence that there is at least some focus on the narrator; for higher-band marks here must be at least some exploration of Poe's language in portraying the characters.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 27: (10 marks)	What picture of the young Mr Polly do you get at this point in the book? Remember to support your answer with details from the passage.

NOTES ON THE TASK:

This is Mr Polly the dreamer, the romantic, and the young man who could not see why he should conform in any way to what his father expected, or to what his schoolmaster demanded, and for whom the harsh reality of everyday life was never as attractive or successful as the world of imagination. Better answers may refer to later incidents and events (the paragraph immediately following the extract is worth a comment, for example) but there is ample in the extract for a perfectly satisfactory discussion of the sort of boy that is being described here, provided as always that there is close illustration from the extract itself.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (10 marks)	Explore in detail ONE of the following episodes in the novel, bringing out why you find it particularly amusing: Parsons' dismissal from the Bazaar; Mr Polly's wedding; Mr Polly's attempted suicide.

NOTES ON THE TASK:

Candidates have a free choice here, and examiners must be prepared to accept answers on any one of the three episodes, and indeed to accept as amusing whatever a candidate proposes as such – whether you find their reasons convincing or not is less important than that there are reasons, supported by appropriate reference and/or illustration from the novel.

Text:	CHOPIN: <i>Short Stories</i>
Question 29: (10 marks)	<p>Why do these two openings to stories make you want to read on?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situations the women appear to be in • what creates your interest. <p><i>(Her Letters, The Dream of an Hour/The Story of an Hour)</i></p>

NOTES ON THE TASK:

It is not necessary for candidates to go beyond the extracts, though better answers will show some awareness of how things develop in the stories. Answers may depend on re-telling, but this will not take them very far. Better answers will begin to explore the writing. An obvious point in the first extract is the rather arresting first sentence, which immediately raises questions in the reader's mind. The weather sets up a gloomy external atmosphere, contrasting with the light and luxury of the inside of the room. The letters seem to be self-explanatory, but the (unnamed) woman's reactions are suggestive of something much more: she had been 'feeding on them' for four years. In the second story, the opening is again very straightforward and direct. The facts about the husband's death are conveyed very economically and the woman's reactions are conventional. It is only in the final paragraph that the reader's expectations are thwarted. References to 'new spring life', 'delicious breath of rain', 'distant song' etc all convey life and hope, in contrast to what has gone before and are intriguing. Answers will be differentiated by the closeness with which they examine the writing of the passages.

Text:	CHOPIN: <i>Short Stories</i>
Question 30: (10 marks)	<p>What are your feelings for TWO of the following characters?</p> <p>Desiree (<i>The Father of Désirée's Baby/Désirée's Baby</i>) La Folle (<i>Beyond the Bayou</i>) Tonie (<i>Tonie/ At Chênière Caminada</i>)</p> <p>Remember to support your answer with details from the stories.</p>

NOTES ON THE TASK:

It will be very difficult for candidates not to have sympathy for these characters since they are all portrayed as victims. The only one who has any chance is Tonie, who, ironically is liberated by the death of Claire and can now forget about her and get on with his life. He is portrayed not only as the victim of a helpless passion, but is also treated very badly by an immature and unthinking young woman. They may, however feel some irritation with him for succumbing to such a helpless passion. Désirée is destroyed by Armand's callousness. Ironically, the birth of their son had softened his 'imperious and exacting' nature, which was restored, in fact became almost like the 'spirit of Satan' once it was suggested that the child might have black antecedents. La Folle's initial misfortune is not directly attributable to any other person, just to an unfortunate accident and candidates may well admire the way in which she manages to overcome it because of her devotion to Cheri. The ending of the story is therefore hopeful for her. Good answers will be characterised by freshness of personal response and judicious selection of supporting detail.

Mark Scheme 2444/2
June 2005

1901 English Literature – Generic Band Descriptors

Unit 2444/2 - 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 2444/2 - 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 this such a dramatic and unexpected moment in the play?

NOTES ON THE TASK:

The play has so far been almost entirely light-hearted, and its darker elements, such as Don John, have been largely overshadowed by other characters and events, though Don John's plans to foil Claudio's marriage to Hero have made Claudio's reliability and strength of personality very much suspect – the ease with which he is taken in by Don John is suggestive of a real weakness, and makes his apparent change of heart in this extract slightly less of a surprise to the audience, though it is of course a total and dreadful shock to Hero and other characters – the last time we saw Hero (III iv) she was light-heartedly joking with Margaret and Beatrice, and clearly looking forward to her wedding. The violence and energy with which Claudio accuses her in the extract is astonishing, and candidates have plenty of material to use as illustration of this – for high band marks, examiners must look for quotation and reference to his language, especially in his long speech.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (15 marks)	You are Beatrice near the end of the play, when Benedick kisses you and says 'Peace, I will stop your mouth.' Write your thoughts.

NOTES ON THE TASK:

From the beginning of the play, Beatrice has clearly been attracted to Benedick – their constant witty banter must, at least to a modern audience/reader, be clear evidence of their underlying mutual attraction. Other characters too are very aware of this, and do their best to draw the two together, so it is no real surprise to anybody that they admit their affection/love at the end. Shakespeare makes both characters appear uncertain and hesitant in the lines immediately preceding Benedick's kiss, but Beatrice is nonetheless likely to be taken by surprise by his action (it is interesting that she says nothing further after this). There will be plenty for her to be thinking about – her true feelings for Benedick; when she first and fully appreciated these; what led her to love him; her thoughts about Hero and Claudio, and perhaps of Benedick's role in this other relationship – and examiners must be generous in what they allow and reward, provided always that it is relevant to the events and to Beatrice's personality as drawn by the play. High band answers will be written in an appropriate language and manner.

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

NOTES ON THE TASK:

We have before this moment seen two very different characters: Romeo has been both a withdrawn and mopingly lovelorn teenager, bewailing the fact that Rosaline will have nothing to do with him, and a lively member of a group of Montagues, joking and laughing as they go to the Capulets' ball (though he does 'misgive some consequence . . .'); Juliet has been drawn as a quiet and meekly obedient daughter, resigned to whatever plans her parents have for her marriage. Their quiet and outwardly restrained language in this scene is suggestive of a deeper emotion, and while their imagery is of pilgrims and holiness, their underlying attraction is clearly physical and new to them both (though one does wonder quite how Juliet knows that Romeo 'kisses by the book', and there is enough ambiguity in the word 'sin' to make clear what they both desire). A great deal is therefore revealed of their characters, and indeed of the way that the play might develop; the moment is striking in its sudden focus upon two isolated and mutually-focused teenagers whose thoughts are entirely upon each other even though in a presumably noisy ballroom, and with the ever-present threat of violence (Tybalt) only a few moments away. The fact that Shakespeare makes the characters speak in sonnet form may be mentioned by some candidates, but unless their answers say something of why this is so, or what effect(s) it has, examiners should not reward any such comment; better answers will, though, explore the language of the extract in some detail.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (15 marks)	How far do you agree that Shakespeare portrays Tybalt as a despicable character? Remember to support your answer with details from the play.

NOTES ON THE TASK:

Most candidates are likely to agree with this judgement, and this is fine, provided of course that evidence is used in support. Some may note, however, that there are opposite characteristics in him; however violent and ill-tempered, he is clearly loved by Juliet and the Nurse, and deeply mourned by all the Capulets after his death, and he does show fierce and unremitting loyalty to his family. He may perhaps best be seen as a fiercely loyal family member, devoted to the Capulet side of the feud, and hostile to all Montagues, but not necessarily to the point of more than ritual violence, until truly enraged by Mercutio and Romeo. What matters, however, is not just what answers say, but how they are argued, and above all else how well they are supported with reference and/or quotation.

Text:	WILDE: <i>An Ideal Husband</i>
Question 5: (15 marks)	How does Wilde make this a particularly dramatic and significant moment in the play?

NOTES ON THE TASK:

A sense of the context is essential to a successful answer to this question and since this is such a turning point in the play, candidates should have no difficulty in placing it. Mrs Cheveley is seen receiving her deserved comeuppance here after blackmailing Lord Chiltern, attempting to destroy his marriage, and trying to 'buy' Lord Goring with her silence over the letter, it emerges that she is merely a petty thief and Goring has the evidence to completely destroy her plans. Her rage and hysteria contrast sharply with his calmness and decency, but we see that she is not yet finished – she still plans to make use of Lady Chiltern's letter to stir up more trouble, and the scene ends on a note of real tension. Answers will be differentiated by the extent to which they explore the writing and stage directions as well as the situation depicted here.

Text:	WILDE: <i>An Ideal Husband</i>
Question 6: (15 marks)	Do you think that Wilde's presentation of Lord Goring suggests that he will make an ideal husband for Mabel Chiltern?

NOTES ON THE TASK:

The question invites candidates to use their knowledge of the character of Lord Goring to make a sensible evaluation of his qualities as a potential husband, not merely to speculate in general terms. They should also take into account their impressions of Mabel, who appears intelligent, feisty and unlikely to play the role of the subservient wife. Their appearances together are few, but they seem to be well matched in terms of wit – Mabel comes out with almost as many humorous aphorisms as Lord Goring, for example in her references to Tommy Trafford – but their humour conceals quite serious points. Despite initial appearances to the contrary and his own comments on the superficiality of his existence, Lord Goring is revealed to be a man of principle and since they obviously to enjoy each other's company it is probably fair to say that the marriage is likely to be happy. Successful answers will be distinguished by thoughtful and well-supported evaluation and may even reflect on the definition of 'ideal' in relation to the depiction of the marriage of Lord and Lady Chiltern, though this is not specifically required.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 7: (15 marks)	How characteristic of him is the way that Dr Stockmann behaves towards his family here?

NOTES ON THE TASK:

This extract from very near the opening of the play is crucial in introducing Dr Stockmann as a man of strong feelings, but also as a caring father and husband. He does not at this moment wish to let his wife see his irritation with his brother, the Mayor, but this antipathy is very evident in the way he brushes him aside at the start, though his later speech starting 'We mustn't forget . . .' does suggest a genuine concern and affection; his mind is clearly on other matters, too ('Funny the postman doesn't come') – what can we infer from this? He clearly loves his two sons, and enjoys allowing Ejlif his secret smoking. But while his request for them to bring his pipe and smoking-cap certainly shows affection it may also reflect something of his dominant character – as does the way he orders his wife to bring drinks for Billing and Horster. Some answers may include comment on Petra, but this is not a requirement of the question. High-band answers will explore something of Stockmann's language as well as simply what he does and says.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 8: (15 marks)	'Dr Stockmann is the only truly decent person in a play full of corrupt and self-centred people.' How far do you agree with this view?

NOTES ON THE TASK:

Examiners will no doubt see a range of characters in candidates' answers, and these need not of course be 'truly decent' ones, either – the question is entirely open to be agreed or disagreed with. Some answers may concentrate upon Stockmann himself, perhaps though not necessarily in comparison with others; others may prefer to look at his wife and his daughter Petra as instances of surely unselfish devotion and support; others still may write about characters outside the family, as instances perhaps of self-interest (the Mayor, perhaps) or of undecided loyalty. Examiners will see a range of responses, and must mark accordingly; for higher-band marks, however, it is essential that answers give reference and/or quotation in support of their chosen character(s) and of what they say about them.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 9: (15 marks)	Compare some of the ways in which the poets present the speakers in these two poems. (<i>To His Coy Mistress</i> and <i>Since there's no help...</i>)

NOTES ON THE TASK:

The situations of the two poems are very different; Marvell depicts a seduction or the beginning of a relationship (if, indeed it is ever going to develop that far) and Drayton deals with the aftermath of the ending of a love affair. The moods and attitudes of the lovers are therefore strongly contrasting: Marvell's lover is confident, persuasive, humorous, bombarding the woman with hyperbole. Drayton's lover is apparently philosophical and rational, though possibly protesting too much. The final couplet reveals that the relationship might be recovered as far as he is concerned. In the time available, candidates will not be able to write exhaustive analyses of both poems but answers will be differentiated by the depth and detail in which they consider some of the language and imagery and by the extent to which they are able to sustain a comparison. Mere explanation of the two poems will only be a starting point for the answer.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 10: (15 marks)	Explore some of the differing ways in which TWO of the following poems show that love does not always bring happiness. Choose from: <i>The Sick Rose</i> (Blake) <i>Faithless Sally Brown</i> (Hood) <i>On the Departure Platform</i> (Hardy)

NOTES ON THE TASK:

These three poems offer very different approaches and should offer fruitful material for comparison. The symbolism of *The Sick Rose* and its brevity leave it open to various interpretations and forcefully convey extreme bitterness, whereas the ballad form and flippancy of *Faithless Sally Brown* mask Ben's unhappiness to some extent. Hardy's description of a temporary parting is shown to have far-reaching effects; there is sorrow that the intensity of the love will never be recaptured. As ever, an appreciation of the poems as poetry will mark out the most successful answers and all three poems offer the opportunity for response to the sounds and rhythms of the poems as well as to the imagery. Because of time constraints, we should not expect comprehensive analyses of the poems, but depth and detail of sections of the poems will characterise the best answers.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 11: (15 marks)	What do you find striking about the some of the differing ways the poets create mood or atmosphere in these two poems? (<i>The Darkling Thrush, The Listeners</i>)

NOTES ON THE TASK:

It is likely that candidates may note the differing viewpoints of the two poems; Hardy speaks directly to the reader in the first person, de la Mare tells a story. Hardy's imagery in the first two stanzas is colourless and related to death, creating an atmosphere of depression and enervation, suddenly lifted by the song of the thrush, which despite being 'aged', 'frail, gaunt, and small' offers a glimpse of hope and joy. The loneliness and silence of *The Listeners* might be compared with that of the first two stanzas of the Hardy, but the atmosphere is much more romantic and soft, for example the 'forest's ferny floor' and 'the quiet of the moonlight'. Sound is important in both poems and successful answers will explore the contribution of the rhyme and rhythm as well as of the language and imagery.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 12: (15 marks)	Compare how TWO of the following poems vividly convey the poets' feelings about the times they live in. Choose from: <i>The Latest Decalogue</i> (Clough) <i>A Song</i> (Pilkington) <i>On the Times</i> (Anon.)

NOTES ON THE TASK:

These three poems offer obvious connections and will no doubt have been studied together since they all deal with political issues and have remarkably similar viewpoints despite the differences in period. *The Latest Decalogue* is perhaps the most cynical in tone, basing itself on the Ten Commandments and giving a new and rather twisted rationale for obeying them; *A Song* belies its title and its jaunty rhythm by making the statement that success is only brought about by lying; and the apparent simplicity and directness of *On the Times* is conveyed through its balanced phrases and its use of rhyme. The poems are fairly short and should be well known so we should expect some analysis and a sustained attempt at comparison from the best answers.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 13: (15 marks)	Compare the ways in which Blake pictures heaven and the after-life in these two poems. <i>(The Little Black Boy and The Chimney Sweeper)</i>

NOTES ON THE TASK:

It is important that there is *comparison* in answers, though absolute balance between the two poems is not essential. The views expressed in these two poems are of course different in some details, but their general mood is similar – heaven will be a release and a reward after the pains of earthly life. In *The Little Black Boy* there is the additional concern of race and colour, which some candidates may find hard to manage – but it is so central to the poem that there must be at least an attempt to grapple with Blake’s ideas that whatever the relationships between races in this life there will be equality in heaven, and also perhaps something of a role/status reversal, as seen in the last two stanzas, ending with the rather over-sentimental picture of the two boys. God’s gentleness and warmth (which for a while at least is too hot for the white boy to bear) are ideas worthy of discussion. *The Chimney Sweeper* is also sentimental, and some candidates may again find this a problem (though many will also find it reassuring and comfortable); heaven is once more drawn from a child’s viewpoint, with simple colour and play as its centre. The moralistic tone of stanza 5 may be noted in better answers (‘the Angel told Tom, if he’d be a good boy ...’), and can be compared with the little black boy’s mother’s comments that we shall see heaven only after we have suffered patiently and long on earth. These are in many ways not easy poems, despite their apparently simple rhythms, rhymes and language; but candidates have studied them in depth, and should be able to write well and closely about them; for high marks, examiners must look for detailed reference and/or quotation in answers, rather than just general comments.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 14: (15 marks)	Explore the different ways in which Blake uses images of animals in two of the following poems: <i>The Lamb</i> <i>Night</i> <i>The Tyger</i> .

NOTES ON THE TASK:

It is important that there is *comparison* in answers, whichever two poems are used, though absolute balance between the two poems is not essential. There are clear and striking differences in the three, especially the first and last: *The Lamb* is illustrative of the innocent child-likeness of God and heaven that is so important to Blake in this collection, and more confident answers will quote from the poem in support of this view ('clothing of delight/Softest clothing, woolly, bright', 'Gave thee such a tender voice', 'He is meek and he is mild' and so on), as well as noting the poem's simple nursery-like structure and tone. *Night* has similarities, but is a more complex and richer poem; after the and sentimentalities and apparent simplicities of the opening three stanzas, Blake does not entirely hide the possibility that animals (life) can be violent – the comforting factor of course is that 'when wolves and tigers howl for prey' the angels do not stop them from doing so, but simply (simply?) receive the dead sheep into heaven. The biblical imagery of the final stanzas – the lion and the lamb sleeping together – is in part removed from sentimentality by the striking paradoxes at the end of the penultimate stanza, even if the conclusion returns somewhat to the maudlin. *The Tyger*, of course, is the most likely poem here to be paired with *The Lamb*, and candidates will have little difficulty in contrasting its language and tone with those of the former poem. High-band answers will have confident reference and/or quotation.

Text:	HARDY: <i>Selected Poems</i>
Question 15: (15 marks)	Compare some of the ways in which Hardy conveys feelings of sadness and regret in these two poems. (<i>A Wife in London</i> and <i>The Self-Unseeing</i>)

NOTES ON THE TASK:

In both poems, Hardy's sense of sad irony is strongly seen: *A Wife in London* is a bitter but quiet poem about a wife receiving letters about and from her husband on two successive days, but unhappily in the wrong order – the first tells of how he has died in war, while second, from him, tells of his strong and confident plans for what he and his wife will do when he comes home; the irony of course is that he will never do so. More confident answers will draw attention to the language and imagery used by Hardy – the question asks *how* he depicts feelings; the weather in the first section is of 'tawny vapour', which ironically becomes thicker 'fog' in the second; the first section has a street-lamp 'like a waning taper', whereas the second, where hope is high but lost, the setting is 'by the firelight flicker', and talks of 'home-planned jaunts . . . in the summer weather'. The wife, reading the first letter, has no idea of what tomorrow's letter will bring; the husband, writing of his plans for their future, has of course no idea that he will shortly be dead. *The Self-Unseeing* similarly draws comparisons between the liveliness of dancing and happiness ('blessings emblazoned that day') in the past, and the reality that 'we were looking away' and unaware of the future, when all those present would be dead and no longer there – the language of the opening stanza reinforces this mood, with the phrases 'the ancient floor/Footworn and hollowed and thin' suggestive of old age and decay, and 'the former door/Where the dead feet walked in' suggestive of ghosts. Examiners must look for *comparison* of the poems, though absolute balance between them is not necessary.

Text:	HARDY: <i>Selected Poems</i>
Question 16: (15 marks)	In TWO of the following poems, compare how Hardy portrays the pain that can be caused by being in love: <i>Neutral Tones</i> <i>A Broken Appointment</i> <i>On the Departure Platform.</i>

NOTES ON THE TASK:

In each poem there is clear evidence that love can cause pain, and indeed there is more of this than happiness in all of them. Candidates are required to compare two, and to look closely at the language and imagery that Hardy uses to create a sense of loss and unhappiness. There is little else in *Neutral Tones*, in fact, and there should be no difficulty in quoting from this poem – ‘the sun was white’, ‘the starving sod’, ‘tedious riddles’, a grin of bitterness’, ‘love deceives’, ‘the God-curst sun’, ‘a pond edged with grayish leaves’ are all phrases redolent of grief and despair. *A Broken Appointment* is similarly disappointed, though not so bleak – the first and last lines of each stanza act as a kind of refrain, their length and structure echoing sparsely – ‘You did not come’ and ‘You love not me’ – and there is ample within each stanza to suggest a loss of hope and of grief that the man’s lover did not come as (presumably) promised. *On the Departure Platform* is perhaps the least hopeless of the three, even if only in its more lively rhythms, and in the uncertainty in its conclusion (will the woman return? if not, why? why cannot happiness return?). But there is, even at the very beginning, a sense of conclusion and finality – ‘We kissed’, yes, but it was ‘at the barrier’, surely a symbolic barrier; ‘she left me’, and became ‘smaller and smaller, until . . . she was but a spot’ – the woman moved slowly but surely out of the man’s view and life. The poem’s language suggests an idolisation of the woman, who is dressed in white, a colour repeated three times, and contrasted with ‘the lamplight’s fitful glowers’ (this last word is powerful). The final line perhaps sums up well what Hardy – or at least the poem’s voice – feels about life and love – ‘why,/I cannot tell’.

Text:	<i>Austen: Northanger Abbey</i>
Question 17: (15 marks)	How does Austen shape your feelings towards Isabella and John Thorpe in this passage?

The passage is taken from Volume 1 Chapter X111. Though not specifically asked to refer outside the passage, candidates should show some awareness of Catherine's reason for refusing to go on the outing – her promise to go for a walk with Miss Tilney. Isabella's voice of 'cold resentment' shows how annoyed she is that Catherine is not her usual, malleable self and indicates the self-centredness that we expect of her. She is prepared to play the martyr to make Catherine suffer and shows her total disregard for what might be considered common courtesy to someone in whom she has no personal interest. She makes the distinctly catty remark, though sotto voce, 'I suspect there is no great struggle'. Her demeanour at the end of the passage shows that she is all sweetness and light when getting her own way. John Thorpe is more pro-active in influencing Catherine. He shows his complete disregard for anyone's feelings but his own by taking it upon himself to change the arrangements without reference to her and certainly against her will. In this era, it may seem a trivial issue, but there is no doubt that Austen wants us to be appalled by his behaviour, as is Catherine. He is vulgar in his speech and behaviour and is, in fact a liar. Successful answers will examine the way that the dialogue and Austen's occasional comments affect our perception of the characters.

Text:	<i>Austen: Northanger Abbey</i>
Question 18: (15 marks)	Both John Thorpe and Henry Tilney tell Catherine that she has more 'good nature' than anyone else in the world. How does Austen convince you of her good nature?

NOTES ON THE TASK:

A good starting point would be a definition of what constitutes 'good nature'. Catherine certainly shows goodness in wanting to do the right thing by everyone with whom she comes into contact. She is unfailingly polite and considerate, and naïve in the most winning way, as Henry Tilney obviously finds. When others do not live up to her decent standards, she is shaken, for example when she discovers the true unscrupulousness of the Thorpes and Isabella's treatment of James. Her shock and distress when thrown out of the house by General Tilney is very moving. Though she can be silly, for example in her addiction to Gothic novels and her subsequent suspicion of the General, there isn't an ounce of malice in her. Answers will be differentiated by the quality of personal response and by judicious selection of supporting evidence. The best answers may well draw a contrast between her character and responses and those of Isabella Thorpe.

Text:	DICKENS: <i>Hard Times</i>
Question 19: (15 marks)	How does Dickens make this such a powerful and disturbing moment in the novel?

NOTES ON THE TASK:

It is likely that candidates will find Louisa's passivity and nihilism here extremely sad, for she represents the absolute success of her father's educational philosophy. She is aware of life and beauty ('Fire bursts out' from the deadness and sterility of Coketown) but is incapable of responding to it. Gradgrind's early instruction to 'Never wonder' has reached its apotheosis in her. What is most horrifying is that she is agreeing to marry Bounderby, whose name says it all, and her father sees nothing wrong in yoking her to a man almost three times her age, even thinks he is doing his best for her. He speaks quite tenderly to her and holds her hand while condemning her to a life of misery, though he seems to be vaguely conscious that all is not quite right. The last line of the extract is extremely powerful and symbolic of the way in which her life and aspirations have been destroyed. Answers will be differentiated by the quality of personal response and by the depth and detail of their examination of the language of the passage.

Text:	DICKENS: <i>Hard Times</i>
Question 20: (15 marks)	Who does Dickens persuade you is the most despicable character in the novel? Choose from: Tom Gradgrind Mr Bounderby James Harthouse. Remember to support your answer with details from the novel.

NOTES ON THE TASK:

A strong argument can be made for any of these three characters, though their fault is of different kinds. For some candidates Tom Gradgrind might appear to be the least culpable, since his actions derive from moral weakness and might be seen as a result of his education, but Dickens is quite hard on him, letting him be known as the 'whelp' and making us despise him for his treatment of Louisa. He shows some wish to atone at the end, however. Bounderby, 'a man perfectly devoid of sentiment', cares only for making money and has no care for any other human being particularly his work-force, typified in his behaviour towards Stephen. The description of him at the beginning of Chapter 4 leaves us in no doubt of Dickens's feelings about him. He lies about his upbringing, which would be funny if he wasn't so unpleasant and walks over everyone in his way. Harthouse's wickedness is of a different kind; it is possible to see that he had the potential for good – he has all the attributes of a romantic hero, charm and good looks and intelligence, but he is profoundly corrupt, and like Bounderby uses people, Tom for example, for his own ends. Candidates will have their own ideas but good answers will go beyond character sketch and will consider Dickens's purpose and his use of language and structure in creating their chosen character.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (15 marks)	In this first description of Bathsheba, how does Hardy's writing hint at ways in which he depicts her later in the novel?

NOTES ON THE TASK:

This is our first glimpse of Bathsheba, although at the time we are not aware of who she is, or of her later importance as the novel's central character. Hardy draws her here as 'handsome' (a word with stronger meaning in the 1870s than now), and vain (she looks at herself in the mirror 'attentively' and 'smiled', leading to a deeper and real smile, and a blush – she is very conscious of her physical appearance), characteristics which are central to her behaviour later in the novel. Her utter self-absorption and selfishness are crucial aspects of how Hardy draws her again and again, and which of course lead her into distress and near-tragedy; some better answers may see something of this inwardness in the image of the sleepy cat in the opening paragraph of the passage – though Hardy shows us Bathsheba as initially at least a competent and extremely hard-working farm-manager, until flattered and seduced by Sergeant Troy. Stronger answers should say something about Hardy's language, perhaps noting the comparisons/parallels that he makes between Bathsheba's appearance and the landscape and weather around her.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 22: (15 marks)	How does Hardy's portrayal of Sergeant Troy make him such a fascinating character? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Most answers are likely to show a general dislike for Troy, but at the same time an awareness that Hardy has also made him very attractive to at least two of the women characters in the novel (Fanny and Bathsheba), and perhaps also to some readers, at least initially. Hardy presents his character in both ways for much of the novel – his behaviour towards Fanny Robin during her life is little short of despicable, though to be fair he did not know (and initially might not have cared?) that she was pregnant, and his grief after her death may perhaps be too self-indulgent and maudlin to suggest much beyond guilt rather than genuine sorrow. His treatment of Bathsheba is not much better: he seduces her very easily - his physical appearance and his swordsmanship do not allow for much hesitation on her part, and his supposed interest in the farm is at first convincing (to Bathsheba, if not to Oak or to us) – but once he has married her, significantly in secret, and away from the area, his selfishness and ultimately cruelty towards her become increasingly clear. His faked death, and his reappearance – significantly at first in the guise of a highwayman, and then in the truly melodramatic scene at Boldwood's Christmas party – make it almost impossible for us to retain sympathy for him, but he surely remains attractive, to many of the novel's characters and perhaps also to some readers. Examiners will probably read a range of differing responses to Troy, and should assess fairly what is presented, provided always that it is clearly argued, and appropriately supported by quotation and/or reference to the text.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (15 marks)	How does Eliot give this key moment in the novel so much impact?

NOTES ON THE TASK:

Though not specifically required to look outside the passage, answers will benefit from an awareness of what has gone before. The happiness and colour of the party and Godfrey's growing conviction that Nancy might return his affections are shattered by the dramatic entrance of Silas with the child. The focus is strongly on Godfrey and better answers will respond in some degree to the language of the first paragraph, which picks up one of the central themes of the novel: the 'hidden life which lies, like a dark bystreet, behind the goodly ornamented façade'. There is his 'great throb' of fear that the woman might not be dead, contrasted with the obliviousness of the guests at the party and with Silas's urgency to find help for Eppie. His determination to keep her makes the extract even more dramatic. Answers will be differentiated by the extent to which they go beyond merely explaining the situation and the relationships to exploring the language of the passage.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (15 marks)	How does Eliot shape your feelings for Silas before the arrival of Eppie? Support your answer with details from the novel.

NOTES ON THE TASK:

More than merely a retelling of the story is required here. Silas is not physically attractive and his reclusiveness and miserliness are not endearing traits but they seem slight when compared with the ruthless selfishness of William Dane and subsequently Dunstan Cass. His epilepsy is not his fault and is one of the causes of his predicament at the beginning of the novel. He is taken advantage of as a result of it, he loses everything, even his faith in God. He is not fully accepted in Raveloe, yet gets on with his life as best he can and his beholden to nobody. The locals even start to value him for his herbal remedies. The theft of his money by Dustan Cass takes away everything he has lived for over the previous 15 years and leaves him bereft but it gains him more sympathy from the villagers, and direct friendliness for Dolly Winthrop. Good answers will show some awareness of the way in which the story is structured, of the way in which Eliot controls our responses to Silas and the other characters and of the way in which the narrative builds to the coming of Eppie. They will be supported with judicious textual reference.

Text:	POE: <i>Selected Tales</i>
Question 25: (15 marks)	How does Poe create tension and uncertainty in each of these two passages? <i>(The Pit and the Pendulum and The Masque of the Red Death)</i>

NOTES ON THE TASK:

Two very different stories, and two different kinds of tension, are shown in these extracts; there is no requirement for candidates to compare/contrast them, nor for any exploration beyond the extracts themselves, but any such attempt may be rewarded if validly argued and supported. What matters is that any discussion is sensibly and aptly illustrate from the extracts themselves. The first, from *The Pit and the Pendulum*, is full of possible and imagined horror; the narrator is uncertain of his predicament and his situation, and the tension is based entirely upon this lack of clarity. There is ample material for quotation here, and better answers will easily pick out some of the melodramatic language and images; it is important that the effects are drawn, and that answers do not simply paraphrase. It is important, too, that the focus is upon the extract itself, rather than upon the tension created elsewhere in the tale. The second extract, from *The Masque of the Red Death*, shares some melodrama ('he was seen to be convulsed ... terror or distaste ... brow reddened with rage', for example), though there is also measured and controlled tension – 'this spectral image (which, with a slow and solemn movement ... stalked to and fro)' or 'They rang through the seven rooms loudly and clearly, for the prince was a bold and robust man ...' – but the tone of uncertainty and threat is still present and maintained. Again, it is important that the focus is firmly upon the extract itself rather than its context; full marks must be available for answers which remain strictly upon the two extracts and no more.

Text:	POE: <i>Selected Tales</i>
Question 26: (15 marks)	How does Poe portray the narrators so effectively in TWO of the following tales? <i>The Black Cat</i> <i>The Imp of the Perverse</i> <i>The Cask of Amontillado.</i>

NOTES ON THE TASK:

A very open question, and examiners must be prepared to reward any response, provided that the arguments are supported and illustrated with reference and quotation from each of the two tales selected. Less confident answers are likely to be narrative/paraphrase in structure, and will probably not attract high marks unless there is clear evidence that there is at least some focus on the narrator; for higher-band marks there must be at least some exploration of Poe's language in portraying the characters.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 27: (15 marks)	In what ways do you think that Wells's creation of the young Polly here prepares us for his older self?

NOTES ON THE TASK:

This is Mr Polly the dreamer, the romantic, and the young man who could not see why he should conform in any way to what his father expected, or to what his schoolmaster demanded, and for whom the harsh reality of everyday life was never as attractive or successful as the world of imagination. The question requires candidates to look at later events in the novel, and for high-band marks examiners must expect reasonably detailed reference to one or two moments when we see Mr Polly as an unrealistic daydreamer or romantic.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (15 marks)	By exploring ONE of the following episodes from the novel, show how Wells makes the characters and the situations they find themselves in so amusing: Parsons' dismissal from the Bazaar; Mr Polly's wedding; Mr Polly's attempted suicide.

NOTES ON THE TASK:

Candidates have a free choice here, and examiners must be prepared to accept answers on any one of the three episodes, and indeed to accept as amusing whatever a candidate proposes as such – whether we find their reasons convincing or not is less important than that there are reasons, supported by appropriate reference and/or illustration from the novel. The question asks 'how Wells makes (them) so amusing', so more should be said for a high mark than simply why a candidate finds the episode funny – some reference to Wells's writing is needed.

Text:	CHOPIN: <i>Short Stories</i>
Question 29: (15 marks)	How does Chopin make these two openings to stories so effective? (<i>Her Letters</i> and <i>The Dream of an Hour/The Story of an Hour</i>)

NOTES ON THE TASK:

The emphasis here is on the writing and it is not necessary for candidates to go beyond the extracts, though better answers will show some awareness of how things develop in the stories. An obvious point in the first extract is the rather arresting first sentence, which immediately raises questions in the reader's mind. The weather sets up a gloomy external atmosphere, contrasting with the light and luxury of the inside of the room and better answers may see the symbolism here. The letters seem to be self-explanatory, but the (unnamed) woman's reactions are suggestive of something much more: she had been 'feeding on them' for four years. In the second story, the opening is again very straightforward and direct. The facts about the husband's death are conveyed very economically and the woman's reactions are conventional. It is only in the final paragraph that the reader's expectations are thwarted. References to 'new spring life', 'delicious breath of rain', 'distant song' etc all convey life and hope, in contrast to what has gone before and are intriguing. Answers will be differentiated by the closeness with which they examine the writing of the passages. They may profitably try to compare the two passages, though they are not required to do so.

Text:	CHOPIN: <i>Short Stories</i>
Question 30: (15 marks)	How does Chopin shape your feelings towards TWO of the following characters? Choose from: <i>Désirée (Désirée's Baby/ The Father of Désirée's Baby)</i> <i>La Folle (Beyond the Bayou)</i> <i>Tonie (Tonie/At Chênière Caminada)</i> Remember to support your answer with details from the stories.

NOTES ON THE TASK:

It will be very difficult for candidates not to feel sympathy for these characters since they are all portrayed as victims. Tonie, however, is ironically liberated by the death of Claire and can now forget about her and get on with his life. He is portrayed not only as the victim of a helpless passion, but is also treated very badly by an immature and unthinking young woman, so the focus of the answer may be on the way in which Chopin portrays Claire Duvigny, as much as on Tonie. Feelings towards him will probably be mixed and his passivity initially may be a cause of irritation. Désirée is destroyed by Armand's callousness. Chopin's portrayal of him lacks any positive attributes and the nearest she gets to saying anything good about him is that the birth of their son had softened his 'imperious and exacting' nature. This was, of course, restored, in fact became almost like the 'spirit of Satan' once it was suggested that the child might have black antecedents. La Folle's misfortune is slightly different in that it is not directly attributable to any other person but to an accident, and she manages to overcome it because of her devotion to Cheri. The ending of the story is therefore hopeful for her and she may well provoke admiration. Good answers will be characterised by freshness of response, close examination of the way in which the character is created and the ways in which Chopin's writing builds up the picture.

Mark Scheme 2445/1 June 2005

1901 English Literature – Generic Band Descriptors

Unit 2445/1 - 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 2445/1 - 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)	<p>What do you think makes this such an entertaining ending to the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Hero's return as Claudio's bride • Benedick's and Beatrice's relationship.

NOTES ON THE TASK:

The bullets should focus most answers on some of the key elements which make this final scene so entertaining. Most answers are likely to deal with the entertainment in watching Benedick and Beatrice interact, in Hero's and Claudio's playful reconciliation and in the music and dance at the end of the play. The strongest answers are likely to deal directly with the significance of Hero's unveiling to Claudio as entertainment, may enjoy the volte face of Benedick and Beatrice and the righting of wrongs, and may consider the way the extract prepares the audience for a happy resolution for all concerned – these should be well rewarded.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (20 marks)	<p>Do you think that Claudio deserves to marry Hero at the end of the play?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

The question urges answers to take a view of Claudio and differentiation is likely to spring from the extent to which answers can move beyond mere description of him and accounts of what he does, to an evaluation of his character and his deserts. Is Claudio an empty headed fop, a man's man, awkward in female company, full of social ambition, arrogant and hurtful...or is he a romantic dreamer, full of heroism, capable of recognising his faults and making amends, truly shy in the ways of love, or is he all of these things? Argued personal responses which wrestle with questions like these and are informed by textual evidence should be well rewarded. Answers may take a view of Hero as well and this approach should be respected and treated on its merits.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (20 marks)	<p>You are Beatrice, just after Benedick has agreed to kill Claudio (in Act 4, Scene 1). You might be thinking about:</p> <ul style="list-style-type: none"> • your feelings towards Claudio • your concern for Hero • your feelings about Benedick. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Beatrice's steely determination to avenge Hero's humiliation is powerful, passionate and real. She is prepared to renounce everything dear to her for the sake of her friend and there is no room for doubt. It is clear that Beatrice can detach herself from these strong feelings, and indeed reject her lover, when honour is at stake. She has just confessed that she loves Benedick with 'so much of my heart that none is left to protest', and Benedick likewise. The power of her feelings transports Benedick who, on the strength of them, declares himself Claudio's enemy. It is to be hoped that most answers will register some of Beatrice's anger at the humiliation of her friend and her reluctance to let it go. Anger and passion at Hero's humiliation, blind rage towards Claudio for hurting her friend, surprise that Benedick seems less certain of Hero's innocence, a growing realisation of the significance of Benedick's declaration of love... are likely to be the dominant notes, with the possibility of some quiet pride at Benedick's willing acceptance of the challenge, and his resolve. The strongest answers are likely to suggest a secure grasp of appropriate details and of Beatrice's character, as well as a developing sense of her 'voice'. The bullets are offered as suggestions only.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (20 marks)	What do you think makes this passage so moving?

NOTES ON THE TASK:

Most answers should show some awareness of what is moving about Romeo's desperate attempt not to harm Paris, the fight in the tomb between Paris and Romeo and Paris's death, and Romeo's final farewell to Juliet and subsequent death. The strongest answers are likely to deal directly with, and appreciate, the moving language used to convey the characters' emotions (for example, the impassioned soliloquy Romeo delivers over Juliet's body) and the moving nature of the setting and situation. Answers which see the way the extract prepares the audience for the ensuing tragedy at the end of the passage should be well rewarded.

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

NOTES ON THE TASK:

The question is a very open one and there should be plenty of scope for personal response to the Nurse. There is likely to be a range of ideas about what makes the Nurse memorable and entertaining and this should be respected. For example, her bawdiness and use of double entendre, her affectionate nature, her bossiness, her sincerity, her simplicity and finally, her lack of understanding and 'treachery'... The strongest answers are likely to be firmly anchored to the detail of selected scenes and at the same time engage the idea of memorable by seeing the Nurse in the context of the whole play, especially perhaps in her dealings with Juliet.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (20 marks)	<p>You are Lord Capulet at the end of the play.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none">• Juliet• her secret marriage to Romeo• the feud. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Lord Capulet, believing his daughter dead from natural causes, is in shock from the news that his daughter is 'warm and new killed'. It is to be hoped that most answers will register some of Lord Capulet's misery, and his despair and remorse for the way he may have contributed to such a tragedy. Disbelief at his daughter's complicated and independent actions and her strength of feeling for a Montague, horror at the way she died, despair at the way the two houses contributed to such a tragedy and an overwhelming desire to put things right in the best way he knows how are likely to be the dominant notes. The strongest answers are likely to suggest a secure grasp of appropriate details and of Lord Capulet's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

Text:	WILDE: <i>An Ideal Husband</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:</p> <ul style="list-style-type: none"> • Sir Robert's confession • his situation and feelings • Lord Goring's reactions.

NOTES ON THE TASK:

It is to be hoped that the bullets will guide most answers to an awareness that this is a climactic moment in the play where Sir Robert reveals his guilty secret to his closest friend and foresees the dire consequences of public disgrace and the loss of his wife's love. Differentiation is likely to emerge from the extent to which answers bring out the seriousness of Sir Robert's predicament and to see that, although there are flashes of wit from Lord Goring, his concern, sympathy and determination to "fight" emphasise the impact of Sir Robert's revelation. Answers which move beyond the importance of the moment in terms of the building suspense and developing plot to touch on some of the play's key issues (honesty, idealised love, ends justifying means, guilty secrets ...) should be well rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 8: (20 marks)	<p>What do you think makes Lord Goring 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 Lord Goring's pivotal role in resolving the play's central conflicts and to his romantic sparring with Mabel. The best answers may be able to see that he is memorable not only because of his unselfish loyalty and ingenuity in solving the problems of his close friends, but also in terms of his attitudes, his wit, his language and the humour he brings to the play – in contrast to the seriousness of the Chilterns' dilemmas.

Text:	WILDE: <i>An Ideal Husband</i>
Question 9: (20 marks)	<p>You are Lady Chiltern after your husband has written to Mrs Cheveley rejecting her scheme (the end of Act One).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • the decision to write the letter • your feelings for your husband • Mrs Cheveley. <p>Write your thoughts.</p>

NOTES ON THE TASK:

The letter to Mrs Cheveley which Lady Chiltern insists Sir Robert should write to make it clear that he will not support the Argentine Canal Scheme appears to have resolved the tension between Robert and Gertrude and to have restored her faith in her ideal husband. Nevertheless she has been disturbed by a marked change in his demeanour and attitudes, and has been moved to question her husband's veracity. Successful answers are likely to be firmly grounded in the details of the final conversation between husband and wife at the end of Act One and go onto suggest that despite her relief at the writing of the letter, she remains anxious about her husband and the influence of her errant former school acquaintance. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Gertrude's character, 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 10: (20 marks)	What makes this a fascinating moment to return to when you know what happens later in the play?

NOTES ON THE TASK:

It is to be hoped that most answers will show some awareness of this as the happy and optimistic conclusion to Act One before all the powerful forces of self-interest are ranged against Dr Stockman's desire to tell the truth. Differentiation is likely to emerge from the extent to which answers maintain their focus on the effect of the extract in the context of what happens later in the play. Answers which look closely at some of the ways in which the feelings and attitudes expressed here are to be ironically reversed and suggest awareness of the dramatic contrast between the mood here and the mood later in the play should be well rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 11: (20 marks)	Choose the TWO moments in the play which make you feel most angry at the unfairness or dishonesty of any of the characters. Explore how these moments produce this angry reaction in you.

NOTES ON THE TASK:

Differentiation is likely to spring from the extent to which answers can move beyond a narrative account of the unfair or dishonest actions of particular characters and focus on the “how” of the question in shaping an argued personal response. It is important to be receptive to a range of moments, characters and textual evidence. The best answers may be able to explore very specific moments and to identify such things as hypocrisy, self-interest, manipulation, blackmail, victimisation ... in action. Morten Kiil, the Mayor and Hovstad are likely to be popular and successful choices, but the imbecility of the “compact majority” as represented by the townspeople at the public meeting could also provide a fruitful focus.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (20 marks)	<p>You are the Mayor just after you have told your brother that he must change his report on the water at the Baths (the end of Act Two)</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your brother and his reaction to your visit • the situation with the Baths • what you plan to do next. <p>Write your thoughts.</p>

NOTES ON THE TASK:

It has been an angry encounter. The Mayor has demanded a retraction of Dr Stockman’s report on the water at the Baths and has threatened him with dismissal from his post as medical officer at the Baths if he refuses. The Mayor has made his exit as physical violence between the brothers is on the point of erupting. He is likely to be indignant at the irrational, aggressive and ungrateful behaviour of his brother, suspicious of his motives, hopeful that he will see sense but not at all confident that he will and therefore already planning his next move to secure his own and the town’s prosperity – the silencing of the “free” press. Successful answers are likely to be firmly grounded in the details of the conversation between the brothers at the end of Act Two and to suggest the self-righteousness and conviction that he is acting in the town’s best interests (as well as his own). The strongest answers are likely to suggest a secure grasp of appropriate detail and of the Mayor’s character, as well as a developing sense of his “voice”. The bullets are offered as suggestions only.

Mark Scheme 2445/2
June 2005

1901 English Literature – Generic Band Descriptors

Unit 2445/2 - 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 2445/2 - 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)	Explore the ways in which Shakespeare makes this such an entertaining and dramatic ending to the play.

NOTES ON THE TASK:

Most answers should be aware of the dramatic effect of the unveiling of the real Hero, presented in marriage to Claudio, and the humorously reluctant acceptance of marriage by Benedick and Beatrice. Stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. Answers which explore the entertaining and dramatic effect of the language (for example, the symbolic language used by Hero to chastise Claudio; the witty repartee of Benedick and Beatrice), show a sharp awareness of the change in mood (the solemnity of the exchanges between Claudio and Hero, followed by the jovial exchanges and self mockery of Benedick and Beatrice), and the way entertainment, music and dance, also serves to depict harmonious reconciliation should be rewarded. Answers which relish the way that Benedick's volte face, for example, adds to his appeal should also be rewarded. Answers which also consider the ambiguity of the extract, for example in its depiction of Beatrice, should be well rewarded. It is unclear whether Beatrice submits passively to Benedick and marriage, or whether she maintains her independence until the end.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (30 marks)	How far does Shakespeare's portrayal of Claudio convince you that he will make a good husband for Hero? 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 Claudio and of his suitability as Hero's husband- and differentiation is likely to spring from the extent to which answers can maintain this focus on the character's worth and shape an argued personal response fully grounded in the text. It is possible that some answers will try to establish Hero's qualities in order to suggest how far short Claudio falls - or they may confine themselves to weighing up Claudio as a superficial mercenary, a misogynist, full of social ambition and a lack of self knowledge, arrogant and hurtful...or as a romantic dreamer, full of heroism, capable of repentance and truly shy in the ways of love... or all of these things. Either approach or a mixture of the two should be respected- and each answer should be marked on its merits as an argued and supported personal response.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (30 marks)	You are Beatrice, just after Benedick has agreed to kill Claudio (in Act 4, Scene 1). Write your thoughts.

NOTES ON THE TASK:

Although Beatrice has just confessed that she loves Benedick with 'so much of my heart that none is left to protest', and Benedick likewise, it is clear that Beatrice can detach herself from these strong feelings, and indeed reject her lover, when honour is at stake. Her steely determination to avenge Hero's humiliation is powerful, passionate and real. She is prepared to renounce everything dear to her for the sake of her friend and there is no room for doubt. The power of her feelings overwhelms and transports Benedick who, on the strength of them, declares himself Claudio's enemy. Passionate anger and indignation at Hero's humiliation, surprise that Benedick seems less certain of Hero's innocence, a growing realisation of the significance of Benedick's declaration of love... are likely to be the dominant notes, with the possibility of some quiet pride at Benedick's eventual acceptance of the challenge, and his resolve to do her will. The strongest answers are likely to develop beyond a strong grasp of the context and of Beatrice's passionate and driven character, and represent a convincing 'voice' and point of view - while avoiding over simplification.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (30 marks)	Explore the ways in which Shakespeare makes this passage so moving.

NOTES ON THE TASK:

Most answers should show some awareness of the way Shakespeare makes this passage so moving: the bringing together of the two lovers of Juliet in a fatal confrontation, reinforcing the idea that their destinies are controlled by the fates; revealing the bitter irony in Romeo's outspoken desire not to harm Paris; Romeo's impassioned soliloquy over Juliet's body and his suicide. Stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. The strongest answers may declare themselves in their explicit and detailed attention to the language and significance of Paris's aggressive fighting talk, Romeo's ability to rise above the feud at this transforming moment, Romeo's soliloquy. Close attention to the conflicts, external and internal, within this extract, to the interplay of revenge and desperation, to the idea of fate, light and darkness which unites the two parts of the extract...should be well rewarded.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (30 marks)	How does Shakespeare's portrayal of the Nurse contribute to the dramatic impact of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Most answers should show awareness of the way Shakespeare uses the Nurse as a means to create dramatic impact: her arrangement of Romeo's and Juliet's secret meeting, her withholding of the joyful news from Juliet for example. The extent to which answers can move beyond a conventional character study to look at Shakespeare's methods and effect on an audience is likely to be the key discriminator here. Stronger answers should be able to focus explicitly on the 'how' of the question and really scrutinise the playwright at work here. The strongest may declare themselves in their awareness of the way the Nurse embodies and supports the idealism, determination, and single-mindedness of Juliet and provides a contrast with the self-interest and coldness of other characters. However, detailed attention to the dramatic impact of her final rejection of Juliet, her betrayal of Juliet's trust and her involvement with a desperate Romeo should be well rewarded.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (30 marks)	You are Lord Capulet at the end of the play. Write your thoughts.

NOTES ON THE TASK:

Lord Capulet, believing his daughter dead from natural causes, is in shock from the news that his daughter is 'warm and new killed'. Disbelief turning to horror at the unlikely story and the consequences of such a union, regret at his inadequate role as father and an emerging sense of his own role in the tragedy, his responsibility as the head of the Capulet household, and an overwhelming desire to make amends in a very public way are likely to be the dominant notes. The strongest answers are not only likely to explore Lord Capulet's misery, and his despair and regret at the way he may have contributed to such a tragedy, but also develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point of view.

Text:	WILDE: <i>An Ideal Husband</i>
Question 7: (30 marks)	Explore the ways in which Wilde makes this such a dramatic and significant moment in the play.

NOTES ON THE TASK:

It is to be hoped that many answers will be able to show awareness of the impact of this climactic moment in the play where Sir Robert reveals his guilty secret to his closest friend and foresees the dire consequences of public disgrace and the loss of his wife's love. Although there are flashes of wit from Lord Goring, his uncharacteristic seriousness here emphasises the seriousness of Sir Robert's transgression and of his current predicament. Stronger answers should be able to focus explicitly on the "ways" of the question and really scrutinise the playwright at work here. Answers which focus on Wilde's building of the suspense at the two men register what is at stake and the apparent hopelessness of the situation, but which also respond directly to the word "significant" in the second part of the question to suggest some of the play's central issues (honesty, idealised love, ends justifying means, guilty secrets ...) should be highly rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 8: (30 marks)	How does Wilde's portrayal of Lord Goring contribute to your enjoyment of 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 an evaluation of what the characterisation brings to the play and it is to be hoped that the emphasis on "enjoyment" will stimulate answers which grapple not only with Lord Goring's roles in resolving the play's central dilemmas and in providing romantic interest, but also with his attitudes, language and wit. Differentiation is likely to spring from the extent to which answers can maintain this focus on "enjoyment" and shape an argued personal response fully grounded in the text. Answers which see beyond his leisured frivolity to his essential decency and concern for others, and which suggest the way he contrasts the Chilterns in his refusal to idealise life or to deal in moral certainties ... should be highly rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 9: (30 marks)	You are Lady Chiltern after your husband has written to Mrs Cheveley rejecting her scheme (the end of Act One). Write your thoughts.

NOTES ON THE TASK:

The letter to Mrs Cheveley which Lady Chiltern insists Sir Robert should write to make it clear that he will not support the Argentine Canal Scheme appears to have resolved the tension between Robert and Gertrude and to have restored her faith in her ideal husband. Nevertheless she has been disturbed by a marked change in his demeanour and attitudes, and has been moved to question her husband's veracity. It is to be hoped that most answers will firmly grounded in the detail of this conversation at the end of Act One and demonstrate an awareness that this has been a significant test of their relationship. 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 relieved yet plagued by residual doubt and angry at the intervention of her errant former school acquaintance ... seems the most likely.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 10: (30 marks)	How does Ibsen make this a fascinating moment to return to when you know what happens later in the play?

NOTES ON THE TASK:

It is to be hoped that many answers will show a clear awareness of the importance of this euphoric conclusion to Act One before all the powerful forces of self-interest, subterfuge and spin are ranged against Dr Stockmann's simple desire to tell the truth. Stronger answers should be able to focus explicitly on the "How" of the question and really scrutinise the playwright at work here. Answers which can be explicit in their attention to the dramatic contrast between the mood here and the mood later in the play, and which can trace in detail some of the ways in which the feelings and attitudes expressed here are to be ironically transformed or corrupted should be highly rewarded: the turpitude of Stockmann's "dear friends", Hovstad and Billing; "the leading light of the town" becoming "an enemy of the people", Stockmann's innocent prediction that his brother will be "pleased" by the revelations about the Baths; the celebratory anticipation of a service rendered to a grateful community ...

Text:	IBSEN: <i>An Enemy of the People</i>
Question 11: (30 marks)	<p>"Journalists like us are not really up to much," says Hovstad (in Act Three).</p> <p>How far does Ibsen's portrayal Hovstad and Billing encourage you to share this low opinion?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

"Completely" might be the simple answer and it is difficult to imagine answers which mount a spirited defence of Hovstad and Billing but it is important to respect the line adopted, and to mark each answer on its merits. The question directs attention away from conventional character studies to an evaluation of the two gentlemen of the press – and differentiation is likely to spring from the extent to which answers can maintain this evaluative focus and the shape an argued personal response fully grounded in the text. Answers which trace the origin of the quotation in the question and examine the first indication (in his manipulative conversation with Petra) that Hovstad is not really interested in telling the truth, or which look in detail at the willingness of Hovstad and Billing to soak up Stockmann's hospitality and then trim their "principles" cynically when their own interests are threatened, or which examine the way in which Ibsen explodes the myth of a "progressive and independent press" challenging rather than following public opinion ... are likely to be the most convincing.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (30 marks)	You are the Mayor just after you have told your brother that he must change his report on the water at the Baths (the end of Act Two). Write your thoughts.

NOTES ON THE TASK:

It has been an angry encounter. The Mayor has demanded a retraction of Dr Stockmann's report on the water at the Baths and has threatened him with dismissal from his post as the medical officer at the Baths if he refuses. The Mayor has made his exit as physical violence between the brothers is on the point of erupting. He is likely to be indignant at the irrational, aggressive and ungrateful behaviour of his brother, suspicious of sibling rivalry and a personal agenda, hoping that his errant brother will see sense but not at all confident that he will and therefore already planning his next move to secure his own and the town's prosperity – the silencing of the "free" press. 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 self-righteous rather than openly calculating and cynically self-interested ... seems the most likely.

Mark Scheme 2446/1
June 2005

1901 English Literature – Generic Band Descriptors

Unit 2446/1 - 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)	<p>Explore the different feelings about love expressed in these two poems.</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situations that the poets describe • the feelings towards the loved one • the ways in which the language and sound help to express the feelings. <p>(<i>Sonnet 138, Since there's no help...</i>)</p>

NOTES ON THE TASK:

A mere paraphrasing or summary of the content of the poems will only give candidates a way into the question; the prompts are designed to help them structure their answers. The opening of Sonnet 138 is very strong in its paradoxical statement, which to some extent encapsulates the whole argument of the poem: that a certain level of deceit is acceptable to both partners in the relationship because it is meant to flatter and console about the passage of time and the loss of youth. The last couplet sums up the poem very succinctly. Drayton expresses an attempt to part from a lover as friends. The first eight lines are rational and straightforward, the next four much more hyperbolic, rising to the final couplet stating that the relationship might be recovered, which reverses the movement and feeling of the poem. A striking feature of both poems is the way in which the poets adopt a conversational and very direct form of address: Shakespeare as if speaking to an interested third party, Drayton as if addressing the lover. Both poems are sparse in imagery, though both personify abstract qualities such as Love, Passion, Faith; more elaborately in Drayton. Better answers will no doubt recognise the different ways of using the sonnet form, though this is not required. Answers will be differentiated by the extent to which they comment on language and any that attempt a comparison should be well rewarded.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 2: (20 marks)	Explore the ways in which the poets convey the happiness of being in love in <i>The Sun Rising</i> (Donne) and <i>On Julia's Clothes</i> (Herrick).

NOTES ON THE TASK:

More is required than mere summaries or paraphrases of the poems; the focus is on mood and feelings and on personal response. Of course the Donne is a much longer and more elaborate poem than the Herrick though both convey a strong sense of joy in the physical delights of love. Donne takes the physical situation to reflect the spiritual; he rejoices in the way in which the whole world is reduced to 'All here in one bed lay' and he uses increasingly exotic and elaborate imagery to make his point. The tone of the poem is light-hearted, despite the scolding of the first few lines, and the form is complex, reflecting the complexity of the imagery. *Upon Julia's Clothes* is much simpler in its focus on the physical appearance of Julia; the short stanzas and the triple rhyme build up the feeling to the final admission of complete captivation. The sound of the words reinforces their sensuousness. Comparison is not required, but candidates who attempt it should be highly rewarded.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 3: (20 marks)	In what ways do <i>The Ruined Maid</i> (Hardy) and <i>The Unequal Fetters</i> (Finch) vividly portray women and their difficulties?

NOTES ON THE TASK:

Again, paraphrase or summary will only provide a way into the poems, though many answers are likely to be heavily explanatory. Hardy creates a 'conversation' between 'Melia and her friend and through their very different manner of speaking gives a clear picture of the hypocrisy of a society (and a man's world) where 'good' girls are poor and suffering and 'ruined' girls are living the life of Riley. Though the tone of the poem and its use of dialect are humorous, there is surely a serious point that the life 'Melia used to live was poor and squalid and that reputation was a small thing to sacrifice in order to live a comfortable life. The other girl certainly envies her.

The Unequal Fetters also deals with women's dependence on men, but in a more direct way. Here the poet bemoans the fact that men lose interest when their wives grow old and go on to look for a newer model. She also complains that the institution of marriage is devised to restrict women, and not men. Better answers will begin to explore the language and imagery of the poems.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 4: (20 marks)	What do you find striking about the images of nature in these two poems? (<i>The Darkling Thrush, The Listeners</i>)

NOTES ON THE TASK:

The question is intended to direct candidates towards a consideration of the ways in which meaning and atmosphere are conveyed through the imagery and simple paraphrase or summary is not likely to be very helpful. Better answers may see that the purposes of the poets are very different; Hardy contemplates winter and the turn of the century in pessimistic mood until startled by the beautiful sound of the thrush. Including the description of the bird, the natural images are cold, colourless, dark and connected with death ('spectre-gray', 'winter's dregs', 'His crypt the cloudy canopy', etc.), but Hardy uses the sound of the bird to change the mood of the poem and symbolise hope. De la Mare uses natural imagery in a more romantic and atmospheric way. Though the setting is moonlit and the colour muted, nature seems benign ('the forest's ferny floor', the 'leaf-fringed sill', 'the starred and leafy sky' etc). The silence is used to reinforce the mystery and the only sounds are the man's voice and the 'sound of iron on stone'. Answers will be differentiated by the detail in which they explore the imagery of the poems.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 5: (20 marks)	<p>What have you found most moving about the memories conveyed in <i>I Remember, I Remember</i> (Hood) and <i>Woak Hill</i> (Barnes)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the sort of memories that the poets describe • the difference between their past and present situations • the ways in which the language, rhyme and rhythm help to convey their feelings.

NOTES ON THE TASK:

The bullets are intended to provide a way into the question and some explanation of the situations will be inevitable but the emphasis is on personal response. Though the poems are both nostalgic the nostalgia has a differed basis: Hood looks back on his childhood and bemoans the fact that he has lost his innocence and lack of care; Barnes looks back on his marriage and the loss of his wife. The most obvious difference between the style of the two poems is that *Woak Hill* is written in dialect, with little imagery. Candidates may find its apparent simplicity and directness, and its lack of rhyme, moving. They may comment on the rhythm, which drives the poem forward and enhances the conversational style. *I Remember, I Remember* has a more formal and elaborate pattern to it, the idyllic memories of the first five lines of each stanza contrasting with the sadness of the poet's present situation. Better answers will explore the language in detail.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 6: (20 marks)	<p>What do the poets suggest to you about the more unpleasant sides of human nature in <i>The Latest Decalogue</i> (Clough) and <i>A Poison Tree</i> (Blake)?</p> <p>Remember to refer closely to the words of the two poems.</p>

NOTES ON THE TASK:

Summaries and explanations of the poems will provide only a starting point for the answers. *The Latest Decalogue* creates a new set of Commandments in order to point up contemporary man's veniality and hypocrisy, and to convey a picture of a world where money and self-interest rule, where appearances count for everything, and where the only reason for not committing a crime is that, pragmatically, there is little advantage in so doing. *A Poison Tree* focuses much more narrowly on anger – one of the seven deadly sins – and describes its growth and its ultimate destructiveness through the natural imagery of the tree and the apple. The biblical allusion is inescapable here too, with clear reference to the tree of knowledge (of good and evil) and the apple, which caused the expulsion of Adam and Eve from the garden. Better answers will probably recognise that both poems are dependent on Old Testament teaching, but their use of it differs. Clough uses argument, Blake tells a story. Clough is factual; Blake creates a kind of parable. Candidates are not required to compare the poems but any who attempt to do so should be well rewarded.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 7: (20 marks)	What feelings do these two poems convey to you? Remember to refer to words and phrases from the poems. (<i>The Little Black Boy, The Lamb</i>)

NOTES ON THE TASK:

This is an open question and it is to be hoped that most answers will be able to respond to some of the feelings and images in these two poems from "Innocence". Strong answers are likely to maintain a well-supported personal response and to engage with the feelings of faith and hope in each poem. The key to differentiation is likely to be the extent to which answers can locate the feelings in an exploration of Blake's words and phrases. The strongest answers may declare themselves in their responses to the use of children's voices in each poem and to the effect of particular images (of protection, for instance, in *The Little Black Boy*, of gentleness in *The Lamb*, of lambs in both ...)

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 8: (20 marks)	Explore the memorable pictures of childhood that Blake conveys to you in <i>Holy Thursday</i> (Innocence) and <i>Holy Thursday</i> (Experience). Remember to refer to words and phrases from the poems.

NOTES ON THE TASK:

It is hoped that most answers will be able to respond to the pictures of childhood presented in these two contraries. Differentiation is likely to spring from the extent to which answers can engage with the memorable qualities of the pictures closely and suggest awareness that the Innocence poem is celebrating the joy and energy of childhood and the Experience poem expressing anger at the exploitation and abuse of it. The strongest answers could well declare themselves in their willingness to comment on the effect and significance of some of the key images and contrasts, and to suggest perhaps that even the Innocence poem conveys a mistrust of the way adults deal with the children in their care.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 9: (20 marks)	<p>What strong impressions do TWO of the following poems make on you?</p> <p><i>London</i> (Experience) <i>The Tyger</i> (Experience) <i>The Sick Rose</i> (Experience)</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what the poems are about • the words and phrases Blake uses.

NOTES ON THE TASK:

This is an open question and differentiation will emerge from the extent to which answers can follow the bullets and ground their impressions in the feelings and the language of their two selected poems. Stronger answers may well declare themselves in their willingness to grapple with some specific elements of the writing, in particular the imagery, and the strongest are likely to show some awareness of the symbolic possibilities in their two poems (the power in *The Tyger*, the corruption in *The Sick Rose*, repression in *London* ...)

Text:	HARDY: <i>Selected Poems</i>
Question 10: (20 marks)	<p>What do you find most moving about these two poems?</p> <p>You should consider what is most moving about:</p> <ul style="list-style-type: none"> • the situations • the thoughts and feelings • the words and images Hardy uses. <p>(<i>I Look Into My Glass</i> and <i>Neutral Tones</i>)</p>

NOTES ON THE TASK:

These poems both deal with dark thoughts and feelings. However, *Neutral Tones* relies much more heavily on imagery than *I Look*, which states its ideas more explicitly. We should probably expect rather uneven coverage of the two poems and most answers are probably going to be able to make some simple points about their content and situations. Answers that attempt to engage in detail with the imagery and ideas of the two poems should therefore be rewarded.

Text:	HARDY: <i>Selected Poems</i>
Question 11: (20 marks)	What do you find memorable about some of the relationships and situations described in <i>Her Death and After</i> and <i>A Wife and Another</i> ? Remember to refer closely to the words and phrases Hardy uses.

NOTES ON THE TASK:

There is plenty of material in these two poems and certainly far too much for any candidate to cover fully. *Her Death* has the underlying triangle of the husband, the wife and the lover (speaker) and the story of the death of the wife, the husband's remarriage, the lie by the lover about the fatherhood of the child and the subsequent surrender of the child by the husband to the lover. *A Wife* deals with the triangle of wife (speaker), husband and female lover, the wife's uncovering of the relationship between her husband and her sister and her decision to accept the situation. Most answers will probably have a clear but simple understanding of some of these story-lines. Answers which attempt a more detailed response to some of the relationships and situations in the poems should therefore be rewarded.

Text:	HARDY: <i>Selected Poems</i>
Question 12: (20 marks)	What striking pictures does Hardy create for you in TWO of the following poems? <i>The Darkling Thrush</i> <i>A Wife in London</i> <i>The Self-Unseeing</i> Remember to refer closely to the words and phrases Hardy uses.

NOTES ON THE TASK:

These are three highly atmospheric poems which picture quite different scenes. Most answers will probably have a clear but simple grasp of the scene described in each of the chosen poems. In some answers we should see an attempt to respond in more detail to some of their images, their settings and their language. Such answers should be rewarded.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 13: (20 marks)	<p>Why is this such a dramatic and significant moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Catherine has been imagining • her feelings in this passage • the possible effect on her relationship with Henry.

NOTES ON THE TASK:

It will not be necessary for candidates to go into great detail about the way in which Catherine has built up a fantasy about Northanger Abbey and the ‘murder’ of Mrs Tilney by her husband, but some awareness is obviously essential. This is a major turning point in the novel, since Catherine’s foolish delusions are exposed to Henry – and to herself – and as a result she is completely humiliated and their relationship is almost destroyed. Catherine’s flights of fancy over the old chest in her room and other aspects of Northanger have been shown to be a result of too much reading of gothic novels and so this is just the expected culmination. Catherine is caught snooping about in the house, yet is so bound up in her own fairy tale that she thinks that Henry is the one ‘off limits’. Throughout the episode Henry acts with great courtesy and dignity though there is no doubt of his disappointment when he discovers the full extent of her suspicions against his father. Though he gives hints that General Tilney is not the easiest of men, his reproaches are heartfelt and suggest that both the reader and Catherine may be disappointed in their desire for a happy ending. Better candidates will respond to the ways in which Austen creates tension by her use of dialogue.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (20 marks)	<p>According to this novel, what do you think is the secret of a happy marriage?</p> <p>Remember to support your answer with details from the novel.</p>

NOTES ON THE TASK:

There are several marriages, or potential marriages, in the novel and we should not expect candidates to consider more than one or two. They will probably focus on the central relationship between Catherine and Henry. Their relationship is devoid of any financial motive; her father has too many children to be able to provide anything like a substantial dowry. Henry has a comfortable though not extravagant living as a parson; and the suggestion is that the marriage will be happy because of the essential goodness of both characters and their genuine love for each other. It is possible that candidates may refer to Mr and Mrs Morland who are only moderately well off, but happy and with the right values. On the other hand, Isabella and John Thorpe are motivated entirely by money and create misery as a result. Isabella drops James like a hot potato as soon as the more glamorous and evidently rich Captain Tilney comes along, and it is clear from her comments to Catherine that she had no conception of James’s real financial circumstances otherwise she would not have considered him in the first place. John Thorpe’s attentions to Catherine seem to be fuelled by the misapprehension that the Allens are rich and that they will provide for her. Both Thorpes appear unpleasant and hypocritical and it is satisfying that they finish up with nothing.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (20 marks)	Why is Isabella Thorpe not a good friend to Catherine? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

Straightforward character sketches will only give a way into the question. Candidates are expected to evaluate Isabella's behaviour and better answers may see the way in which she is compared with Eleanor Tilney. Isabella appears very early in the novel, she is fatherless and not very well-to-do but has an over-indulgent mother and obviously a taste for the high life. Her first address to Catherine on only their second meeting is 'My dearest creature...' which epitomises her extravagance and falseness. Her idea of a good friend is one who is completely subservient to her whims. When things are not going her way, she becomes petulant and cold. We see her mood change dramatically when Catherine stands up to her over the drive. It becomes obvious that she is deliberately cultivating Catherine to get to James and her treatment of him is heartless when a more attractive prospect appears. Good answers will look at several incidents in detail and will begin to consider how Isabella's character is revealed through her words.

Text:	Dickens: <i>Hard Times</i>
Question 16: (20 marks)	What feelings do you have for both Sissy and Louisa as you read this passage? You should consider: <ul style="list-style-type: none"> • their backgrounds • their attitudes • what they say to each other.

NOTES ON THE TASK:

The bullet points are intended to give candidates a structure for their answers. Though not specifically required to go outside the passage (from Chapter 9), good answers will be informed by knowledge of the way both Sissy and Louisa have been presented earlier in the novel and will no doubt reveal a response to their different backgrounds (some of which information is revealed in the passage). Despite her 'unstructured' upbringing in the circus and the defection of her father, Sissy is portrayed as a breath of fresh air (in fact she is associated with sunbeams) in the sterility of the world of the Gradgrinds. Louisa, on the other hand, is usually portrayed as sullen and 'tired of everything'. Being of a similar age, they might be expected to have similar approaches to life, but Louisa has had all the 'wonder' and joy knocked out of her. Though she is superior to Sissy in learning, she is inferior in understanding real values (note the anecdote about the accident at sea) and Sissy shows what a loving and forgiving nature she has in her comments about her father. Good answers will begin to examine Dickens's writing here and may respond both to the pathos of the situation and to the unconscious comedy of Sissy's educational experiences.

Text:	DICKENS: <i>Hard Times</i>
Question 17: (20 marks)	Do you dislike Tom Gradgrind or do you feel sorry for him – or both? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

An unpointed character sketch of Tom Gradgrind will not go very far towards meeting the demands of the question as the emphasis here is on personal response. Better answers will see some of the ambiguity of Dickens's presentation of him and will probably try to give a balanced view. Though there is no doubt that Tom is unattractive in his use of his sister, his cynicism and his descent into crime, he merely represents the ultimate failure of the Gradgrind philosophy of education. His life seems to have little purpose and he finds himself working for the revolting Bounderby. He is also led astray by Harthouse, a plausible villain. When caught, he is unrepentant and petulant, living up to his name of 'the whelp' and blaming everyone but himself, though, at the very end of the last chapter, Dickens describes his lonely death, his repentance and his love for Louisa. Good answers will be characterised by a strong personal viewpoint and by well-selected supporting detail.

Text:	DICKENS: <i>Hard Times</i>
Question 18: (20 marks)	For what reasons do you feel sorry for the mill-workers of Coketown? You might consider: <ul style="list-style-type: none"> • their home lives • their working conditions • the way they are treated by their bosses. Remember to support your answer with details from the novel.

NOTES ON THE TASK:

The emphasis is on personal response and it will be very difficult for candidates to feel anything other than sympathy for the poor exploited workers. The part of Coketown where they live is depicted as claustrophobic and squalid, in contrast to the opulence of the masters' dwellings. Working conditions are poor, the workers are old before their time, and any attempt to rebel, is savagely suppressed. It will also be profitable to consider the attitudes of Bounderby and his ilk. Better answers may go on to consider the ways in which the Law also mitigates against people like Stephen Blackpool, for example in his difficulty in obtaining a divorce from his feckless wife. He has no money to pay for lawyers and the complexities of the system are clearly beyond him. Candidates may also contrast the lives of the factory workers of those of the itinerant circus performers. Though equally poor, the latter have freedom and are not constrained by the wills of the mill owners. Better answers will choose appropriate supporting detail and show at least some awareness of language.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 19: (20 marks)	<p>What do you find most dramatic about this passage?</p> <p>You should consider what is dramatic about:</p> <ul style="list-style-type: none"> • what Gabriel hears and sees • his reactions • the words and images in the passage.

NOTES ON THE TASK:

This is an important moment for Gabriel, as at the end of it he not only absorbs the horror of what has happened but realises that his life and livelihood have been ruined. It is this event, of course, that leads to his losing his farm, becoming a shepherd and being employed, subsequently, by Bathsheba, as some answers might make clear. Most answers are likely to have a simple grasp of what happens in this scene and respond directly to the devastating nature of the events. Some answers, though, may attempt to respond in more detail. Others may try to make Gabriel's response to events the focus of their comments. These attempts should be rewarded.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 20: (20 marks)	<p>What do you feel about Bathsheba's attitude and behaviour towards Farmer Boldwood?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • her thoughts and feelings on first seeing him • the Valentine • the way she reacts to his proposals of marriage.

NOTES ON THE TASK:

Bathsheba's attitude and behaviour to Boldwood are a touchstone for the reader's response to Bathsheba as a whole. It is perhaps in her relationship with Boldwood that Hardy allows an insight into the more selfish and calculating aspects of her character, as some of the answers might suggest. Most answers should show a clear if simple understanding of how Bathsheba behaves but may be uneven in their coverage of the bullet points. Answers that attempt to respond in a detailed way to Bathsheba's thoughts and actions in response to Boldwood and his proposals of marriage should be rewarded.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (20 marks)	<p>What do you find most striking about ONE of the following moments from the novel?</p> <ul style="list-style-type: none"> • Fanny's night-time visit to Sergeant Troy at the barracks • Gabriel and Bathsheba's protecting the ricks against the storm • Troy's visit to the Weatherbury churchyard. <p>Remember to refer closely to details from the novel.</p>

NOTES ON THE TASK:

Each of these moments from the novel has a particularly atmospheric setting and there is plenty of material that could be used. Most answers should have no difficulty in recalling the simple details of each moment: Fanny goes to ask Troy to marry him; Gabriel and Bathsheba work to cover the ricks against the great storm; and Troy visits Fanny's grave in the churchyard and there is an enormous downpour. Some answers, though, will attempt to identify in more detail what the settings contribute to the impact of the episode and should be rewarded.

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (20 marks)	<p>What are your feelings towards Godfrey as you read this passage?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • his relationship with Dunsey (Dunstan) • his plans for the future • the way in which his father treats him.

NOTES ON THE TASK:

Candidates are led outside the passage by the first bullet point, and some narrative is therefore inevitable, but the focus of the question is on personal response and answers that merely tell the story will not go into the higher bands. The key fact is, of course, Dunstan's blackmailing of Godfrey over his secret marriage. We also know by this point (Chapter 9) that Dunstan had robbed Silas. It is probable that feelings towards Godfrey by this point in the novel will be reasonably sympathetic – his marriage might be considered a youthful indiscretion; he certainly seems to regret it and he considers himself 'not a bad man', though he seems fairly spineless. He also has high hopes for a marriage with Nancy Lammeter. The Squire is not shown in a particularly attractive light here and it is easy to understand why Godfrey has been so frightened of him finding out about the marriage. He is a bully and a blusterer and appears to be interested only in his money. He even demeans Godfrey by suggesting that he should set up the marriage with Nancy. Godfrey does not stand up to him, but Eliot lays particular emphasis on the fact that he is generally honest and finds it difficult to tell a direct lie. He is not shown to be very bright ('Not penetrating in his judgements') but he does know the difference between right and wrong, unlike his brother. Good answers will begin to consider the language of the passage.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (20 marks)	<p>Choose TWO incidents from the novel which you have found amusing, and explore what has made them amusing for you.</p> <p>You might choose:</p> <ul style="list-style-type: none"> • the coal hole incident (Chapter 14) • the visit of Dolly and Aaron to Silas (chapter 10) • any other appropriate incident.

NOTES ON THE TASK:

We should be generous in allowing interpretations of 'an incident' though it is to be hoped that the two suggested will give a candidate an indication of appropriate length. The emphasis is on personal response, not merely a recounting of the incidents, and better answers will go beyond consideration of the situations: in the coal hole incident, Silas's vain attempt to instil a little discipline into Eppie, the contrast between his agony in punishing her and her response to the game; in the visit of Dolly and Aaron: the exposition of Dolly's homespun philosophy and Aaron's excruciating carol singing. Better answers will move towards a consideration of the writing, for example the use of dialect. There are plenty of other incidents to choose from and the quality of the answer may well be dictated by the appropriateness of the choice.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (20 marks)	<p>What do you find most moving about the relationship between Silas and Eppie?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • her arrival and Silas's reactions to it • the way in which Silas brings her up • Godfrey and Nancy's offer to adopt Eppie.

NOTES ON THE TASK:

Some narrative will be unavoidable in answering this question, but the emphasis is on personal response, so better answers will begin to consider the ways in which the writing affects the response, for example they may look at the ways in which Eppie's coming is described. They might note that the gold of her curls is initially mistaken by Silas for his gold, but that she becomes infinitely more precious. Her unconditional love for him and the closeness of the relationship between them is described in moving terms in the way in which he tries to look after her and educate her, and in the way this is repaid in her rejection of Godfrey and Nancy's offer of adoption. She also brings the genuine warmth and friendship of Dolly and others in the village and ultimately is the reason why he regains his faith in God and man. Good answers will be characterised by close examination of a few relevant incidents.

Text:	POE: <i>Selected Tales</i>
Question 25: (20 marks)	What do you find most striking in these two descriptions? Remember to refer closely to the words and phrases in the extracts.

NOTES ON THE TASK:

These are both short and melodramatic descriptions and are of significance in their context. Most answers will probably make some straightforward comments about the way in which the dilapidated and decayed state of the house is described or the strange effect of the fire and the clock in the room upon the assembled guests. Some answers may attempt to engage in a more detailed way with the atmospheric descriptions of the two places and should be rewarded.

Text:	POE: <i>Selected Tales</i>
Question 26: (20 marks)	What do you find most interesting about the character of Dupin in <i>The Murders in the Rue Morgue</i> and <i>The Purloined Letter</i> ? You should consider: <ul style="list-style-type: none"> • how Dupin behaves and speaks • the way he solves crimes • the words and phrases used to describe him.

NOTES ON THE TASK:

Dupin is in many ways a typical nineteenth century detective. He has strong reasoning powers, an eye for detail, presence of mind and a sense of the dramatic. Most answers will probably show some knowledge of what Dupin does and have a clear if simple understanding of some of the key features of his character. Some answers, though, will attempt to respond in more detail to Poe's presentation of the detective and should be rewarded.

Text:	POE: <i>Selected Tales</i>
Question 27: (20 marks)	Explore a moment which you find particularly disturbing from TWO of the following stories: <i>The Pit and the Pendulum</i> <i>The Imp of the Perverse</i> <i>The Cask of Amontillado</i> Remember to support your answer with details from the stories.

NOTES ON THE TASK:

There are plenty of disturbing moments in each of these stories. Answers need not compare them, however, and we are looking for responses to two well-chosen moments. Most answers will probably give an account of a particular moment from each of the two chosen stories and explain in straightforward terms what is disturbing about them. Some answers will attempt a more detailed and considered response and should be rewarded.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (20 marks)	<p>What makes this such an amusing moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Mr Polly's behaviour • what the two characters say • the words and phrases used in the passage.

NOTES ON THE TASK:

This is a farcical moment in the novel and relies for its impact on a mixture of things. Most answers should show some understanding of how the situation is inherently comic, with Mr Polly attempting to coax the reluctant victim to safety. Some answers may attempt to explain how the humour is derived from the dialogue and the way the two characters are described: 'Hold on! Gollys! Where's she gone to?' Answers that attempt to respond in a detailed way to the humour of this moment from the novel should be rewarded.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (20 marks)	<p>What strong impressions do you get from ONE of the following moments in the novel?</p> <ul style="list-style-type: none"> • the gathering after the funeral • the celebrations after the marriage • Mr Polly's visit to Annie and Miriam in the last chapter <p>Remember to support your answer with details from the novel.</p>

This is an open question and it is to be hoped that the choice of moments will allow plenty of scope for personal response to a range of striking features, and especially perhaps to the presentation of our hero in each case. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account to shape an argued personal response to the moment supported by selective references to specific details. Strong answers may declare themselves in their awareness of how Polly is rendered depressed by both the funeral and the other mourners, or of his growing sense of his own ridiculousness at the wedding celebrations, or of his greater confidence and decisiveness in facing his past and paying a final visit to Miriam, but a wide variety of impressions (of Miriam's reactions, of the tying up of loose ends ... in the case of the final choice) are possible in each case.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (20 marks)	<p>What in your view does Mr Polly find so painful and unpleasant about his working life?</p> <p>Remember to support your answer with details from the novel.</p>

NOTES ON THE TASK:

This task gives an opportunity for answers to focus freely on whatever moments in the novel seem most relevant. Answers may focus on the earlier chapters of the novel, though some may feel that Mr Polly's working life includes his experiences at Fishbourne. Most answers should show a clear if simple understanding of the way in which Mr Polly's working life is presented as depressing and frustrating. Answers which attempt to explore in more detail how Mr Polly feels thwarted or upset by his working life should be rewarded.

Text:	CHOPIN: <i>Short Stories</i>
Question 31: (20 marks)	What do you think makes these two passages satisfying endings to the stories? (<i>Beyond the Bayou</i> and <i>A Matter of Prejudice</i>)

NOTES ON THE TASK:

It will be necessary, of course, for candidates to show knowledge of the whole stories in making a judgement about the effectiveness of the ending, but they are expected to keep narrative to a minimum and to focus on the extracts. Better answers will go beyond merely explaining the situations to commenting on the writing. They will perhaps comment on the idyllic depiction of nature in *Beyond the Bayou*, for example the 'springy turf', 'the thousand blue violets', the 'fragrance' that 'showered down', all of which reflect La Folle's contentment and wonder at her achievement in conquering her fears and in transforming her life. Everything is new and exciting for her and her sense of self-worth and of her ability to control her own destiny is clear in her response to Cheri's mother. The ending to *A Matter of Prejudice* uses a similar technique in having a description of nature reflecting a character's (in this case Henri's) state of mind, and is also a happy resolution. Mme Carambeau has overcome her prejudice, which is depicted in such unpleasant terms at the beginning of the story, and the family are reunited.

Text:	CHOPIN: <i>Short Stories</i>
Question 32: (20 marks)	What do you find particularly interesting about the marriages depicted in <i>The Storm: A Sequel to 'The 'Cadian Ball'</i> and <i>Her Letters</i> . Remember to support your answer with details from the stories.

NOTES ON THE TASK:

Straight re-telling of the stories will not go very far towards meeting the demands of the question, which focuses on personal response. Better answers may make the point that neither marriage is shown as ideal; both are constructed on deception, the difference being the extent to which the deceiver is able to maintain the deceit and not hurt the other partner. *The Storm* quite explicitly portrays infidelity, for which one partner in both marriages is specifically responsible. Both Calixta and Alcée are motivated by infatuation, which they are unable or unwilling to control even after they are married. Both have good, if unexciting, partners, and both appear to have no difficulty in deceiving and flattering. The story ends with 'The storm passed and everyone was happy', the storm symbolic of the physical passion that has erupted and then passed. Better answers may begin to examine the language of the story to show, for example, the way in which Chopin makes Calixta appear irresistible to Alcée, and the way in which the latter lies to his wife. *Her Letters* is much darker in tone, and also concerns deception, though in this story the deception and betrayal are much more cerebral and Chopin is more concerned to depict the turmoil of feelings in the betrayed partner. Again, good answers will be characterised by an awareness of the writing.

Text:	CHOPIN: <i>Short Stories</i>
Question 33: (20 marks)	To what extent do you feel sorry for Mrs Baroda (<i>A Respectable Woman</i>) and Tonie (<i>Tonie/At Chênrière Caminada</i>)? Remember to support your answer with details from the stories.

NOTES ON THE TASK:

Candidates' responses to the characters will vary, of course, and part of Chopin's point is that, in relationships, very little is black and white. It is possible that candidates may think Mrs Baroda just a silly and self-indulgent woman, who is briefly infatuated with her husband's friend, Gouvernail, and provoked when he seems not to respond to her. They may, however, feel some sympathy with the fact that she makes so little headway in penetrating 'the reserve in which he had unconsciously enveloped himself' and with her frustration at his lack of perception. Tonie is more obviously pitiable in that he is infatuated with a young woman who at first is unaware of his feelings and later begins to toy with them. On the other hand, candidates may despise his subservience and may find his reaction to Claire's death cold-blooded. Better answers will go beyond narrative and simple character study and will begin to explore the ways in which Chopin uses language to shape a response.

Mark Scheme 2446/2
June 2005

1901 English Literature – Generic Band Descriptors

Unit 2446/2 - 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 the ways in which the two poets express thoughts and feelings about love in these sonnets. (<i>Sonnet 138, Since there's no help...</i>)

NOTES ON THE TASK:

The question invites, but does not require, reference to the sonnet form and there is no penalty for not exploring it. More important is response to the language and its effects. A striking feature of both poems is the way in which the poets adopt a conversational and very direct form of address: Shakespeare as if speaking to an interested third party, Drayton as if addressing the lover. Both poems are sparse in imagery, though both personify abstract qualities such as Love, Passion, Faith; more elaborately in Drayton. The discursive nature of the poems perhaps makes them more forceful and less conventional than might be expected from a sonnet. The ideas are very different, however. The opening of Sonnet 138 is very strong in its paradoxical statement, which to some extent encapsulates the whole argument of the poem that a certain level of deceit is acceptable to both partners in the relationship because it is meant to flatter and console about the passage of time and the loss of youth. The last couplet sums up the poem very succinctly. Drayton expresses an attempt to part from a lover as friends. The first eight lines are rational and straightforward, the next four much more hyperbolic, rising to the final couplet stating that the relationship might be recovered, which reverses the movement and feeling of the poem. There will be other points, of course. Better answers will be distinguished by an attempt to sustain a comparison, though it will be possible for candidates to achieve good marks by focusing on each of the poems separately.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 2: (30 marks)	What most impresses you about the differing ways in which the poets convey the happiness of being in love in <i>The Sun Rising</i> (Donne) and <i>On Julia's Clothes</i> (Herrick).

NOTES ON THE TASK:

More is required than mere summaries of the poems, the focus is on mood and feelings and on personal response. Of course the Donne is a much longer and more elaborate poem than the Herrick though both convey a strong sense of joy in the physical delights of love. Donne takes the physical situation to reflect the spiritual; he rejoices in the way in which the whole world is reduced to 'All here in one bed lay' and he uses increasingly exotic and elaborate imagery to make his point. The tone of the poem is light-hearted, despite the scolding of the first few lines, and the form is complex, reflecting the complexity of the imagery. *Upon Julia's Clothes* is much simpler in its focus on the physical appearance of Julia and there is a sense of possession from the start ('My Julia'). The short stanzas and the triple rhyme build up the feeling to the final admission of complete captivation. The sound of the words reinforces their sensuousness.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 3: (30 marks)	In what different ways do the poets vividly portray women and their difficulties in <i>The Ruined Maid</i> (Hardy) and <i>The Unequal Fetters</i> (Finch)?

NOTES ON THE TASK:

The style of the poems is again very different. Hardy creates a 'conversation' between 'Melia and her friend and through their very different manner of speaking gives a clear picture of the hypocrisy of a society (and a man's world) where 'good' girls are poor and suffering and 'ruined' girls are living the life of Riley. Though the tone of the poem and its use of dialect are humorous, there is surely a serious point that the life 'Melia used to live was poor and squalid and that reputation was a small thing to sacrifice in order to live a comfortable life. The other girl certainly envies her.

The Unequal Fetters also deals with women's dependence on men, but in a more direct way. Here the poet bemoans the fact that men lose interest when their wives grow old and go on to look for a newer model. She also complains that the institution of marriage is devised to restrict women, and not men. Better answers will consider the ways in which the imagery and form contribute to the impact of the poems.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 4: (30 marks)	Compare the ways in which the poets use vivid images of nature in these two poems. (<i>The Darkling Thrush</i> and <i>The Listeners</i>)

NOTES ON THE TASK:

The question is intended to direct candidates towards a consideration of the ways in which meaning and atmosphere are conveyed through the imagery. They will probably see that the purposes of the poets are very different; Hardy contemplates winter and the turn of the century in pessimistic mood until startled by the beautiful sound of the thrush. Including the description of the bird, the natural images are cold, colourless, dark and connected with death ('spectre-gray', 'winter's dregs', 'His crypt the cloudy canopy', etc.), but Hardy uses the sound of the bird to change the mood of the poem and symbolise hope. De la Mare uses natural imagery in a more romantic and atmospheric way. Though the setting is moonlit and the colour muted, nature seems benign ('the forest's ferny floor', the 'leaf-fringed sill', 'the starred and leafy sky' etc). The silence is used to reinforce the mystery and the only sounds are the man's voice and the 'sound of iron on stone'. Answers will be differentiated by the depth and detail of their exploration of the imagery of the poems and by the extent to which they sustain a comparison.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 5: (30 marks)	What have you found most moving about the differing ways in which the poets convey memories in <i>I Remember, I Remember</i> (Hood) and <i>Woak Hill</i> (Barnes)?

NOTES ON THE TASK:

The emphasis here is on personal response. Though the poems are both nostalgic the nostalgia has a differed basis: Hood looks back on his childhood and bemoans the fact that he has lost his innocence and lack of care, Barnes looks back on his marriage and the loss of his wife. The most obvious difference between the style of the two poems is that *Woak Hill* is written in dialect, with little imagery. Candidates may find its apparent simplicity and directness, and its lack of rhyme, moving. They may comment on the rhythm, which drives the poem forward and enhances the conversational style. *I Remember, I Remember* has a more formal and elaborate pattern to it, the idyllic memories of the first five lines of each stanza contrasting with the sadness of the poet's present situation. Better answers will explore the language in detail showing how it conveys feeling and will sustain a comparison between the two poems.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 6: (30 marks)	In what different ways do the poets expose the more unpleasant sides of human nature in <i>The Latest Decalogue</i> (Clough) and <i>A Poison Tree</i> (Blake)?

NOTES ON THE TASK:

Candidates will probably make the point that the purposes of the poems are very different. *The Latest Decalogue* is satirical, perhaps even political. It creates a new set of Commandments in order to point up contemporary man's veniality and hypocrisy, and to convey a picture of a world where money and self-interest rule, where appearances count for everything, and where the only reason for not committing a crime is that, pragmatically, there is little advantage in so doing. *A Poison Tree* focuses much more narrowly on anger – one of the seven deadly sins – and describes its growth and its ultimate destructiveness through the natural imagery of the tree and the apple. The biblical allusion is inescapable here too, with clear reference to the tree of knowledge (of good and evil) and the apple, which caused the expulsion of Adam and Eve from the garden. Both poems are therefore dependent on Old Testament teaching, but their use of it differs. Clough uses argument, Blake tells a story. Clough is factual; Blake creates a kind of parable. Answers will be differentiated by the depth and detail of their exploration of the details of language and form and by a sustained attempt at comparison.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 7: (30 marks)	Compare the ways in which these two poems make an impact on you. (<i>The Little Black Boy</i> , <i>The Lamb</i>)

NOTES ON THE TASK:

The focus in the question is on the writing and although good answers will undoubtedly explore the nature of the feelings in these two poems which produce an impact (hope, faith, unselfishness ...), they will keep the poetry clearly in view. Strong answers should be able to focus explicitly on the “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 these two Innocence poems and explore the effects of features like: the use of different voices, of direct address, of dialogue, of contrast, of repetition, of sound, and (most important perhaps) the use of the images (of protection for instance in *The Little Black Boy*, of gentleness in *The Lamb*, of lambs in both ...).

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 8: (30 marks)	Explore the memorable pictures of childhood that Blake creates for you in <i>Holy Thursday</i> (Innocence) and <i>Holy Thursday</i> (Experience).

NOTES ON THE TASK:

There is emphasis in the question on the poet’s act of creation and differentiation should emerge from the extent to which answers can move beyond a simple exploration of the different impressions of childhood (as radiant, joyful and energetic in the Innocence poem, and miserable, exploited and abused in the Experience poem) to shape a response to the writer at work. Strong answers are likely to focus explicitly on the effects of features of the writing like: the use of nature and colour imagery, of contrast, of repetition, of direct address ... to suggest the celebratory quality of *Holy Thursday* (Innocence) and the use of questioning, of repetition, of contrast, of bleak nature imagery ... to suggest the anger of the Experience poem. The strongest answers may well be those which sustain close attention to the contrasting imagery and its symbolic possibilities in the two poems, and perhaps engage with the ironic undercurrent in the Innocence poem which suggests, even here, a mistrust of the way adults deal with children in their care.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 9: (30 marks)	What strong impressions do Blake's differing depictions of 'Experience' make on you in TWO of these poems? <i>London</i> (Experience) <i>The Tyger</i> (Experience) <i>The Sick Rose</i> (Experience)

NOTES ON THE TASK:

These are powerful Experience poems and it is to be hoped that most answers will be able to express strong personal responses to their selected pair. The question maintains a comparative focus on Blake's writing and good answers are likely to keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response while focussing on distinctive features of the writing (the variety of richly suggestive imagery and its range of symbolic possibilities, for instance) and of the feelings in each (the corruption in *The Sick Rose*, the power of *The Tyger*, the repression in a nightmarish *London* ...).

Text:	HARDY: <i>Selected Poems</i>
Question 10: (30 marks)	Compare the ways in which Hardy so movingly depicts the speakers' thoughts and feelings in these two poems. <i>(I Look Into My Glass and Neutral Tones)</i>

NOTES ON THE TASK:

These are highly atmospheric poems and we should be looking in the best answers for some convincingly detailed personal responses which engage explicitly with the content of the two poems, the way they are written and their emotional impact. Answers should make some comparison of the words and images Hardy uses as well as exploring the poems in some detail and showing an understanding of the thoughts and feelings that they depict. Answers that show a clear awareness of the thought and feeling in *Neutral Tones* and engage with some of the imagery and other poetic features that contribute to the emotional tenor of each poem should be rewarded.

Text:	HARDY: <i>Selected Poems</i>
Question 11: (30 marks)	Explore what you find most memorable about Hardy's portrayal of the different situations and relationships in <i>Her Death and After</i> and <i>A Wife and Another</i> .

NOTES ON THE TASK:

These are two long poems, which provide plenty of material for analysis. Candidates are free to focus on the relationships and situations that they find most interesting, and most answers will probably be uneven in their coverage of the two poems. Answers should make some comparison as well as showing a clear understanding of some of the situations and relationships that they depict. *Her Death and After* has the underlying triangle of the husband, the wife and the lover (speaker) and the story of the death of the wife, the husband's remarriage, the lie by the lover about the fatherhood of the child and the subsequent surrender of the child by the husband to the lover. *A Wife and Another* deals with the triangle of wife (speaker), husband and female lover, the wife's uncovering of the relationship between her husband and her sister and her decision to accept the situation. Answers that include detailed and convincing comments on the way the two poems portray situations and relationships should be rewarded.

Text:	HARDY: <i>Selected Poems</i>
Question 12: (30 marks)	Compare the striking pictures Hardy creates in TWO of the following poems: <i>The Darkling Thrush</i> A Wife in London <i>The Self-Unseeing</i> .

NOTES ON THE TASK:

These are three highly atmospheric poems which picture quite different scenes. *The Darkling Thrush* uses the bird as a symbol of hope in a bleak landscape at the end of the old century. *A Wife in London* pictures a woman receiving news of her husband's death and then his last letter a day later. *The Self-Unseeing* describes a remembered moment of happiness. Answers should engage with some of the images from the two chosen poems and should make some comparison. Those answers which attempt a detailed exploration of the relationship between the foregrounded figures and their settings and respond convincingly to some of the different poetic means employed by Hardy should be rewarded.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 13: (30 marks)	How does Austen make this such a dramatic and significant moment in the novel?

NOTES ON THE TASK:

This is a major turning point in the novel, and some sense of context is essential to a successful answer. Catherine's foolish delusions about the 'murder' of Mrs Tilney are exposed to Henry – and to herself – and as a result she is completely humiliated and their relationship is almost destroyed. Catherine's flights of fancy over the old chest in her room and other aspects of *Northanger* have been shown to be a result of too much reading of gothic novels and so this is just the expected culmination. She is caught snooping about in the house, yet is so bound up in her own fairy tale that she thinks that Henry is the one 'off limits'. Throughout the episode Henry acts with great courtesy and dignity though there is no doubt of his disappointment when he discovers the full extent of her suspicions against his father. Though he gives hints that General Tilney is not the easiest of men, his reproaches are heartfelt and suggest that both the reader and Catherine may be disappointed in their desire for a happy ending. For once, after the first paragraph, Austen uses little or no irony and makes her point very forcefully as a result. Though there is no explicit requirement to refer outside the passage, the most successful answers will be informed by the way in which Austen develops her skit on the gothic romance.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (30 marks)	'To marry for money I think the wickedest thing in existence,' says Catherine. How does Austen convince you of the truth of this? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

This is a broad question and approaches to it will vary. The central relationship between Catherine and Henry is devoid of any financial motive; her father has too many children to be able to provide anything like a substantial dowry; he has a comfortable though not extravagant living as a parson; and the suggestion is that the marriage will be happy because of the essential goodness of both characters and their genuine love for each other. Similarly Mr and Mrs Morland are seen as only moderately well off, but happy and with the right values. On the other hand, Isabella and John Thorpe are motivated entirely by money and create misery as a result. Isabella drops James like a hot potato as soon as the more glamorous and evidently rich Captain Tilney comes along, and it is clear from her comments to Catherine that she had no conception of James's real financial circumstances otherwise she would not have considered him in the first place. John Thorpe's attentions to Catherine seem to be fuelled by the misapprehension that the Allens are rich and that they will provide for her. Both Thorpes appear unpleasant and hypocritical and it is satisfying that they finish up with nothing. General Tilney is clearly disappointed when he finds out that Catherine is not rich and one can only despise him for his brutal treatment of her. The fact that both his children have decent values is slightly puzzling. It will be useful for candidates to consider several characters and marriages in some detail, but they are not expected to cover all of this material. Better answers will be characterised by clear and developed argument and evaluation.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (30 marks)	Explore some of the ways in which Austen contrasts Catherine's relationship with Eleanor and her relationship with Isabella.

NOTES ON THE TASK:

Good answers to this question will go beyond character sketches to consider Austen's purpose in structuring the novel in this way. We become familiar with Isabella much earlier in the novel than Eleanor. She is fatherless and not very well-to-do but has an over-indulgent mother and obviously a taste for the high life. Her first address to Catherine on only their second meeting is 'My dearest creature...' which epitomises her extravagance and falseness. We see her mood change dramatically when Catherine stands up to her over the drive, and her treatment of James is heartless. Her idea of a good friend is one who is completely subservient to her whims. Eleanor by contrast is much more gentle and down-to-earth, with none of the flashiness. Like her brother, she has proper values, though there is no doubt that she has problems with her father. There is much more of a meeting of minds with Catherine. Good answers will look at several incidents in detail and will consider how the language used by the two girls reveals their characters.

Text:	DICKENS: <i>Hard Times</i>
Question 16: (30 marks)	How does Dickens shape your feelings for both Sissy and Louisa as you read this passage?

NOTES ON THE TASK:

Though not specifically required to go outside the passage (from Chapter 9), good answers will be informed by knowledge of the way both Sissy and Louisa have been presented earlier in the novel and will no doubt reveal a response to their different backgrounds. Despite her 'unstructured' upbringing in the circus and the defection of her father, Sissy is portrayed as a breath of fresh air (in fact she is associated with sunbeams) in the sterility of the world of the Gradgrinds. Louisa, on the other hand is usually portrayed as sullen and 'tired of everything'. Being of a similar age, they might be expected to have similar approaches to life, but Louisa has had all the 'wonder' and joy knocked out of her. Though she is superior to Sissy in learning, she is inferior in understanding real values (note the anecdote about the accident at sea) and Sissy shows what a loving and forgiving nature she has in her comments about her father. Good answers will be characterised by a strong personal response to both girls and their situations and by close attention to the ways in which Dickens creates provokes a response, even using comedy in the description of Sissy's educational experiences.

Text:	DICKENS: <i>Hard Times</i>
Question 17: (30 marks)	<p>A despicable lout. Foolish and naïve. A victim.</p> <p>Which of these views of Tom Gradgrind is closest to your own?</p> <p>Remember to support your answer with details from the novel.</p>

NOTES ON THE TASK:

The three statements are intended merely as a trigger for candidates to form judgements of Tom Gradgrind, and they may, of course, diverge totally from them. They are intended to go beyond character sketch to evaluation and better answers will see some of the ambiguity of Dickens's presentation. Though there is no doubt that Tom is unattractive in his use of his sister, his cynicism and his descent into crime, he merely represents the ultimate failure of the Gradgrind philosophy of education. His life seems to have little purpose and he finds himself working for the revolting Bounderby. He is also led astray by Harthouse, a plausible villain. When caught, he is unrepentant and petulant, living up to his name of 'the whelp' and blaming everyone but himself, though, at the very end of the last chapter, Dickens describes his lonely death, his repentance and his love for Louisa. Good answers will be characterised by a strong personal viewpoint and the judicious use of supporting detail.

Text:	DICKENS: <i>Hard Times</i>
Question 18: (30 marks)	Explore some of the ways in which Dickens vividly conveys to you the unfairness of society in Coketown.

NOTES ON THE TASK:

This is a broad question and we should respect whatever approach candidates wish to take, provided it is supported from the text. The most likely area for exploration will probably be the predicament of Stephen Blackpool and the mill-workers who are exploited by Bounderby and his ilk. Any attempt to rebel is savagely suppressed. The unfairness even extends to Stephen's personal difficulty in obtaining a divorce from his feckless wife, since he has no money to pay for lawyers and the complexities of the system are clearly beyond him. The part of Coketown where the workers live is depicted as claustrophobic and squalid, in contrast to the opulence of the masters' dwellings. The workers are old before their time. Candidates may also contrast the lives of the factory workers of those of the itinerant circus performers. Though equally poor, the latter have freedom and are not constrained by the wills of the mill owners. One of Dickens's methods to point up the contrast between the haves and have-nots is through his use of names, of course, but there is a savage irony in some of his descriptions and better answers will show at least some awareness of his use of language.

Text:	HARDY: <i>Far from the Madding Crowd</i>
Question 19: (30 marks)	How does Hardy make this such a dramatic and moving moment in the novel?

NOTES ON THE TASK:

This is an important moment for Gabriel, as at the end of it he not only absorbs the horror of what has happened but realises that his life and livelihood have been ruined. As strong answers will be likely to note, it is this event that leads to his losing his farm, becoming a shepherd and being employed subsequently by Bathsheba. However, it is a striking scene in its own right and gains much from being unfolded in terms of Gabriel's responses. Gabriel's reactions are therefore the dramatic centre of the scene, from his initial confusion, through his desperate actions, to his painful realisation. Answers that show a convincing and detailed grasp of what happens in this scene and make Gabriel's responses to events the focus of their comments should be rewarded.

Text:	HARDY: <i>Far from the Madding Crowd</i>
Question 20: (30 marks)	What does Hardy's writing encourage you to feel about Bathsheba's attitude and behaviour towards Boldwood?

NOTES ON THE TASK:

Bathsheba's attitude and behaviour to Boldwood are a touchstone for the reader's response to Bathsheba as a whole. Candidates will probably grasp some of the following points: that it is in her relationship with Boldwood that Hardy allows an insight into the more selfish and calculating aspects of Bathsheba's character, that her initial response is to be impressed by his personal bearing and his status in the community, that she gets herself into an impasse by her reckless behaviour over the Valentine and that her prevarication reveals a flaw in her character. Answers that comment in a convincing way on Bathsheba's thoughts and actions in response to Boldwood and his proposals of marriage and make use of apt and specific reference to the text should be rewarded.

Text:	HARDY: <i>Far from the Madding Crowd</i>
Question 21: (30 marks)	In what ways does Hardy create a powerful and atmospheric setting for ONE of the following moments from the novel? Fanny's night-time visit to Sergeant Troy at the barracks Gabriel and Bathsheba's protecting the ricks against the storm Troy's visit to the Weatherbury churchyard.

NOTES ON THE TASK:

Most candidates should realise that these moments from the novel have particularly atmospheric settings and that each is of crucial importance in terms of theme, plot and character. We should therefore expect some answers to be richly illustrated by specific and apt references to telling details from the text and to focus effectively on the way Hardy uses the setting in the depiction of the chosen moment and reward them accordingly and these answers should be rewarded accordingly. Answers that display an awareness of the wider symbolic and thematic implications of Hardy's use of setting and should also be rewarded.

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (30 marks)	How does Eliot provoke mixed feelings for Godfrey here?

NOTES ON THE TASK:

It will be difficult to produce a satisfactory answer to this question without placing it in context and showing some awareness of Dunstan's blackmailing of Godfrey over his secret marriage. We also know by this point (Chapter 9) that Dunstan has robbed Silas. It is probable that feelings towards Godfrey by this point in the novel will be reasonably sympathetic – his marriage might be considered a youthful indiscretion; he certainly seems to regret it and he seems 'not a bad man', though he seems fairly spineless. He also has high hopes for a marriage with Nancy Lammeter. The Squire is not shown in a particularly attractive light here and it is easy to understand why Godfrey has been so frightened of him finding out about the marriage. He is a bully and a blusterer and appears to be interested only in his money. (He seems serious in being disappointed in the idea that Dunstan might have broken his neck, because his money would then be lost.) He even demeans Godfrey by suggesting that he should set up the marriage with Nancy. Godfrey does not stand up to him, but Eliot lays particular emphasis on the fact that he is generally honest and finds it difficult to tell a direct lie. He is not shown to be very bright ('Not penetrating in his judgements') but he does know the difference between right and wrong, unlike his brother. Good answers will be characterised by close examination of the language of the passage.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (30 marks)	In what ways does Eliot's depiction of the villagers of Raveloe contribute to your enjoyment of the novel? Support your answer with details from the novel.

NOTES ON THE TASK:

The 'villagers' may be taken to refer only to the regulars of the Rainbow, or may include Dolly Winthrop. The emphasis is on personal response and enjoyment, so we should expect close attention to be paid to a few significant incidents and to the humour of the writing. The villagers act as commentators on the action at key points such as the immediate aftermath of the robbery and their changing attitudes to Silas mark the progress of his rehabilitation into society. The scenes in the Rainbow also act as contrast with the main action and provide some comic relief. Dolly has a much more specific role in helping Silas bring up Eppie and seems to be a bridge between him and the rest of the village. The homespun philosophy propagated by some of these characters is a source of amusement and good answers will focus on language and may comment on Eliot's use of dialect.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (30 marks)	<p>Silas says to Dolly 'There's good i' this world – I've a feeling o' that now'.</p> <p>How does Eliot movingly convey the ways Silas's faith in God and man is restored?</p> <p>Remember to support your answer with details from the novel.</p>

NOTES ON THE TASK:

Some narrative will be unavoidable in answering this question, but the emphasis is on Eliot's writing. The restoration of Silas's faith centres entirely on Eppie so successful answers will probably look at the ways in which Eppie's coming is described. They might note that the gold of her curls is initially mistaken by Silas for his gold, but that she becomes infinitely more precious. Her unconditional love for him and the closeness of the relationship between them is described in moving terms, for example when Godfrey and Nancy try to assume responsibility for Eppie. She also brings the genuine warmth and friendship of Dolly and others in the village. Again, good answers will be characterised by close examination of a few relevant incidents.

Text:	POE: <i>Selected Tales</i>
Question 25: (30 marks)	What do you find most striking about Poe's descriptions of places in these two extracts?

NOTES ON THE TASK:

These are both short but melodramatic and atmospheric descriptions and are both of significance in their context. Most answers should be able to make some straightforward comments on the descriptions and adduce some detail in support of the points made. Answers that make detailed and convincing comments about such things as the way in which Poe describes the dilapidated and decayed state of the house or the strange effect of the fire and the clock in the room upon the assembled guests should be rewarded.

Text:	POE: <i>Selected Tales</i>
Question 26: (30 marks)	How do you think Poe make Dupin an interesting character in <i>The Murders in the Rue Morgue</i> and <i>The Purloined Letter</i> ?

NOTES ON THE TASK:

Candidates are free to focus on whatever aspects of Dupin they find interesting. However, Dupin is in many ways a typical nineteenth century detective. Poe therefore gives him unusual acuity, strong powers of reasoning, an eye for detail, a superior understanding, and a sense of the dramatic. A few answers may also note that Poe draws on other genre features for the presentation of his detective, such as the use of a second character as a foil to the central character. Most answers will show a straightforward understanding of some key elements in Poe's presentation of Dupin. Answers which attempt a convincing appreciation of what makes Dupin an interesting character should be rewarded.

Text:	POE: <i>Selected Tales</i>
Question 27: (30 marks)	What do you find particularly disturbing in Poe's depiction of a character's situation in TWO of the following stories? <i>The Pit and the Pendulum</i> <i>The Premature Burial</i> <i>The Cask of Amontillado</i>

NOTES ON THE TASK:

There are plenty of disturbing moments in each of these stories. The most popular are likely to be moments focusing on the workings of the pendulum or the activity of the rats in *The Pit and the Pendulum*, the moment of realisation of burial in *The Premature Burial*, and the incarceration of Fortunato. Answers need not compare the moments, however. Answers that engage with the two passages in some detail and explore a range of features in each which contribute to their disturbing nature should be rewarded.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (30 marks)	How do you think Wells make this such an amusing moment in the novel?

NOTES ON THE TASK:

This is a farcical moment in the novel and relies for its impact on a mixture of elements. Most candidates will probably grasp that the situation is inherently comic, as Mr Polly attempts to coax the reluctant victim to safety and that much of the humour is derived from the dialogue and the way the two characters are described. Answers that have a clear and detailed grasp of the situation and comment convincingly on its amusing qualities should be rewarded. These answers are also likely to be appreciative of the humour of Wells' language: 'perilous paddle', 'Hold on! Gollys! Where's she gone to?'

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (30 marks)	In what ways does Wells strongly convey to you Mr Polly's character in ONE of the following moments from the novel? the gathering after the funeral the celebrations after the marriage Mr Polly's visit to Annie and Miriam in the last chapter.

NOTES ON THE TASK:

This question provides an opportunity to comment on Mr Polly's character by reference to one of these three memorable moments from the novel. Comments on the gathering after the funeral are likely to note the way in which Mr Polly is rendered depressed and thoughtful. The celebrations after the marriage see Mr Polly full of a sense of his own ridiculousness. The visit to Miriam sees Mr Polly overcoming his nerves, facing his fears and confirming his decision to leave Miriam. Answers that make a range of clear and relevant points about Mr Polly, supported by use of apt detail from the text, should be rewarded.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (30 marks)	How does Wells make the distressing nature of Mr Polly's working life so vivid?

NOTES ON THE TASK:

This task gives an opportunity for answers to focus freely on whatever moments in the novel seem most relevant. Most answers will probably focus on the earlier chapters of the novel, though some may make reference to his experiences at Fishbourne. Whatever their choice of moments, answers should show a clear understanding of the way in which Mr Polly's working life is presented as limiting and frustrating. Answers that engage with their chosen examples in detail and answers that show an awareness of the wider implications of Wells' portrayal of Mr Polly should be rewarded.

Text:	CHOPIN: <i>Short Stories</i>
Question 31: (30 marks)	Explore the ways in which Chopin makes these two endings so satisfying. <i>(Beyond the Bayou, A Matter of Prejudice)</i>

NOTES ON THE TASK:

It will be necessary, of course, for candidates to show knowledge of the whole stories in making a judgement about the effectiveness of the ending, but they are expected to keep narrative to a minimum and to focus on the qualities of the writing. They will perhaps comment on the idyllic depiction of nature in *Beyond the Bayou*, for example the 'springy turf', 'the thousand blue violets', the 'fragrance' that 'showered down', all of which reflect La Folle's contentment and wonder at her achievement in conquering her fears and in transforming her life. Everything is new and exciting for her and her sense of self-worth and of her ability to control her own destiny is clear in her response to Chéri's mother. The ending to *A Matter of Prejudice* uses a similar technique in having a description of nature reflecting a character's (in this case Henri's) state of mind, and is also a happy resolution. Mme Carambeau has overcome her prejudice, which is depicted in such unpleasant terms at the beginning of the story, and the family are reunited. Answers will be differentiated by the extent to which they focus on the detail of the passages and evaluate Chopin's intentions.

Text:	CHOPIN: <i>Short Stories</i>
Question 32: (30 marks)	Show how Chopin memorably explores the nature of marriages in <i>The Storm: A Sequel to 'The 'Cadian Ball'</i> and <i>Her Letters</i> .

NOTES ON THE TASK:

The mood and atmosphere of these two stories is very different as is the degree of sympathy that Chopin elicits for the characters, but both show that marriages are not necessarily made in heaven and that compromise may be an essential ingredient. *The Storm* quite explicitly portrays infidelity, for which one partner in both marriages is specifically responsible. Both Calixta and Alcée are motivated by infatuation, which they are unable or unwilling to control even after they are married. Both have good, if unexciting partners, and both appear to have no difficulty in deceiving and flattering. The story ends with 'The storm passed and everyone was happy', the storm symbolic of the physical passion that has erupted and then passed. Better answers will examine the language of the story in some detail to show, for example, the way in which Chopin makes Calixta appear irresistible to Alcée, and the way in which the latter lies to his wife. *Her Letters* is much darker in tone, and also concerns deception, though in this story the deception and betrayal are much more cerebral and Chopin is more concerned to depict the turmoil of feelings in the betrayed partner. Again, good answers will be characterised by a close focus on the writing.

Text:	CHOPIN: <i>Short Stories</i>
Question 33: (30 marks)	To what extent and by what means does Chopin make you sympathise with Mrs Baroda (<i>A Respectable Woman</i>) and Tonie (<i>Tonie/At Chénier Caminada</i>)?

NOTES ON THE TASK:

Candidates' responses to the characters will vary, of course, and part of Chopin's point is that, in relationships, very little is black and white. It is possible that candidates may think Mrs Baroda just a silly and self-indulgent woman, who is briefly infatuated with her husband's friend, Gouvernail, and provoked when he seems not to respond to her. They may, however, feel some sympathy with the fact that she makes so little headway in penetrating 'the reserve in which he had unconsciously enveloped himself' and with her frustration at his lack of perception. Tonie is more obviously pitiable in that he is infatuated with a young woman who at first is unaware of his feelings and later begins to toy with them. On the other hand, candidates may despise his subservience and may find his reaction to Claire's death cold-blooded. Answers will, as ever, be differentiated by the extent to which they explore the ways in which Chopin uses language to shape a response.

Mark Scheme 2448/1
June 2005

1901 English Literature – Generic Band Descriptors

Unit 2448/1 - 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 2448/1 - 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:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 1: (10 marks)	<p>Why do you think this is such a dramatic and important conversation in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Ken says about his decision • the effect of Ken's words on Dr Scott.

NOTES ON THE TASK:

Candidates might consider Ken's bitter dismissal of his possible future 'achievements', and his complex attitude to what would constitute his 'happiness'. Answers may comment on Dr Scott's reluctance here to accept that Ken would never change his mind, followed immediately after this passage by her reflections on his rationality, and her later acceptance that his life is his own responsibility.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 2: (10 marks)	<p>In what ways do you find Dr Emerson a sympathetic character?</p> <p>Remember to support your answer with details from the play.</p>

NOTES ON THE TASK:

Answers may note the calm professionalism that pervades Dr Emerson's interactions with the other characters, contrasting especially with the wit and emotion of Ken. Some answers may observe that the dedication that prompts him to battle for the heart monitoring unit at the beginning of the play is reflected in his steadfast determination that Ken will not die. Stronger answers may note the grudging respect that he and Ken have developed for each other just before the hearing, the Judge's kind words to him after the hearing, and the grace with which Dr Emerson offers to let Ken die unhindered in his hospital.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (10 marks)	<p>What are your feelings about Willy here?</p> <p>In your answer you should consider:</p> <ul style="list-style-type: none"> • Willy's behaviour towards Charley • the way Charley treats Willy.

NOTES ON THE TASK:

Willy is both aggressive, ready to trade blows with Charley, and desolate (see for example his simple repetition of 'strapped'). Answers will probably find him pathetic and pitiable, but also perhaps heroic, or embarrassing. Charley's kind exasperation may make candidates feel less or more sympathetic to Willy. Answers should be able to articulate a response to Willy. Better answers will probably use the prompts to develop the case being made, and may comment on the effects of the stage directions as well as what is said.

Text:	MILLER: <i>Death of a Salesman</i>
Question 4: (10 marks)	What do you think the final scene called 'Requiem' adds to the play?

NOTES ON THE TASK:

'Requiem' contains Charley's tribute to Willy and his view of salesmen, and Linda's poignant farewell that she never had the chance to say to him face to face, as well as final pictures of Happy and Biff. The closing stage directions create an atmosphere and evoke a response. Better answers will do more than just say what happens in 'Requiem'. They may observe the ironies in the account of Willy's funeral, and in Linda declaring that they are 'free'. They may also show some awareness of what a requiem is, and the kind of tribute Charley gives Willy here. Better answers may also suggest how far characters here at the end talk and behave in ways we have come to recognise, and might suggest what the future holds for them.

Text:	SHERRIFF: <i>Journey's End</i>
Question 5: (10 marks)	<p>How are Stanhope's true feelings about what has happened conveyed to you here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what has just happened • the relationship between Stanhope and Raleigh.

NOTES ON THE TASK:

Effective answers will set the extract into context, explaining that Raleigh is disgusted by and refuses to take part in the celebration after the death of Osborne, preferring instead to eat with the men. After Stanhope has berated him, Raleigh apologises for coming to Stanhope's company, and although Stanhope denies resenting him, answers should explain that Stanhope does show disquiet at Raleigh's presence, and this is because of his fear that Raleigh will report back to his sister Stanhope's mental and physical deterioration. More complete answers may observe also that here Stanhope pours out his true feelings of grief for the death of Osborne, his friend and confidant, and that he points out that he drinks in order to blot out the reality of Osborne's death and the obscenity of war.

Text:	SHERRIFF: <i>Journey's End</i>
Question 6: (10 marks)	<p>You are Raleigh, just after Stanhope has told you about the planned raid at the end of Act Two.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • the events of the past 24 hours • what could happen in the raid. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Candidates might be expected to give a sense of Raleigh's surprise at the strangeness of life in the front line, with its constant tensions, its basic living conditions and its ominous sense of waiting for something to happen. Nevertheless, some of his boyish enthusiasm and his sense of privilege at being part of the war will probably come through in better answers. Some reference to Raleigh's relationship with Stanhope is to be expected, indications of which may be taken from the letter he has written home about Stanhope at the end of Act 2, Scene 1. What we know from the play of Raleigh's keenness, courage and optimism should come through in the answer.

Text:	PINTER: <i>The Caretaker</i>
Question 7: (10 marks)	In what ways do you think this is a good ending to the play?

NOTES ON THE TASK:

The ending is fitting in style since the language is typically low-key, repetitive and simple. Perhaps Davies is typically whingeing; Aston's silence is harder to interpret. Or candidates may choose to say that the ending is effective in terms of a sort of poetic justice, Davies not deserving to be allowed to stay any longer. Answers should be able to find more than one way in which the ending works, and better answers will probably develop their views with some reference to the text.

Text:	PINTER: <i>The Caretaker</i>
Question 8: (10 marks)	What makes you feel particularly sorry for Aston? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Answers should be able to communicate genuine sympathy for Aston and give reasons from the text. They may confine themselves to one particular source, for example his long speech. There are other possible reasons, such as the way he is treated and taken advantage of by Davies. They may, but are not expected to, make explicit comparisons with the other two characters. Better answers will be more precise in deployment of evidence.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 9: (10 marks)	What do you find most fascinating about the relationships between parents and children in these two poems? Remember to support your answer with reference to some of the words and images in the poems.

NOTES ON THE TASK:

There are opportunities for candidates to demonstrate some of the rich and fascinating imagery and technical devices to be found in *You're*. Those answers which are able to express their reaction to the welcoming warmth of the expectant mother towards her unborn child, and at the same time her gentle humour, should be rewarded. Answers may also show understanding of the situation in *Imitations*, where a father, surprised by a Spring snowstorm, looks tenderly at his own son and is reminded of a brief moment in time with his own father. The image of the butterfly serves to remind him how fleeting moments like this are.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 10: (10 marks)	Explore how Joseph Mary Plunkett Ward in <i>Anseo</i> and the father in <i>Follower</i> have changed by the end of the poems. You should consider: <ul style="list-style-type: none"> • the cruelty Joseph suffered at school • the father's actions during <i>Follower</i>.

NOTES ON THE TASK:

Candidates may comment on the situation in the schoolroom referred to in stanza one of *Anseo*, remarking on the Master's nasty attempt at humour. Joseph Mary Plunkett Ward's turning back on itself of the Master's sarcasm is evident in stanza 2, where the elaborate description of the stick serves to emphasise the boy's refusal to be crushed. His transformation into a hero is evident in stanza 3, and the irony of the second 'Anseo' roll call may be mentioned in answers. Answers should make some comment on the heroic stature of the father in *Follower* seen through the eyes of his small son, and may note the change in the last two lines, where it is the father who now stumbles after the son.

Text:	OCR: <i>Opening Lines: The 1914-1918 War (i)</i>
Question 11: (10 marks)	<p>What do you find most striking about the soldiers' views of the natural world in the above extract from <i>Exposure</i> and in <i>Returning, We Hear the Larks</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the damaging effects of the weather in <i>Exposure</i> • the changing feelings of the soldiers in <i>Returning, We Hear the Larks</i>.

NOTES ON THE TASK:

Candidates may be expected to note the rich imagery that outlines the effects of wind, snow and frost in *Exposure*. The suffering of the soldiers at the hands of the weather is catalogued, and better answers will observe the effectiveness of the poetic devices used by Owen, for example the personification of the various kinds of weather the soldiers encounter. The grim descriptions of night in *Returning, We Hear the Larks* give way suddenly to the song of larks, but the bleak warning of the last stanza is a reminder that the night holds sinister threats, and the soldiers' joy cannot be unconditional.

Text:	OCR: <i>Opening Lines: The 1914-1918 War (i)</i>
Question 12: (10 marks)	<p>What strong impressions of life at home during wartime do you get from reading TWO of the following poems?</p> <p style="text-align: center;"><i>As the Team's Head-Brass</i> (Thomas) <i>War Girls</i> (Pope) <i>Of the Great White War</i> (Burke)</p> <p>Remember to support your answer with detail from the poems.</p>

NOTES ON THE TASK:

Candidates have many details that they may draw upon in *As the Team's Head-Brass* to explore the rural scene complete with ploughman and lovers but containing nevertheless tensions within it. Better answers may contrast this serenity with the worries expressed by the ploughman and the narrator's air of unease. The forced jollity of *War Girls* gives a deliberately uplifting view of the sacrifices of the women left at home in their aiding of the war effort. Better answers may refer to the banality of the poem's structure. Similarly, answers that identify the rich sarcasm in *Of the Great White War*, where the young who go to war change positions with the aged who regain their youth living comfortably at home, should be rewarded.

Text:	Larkin and Fanthorpe: <i>Poems 2</i>
Question 13: (10 marks)	<p>In what ways do you think that familiar places are memorably described in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way the poet describes the home he hates in the first poem • the patients and their ward in the second poem.

NOTES ON THE TASK:

The Larkin contains in the second stanza studiously paradoxical references to home: 'good' and 'perfect' yet 'hate' and 'detest'. This prepares us for the note sounded at the poem's end. Answers may refer in some detail or just cursorily to the ideas about possible rebellion against convention that the rest of the poem entertains. This is a demanding poem and candidates have relatively little time to discuss two. It is likely that the figurative language in the Fanthorpe will invite comment, particularly the imagery of the sea voyage, and that hints of death will be found.

Text:	Larkin and Fanthorpe: <i>Poems 2</i>
Question 14: (10 marks)	<p>What do you find both funny and serious in TWO of these poems?</p> <p style="text-align: right;">Annus Mirabilis (<i>Larkin</i>) Toads (<i>Larkin</i>)</p> <p style="text-align: center;"><i>Reports</i> (Fanthorpe)</p>

NOTES ON THE TASK:

The absurd shock at the start, the rhyming pattern and metaphors such as the 'unlosable game' are amusing in *Annus Mirabilis* which is about the poet's less than amused feelings about it all. *Toads* has the comical picture of a squatting toad, the alliterative amusement of the third stanza, and the outspokenly colloquial language throughout, in a solemn poem about why we work to pay the 'bills'. In *Reports* the poet wittily satirises report clichés, before the sombre change of mood in the little final stanza. Be prepared to reward personal response to 'funny' and 'serious'.

Text:	<i>Touched With Fire</i>
Question 15: (10 marks)	What do you find memorable about the descriptions of the parents in these two poems?

NOTES ON THE TASK:

The first poem depicts a kind of role reversal, in which the elderly adults become children again. Answers will probably contain reference to the 'cold' language and the quiet separation of the couple. The second is a moving tribute to the 'expert', emphasising the father's physical prowess and technical expertise. Candidates may find memorable the enigmatic role reversal at the end. Better answers will be those which refer closely to the texts and communicate a personal response.

Text:	<i>Touched With Fire</i>
Question 16: (10 marks)	In what ways are the thoughts and feelings of the children vividly communicated in two of the following poems? <i>The Early Purges</i> (Heaney) <i>The Lesson</i> (Lucie-Smith) <i>Little Boy Crying</i> (Morris)

NOTES ON THE TASK:

The child in the first poem is shocked and horrified, as the sharply sensuous language makes clear, then grows to a kind of acceptance that it 'makes sense'. In the second poem the child is again shocked, followed by feelings of guilt and a kind of pride, symbolised by the flashing fin. The third poem is told from an adult point of view that claims to know only too well the indignant outrage of the child. Credit should be given for the ability to refer closely to the words the poets use.

Text:	OCR: <i>Opening Worlds</i>
Question 17: (10 marks)	What do these passages convey to you about living in a hot country? [<i>The Gold-Legged Frog, Games at Twilight</i>]

NOTES ON THE TASK:

The writers use sensuous language to convey heat; they also describe human reaction and behaviour: 'life' in a more general sense. Any attempt to suggest how the heat creates an atmosphere appropriate to the story will be rewarded but is not necessarily expected. The former extract is a sinister and nightmarish start to the story in which 'every living thing' seems under threat and under 'torture'. The latter too has undertones of death and a sensuous intensity of description, particularly visual, but is ultimately lighter-hearted. What is expected is response coupled with reference to the extracts.

Text:	OCR: <i>Opening Worlds</i>
Question 18: (10 marks)	What lessons do you think TWO of the following characters should learn? Michael Obi in <i>Dead Men's Path</i> the boy in <i>The Red Ball</i> Anna in <i>The Winter Oak</i> Remember to support your ideas with details from the stories.

NOTES ON THE TASK:

It is anticipated that, if the first story is chosen, reference will be made to the hard lesson about tradition and the modern world Headmaster Michael Obi ought to learn. In the second story 'the boy' learns about social acceptance and the pleasure of bowling, as well as about theft and parental love. The main point of interest in the third story is the role reversal in that the teacher becomes the pupil's pupil, and explicitly learns about nature and people. Accept other responses to the question, and award marks according to how effectively the case is supported from the text.

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 19: (10 marks)	Explore the boys' interest in animals as revealed in the two extracts. You should consider: <ul style="list-style-type: none"> • what the boys say and do in <i>A Lesson on a Tortoise</i> • what Halket says in <i>Lessford's Rabbits</i>.

NOTES ON THE TASK:

The excitement of the boys in *A Lesson on a Tortoise* is evident in their exclamations and fidgeting, and the naïve questions in response to this new phenomenon. Give credit to answers which refer to the effect of this confusion on Joe, and the as yet unalloyed pleasure felt by the narrator at having so roused their interest. The conversation between the narrator and Halket, which forms the substance of the second extract, progresses steadily from a position of strength for the boy and surprise and uncertainty for the narrator, to shame on the part of Halket at his deception both of the school and of his mother. Better answers may, however, observe that Lawrence is not without some sympathy for the boy in his loss.

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 20: (10 marks)	In what ways do women get what they want in TWO of the following stories? <i>Second Best</i> <i>The Shades of Spring</i> <i>Tickets, Please.</i> Remember to support your answer with details from the stories.

NOTES ON THE TASK:

The blindness of the mole in *Second Best* may be seen by some candidates as symbolic of the uncertainty of Frances about her decision to love Tom. Similarly, better answers will note that Frances' killing of the second mole and bringing it to Tom serves to underline the end of her love for Jimmy, in spite of her doubts about the future of her new allegiance. The natural environment in *The Shades of Spring* may be seen to emphasise how far Syson has moved away from his roots and his former sweetheart. For him it is an unfamiliar thing, whereas Hilda and Arthur are at home both with it and with each other, which gives Hilda an unmistakable feeling of triumph. Although Annie does get her revenge on John Thomas in *Tickets, Please*, give credit to answers which point out that this is not the pleasant experience she hoped for, and John Thomas' humiliation results in a kind of torture for her.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21: (10 marks)	What does this passage tell you about the relationship between Jim and Basie?

NOTES ON THE TASK:

They are close and mutually supportive. Answers may be able to detect the irony in the writing that Basie may be patronising Jim in his own interest as much as the boy's. Jim's eagerness and determination to survive are particularly evident in the last paragraph, and Basie's grasp of the situation is symbolised by his removal of the 'paper bandages'. Better answers may refer beyond the passage, but this is not required.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 22: (10 marks)	Explore one moment in the novel when you feel particularly sorry for Jim.

NOTES ON THE TASK:

There is much to choose from. Be tolerant in interpreting 'moment'. Better answers are likely to give more attention to responding to 'particularly sorry' and less to narrating an event. Better answers may also be those which are able to reflect on why their feelings are thus about Jim, rather than just accepting 'sorry' as a given in the face of circumstances.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 23: (10 marks)	<p>What do you find striking about the old ladies' memories in these two extracts?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Doris's first day at work • the grandmother's picnic when she was young. <p><i>(Some Retired Ladies on a Tour and Summer Picnic)</i></p>

NOTES ON THE TASK:

Candidates may note the matter-of-fact detail of her first day at work remembered by Doris. The relentless passage of her working life and how it shaped her existence is catalogued, and there is a pathos in the description of how she has tried to make the best of the limited pleasures life has allowed her. In *Summer Picnic*, Lalange's grandmother reminisces in minute detail about the perfect picnics of the past, deciding that it is best either to be very old or the age of her granddaughter, in order to escape the unsatisfactory chaos of the present event. Her granddaughter's actions force her into reminiscing how she too had found love at a picnic, only to lose it soon after. Fuller answers will pay some attention to the flood of small details that fill the reminiscences of both old women.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 24: (10 marks)	<p>What do you find powerful about the final meeting or conversation in TWO of the following stories?</p> <p style="text-align: center;"><i>The Tulip Plate</i> (Hammick) <i>The July Ghost</i> (Byatt) <i>The Weighing Up</i> (Huth)</p> <p>Remember to support your ideas with details from the stories.</p>

NOTES ON THE TASK:

Answers will need to examine the uncomfortable relationship between Nell and Margaret in *The Tulip Plate* in order to make sense of the final conversation between them. Emboldened by her frustration at the bleakness of the weekend visit, Margaret makes the decision to speak to the man, the outcome of which causes both women to review and reconsider their lives. Answers on *The July Ghost* may observe that the previous encounters between man and boy have become both a link between the man and the woman and a wedge between them. The boy's urgent insistence both prompts the man's attempt to escape and at the same time forbids it. The conversation between Avril and Richenda comes at the end of *The Weighing Up*, when the reader has been shown unwittingly by Avril, the narrator, the shaky nature of her marriage to the devious Jeremy and her own lack of self-esteem. Answers may note the pathos of Avril's careful denial of the truth and her determination that life will continue as before in spite of the 'complications' that she refuses to attach any importance to.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 25: (10 marks)	What makes the killing of Ikemefuna here a shocking moment in the novel for you? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Candidates are invited to reflect on the part Ikemefuna plays in the novel, from the story of how he came to the household of Okonkwo, through the description of his liveliness and intelligence, his benign influence on Okonkwo's own son, and the warrior's own love for him. Thus the reader is seduced into an attraction towards this character. Better answers, however, will seek also to see this extract as shocking partly because of what has been established about Ikemefuna's place in the narrative, but also because of the boy's innocent day dreamings that are followed so brutally by an account of the event as seen through his own eyes, and the tragic nature of Okonkwo's own part in it.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 26: (10 marks)	Explore TWO incidents in the novel where the tribes of the Lower Niger appear most fascinating to you.

NOTES ON THE TASK:

Some candidates may choose incidents such as the killing of Ikemefuna and Okonkwo's ferocious participation in it, or any of the many harsh yet silly rituals that constantly test the characters. It is to be expected, however, that answers will tend to focus on more positive incidents, such as the wrestling match, the dignified ceremony of Obierika's daughter's wedding, Okonkwo's farewell feast in Mbanta, or any of the exchanges between him and Ezinma that show the delicate bond of love between them. Answers that reveal familiarity with the events of the novel, or some appreciation of Achebe's subtleties of style, should be well rewarded.

Text:	HEMMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (10 marks)	What do you find particularly striking about this description of the natural world in which the old man lives?

NOTES ON THE TASK:

The natural world is highly visual, strikingly colourful and interestingly shaped: the bulge in the water and the shape of the clouds. There is much movement – ‘cutting’, ‘burst’, ‘rose’ – and appeals to other senses: ‘gelatinous’, ‘slimy’, ‘pop’. Perhaps the main point is that nature is both beautiful and deadly, when you consider the Portuguese man-of-war. But whatever points are made the question is asking for close attention to the language used.

Text:	HEMMINGWAY: <i>The Old Man and the Sea</i>
Question 28: (10 marks)	Do you think the old man is a hero? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

It is expected that answers will come in the affirmative, citing his great stamina and determination. The relationship between him and the boy may also be taken to support the case, although candidates may find the latter impressionable and naïve. There are suggestions of folly rather than heroism in the text. Different responses to the issue are to be rewarded according to the quality of evidence supplied.

Text:	ORWELL: <i>1984</i>
Question 29: (10 marks)	How does this passage help you to understand Winston's feelings at this stage in the novel?

NOTES ON THE TASK:

The passage talks of Winston's vague reverence and conveys an experience totally unlike his daily norm, indeed it drives away thoughts about the possibility of a 'beetle-like' monitor. The language of 'torrent', 'liquid' and 'flood' suggests an intense pleasure. Later in the passage the intensity of his desire for Julia is conveyed, in similar language, such as 'melt'. Answers at this tier may refer to Winston's desire to rebel, but the contextual 'stage' in the question is only an invitation.

Text:	ORWELL: <i>1984</i>
Question 30: (10 marks)	In what ways do you think O'Brien is an important and memorable character in the novel?
	Remember to support your answer with details from the novel.

NOTES ON THE TASK:

We expect answers to see him as the personal face of the hated regime, and refer to his treatment of Winston in Miniluv in the third part of the novel. Answers may refer not only to what O'Brien does, but what he says and his purpose in doing so. Better answers may also remember that in the first part of the novel O'Brien is, ironically, a source of hope.

Text:	PALIN: <i>Pole to Pole</i>
Question 31: (10 marks)	<p>What do you find amusing and interesting in the accounts of weather conditions in these two extracts?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how the boat journey is affected by weather • what happens on the train because of the heat.

NOTES ON THE TASK:

Answers may refer to small details such as Roger's 'large sailor', the shipping magazine lifeboat survey, or Palin's sensation of being 'stretched', as amusing in the first extract. Better answers may note Palin's ability to combine this sense of what is amusing with interesting descriptions of the weather and its effects on the ship. Similarly, Palin's reference to small details such as his tin of chicken, the accident with the mustard, or the drinking of 'Nile water, complete with mud', is combined with descriptions of the scorched landscape and the train accident.

Text:	PALIN: <i>Pole to Pole</i>
Question 32: (10 marks)	<p>In what ways do TWO of the following characters make a strong impression on you?</p> <p style="text-align: center;">Felix (Days 40 - 42) Dr Baela (Day 108) Edward Ranenko (Day 31)</p> <p>Remember to support your answer with details from the book.</p>

NOTES ON THE TASK:

Candidates will not fail to notice Felix's eccentricity, and the more perceptive will note the fact that the harder he tries to be efficient, the more comic he becomes. Answers may mention Felix's attempts at physical exercise, or his officious bossiness when dealing with a nosebleed. At the end of the description of the outwardly ridiculous character of Dr Baela, with his use of any objects that have come to hand for his rituals, Palin points out how convincing, and therefore dangerous, his predictions are. Consequently, answers that show awareness of the more serious tone at the end of this characterisation should be suitably rewarded. Answers that include Edward Ranenko may mention the amusing introduction to his powerful personality, but they will probably concentrate on Palin's account of the 'Night of a Thousand Toasts', and Palin's inebriated enjoyment of the evening that follows.

Text:	HORNBY: <i>Fever Pitch</i>
Question 33: (10 marks)	<p>What do you find striking about Hornby's thoughts and feelings towards the Hillsborough disaster in this passage?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the words he uses to describe the event itself • his ideas about its causes.

NOTES ON THE TASK:

Hornby conveys shock at the scale of the disaster, and an apprehension of its momentousness: 'nothing would ever be the same again'. After a brief reference to the role of the police he expresses anger at the failure of the game's authorities to ensure crowd safety, and this comes across in the bitterness of his tone, for example in 'pray' at the end. Candidates may refer to the rest of this unusually long section of the book, but are not required to. Better answers may use the language of the passage to support what they say.

Text:	HORNBY: <i>Fever Pitch</i>
Question 34: (10 marks)	Explore one moment in the book which for you shows just what a loyal and devoted football fan Hornby is.

NOTES ON THE TASK:

There is much to choose from: his 'spiritual' as well as physical closeness to Highbury in *Walking Distance*; the effect on him of *Pete*; the sense that his team's 'moods and fortunes' reflect his own in *A New Family*. We shall be tolerant about the interpretation of 'moment' adopted in the answer, and award marks according to response and use of detail. Answers may convey something like Hornby's enthusiasm, but they may legitimately regard him as eccentric.

Mark Scheme 2448/2
June 2005

1901 English Literature – Generic Band Descriptors

Unit 2448/2 - 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 2448/2 - 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:	CLARKE: <i>Whose Life Is It Anyway?</i>
Question 1: (15 marks)	How does Clark's writing here make this a particularly dramatic moment in the play?

NOTES ON THE TASK:

Candidates might observe that this is one of several moments in the play where Ken sets out his arguments for being allowed to die. Coming just before the end of Act One, this passage leaves the audience in no doubt as to Ken's determination not to accept the only kind of life his body is now capable of, and invites expectation of the battle to come. Stronger answers may note also Dr Scott's brief, ineffectual attempts at dissuasion here, followed after the passage by her distress at the end of the act, and her subsequent acceptance in Act Two of the moral justification of Ken's being allowed to choose his own death.

Text:	CLARKE: <i>Whose Life Is It Anyway?</i>
Question 2: (15 marks)	In what ways does Clark convey Dr Emerson as a sympathetic character to you? Remember to support your answer with details from the play.

NOTES ON THE TASK:

Candidates may comment on Dr Emerson's calm, professional, almost cold, manner at the outset, as compared with Ken's quick wit and apparently flippant responses. At the same time, however, answers may comment on the fact that Dr Emerson is seen as a deeply committed and professional doctor, in his anxiety to win a new heart monitoring unit, for example. In Dr Emerson's subsequent conversations with various other characters, it is seen that his conviction about Ken's case is unshakeable, and by the end of the play his relationship with Ken has developed to the extent that each has a grudging respect for the other's obstinacy. Perceptive answers may well observe that, by the end of the play, not only has Dr Emerson earned the respect of the judge, but has decency and compassion enough to offer to let Ken die unhindered in his hospital.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (15 marks)	In this extract how does Miller affect your feelings about Willy and the situation he finds himself in?

NOTES ON THE TASK:

Willy is both aggressive, ready to trade blows with Charley, and desolate (see for example his simple repetition of 'strapped'). We expect candidates to find him pitiable, but also perhaps heroic, or embarrassing. Charley's kind exasperation may make candidates feel less or more sympathetic to Willy. We hope answers will take the invitation in the question to refer beyond the extract to support feelings about Willy. It is, of course, the combination of personal response with evidence which should be rewarded.

Text:	MILLER: <i>Death of a Salesman</i>
Question 4: (15 marks)	In what ways do you think Miller makes 'Requiem' such an effective conclusion to the play?

NOTES ON THE TASK:

Answers may observe the ironies in the account of Willy's funeral, and in Linda declaring that they are 'free'. They may also show some awareness of what a requiem is, and the kind of tribute Charley gives Willy here. There is also much to be said about what the characters do, the sound and the lighting in the closing stage directions. Attempts to articulate the mood and atmosphere should be rewarded, as should any attempt to say whether characters are typical or not here.

Text:	SHERRIFF: <i>Journey's End</i>
Question 5: (15 marks)	How does Sherriff's writing here convey to you Stanhope's agony of mind?

NOTES ON THE TASK:

Effective answers will address the context of this extract, and its relevance to the character of Stanhope. Raleigh is shocked at the enforced jollity of Stanhope, Trotter and Hibbert after the death of Osborne, and sanctimoniously refuses his share of the feast, having eaten with the men. The fact that Stanhope has savagely berated him leads Raleigh to express his regret at having joined Stanhope's company, and the truth is that Stanhope does resent Raleigh's arrival, because of his fear that Raleigh's sister will receive negative messages about his mental and physical state. Most importantly, however, answers should refer to Stanhope's impassioned outburst, which explains that he has been eating and drinking in order to obliterate the reality both of the death of Osborne, his best friend and confidant, and of the horror and cruelty of the war in general.

Text:	SHERRIFF: <i>Journey's End</i>
Question 6: (15 marks)	You are Raleigh just after Stanhope has told you about the planned raid, at the end of Act Two. Write your thoughts.

NOTES ON THE TASK:

Candidates might take the opportunity of expressing Raleigh's excitement at experiencing life on the front line, with its tensions, its deprivations and its unexpected and ominous quiet. Answers will probably include thoughts about Stanhope – Raleigh's letter at the end of Act 2 Scene 1 indicates what he thinks of Stanhope, his schoolboy hero who has grown in stature and maturity and who consequently receives a depth of respect that reaches beyond Raleigh's earlier hero-worship. Answers should attempt to give a sense of Raleigh's boyish enthusiasm, his keenness to play his part, and his pride at having been specially picked for his part in the raid.

Text:	PINTER: <i>The Caretaker</i>
Question 7: (15 marks)	In what ways do you think Pinter makes this extract a fitting ending to the play?

NOTES ON THE TASK:

The ending is arguably fitting in style since the language is typically low-key, repetitive and simple. Perhaps Davies is typically whingeing; Aston's silence is harder to interpret. Or candidates may choose to say that the ending is fitting in terms of a sort of poetic justice, Davies not deserving to be allowed to stay any longer. Whatever the approach taken we shall reward a view that is supported from the text. Even in half an hour we expect answers to consider 'ways' plural. Better answers may say something about the nature of the play as a whole in the course of the argument.

Text:	PINTER: <i>The Caretaker</i>
Question 8: (15 marks)	Do you agree that Aston is the character who deserves most sympathy?
	Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Candidates may well answer in the affirmative, and refer to details in the text which provoke that sympathy. They may, but are not required to, make explicit comparisons with the other two characters. However it is equally possible to argue that all three attract similar sympathy, or lack of it, because of their similar failings. Whichever approach is taken, award marks according to the quality of the argument and support given.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 9: (15 marks)	Compare how the poets' use of imagery in these two poems conveys the relationships between parent and child.

NOTES ON THE TASK:

Candidates may be expected to do more than simply produce a 'translation' of the similes and metaphors and a list of the poetic devices to be found in *You're*. Credit answers which relate these technical aspects to the obvious affection felt by Plath for her unborn child, citing the homeliness of the imagery and its unusual collection of animals and objects. In comparison, the gentle imagery used in the description of the son in *Imitations* is blended in with the sudden nostalgia in the father brought on by the effect of the snowy weather. This creates in him unexpected emotion, leading in turn to a sudden nostalgic memory of his own bonds with his father.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 10: (15 marks)	What do you find most memorable about the differing ways the poets express the changes to Joseph Mary Plunkett Ward in <i>Anseo</i> (Muldoon) and to the father in <i>Follower</i> (Heaney)?

NOTES ON THE TASK:

The narrative style that begins *Anseo* clearly sets the tone for the story of a young man overcoming the cruelty and victimisation of his schooldays to do great things. The tension of the middle stanza as the class waits for Joseph Mary Plunkett Ward to be punished is emphasised by the exquisite description of the hazel-wand, and the hint that this will not crush the boy's spirit is given in the last line of this stanza. Answers that point out the build-up in the last stanza to the ultimate irony of the last statement should be rewarded. Answers will note the contrast to be found in *Follower*, where the first five stanzas describe the father in heroic terms '...globed like a full sail...', to be brought up short by the sharp, painful truth of the last two lines – a similar irony of reversal to that found in *Anseo*.

Text:	OCR: <i>Opening Lines: 1914-1918 War (i)</i>
Question 11: (15 marks)	Compare some of the ways in which the soldiers' views of the natural world are strikingly conveyed in these two poems. (<i>Exposure, Returning, We Hear the Larks</i>)

NOTES ON THE TASK:

Candidates are likely to fix upon the way the cruelty of the winter wind, snow and frost exacerbates the agony caused by the soldiers' inactivity. In *Exposure*, answers may note the various personifications of the weather, all inimical and miserable, which torment the soldiers, but also refer to the enjoyment of kinder weather that will result from their sacrifice. In *Returning, We Hear the Larks*, answers may focus on the comparison of the unfriendly and fearful atmosphere with the sudden and unexpected sound of the larks, disguising for a moment the constant danger. Better answers should point out the careful use of vocabulary in both poems in emphasising the soldiers' misery, and the richness of the poetic devices and repetition in *Exposure*.

Text:	OCR: <i>Opening Lines: 1914-1918 War (i)</i>
Question 12: (15 marks)	How do the poets convey contrasting feelings and emotions about life at home during wartime in TWO of the following poems? <i>As the Team's Head-Brass</i> (Thomas) <i>War Girls</i> (Pope) <i>Of the Great White War</i> (Burke)

NOTES ON THE TASK:

There is a good opportunity for comparison, whichever two poems are chosen, as they offer very different aspects of life at home during wartime. In *As the Team's Head-Brass*, the nobility of the ploughman and his team is described, and the rustic idyll is contrasted with the portentous words of the ploughman and the sense of foreboding of the narrator; the whole framed by the image of the lovers, as a final reminder of what the war is trying to protect. The triteness of the sentiments in *War Girls*, with its straightforward, unsubtle verse pattern, reveals an unashamed agenda of propaganda, of 'worthy' self-sacrifice. *Of the Great White War*, in contrast again, tells with bitter sarcasm of how the young sacrifice their lives for the sake of the aged who are essentially self-seeking and ungrateful, and who become young as the young become themselves old. Differentiation will arise from how well the contrast is brought out between whichever two poems are chosen.

Text:	Larkin and Fanthorpe: <i>Poems 2</i>
Question 13: (15 marks)	Compare the views of familiar surroundings that the writers create in these two poems.

NOTES ON THE TASK:

The Larkin contains in the second stanza studiously paradoxical references to home: 'good' and 'perfect', yet 'hate' and 'detest'. This prepares us for the note sounded at the poem's end. Answers may refer in some detail or just cursorily to the ideas about possible rebellion against convention that the rest of the poem entertains. This is a demanding poem and candidates have relatively little time to discuss two. It is likely that the figurative language in the Fanthorpe will invite comment, particularly the imagery of the sea voyage, and that hints of death will be found. Comparison may take the form of finding the familiar uncomfortable in both poems.

Text:	Larkin and Fanthorpe: <i>Poems 2</i>
Question 14: (15 marks)	In what different ways do the poets combine humour and seriousness in two of these poems? Annus Mirabilis (<i>Larkin</i>) Toads (<i>Larkin</i>) Reports (<i>Fanthorpe</i>)

NOTES ON THE TASK:

The absurd shock at the start, the rhyming pattern and metaphors such as the 'unlosable game' are amusing in the first poem which is about the poet's less than amused feelings about it all. The second poem has the comical picture of a squatting toad, the alliterative amusement of the third stanza, and the outspokenly colloquial language throughout, in a solemn poem about why we work to pay the 'bills'. The poet in the third wittily satirises report clichés, before the sombre change of mood in the little final stanza. As always, reward personal response to 'humour' and 'seriousness'.

Text:	<i>Touched With Fire</i>
Question 15: (15 marks)	Compare the ways in which the poets memorably portray parents in these two poems (<i>One Flesh</i> and <i>Follower</i>).

NOTES ON THE TASK:

The first poem depicts a kind of role reversal, in which the elderly adults become children again. Answers will probably contain reference to the 'cold' language and the quiet separation of the couple. The second is a moving tribute to the 'expert', emphasising the father's physical prowess and technical expertise. Answers will probably offer an interpretation of the enigmatic role reversal at the end. Better answers will be those which refer closely to the texts and communicate personal response.

Text:	<i>Touched With Fire</i>
Question 16: (15 marks)	Explore the different ways in which the poets vividly express the thoughts and feelings of the children in two of the following poems: <i>The Early Purges</i> (Heaney) <i>The Lesson</i> (Lucie-Smith) <i>Little Boy Crying</i> (Morris)

NOTES ON THE TASK: The child in the first poem is shocked and horrified, as the sharply sensuous language makes clear, then grows to a kind of acceptance that it 'makes sense'. In the second poem the child is again shocked, followed by feelings of guilt and a kind of pride, symbolised by the flashing fin. The third poem is told from an adult point of view that claims to know only too well the indignant outrage of the child. The mark of a better answer will be the ability to refer closely and effectively to the words the poets use.

Text:	OCR: <i>Opening Worlds</i>
Question 17: (15 marks)	How do the writers vividly convey life in hot countries in these passages? [<i>The Gold-Legged Frog, Games at Twilight</i>]

NOTES ON THE TASK:

The writers use sensuous language to convey heat; they also describe human reaction and behaviour: 'life' in a more general sense. Any attempt to suggest how the heat creates an atmosphere appropriate to the story should be rewarded but is not necessarily expected. The former extract is a sinister and nightmarish start to the story in which 'every living thing' seems under threat and under 'torture'. The latter too has undertones of death and a sensuous intensity of description, particularly visual, but is ultimately lighter-hearted. What is expected is response coupled with reference to the extracts.

Text:	OCR: <i>Opening Worlds</i>
Question 18: (15 marks)	In what ways do the writers suggest that the characters have lessons to learn in two of the following stories? <i>Dead Men's Path</i> <i>The Red Ball</i> <i>The Winter Oak</i>

NOTES ON THE TASK:

It is expected that, if the first story is chosen, reference will be made to the hard lesson about tradition and the modern world with which Headmaster Michael Obi is faced; it is possible that answers may refer also to his wife, who wanted a garden and status. In the second story 'the boy' learns about social acceptance and the pleasure of bowling, as well as about theft and parental love. The main point of interest in the third story is the role reversal in that the teacher becomes the pupil's pupil, and explicitly learns about nature and people. But accept other responses to the question, and award marks according to how effectively the case is supported from the text.

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 19: (15 marks)	How does Lawrence's writing memorably convey to you the boys' interest in the animals in these two extracts?

NOTES ON THE TASK:

The charm and naivety of the boys' remarks, interspersed with Lawrence's description of their excitement, is important in *A Lesson on a Tortoise*, and answers may refer to Lawrence's technique of following their comments one upon another to indicate their spontaneity. Some answers may make reference to Joe's long-suffering participation, and better answers may observe Lawrence's secret delight that shows through his gentle chastisement of his charges. Halket's pride in his rabbits apparent during the carefully drawn-out confession is evident in the extract from *Lessford's Rabbits*, as is his subsequent shame at his deception both of the narrator and of his mother. Answers may produce evidence of the narrator's sympathy with and for the boy.

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 20: (15 marks)	How does Lawrence's writing persuade you that the women get what they want in TWO of the following stories? <i>Second Best</i> <i>The Shades of Spring</i> <i>Tickets, Please</i>

NOTES ON THE TASK:

In *Second Best* candidates may be expected to see mirrored in the blind, fumbling mole the uncertainty of Frances about her old love for Jimmy and the possibility of a new love for Tom. She makes her decision when she kills the second mole, its death symbolising the end of her old love. And yet at the same time there is the sense that her new love is as unsuitable as the first, and is indeed 'second best'. Lawrence uses the natural world as a backdrop to the drama between Syson and Hilda in *The Shades of Spring*. Syson is seen as slightly out of tune with the countryside he once knew, and Hilda uses this advantage over him to cement her decision to drop him from her life and concentrate on her relationship with the passionate Arthur, which she sees as a triumph. Answers may point out the ambivalence in the apparent triumph of Annie in *Tickets, Please*, as her plan to avenge herself on the arrogant John Thomas leaves her in 'a kind of agony', with 'something broken in her'. Those answers that see the confusion of the women in the face of outcomes that appear positive yet offer no certainty or resolution should be well rewarded.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21: (15 marks)	How does Ballard portray the relationship between Jim and Basie at this stage in the novel?

NOTES ON THE TASK:

They are close and mutually supportive. Acute readers may be able to detect the irony in the writing that Basie may be patronising Jim in his own interest as much as the boy's. Jim's eagerness and determination to survive are particularly evident in the last paragraph, and Basie's grasp of the situation is symbolised by his removal of the 'paper bandages'. Better answers will refer beyond the passage, and perhaps refer to the way Jim looks up to Basie, and evaluate whether he is right to do so.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 22: (15 marks)	Explore one moment in the novel when Ballard makes you feel particularly sorry for Jim.

NOTES ON THE TASK:

There is much to choose from, including memorable scenes of isolation, suffering and brutality. Be tolerant in interpreting 'moment'. It is anticipated that answers will give more attention to responding to 'particularly sorry' than narrating an event. Better answers may also be those which are able to reflect on why the feelings are thus about Jim, rather than just accepting 'sorry' as a given in the face of circumstances.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 23: (15 marks)	How in these two passages do the writers bring alive for you the old ladies' memories? (<i>Some Retired Ladies on a Tour, Summer Picnic</i>)

NOTES ON THE TASK:

In both of these extracts, the old ladies remember events in their youth. Doris thinks back to her first day at work, and, following the unsatisfactory nature of her working life, ponders the reasons why she is as she is at present, namely single, obsessed with her jumpers and the cold, and outwardly content with her retirement. Lalange's grandmother Laura in *Summer Picnic* reminisces about the superior picnics of the past, deciding that to be either old or youthful is the only way to survive the present and its banalities. Then the narrative shifts to a particular memory of an unfulfilled romance. More perceptive answers will connect this memory with her subsequently giving her granddaughter Lalange a diamond ring, fondly remembering her own lost passion and wishing better for her granddaughter.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 24: (15 marks)	What do you find powerful about the final meeting or conversation in TWO of the following stories? <i>The Tulip Plate</i> (Hammick) <i>The July Ghost</i> (Byatt) <i>The Weighing Up</i> (Huth) Remember to support your answer with details from the stories.

NOTES ON THE TASK:

The uneasy relationship between Nell and Margaret in *The Tulip Plate* having been established and the essentially incompatible nature of their personalities underlined, the story takes a different turn after the meeting with the man, when both women are forced to reconsider the course of Margaret's life. The man's sense of failure and frustrated bewilderment in *The July Ghost* is all the more moving when he is faced with the warmth, brilliance and determination of his ghost. The description of Avril Mullins' lifestyle, although told from her own point of view, nevertheless allows the reader to see both the underlying shallowness of Avril's marriage and her lame attempts at justifying her obesity. Consequently, the telephone conversation with Richenda Gosforth may be described as at the same time both funny and tragic. Whichever stories are chosen, stronger answers will note that it is the preliminary establishment of relationships between characters that makes the stories successful.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 25: (15 marks)	How does Achebe make the killing of Ikemefuna here seem so shocking?

NOTES ON THE TASK:

Candidates may choose to refer back to Achebe's account of how Ikemefuna came to spend three years with Okonkwo. Ikemefuna's arrival is told through the boy's eyes, describing his initial horror and uncertainty. This is followed by descriptions of the boy's vivacity and likeable nature, and more tellingly by both Okonkwo's fondness for him and his positive influence over Okonkwo's own son. With this preparation, the story of Ikemefuna's killing, its slow build-up including Ikemefuna's childish musings, the tragic weakness of Okonkwo in his efforts to appear strong, all make the culmination as depicted in the extract unbearably moving, seen as it is from the boy's point of view and then Okonkwo's as he forces himself to land the death blow. Better answers will acknowledge that the episode becomes more moving for being told simply and directly.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 26: (15 marks)	How does Achebe make the tribes of the Lower Niger fascinating to you in any TWO incidents in the novel?

NOTES ON THE TASK:

It is possible that candidates will focus on such incidents as the killing of Ikemefuna and Okonkwo's participation in it, the uncompromising banishment of Okonkwo after an accident, or the laughable arrival of the *egwugwu*. Answers are equally likely, however, to refer to more positive incidents, such as Ekwefi's devotion to Ezinma when she is taken to Agbele, the careful ritual of Obierika's daughter's wedding, or Okonkwo's final despair at the loss of the old order. References to the restraint and dignity of Achebe's prose style should be well rewarded here.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (15 marks)	What do you find striking here about Hemingway's description of the natural world in which the old man lives?

NOTES ON THE TASK:

The natural world is highly visual, strikingly colourful and interestingly shaped: the bulge in the water and the shape of the clouds. There is much movement – 'cutting', 'burst', 'rose' – and appeals to other senses: 'gelatinous', 'slimy', 'pop'. Perhaps the main point is that nature is both beautiful and deadly, when you consider the Portuguese man-of-war. Better answers may see this extract in the context of the book as a whole. But whatever points are made the question is asking for close attention to the language used.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 28: (15 marks)	To what extent do you think Hemingway portrays the old man as a hero?
	Remember to back up your answer with details from the novel.

NOTES ON THE TASK:

It is expected that answers will come in the affirmative, citing his great stamina and determination in his battle with the elements. The relationship between him and the boy may also be taken to support the case, although candidates may find the latter impressionable and naïve. There are suggestions of folly rather than heroism in the text, for example in the closing pages. Reward different responses to the issue according to the quality of evidence supplied.

Text:	ORWELL: <i>1984</i>
Question 29: (15 marks)	How does this passage help you to understand Winston's feelings at this stage in the novel?

NOTES ON THE TASK:

The passage talks of Winston's vague reverence and conveys an experience totally unlike his daily norm, indeed it drives away thoughts about the possibility of a 'beetle-like' monitor. The language of 'torrent', 'liquid' and 'flood' suggests an intense pleasure. Later in the passage the intensity of his desire for Julia is conveyed, in similar language, such as 'melt'. Answers may refer to Winston's desire to rebel, in response to the contextual 'stage' in the question.

Text:	ORWELL: <i>1984</i>
Question 30: (15 marks)	How does Orwell make O'Brien such an important and memorable character?
	Remember to support your answer with details from the novel.

NOTES ON THE TASK:

We expect answers to see him as the personal face of the hated regime, and its articulate and invincible mouthpiece, and to refer to his treatment of Winston in Miniluv in the third part of the novel. Answers are expected to refer to not only to what O'Brien does, but what he says and his purpose in doing so. It is his style and manner, cold and remorseless, which perhaps stay in the mind. Better answers may also remember that in the first part of the novel O'Brien is, ironically, a source of hope.

Text:	PALIN: <i>Pole to Pole</i>
Question 31: (15 marks)	In what ways are Palin's accounts of weather conditions in these extracts made amusing and interesting?

NOTES ON THE TASK:

At the opening of the first extract, Palin sets the scene with descriptions of objects falling and constant noise. Answers may note the amusing 'aside' of the shipping magazine survey, which has the effect of underlining the instability of their transport. Palin's amusing references to Roger's 'large' sailor in his cabin, and his own desire to produce a body-stretching machine, may be quoted in answers seeking to point out the effectiveness of Palin's writing style. In contrast, Palin's writing in the second extract manages to capture the lethargy brought on by intense heat. The episode of the mustard, and the falling off the train roof, bring in incidental detail that is essential to the success of the writing. Better answers will probably concentrate on how Palin uses unusual vocabulary and images to build amusement and interest.

Text:	PALIN: <i>Pole to Pole</i>
Question 32: (15 marks)	How does Palin's writing create a lively impression of any TWO of the following characters? Felix (Days 40 and 41) Dr Baela (Day 108) Edward Ranenko (Day 31)

NOTES ON THE TASK:

Answers might focus on Palin's amusing descriptions of Felix's frenetic attempts at efficiency. The character is further rounded by Palin's observations of Felix's efforts at physical exercise, and his officiousness when dealing with a nosebleed. The account of Dr Baela is on an altogether darker note. Although the description of the investigation into witchery is told with typical humour – the incongruity of the surroundings, Dr Baela's 'props', and his wild predictions – there is a serious undertone to the incident that will be made clear in more perceptive answers. Answers on Edward Ranenko might point out his charismatic description as 'film-maker' and 'vodka-maker'. There follows the hilarious description of dinner and the 'Night of a Thousand Toasts'. Here the charm of the description lies in Palin's drunken rendering of his 'The Lumberjack Song' to a rapturous reception – blending what readers know of Palin with a genuinely funny experience.

Text:	HORNBY: <i>Fever Pitch</i>
Question 33: (15 marks)	How does Hornby convey his thoughts and feelings about the Hillsborough disaster at this point in the book?

NOTES ON THE TASK:

Hornby conveys shock at the scale of the disaster, and an apprehension of its momentousness: 'nothing would ever be the same again'. After a brief reference to the role of the police he expresses anger at the failure of the game's authorities to ensure crowd safety, and this comes across in the bitterness of his tone, for example in 'pray' at the end. Candidates may refer to the rest of this unusually long section, and note wider social and political reflections made by Hornby. Answers should use the language of the passage to support what they say.

Text:	HORNBY: <i>Fever Pitch</i>
Question 34: (15 marks)	In <i>Fever Pitch</i> how does Hornby convey his loyalty and devotion as a football fan? Base your answer on one or two moments from the book.

NOTES ON THE TASK:

There is much to choose from: his 'spiritual' as well as physical closeness to Highbury in *Walking Distance*; the effect on him of *Pete*; the sense that his team's 'moods and fortunes' reflect his own in *A New Family*. Be tolerant about the interpretation of 'moments' adopted in the answer, and award marks according to response and use of detail. Answers may convey something like Hornby's enthusiasm, but they may legitimately regard him as eccentric. His ironic and amusing style of writing is likely to feature.

**Report on the Units
June 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 June 2004. It is hoped that the comments contained in this report will provide valuable feedback for Centres which entered candidates for the June examination, but will also help teachers in the way they guide their pupils to fulfil their potential in future examinations in GCSE English Literature.

**2441/1 – Foundation Tier and 2441/2 – Higher Tier
Scheme A: Drama Post-1914**

General Comments (including Scheme B Unit 2445 – Drama Pre-1914)

Many Centres had taken the opportunity to tackle the new texts on offer and with such success that any anxiety about the loss of old favourites, *An Inspector Calls* and *Educating Rita*, proved completely unfounded. *Journey's End* may have already replaced *An Inspector Calls* as the most popular post-1914 Drama option closely followed by *Death of a Salesman* and *Whose Life Is It Anyway?*, with *The Caretaker* continuing to attract a smaller but very enthusiastic following. *Romeo and Juliet* remains by far the most popular pre-1914 choice, followed by *Much Ado About Nothing* and although there is growing support for one of the non-Shakespearian options, Ibsen's *An Enemy of the People*, the new 2445 choice, Wilde's *An Ideal Husband*, has yet to register significant interest.

The decision to prohibit the use of annotated texts in the exam appeared to have had no detrimental effect on the performance of the candidates; indeed, some Examiners felt that candidates were able to focus more explicitly on the wording of the set questions and engage the texts more personally and relevantly because they had no notes to distract them.

There was widespread evidence of thorough, sensitive and supportive teaching, and good textual knowledge was displayed by the vast majority of candidates. Although there is still work to be done in encouraging a sharp sense of genre and some candidates still write exclusively about the response of the "reader" (see remarks below on feature-logging), there is certainly an increased awareness and enjoyment of Drama texts as scripts for performance across both Higher and Foundation tiers, and clear evidence that candidates are benefiting from seeing (and being involved in) productions of some kind. Examiners continue to marvel at the range and depth of understanding displayed by so many fifteen and sixteen year-olds in a mere 45 minutes and there were several breathtakingly brilliant answers which would have graced A2 Level papers.

The vast majority of Centres had clearly made shrewd and careful tiering decisions and although one Examiner calculated that she had received 3900 blank pages as part of her allocation (and expressed some understandable concerns about the environment, about postage and about the time spent checking every page), there were fewer examples this time of Centres using eight or even twelve page answer booklets for this single-answer exam.

There were more answers to the empathic questions on offer than on previous occasions with many candidates enjoying the opportunity to take refuge from the critical essay and adopt a point-of-view very distant from their own. Some Centres still appear to discourage their candidates from attempting empathic questions but the majority clearly place active and imaginative approaches at the heart of their teaching of Drama texts - with remarkable results. Many Examiners reported that they found the imaginative leap undertaken by many sixteen year-olds in adopting the quietly heroic voice of Osborne in *Journey's End*, for instance, to be little short of astonishing and in many cases genuinely moving. Problems locating the exact moment in the text for the character's reflections were much less marked than in the January entry.

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

1. Insufficient Attention to the Printed Extract

This has become the most serious concern amongst Examiners, especially as the extract-based question continues to be the most popular choice by far, accounting for about three-quarters of all answers. 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 does not actually appear on the paper, and this tendency continues to undermine the achievement of some candidates. 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 Ken Harrison’s hostility to the “professionalism” of medical staff in response to Question 7, for instance, will be rooted firmly in the detail of the extract and his confrontation with Mrs Boyle, rather than bouncing away from the extract and taking on a wholly separate life of its own. A consideration of the shifting relationships between Davies, Mick and Aston for Question 4 should foreground the detail in the extract rather than tracing (at great length) the developing relationships throughout the play. The exploration of issues introduced in the opening scene of *Journey’s End* (Question 10) might involve the discussion of the significance of Hardy and Osborne unwinding over a shared whisky but should not lead candidates to devote the bulk of their answer to Stanhope’s drinking problems. Lengthy demonstrations of just how star-crossed the lovers are throughout the play should not replace the close examination of the extract and the feelings Romeo expresses in his final soliloquy (Question 4 – 2445). Question 1 about the climactic Boston bedroom scene in *Death of a Salesman* is impossible to engage squarely without a clear grasp of context and of the ways Miller has been priming his audience for this moment throughout the play but, even here, the whole-play overview should not be allowed to unbalance the answer and impede close attention to the dramatic detail of the extract. The place of the extract in the play remains an important element in successful answers, of course, and the balance will shift according to the nature of the extract and the question but, as a rule of thumb, candidates might be helpfully advised to devote at least two-thirds of extract-based answers to discussing, quoting from and commenting on the extract itself.

2. Fruitless Feature Logging

Examiners of poetry answers have long bemoaned the tendency of some candidates to see poems solely as a repository for particular linguistic devices rather than being about something, and the feature-spotting approach appears to be carrying over rather damagingly into some drama answers as well. For instance, some candidates wrote about the extract from *Death of a Salesman* (in which a son seeking help from the father he loves, trusts and admires is crushed by what the revelation of his father’s infidelity) by commenting almost exclusively on the use of hyphens, exclamation marks, ellipses, brackets...without reference to context or to the dramatic impact of the dialogue and the action. Many candidates are able to see stage directions as part of the dramatic action of a scene and appreciate details of lighting, music and set outlined in stage directions as important elements in the text’s theatrical impact. However some candidates still approach plays as if they are written texts directed, like a novel, at a reader rather than an audience, and therefore become bogged down in the way stage directions are written and even punctuated. Several candidates spent valuable time admiring the alliterative effects and even the punctuation of Sherriff’s stage directions at the start of *Journey’s End* (Question 10) as if they expected them to be read out to an audience, and spent far more time exploring the physical description of Osborne in the stage directions than considering what he says and does in the extract.

Report on the Units taken in June

3. Exam Inexperience ...leading to...

- insufficient attention to the wording and exact demands of the question so that (catastrophically) some candidates wrote about the wrong character (for example Ken instead of John for Question 8 on *Whose Life...?*) or as the wrong character (for example, as Willy instead of Howard for Question 3 on *Death of a Salesman*)
- the candidates' lack of confidence in their own voices and personal responses, and reliance on unadventurous, detached and formulaic approaches – including the unloading of extraneous social/historical/cultural material (on trench foot, Miller's politics, Shakespeare's theatre...) even though this is not an assessment objective for the drama units
- false starts – beginning and then abandoning one question in favour of another really hampers performance in a one-question, 45-minute exam
- rushed endings – often finishing mid-sentence
- 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
- adopting contorted third-person ("If I was Lord Capulet I would be thinking) or of inappropriate "Dear Diary" approaches, suggesting some candidates are unfamiliar with the empathic question but still find it an attractive option
- answering non-extract questions but referring only to the extract printed on the paper
- 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

The vast majority of candidates who studied *Death of a Salesman* opted for Question 1 and the climactic Boston hotel room extract. Many candidates appreciated that in order to consider the extract as a “climax in the play” they could not simply examine the extract in a vacuum but had to display a sharp sense of its impact and significance in the play as a whole, and this did lead to some unbalanced answers which strayed a long way from the extract. Nevertheless many successful candidates quickly established the way that Miller has been toying with his audience (on the subject of stockings, laughter, the soured relationship between father and son...) until this revelatory moment (“this was the fire that created all that smoke,” as one candidate memorably put it) and then looked closely at the dramatic detail of the extract. Many candidates empathised movingly with the rapidity and completeness of Biff’s disillusion and the way it is registered through shock, silence, anger, distress, tears...others focused sympathetically on Willy’s desperate but doomed attempts to cover his tracks and to reassert his paternal authority (“he goes from hero to zero in a matter of seconds,” opined one candidate, pithily). Less successful, in fact, were those candidates who only concentrated on the dramatically mixed emotions in the extract without engaging their broader impact and significance as if they were considering the way Miller builds to a climax within the extract rather than within the play. There was some strong response to the power and significance of the moment at Foundation Tier as well, although there was also some confusion about the time shift, about Biff’s age and about how much the audience knows at this point with some candidates suggesting that the audience only knows as much as the young Biff about the Woman and thereby missing the underlying tensions in the early part of the extract. Question 2 was a less popular choice across both tiers and although there was much intelligent comment on a range of blameworthy features at Higher Tier, there was a tendency to produce partial adaptations of American Dream revision essays, or even worse, cite the American Dream as a concept and then move on, as if the label speaks for itself. There was much productive attention to Willy’s failings and delusions, to Howard, to social pressures and to the life of a salesman which Charley outlines in the Requiem and for which Willy is ill-equipped, and some of the strongest answers showed a willingness to question the whole concept of “blame”. Answers which devoted a disproportionate amount of time to Linda (as if her collusion in Willy’s dreams is the sole cause of his demise), or to Ben (as if he is still alive and urging Willy to commit suicide in the final moments of the play), or to Biff (rather than seeing him as another victim), or which cited everybody and everything, tended to be less convincing. Some Foundation Tier candidates found selection of specific moments difficult, although some made sensible and appropriate use of the passage printed for Question 1. There were many recognisable Howards with wonderfully authentic voices, in response to Question 3 on both tiers based carefully on the details of his single scene. He was unrealistically privy to information about life with the Lomans, on occasions, and sometimes catastrophically confused with other characters (Charley, in particular) but there were many successful attempts to reproduce American and business idioms and to convey suitably hard-nosed attitudes without resorting to caricature.

The popularity of *The Caretaker* continues to grow, particularly for Higher Tier candidates. 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. However, the tendency to drift into the decontextualised feature-logging of language effects (noted in the *General Comments*) was particularly noticeable in answers to Question 4, and the extract was sometimes subjected to a highly technical linguistic analysis as if it consisted of two separate monologues rather than a shifting and dramatic situation. Attention to the impact and significance of the final line in the extract was often a key feature of successful answers to this question and there were many strong responses to Davies’s conniving disloyalty. Mick’s plans to create a palace were interpreted in a wide variety of interesting ways – as mocking, intimidating, funny, self-deceiving, manipulative...with many highly informed personal responses to character, situation and language. There was little sympathy for Davies in answers to Question 5 with much well-argued support and sympathy for Aston’s attempted eviction on both tiers.

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Question 6 was much less popular but there was some fine exploration of Aston's monologue, of Mick's terror tactics and of Davies's callous ingratitude later in the play at Higher Tier, and some Foundation Tier candidates were able to convey a clear sense of what makes Mick memorable by focusing on features like the unpredictability, the violence, the mood-switching, the cunning manipulation of Davies, the changing language....

In its first appearance on the 2441 papers, *Whose Life Is It Anyway?* has provided an accessible and productive option for many candidates at all levels of ability. There were many successful answers to Question 7 and the best managed to engage the building suspense and visualise the scene as a live confrontation between two people rather than just words on the page. Intelligent comment on the increasingly bitter humour, the erupting anger and the medical emergency which concludes the extract was often a feature of the best answers. The balance between attention to the extract and the "main issues of the play" was not always well managed and some candidates launched into a broadly sweeping essay on Ken's troubled relationship with the medical professionals throughout the play without focusing in detail on the identity, character, role, actions and dialogue of Mrs Boyle. The bullets assisted many Foundation Tier candidates to engage with Ken and the emotional impact of the scene, whereas some Higher Tier candidates paid so much attention to the issues (choice, free will, professionalism, desire, dignity...) and became so detached from Ken's predicament that they were immune to the power of the scene. Some felt that Ken was being wholly unreasonable and unforgivably rude. There were many sensitive and thoughtful responses to John and his role in the play (Question 8) with a fruitful focus on his distinctive relationship with Ken. Some answers (as with the Nurse in *Romeo and Juliet* – Question 5, 2445) focused rather narrowly on his "comic relief" function but the best were able to consider not only the humour and the guilt-free honesty of his dealings with Ken, but also the significance of his flirting and his music in relation to Ken's predicament. The disastrous misreading of this question which led some candidates to write about Ken, confirmed the importance of careful reading and planning before beginning an answer. Question 9 was less popular and, as with Question 7, there was often an overemphasis on the ethical at the expense of the personal, as if the play is merely a vehicle for concepts and issues and not primarily about people. The best answers quickly established Dr Scott's attitude to Ken's struggle (based on the conversations with Mr Hill and Ken which immediately precede the prescribed moment for her thoughts) and allowed her warmth of personality and complex feelings for Ken to seep through without drifting into the world of Mills and Boon. Some Foundation Tier candidates experienced difficulty with anchoring the thoughts to the prescribed moment and moved ahead to the hearing and the attempted final kiss.

Some candidates referred to the author of *Journey's End* as "the Sherriff". It was not clear whether this was a mark of respect or the result of a misunderstanding but there was widespread agreement amongst Examiners about the popularity of this text and its success in engaging candidates across the ability range. The extract-based question (10) was by far the most popular with the best answers demonstrating a strong grasp of the context, registering the imminent German attack and its significance for Osborne, Hardy's glee at being relieved and his tactless emphasis on the sound effects of explosives, and seeing the humorous conversations about water, the sock, dirt in the tea...as a coping strategy in the face of their horrific situation. Some answers seemed strangely detached from the war context and the impending attack, and conveyed a rather undeveloped impression of cosiness, comfort and camaraderie based on the song and the jokes; some went further and saw the dug-out as a wholly romantic setting (based on the moonlight, the stars and the candles). In fact, lengthy and generalised discussions of the effect of the opening stage directions (as if they have a life of their own detached from the action of the scene) unbalanced some answers and left little time for a close consideration of the action and dialogue, and the foreshadowing of later events. There was some confusion over rank and role, particularly at Foundation Tier, and some candidates lost the focus on the extract as their answers became completely hi-jacked by "the main issues". There was a wealth of potentially relevant material to use in response to Question 11, and careful planning and

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selectivity were striking features of successful answers. Sensitive attention to the closing moments and a willingness to wrestle with Stanhope's complex response to Hibbert often characterised the best answers. Once again, some answers lost contact with the war context and its profound three-year effect on someone as young and conscientious as Stanhope, and therefore found his mood swings inexplicable and his drinking inexcusable, and were unable to see his vulnerability and sympathise with him, especially in his dealings with Raleigh, to the extent that some candidates found him simply "nasty" or even "evil". Some Foundation Tier answers to Question 11 switched the emphasis onto Raleigh and his feelings for Stanhope which narrowed the focus and made for a less interesting range of ideas.

Many candidates made the 90-odd year journey from exam room to dugout and from bright-eyed GCSE student to middle-aged army officer with remarkable ease in response to Question 12. Examiners often commented on the remarkable authenticity of the voice, the convincing impressions of restraint and quiet heroism, and the attention to the detail of Osborne's idiom and life. The adjective "superb" cropped up in many reports to describe the quality of the writing. Answers were particularly strong on Osborne's feelings for Raleigh and his selflessness, though not always as developed on his sense of duty and honour in the face of almost certain death. Uncharacteristic hostility and bitterness crept in, on occasions, and some idioms owed more to 2005 than 1918 with one Osborne noting that Stanhope was "gobsmacked at Hibbert trying to pull a sickie" (although another, rather more formally, claimed that Hibbert was trying to escape his duty by "feigning nostalgia"). Generally though, this question was a triumphant vindication of empathic approaches.

2442 - POST-1914 Poetry And Prose

Introduction

With so many candidates being entered at both tiers, it is difficult to sum up briefly the range of candidates' level of achievement, highlighting common strengths and weaknesses, and making helpful suggestions as to how the performance of some might have been improved. However this report will aim to comment on these various areas.

The range of achievement was wide, with some Higher Tier scripts deserving more than the maximum number of marks available. There was evidence of clear understanding and close engagement with texts and the ability to support ideas about them with relevant textual reference. At both tiers many candidates, not least weaker candidates at Foundation Tier, showed that they had enjoyed their study of the chosen texts, making some more or less detailed responses to them.

Most Centres entered their candidates at the appropriate tier and found their expectations of those candidates justified. However, a number of Centres will have been disappointed to find that a number of their Higher Tier fell below the A-D grades targeted, ending up with a U. Obviously, candidates unlikely to obtain a grade above E would probably benefit from being entered at Foundation Tier, where a number of the questions come with prompts or steps to help them see the thrust of the question and to structure their answer. Examiners reported that a number of Foundation Tier candidates wrote only the Centre number, their number and name, but nothing else. Conversely, some candidates at Foundation Tier actually gained more than the maximum 44 marks overall but had to be capped at 44 because only grades C-G are targeted at this Tier.

Uniquely in Scheme A, written communication is assessed on Paper 2442. In answers on the war poetry, one examiner reported, *soliders* hugely outnumbered both *solders* and *soilders*; *soldiers* were, he thought, a threatened species. Technical terms such as similes and metaphors regularly appeared as similies and metaphors. The written communication mark is worth 10% of the overall mark at both Foundation and Higher Tier, and careful attention to how the candidate's ideas are communicated is important.

Examiners reported that there seemed to be significantly fewer responses that simply identified literary devices, such as enjambment and oxymoron. For this, the introduction of 'clean' texts must take some credit. There was also evidence of teachers having read previous reports and acted on them; there was more focus on language and personal response, though comments on enjambment keeping the poem flowing, and alliteration (and other devices) keeping the reader interested, and imagery painting pictures in your head are still too common. There was a slight improvement in that poetry was more often quoted in lines rather than as prose, although verses were too often referred to as paragraphs.

However, as a Team Leader reported "The blanket over-use of *positive* and *negative* as a substitute for serious evaluative analysis continues; most candidates are capable of more precise and helpful terminology, and the most able seriously damage their attempts to express their most remarkably astute perceptions by falling back on an inadequate vocabulary." This report has regularly commented in similar terms on such terminology but probably never so incisively as this Team Leader has. It is surely time that candidates were reminded not to focus their perception of poetry, and the other genres, on such unhelpful vocabulary. Many examiners were troubled by a perception that candidates probably left the examination hall feeling that they had performed well as a result of scattering "positives" and "negatives" liberally about their scripts. There were still many instances of candidates commenting on a poem's structure, rhyme scheme, and use or absence of rhythm without commenting on the effect these did, or did not, achieve. Surprisingly, these often appeared early in the response, usually not indicating why the presence of rhyme schemes, or the absence of rhythm, was in any way significant in illustrating the problems of living at the front

line. When asked to compare how *Exposure*, for example, illustrates the difficulties of life at the front line, an immediate citing of a rhyming pattern is unhelpful. A number of middle range candidates too often reached for the all-purpose phrase “helps to keep the poem flowing” when identifying rhymes, rhythm, use of caesura, enjambment, a life-jacket phrase that all often revealed hopefulness rather than informed incisiveness. Similarly “grabs the reader’s attention” has become an all too stale description of most opening lines of a poem, and, indeed of any line thereafter, where more engaged response and careful analysis would lift a response to a higher band. The best responses provided an overview, as well as a comparison, of the two poems under discussion, whilst weaker ones often began with immediate comment on the rhyme scheme of the first poem under discussion. The best responses also focused on the language of the poems, moving beyond all too frequently over-simplified paraphrase, often characterised by the rather patronising explanation of what “the poet is trying to say” (and presumably failing in the attempt). Middle-range answers offered explanations of lines without any evidence of responding to language, sometimes with dubious explanations. The larks in Rosenberg were sometimes seen as German bombs, and the blind man as a corpse requiring rescue.

Band 5 and Band 4 answers often showed awareness of the need to support ideas with textual reference and quotation. Weaker responses too often did not quote from the poems they were addressing. Somewhat better responses provided a quotation to support a point, but did not take the opportunity to comment on the language the poet used, nor on its effect.

Answers at Foundation Tier that made a thoughtful response to the effect of the language poets use, moving beyond basic explanation, were, as with Higher Tier responses, appropriately rewarded.

Poetry

The questions on the poems in the OCR anthology *Opening Lines* attracted most responses. Comparatively few candidates chose those on *Poems 2* or *Touched With Fire*.

Question 1, on *To Carry the Child* and *Anseo*, often posed problems to candidates at both Foundation and Higher Tier. *To Carry the Child* was often imperfectly understood. Some saw it as an externalised generational conflict in which a child and its parent are at odds, the child and the parent despising each other during the hurricane of adolescence. Carrying a child was sometimes construed as a pregnant mother’s thoughts on her condition (memories of Plath’s *You’re*, perhaps, flickering behind the answer). Smith was all too often assumed to be male. *Anseo* was more widely understood and the way Joseph Mary Plunkett Ward’s childhood experiences affected his progression to Joe Ward, Quartermaster and Commandant thoughtfully considered. Responses were sometimes uncertain as to whether his transition from beaten child to freedom fighter/member of a terrorist organisation was an admirable response to the brutal discipline of the Collegelands’ regime, or an illustration of how terrorists are created. However, the way candidates responded to the language of the poem was, as ever, in poetry responses, the determining factor in arriving at both Band and mark.

Responses to Larkin’s *I Remember, I Remember* and Nicholson’s *The Tune the Old cow Died Of* were often very perceptive, responding sensitively to Larkin’s presentation of an unspent Coventry childhood and the grandmother’s childhood memories of a life in the countryside. Better responses illustrated Larkin’s sourly amused recognition that his childhood experiences failed to match those of stereotypical heroes of fiction, and Nicholson’s suggestions that country living is not idyllic but can teeter on hardship and deprivation’s edge. Less responsive answers on Larkin here outlined only his disappointment with his childhood without reference to the mockery of stereotypical depictions of sturdily uplifting childhood experiences. At least one candidate thought that Nicholson’s grandmother was the old cow.

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On Question 3, on the way the poets' words in two poems bring alive adults' feelings about children, the majority of responses chose Plath's *You're* and Clarke's *Baby-sitting*. Some candidates seemed unaware that Plath's baby was as yet unborn. Weaker responses trawled through the poem explaining each simile and metaphor, often prefacing the explanation with "What the poet is trying to say ..." mistaking explanation for real response to the language, thereby missing the excitement and delight that fuel the poem. Good answers on *Baby-sitting* recognised that the poem's title clearly defines the situation in which the persona finds herself and that she is not in the terminal ward of a hospital or frustratedly waiting to give birth ("It will not come. It will not come"). Despite the poem's title, some responses assumed that Clarke was suffering from post-natal depression and abandoned the invitation to consider the poem's language in order to pursue the problems some mothers confront in the early stages of recovering from giving birth. Others asserted that the narrator had been raped and thus only grudgingly found the baby "acceptable". Others thought that the reference to "terminal ward" indicated that the persona was having, or had had, an abortion. Notably, very few candidates seemed able to refer to the effect of the references to "the lover cold in lonely/Sheets", or to the woman "who waits/A moment to collect her dignity/Beside the bleached bone." It was felt that different interpretations had been discussed in the classroom, but only very able candidates, who could also write at high speed, could substantiate and support with detailed textual reference, very divergent interpretations. Better answers paid close attention to the poem's title and the language and detail of the poem, and were able to show awareness of the sitter's fear that the baby might feel "absolute/Abandonment" on waking to the presence of a midnight stranger. Some even combined the poet's use of enjambment here with the capitalising of the noun to emphasise the enormity of the baby's horror. Good answers took the opportunity to compare the mother's delight in *You're*, with the babysitter's lack of rapport with the "wrong" baby. However, some responses to the Plath concentrated overmuch on such similes as "gilled like a fish" and "Like a sprat in a pickle jar" to argue that the mother was fearful of giving birth to an "alien", thereby missing the overall sense of joy and delight that most candidates responded to. *Growing Up* was usually well understood by candidates who focused on Fanthorpe's language, but was chosen for discussion by comparatively few.

Of the war poems, candidates appeared to find Sorley's *When you see millions of the mouthless dead...* particularly demanding. Many took the lines at face value and found Sorley himself heartless and totally unappreciative of the loss of life of so many millions. Sassoon's *Base Details* was usually better understood and the mockery, anger and despair at the heart of the poem recognised and illustrated. Less assured answers missed Sassoon's assumption of the role of a scarlet major at the beginning of the poem and accused the poet of being indifferent to the fate of the glum heroes he was sending up the line to death. Better answers considered Sassoon's language. Yet often such lines as "Guzzling and gulping in the best hotel" were not always used to illustrate Sassoon's use of language to illustrate the disgusting manners of the major to the full, sometimes being quoted just to show that the majors were eating the best food and drinking the best wines whilst heroes were being transported glumly to the front. The effect of the phrase "this last scrap" was often thoughtfully cited as indicative of the heartless attitude of the major. Good responses widened the discussion of language to include the effect of the alliteration in "puffy petulant face" and the use of "toddle" in the poem's concluding line.

Many candidates explored or compared *Exposure* with *Returning*, *We Hear the Larks*. The best answers engaged confidently with the ways the poets' language powerfully conveys pictures of life at the Front, looking at the mercilessness of the weather in the Owen and the moment of joy in the Rosenberg. They were able to understand the wistfulness of Owen's ghosts dragging home to the hearth where crickets jingle and mice rejoice, but, for them, the doors are shut. Weaker responses suggested that the men were dead. Some trawled worthily through the Owen stanza by stanza, paraphrasing what each "was saying". Explication and paraphrase showing understanding of the poems will obviously be rewarded, but the higher Band descriptors make clear that response to the poets' language is more highly rewarded than basic explanation of the poem's subject matter. The best responses to

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Rosenberg were able to refer to the title and the larks. Other answers omitted any reference to the larks and the transient joy they offer the soldiers dragging their anguished limbs back. Weaker answers claimed that they were dragging back the corpses of colleagues. The similes of the blind man and the girl's dark hair and her kisses were well understood by some candidates; but not as well by those who claimed that, on the front line, men consoled themselves by thinking of girls; and totally ignored by all too many, presumably because of their complexity.

The war's effect on individuals attracted some excellent responses, not least from those which focused on *At the Movies* and *Sonnet*. Many were able to respond to the moment of epiphany in the Mastin. Weaker responses showed little understanding of what movies were, and why the image of the young man should make the persona's heart grow cold. Good answers recognised that contemporary newsreels were black and white, and were able to make much of the colours referred to in the poem. Good answers on the Millay made much of the tapping at the windows and the image of the haunting lonely tree and reference to the changing seasons that dominate the sonnet's sestet. *As the Team's Head-Brass* was well answered where candidates saw the connection between the blizzard that felled the elm and the death of the ploughman's mate. Some responses had difficulty in identifying the speaker of some of the lines, confusing the ploughman with the narrator. There were varying interpretations of the lovers' disappearance into the wood, some seeing it as indicative of the length of time of the conversation between the men; others arguing that the lovers were shirkers who would have been better employed ploughing fields; and others, perhaps more plausibly, who suggested that, even in time of death, life can be renewed and restored.

Prose

At INSET meetings, the issue of how to address the extract-based question on a single prose text has often arisen. On a text like *The Old Man and the Sea*, for example, at both Foundation and Higher tiers, candidates are expected to focus closely on the extract, showing what either they feel as they read the extract, or, at Higher Tier, how the writer has shaped the way they feel. Clearly, there is no point in printing the extract if candidates spend little time in considering it or analysing it. Examiners are obliged to check that candidates have 'whole text' knowledge, but this requirement can be met by even one single wider textual reference to establish that a particularly intelligent candidate is not producing a brilliant 'unseen'. Questions demanding a whole text response are the second and third questions on prose texts.

Centres need to remember that their candidates should show understanding of **two** short stories when answering on *Opening Worlds*, the Lawrence Short Stories, the extract-based question or on any other question set on the short stories. Often responses do make comparison the focus of the answer quite successfully, but response to the writing of the extracts and the stories is the significant differentiator here. Comparison is addressed in responses to poetry.

Opening Worlds

The question on the effectiveness of the concluding paragraphs of *Games at Twilight* and *The Pieces of Silver* was often very well answered, responses linking the preceding parts of the story not just to the appropriateness of their conclusions but also to the language Desai and Sealy use. Such responses focused not only on Ravi's expectations of triumph, but also on the language of the children's chant; and not only on Clement's defeat of Mr Chase, but also on Chase's "gaping" response and the effect of Sealy's comparison of Clement's voice with the clarity and thrill of a star's light. Less convincing answers offered narrative responses, summarising the story up to the concluding paragraphs, to indicate that these were good endings. Some argued that they were cliff-hangers and that the reader was left fascinated to know what happened next; whether Ravi's later life would be blighted by his

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last paragraphs' feelings; or how Mr Chase might react to Clement's words. Such responses were, not surprisingly, often unconvincing and unsupported by textual reference. Weaker answers often seemed unaware of what had gone before, especially in *Games at Twilight*, where Ravi's struggle to overcome his fears in order to savour his triumph was not considered.

Responses to the problems characters face when they move to other cultures and societies were often well answered, especially when they recognised that Michael Obi and Cathy, for example, were unaware of the demands that might be made of them. Such responses also focused on Obi's arrogant dismissal of the priest's advice and were sympathetic to Cathy's feelings that Indian waters were closing about her. Weaker answers were based almost exclusively, on narration, simply stating what happened when Obi met the priest and the consequence to his school of his obduracy. Other responses, less sympathetic to Cathy, argued that she should have more willingly embraced Indian culture. Best answers here focused closely on the language to argue that Cathy is either stubbornly resistant to the culture which marriage and removal to India have offered her; or that she is steadily stultified by the Indian hothouse in which she finds, and loses, herself. Responses to Cathy were varied, interesting, and often well supported with textual reference.

Many candidates answered on the clashes between cultures and traditions in *Snapshots of a Wedding* and *The Train from Rhodesia*. Better answers here were able to distinguish between the clash of traditions in *Snapshots of a Wedding* and the clash of cultures in the Gordimer. Answers arguing that Neo and Mathata represented changing traditions posing problems for Kegoletile were more focused than those arguing that Neo and Mathata came from different cultures. Answers focusing on the clash of cultures in *The Train from Rhodesia* often clearly highlighted the way the situations of both the white and black people are presented in order to illustrate a cultural clash. These usually focused on the description of the train and its bearing down on the awaiting people, and the poverty of those hoping to benefit from its unfulfilling arrival. Curiously, there was sometimes an identification of the hens as representing white culture and the dogs black African culture, regardless of the fact that both animals were black African possessions. A number of responses here lost focus on the question, evaluating the clash between the woman and her husband at the end of the story as she realises his shallowness in his treatment of the lion's creator. Candidates did not always link the clash of husband and wife to their differing responses to the haggling over the lion, but saw it solely in terms of a couple's natural disenchantment with each other as romance wears a little thin.

Empire of the Sun proved to be a fairly popular text, with the extract-based passages inviting discussion of Jim's relationship with Basie the favourite of those writing about this text. Better answers focused on the development of the relationship, recognising the dynamic nature of Jim's character in contrast to the undeveloping and static character of Basie. Answers often profitably referred to other areas of the novel in their discussion of this relationship. There were very few responses to either of the other *Empire of the Sun* questions, although there were some very knowledgeable answers on the life of Europeans in Shanghai in the early part of the novel, the best focusing on the way Ballard presents it and weaker ones simply describing aspects of that life.

Many centres prepared their candidates for *Things Fall Apart*, in many cases very successfully. Responses to the extract-based question usually expressed well-supported indignation to the behaviour of the District Commissioner and his messengers. A number of responses assumed that the messengers were white and thus berated imperialism perhaps rather more chastisingly than it deserved. Responses to Okonkwo were interestingly varied. Many saw him as a man of his time, accepting his fear of seeming fearful as justification of some sort for beating his wives and cutting down Ikemefuma. Others saw him as a symbol of an Umuofia that was falling apart. Others saw him as a victim of imperialism. The question invited a personal response to the central character of this novel, and, whenever this was well supported, it was well rewarded. The best answers here were closely argued, aware of

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the tensions within the character, and of the seemingly deliberate avoidance of authorial judgment of Okonkwo. There were very few responses to the question on the place of women as portrayed in the novel.

Possibly because this was the first appearance of *The Old Man and the Sea*, responses often failed to focus on and engage with the question. Some answers to the extract-based question totally ignored the extract and wrote about the old man's relationship with the sea and its creatures throughout the novel. The best answers used the extract to the full, focusing on the catching of the female marlin and recognising the clash between the old man's begging its pardon and butchering it. Some responses thoughtfully linked the request for pardon with the promptness of the butchery, and thus minimising suffering, to the old man's respect for the marlin. Only better answers tried to engage with the effect of *butchered*. Better answers also focused on the old man's appreciation of the beautiful colours of the male marlin to show his real appreciation of the creatures of the sea. However, responses to the extract-based question and to Question 26, about the old man's being born to be a fisherman, all too often introduced interesting but irrelevant information, usually supported by quotation and textual reference, paralleling the old man with Christ, with particular reference to the crucifixion. Too often such Christian parallels were not only irrelevant but often misapplied. Many candidates, not surprisingly, could not explain how Santiago was expiating the sins of the world by undergoing deep cuts to his hands or by carrying his mast back to his shack. A number of responses outlined the relationship between the novel and Greek tragedy, with reference to hamartia, anagnorisis, and nemesis; comparing Santiago as a superior hero to Joe DiMaggio because fishing is a timeless skill whereas playing baseball is artificial. Some candidates seemed to have been prepared for questions that were not actually set on the examination paper, and were unable to accommodate their knowledge to what the paper demanded of them.

However, there were many good answers to a text that some Centres seem to view as the natural successor to *Of Mice and Men*. At both Foundation and Higher Tier, candidates showed good textual knowledge of the novel. Some, however, adopted a "tell-all" approach and could have profitably slanted their knowledge to the demands of the question. There were many good answers that explored moments when Hemingway creates sympathy for the old man. The best were those that limited the moment, and responded, not just to the situation, but to the way Hemingway's writing commanded sympathy.

Orwell's *Nineteen Eighty-Four* attracted a number of Centres, whose candidates often wrote very well about it. There were some excellent responses to the extract-based question, where candidates at both Foundation and Higher Tier responded to the horror of what Winston was enduring. The descriptions of the rats and O'Brien's didactic account of how they attack was often carefully analysed. Orwell's presentation of O'Brien here was often considered to be horrifying in the light of Winston's earlier belief in him as a fellow rebel, and his role as an *agent provocateur*. Some responses, whilst responding sensitively to the extract, worked through it methodically and systematically, but did not reach the last two lines, probably because of time constraints, and thus did not respond to the horror of Winston's heartfelt betrayal of Julia. Interestingly, some candidates felt that Winston made a conscious choice to interpose Julia between him and the rats, whilst others argued that the choice was unconscious, instinctive and truly indicative of the Party's power to suffocate those emotions that make Winston, and us, human. The very best responses focused closely on Orwell's language and on the significance of Winston's betrayal of Julia.

There were many good responses to the ways in which Orwell makes Julia such a significant character in the novel, moving well beyond characterisation into discussion of how her sexual rebellion against the Party makes her memorable. They also focused on the importance of her deepening relationship with Winston to the structure of the novel, and the centrality of the destruction of their relationship to a reader's understanding of the Party's power. The invitation of Question 30 to explore Orwell's presentation of The Ministry of Truth was

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accepted by few candidates, and described in one examiner's report as "the intellectuals' question". Happily, the same examiner reported that it was invariably well done

There were comparatively few answers on *Modern Women's Short Stories* so that it is impossible for any helpful generalisations to be made here.

Similarly, there were very few answers on *Pole to Pole* and *Fever Pitch*, certainly too few on which to base any valuable comment.

Examiners often noted the high quality of work offered for examination at this level. The comments in this report, though often apparently critical, are intended to assist Centres in identifying strengths as well as weaknesses in candidates' work so that levels of performance may continue to rise.

2444/1 and 2444/2 – Pre-1914 Texts

General Comments

It is good to report that examiners generally spoke well of much of the work they saw this summer; it was clear that despite the difficulties that this Paper can present most candidates had been soundly prepared, knew their texts at least reasonably well, were able to construct sensible arguments, and illustrated them at least adequately. There were of course some who managed few or even none of these things satisfactorily, but there were far more than in previous sessions who showed a real confidence, and often a genuine critical ability that surprised and pleased. It may be that the lack of annotated texts had a major impact, as there were certainly fewer instances of apparently simple regurgitation of unassimilated notes; much more personal and fresh response was noted by most examiners, and this is something that will be looked for increasingly in future years.

Timing did not seem a major concern, and indeed the prose answers – almost invariably done last – were frequently the best. What is still worth emphasising to candidates, though, is the emphatic and over-riding need to concentrate upon answering the exact question that is set; there is no time to wander, and certainly no time to simply tell the story.

Poetry answers again tended to be rather weaker than those on drama or prose, but perhaps less so than has been the case previously; again, though, there was some tendency to assume that simply saying everything that could be said about each poem would somehow address the question – this is not the case, and examiners will always reward highly only those answers that make use of their knowledge in responding to the precise requirements of what is being asked.

Quotation is essential, as well as reference to what happens in the poem, the play or the novel (or story), but it need not be extensive and prolonged; a few brief and apposite quotations, clearly and unambiguously related to what is being argued, will be enough, and is in fact more likely to attract higher marks than long and only loosely related copying of the text. Beyond mere quotation, of course, is the absolute need to explore and discuss the language used by each writer: a few brief but focused comments will always score more than vague and meaningless remarks such as “the words help the poem to flow”, “the words used are very descriptive”, and possibly worst of all “the writer takes us on a rollercoaster ride of emotions here . . .”.

Two administrative points to end with: almost no candidates indicated on the front page of their answer books which questions they had answered; and some candidates wrote almost illegibly – this second point does them no service at all.

Comments on Individual Questions

Much Ado About Nothing

1 There were some very good and full answers to this question, and it was clear that candidates were responding very personally and often quite strongly to the violence and injustice of Claudio's attack on Hero. There were a few candidates who seemed to believe that Hero was in fact guilty of pre-marital infidelity, but most were clearly aware of her total innocence, and thus of Claudio's gullibility and distasteful stage-managing of his accusation here. There was some thoughtful reference to his language, especially the 'rotten orange' metaphor, though surprisingly many saw the word 'maid' as pejorative. Better answers were able to see the scene in its whole-play context, though rather too many contented themselves by saying that both Claudio and Hero were just victims of the play's 'patriarchal society'.

2 There were a few answers to this question, with Beatrice's voice and thoughts quite well managed by most; her surprise at her own feelings for Benedick, as well as delight at his apparent change of heart, lay at the heart of most answers.

Romeo and Juliet

3 This was by far the most popular question and most candidates were clearly very familiar with this moment in the play, judging by the number who knew that it was a sonnet and that it had plenty of religious imagery; some good comments were made on this latter, suggesting that it reflected the purity and innocence of the lovers' feelings, though too many candidates noted it without any comment beyond a rather bland note that 'religion was important in those days'. Some more confident answers pointed out how it shows not only the purity and elevation of the relationship above the normal but also noted how the inter-twined rhyming pattern shows the rightness and inevitability of the lovers' relationship. The best answers contrasted the mood here with the anger and violence of Tybalt's argument with Lord Capulet which immediately precedes this moment, and with the discovery immediately following that the two are from the feuding households. The very best pointed out the ironies, and the effect of the Prologue on the audience's response to the scene; for once, candidates using the term 'dramatic irony' were absolutely correct!

4 **Foundation Tier** There were too few answers to this question for useful comment.

Higher Tier There were some very good answers to this question; candidates clearly felt strongly about Tybalt. Most certainly agreed that his manner and behaviour were despicable – though not all answers actually mentioned this word – and many were at the same time able to see that at least some of his attitude was caused by a fierce and arguably admirable loyalty to his own family. A few also pointed out that Juliet clearly loved him, and if he were to be wholly despicable she surely would not have felt this way. Some answers did appear to be simply character studies, and while presenting Tybalt as unpleasant did not necessarily discuss how far he could be despised.

An Ideal Husband

5 There were too few answers to this question for useful comment.

6 There were too few answers to this question for useful comment.

An Enemy of the People

7 There were too few answers to this question for useful comment.

8 There were too few answers to this question for useful comment.

Opening Lines: Men and Women

9 Though both poems seemed to be reasonably well understood, candidates tended to lose focus on the question, which required them to look at the speakers in each poem, and merely gave accounts of what was being said. The best answers contrasted the cynicism and occasional humour of Marvell's speaker with the suffering of Drayton's lover, though a surprising number did not seem to appreciate the real situations being portrayed in each poem – a few even believing each speaker to be female. A few candidates managed to note the dry humour in Drayton's poem, combined perhaps with an element of bravado, or at least hope, that maybe his love could one day be rekindled. Unfortunately a lot of candidates saw the Marvell lover as being hopelessly in love, not merely trying to seduce, and missed the cruelty of some of his threats, and a surprising number thought that Drayton's lover (or sometimes his wife) was on his own deathbed. On the whole, however, this was the more successful of the questions in this section.

10 There is no need to rehearse here all the interpretations of the Blake, some of which might surely have surprised and even shocked the poet! It would be good to find some candidates who saw it as just a metaphor for the corruption of the pure and beautiful, rather than anything more specifically sinister and sexual. It is surely too limiting to believe categorically and solely that the poem is just about sexually transmitted diseases, even AIDS. Many candidates read the Hood without any reference to the poem's language, specifically the use of puns, let alone to its effect, and far more saw it as a serious poem, with little or occasionally no humour at all. Hardy's poem tended to be the best understood, though the situation was explored rather than the language; there were some strange interpretations of the poem, which is surely very simple and direct in its meaning – the speaker is (temporarily, perhaps) losing his lover, as she travels away on a train. Very few candidates really engaged with the language of the poems, with the exception of some quite thoughtful comments on Hardy's portrayal of the vanishing lover and the station imagery.

Opening Lines: Time and Change

11 A very popular question, and often managed very well, though rather too many candidates simply wrote general paraphrases or discussions of both poems, without clearly relating their thoughts to what the question asked – how are mood and atmosphere created in them? It is imperative for a high band mark that candidates do more than simply show that they have read and understood the poems – they must answer the question.

12 This was the least popular of all the poetry questions and there were only a few candidates who wrote about these poems with any authority. Though it was widely appreciated that they were satirical, only the very best answers were able to explain the satire and also to go further and look at the language and form used by the poets

Blake: Songs of Innocence and Experience

13 There were too few answers to this question for useful comment.

14 There were a few answers to this question. Candidates generally saw the contrast in imagery between *The Lamb* and *The Tyger* and the best answers went on to discuss Blake's philosophy about growing industrialisation, but weaker answers stated this as a factor without being able to relate it clearly to the words. In less able candidates there seemed to be quite a lot of general but unfocused comments about Blake, not sufficiently well or closely tied to what the poems actually say.

Hardy: Selected Poems

15 There were too few answers to this question for useful comment.

16 There were too few answers to this question for useful comment.

Austen: Northanger Abbey

17 It was pleasing that so many candidates had obviously enjoyed Jane Austen and they generally got quite a lot out of this passage. The question seemed to differentiate well – John and Isabella were universally disliked and thought to be rude and arrogant but better candidates contrasted John's bullying with Isabella's more subtle manipulation, and they also looked closely at the way in which Austen's language is used to create character and reader response.

18 There were too few answers to this question for useful comment, though one or two candidates did write about Catherine in a thoughtful and appropriate way.

Dickens: *Hard Times*

19 This was the more popular of the two questions on this novel. Sympathy for Louisa was almost universal and good answers saw the incident in the context of Dickens's disapproval of the sort of teaching promoted by Gradgrind. There were some sensitive readings and the best answers commented on the imagery of the 'dust or ash' in the last line, ironically contrasting this with Mr Gradgrind feeling "reassured and satisfied". Again it was clear that candidates had derived a lot of enjoyment and stimulation from the novel.

20 Candidates frequently misread this question and thought they had to discuss all three characters. They were not penalised for this approach; in fact it led them into a certain amount of comparison and evaluation which was often very useful. Most candidates felt that Tom was the most unpleasant, but there were some convincing arguments in favour of selecting the other two. A few candidates mistook Tom Gradgrind for his father (Thomas) – they were not penalised for this, but should perhaps have recognised the difference between father and son.

Hardy: *Far From the Madding Crowd*

21 There were some quite interesting and thoughtful answers here, and many candidates could clearly see a good deal in the extract that foretold what Bathsheba did and how she behaved towards others later in the novel. Her vanity was noted by almost every candidate, with her looking glass being almost universally discussed, and there were some sensitive reactions to many of the other items, though there were also some rather unexpected inferences like the oak settle being symbolic of Gabriel and his support for her, and the cactus plant as suggestive of her 'prickly' character. Better answers pointed out the likelihood of Bathsheba causing mayhem among the menfolk because of her need for admiration, and commented on her strikingly red jacket. Weaker answers did not get much beyond commenting on Bathsheba's vanity here. There was also a tendency to go too far beyond the terms of the question, and to make points about Bathsheba that were not clearly relevant.

22 There were some good answers here, though a lot of candidates interpreted the question as 'fascinating to Bathsheba' which made their answers rather narrow. The best of course showed the puzzling aspects of his personality – his inconsistency towards Fanny, his capacity for devotion even though he is usually cold and distant, his attention-seeking, his exotic lineage and so on. Rather too many answers simply wrote a character study, sometimes, though not invariably, remembering that 'fascination' was what the question was asking for. The sword incident and its symbolism were, of course, made much of, as was the manner in which Troy 'accidentally' trapped Bathsheba on their first meeting.

Eliot: *Silas Marner*

23 This was the more popular question on *Silas Marner*, and there were some really good answers. Most focused on the depiction of Godfrey's feelings and gave quite a close reading; better answers saw how the incident links the lives of Godfrey and Silas and how their fortunes go in opposite directions from this moment. There was a lot of moral outrage at Godfrey and the feeling that his subsequent childlessness is retribution. Most answers, too, spoke of the way in which this incident marks the beginning of a change in Silas's character, as well as the ways in which the people of Raveloe view him. Good answers also referred to the setting and the general context and the reactions of the crowd. There was generally a strong awareness of the 'omniscient narrator' controlling response, and some very good focus on Eliot's language.

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24 This too was answered well on the whole. There was a tendency to simply tell the story in less confident answers, but there were very few who didn't make some attempt to show how sympathy for Silas ebbs and flows; too many could not resist explaining how Eppie's arrival changed Silas, spending as much, and often more, time on this and subsequent events, to the diminution of what the question actually asked. The best answers commented on the writing, for example the way in which Silas is described as a spider, and the way in which the depiction of the prejudice of the villagers, and of course the way in which he is treated by his so-called peers in Lantern Yard, puts us on his side.

Poe: Selected Tales

25 There were relatively few answers on Poe, but most were able to pick out at least some of the words and phrases that he uses in these two passages, and to discuss how tension and uncertainty are created in them. Inevitably – but unnecessarily, of course – many candidates strayed well beyond the passages without adding anything to what they should have focused upon.

26 There were too few answers to this question for useful comment.

Wells: The History of Mr Polly

27 There were too few answers to this question for useful comment.

28 There were too few answers to this question for useful comment.

Chopin: Short Stories

29 There were not many answers to this question, and a surprising number seemed to misread the question altogether, writing about only the first few sentences of each passage. Most candidates who did discuss the passages, however, saw well how they created an atmosphere and an interest in the reader, making them want to read on; there was no requirement at all to make detailed reference to the remainder of either story, though many did so, often at the expense of looking very closely and critically at what makes the two opening passages so attractive or intriguing.

30 There were not many answers to this question, either, but they were generally very good; candidates clearly felt quite strongly about their chosen characters, and knew the appropriate stories well, using evidence from them thoughtfully and carefully.

2445/1 and 2445/2

Scheme B: Drama Pre-1914

General Comments (see 2441 Section)

There was a much smaller entry for these papers than for 2441, and a very small entry for Foundation Tier which makes generalised comment difficult. The two most popular texts were *Romeo and Juliet* (by far) and *Much Ado About Nothing*, and although a few Centres have begun to tackle *An Enemy of the People* as one of the two non-Shakespearean options, there appeared to be no takers for Wilde's *An Ideal Husband* on this occasion.

Comments on Individual Questions

Question 1 proved to be the most popular by far of the *Much Ado About Nothing* options and there was strong evidence that candidates had been thoroughly prepared. The best answers managed to balance detailed attention to the language of the extract with a strong overview of the liveliness of the play's resolution, and ensured that reflections on the whole play (and particularly on the relationship between Beatrice and Benedick) 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 whereas some became so bogged down in the minutiae of linguistic analysis that they could not fully engage the entertaining nature of the situation. One Examiner was challenged (and slightly saddened) by a candidate who argued confidently and persuasively that he found no entertainment value in the final scene because it is all too clichéd and predictable. There was some soundly argued and convincingly supported hostility to Claudio in response to Question 2, though most candidates established a balanced view based on a range of well selected textual detail. There were several spirited Beatrices in response to Question 3 with sensitive handling of her feelings for Benedick (and for Hero) though the vehemence of the anger she directs at Claudio was occasionally missing.

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 sensitive and closely argued responses to Romeo's final scene which were themselves moving in the degree of empathy they displayed. Some candidates became rather bogged down in the fight and the death of Paris, and left insufficient time to do justice to Romeo's final soliloquy, whereas some lost themselves in the feature-logging approach to language already noted elsewhere, and others empathised so completely with Romeo that they appeared oblivious to the crucial and crushing irony that Juliet is still alive. There were many successful responses to Question 5 which selected shrewdly and moved far beyond the bawdy humour and "comic relief" elements of the Nurse's role to scrutinise the impact of her changing relationship with Juliet. The willingness to explore the Nurse's betrayal of Juliet, in encouraging her to enter into a bigamous marriage with Paris, was often a key feature of the strongest answers. Some answers were rather narrowly concerned with the humour provided by the Nurse and concentrated rather heavily on her meeting with Mercutio which was last summer's prescribed extract. There were several very impressive Capulets who were carefully anchored to the moment and movingly overcome with regret, grief and wisdom acquired rather too late.

The number of Ibsen enthusiasts continues to grow and responses to *An Enemy of the People* certainly suggested that it had been taught in a way which had engaged and excited candidates. The best answers to Question 10 displayed a very strong grasp of the foreshadowing and the ironies, and often refused to oversimplify their response to Dr

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Stockmann, registering his energy and idealism but also his egotism and naivety. There was some detailed appreciation of the hypocrisy and self-interested trimming of the gentlemen of the press for Question 11 and some sharp awareness of some of the play's key issues and their continuing relevance, although some answers were hampered by very unhelpful misinterpretations of Hovstad's remark as suggesting either inactivity or the avoidance of nefarious activities. There were some excellent representations of the Mayor which captured his pomposity and self-righteousness perfectly, and suggested, once again, that many sixteen year-olds can make these huge empathic leaps with truly remarkable confidence and skill.

2446 - Poetry and Prose Pre- 1914 (Written Examination)

General Comments

Candidates taking this unit showed detailed knowledge of their set texts and an ability to respond with some enthusiasm and engagement. There was often an excellent appreciation of authorial technique in complex works of literature. Work on poetry was much stronger this year overall but the main difference between performance this May and in last Summer's examination was that a significant number of candidates this session misinterpreted either the question or the text, notably in poetry answers, thus not performing to their full capacity. This will be outlined below.

Comments on Individual Questions

Answers to poetry questions made a better job of comparing poems this year, expressing some interesting and original thoughts. Many candidates, however, are still making points of comparison which are unconvincing or simply inaccurate. A significant number of candidates at both tiers do not have a clear grasp of the content of the poems and therefore have little (or erroneous) knowledge on which to build an answer.

In answer to Question 1 *Opening Lines: Men and Women* there were vastly different interpretations of the two sonnets set. Many candidates made a case for their approach but many seemed to miss the fact that Shakespeare's poem centres on older lovers being perfectly willing not to admit their age and happily accepting a flattering lie. They also failed to understand that Drayton's love was dying at the end of his sonnet, not Drayton himself, and that, in the final couplet, he hoped he and his partner's love could be re-kindled. There was much speculation as to the age of the lovers, the reasons for the deception and the causes of the break-up in the Drayton at the expense of a close examination of the poetry.

Work on *The Sun Rising* and *Upon Julia's Clothes* in Question 2 was more confident and less prone to rather wild assertions and interpretations. Hardy's *The Ruined Maid*, though handled with a good sense of historical context by the majority, is still posing problems for candidates who do not know that a ruined maid was someone pursuing relationships outside marriage and not a rich married woman or an ex-housemaid who had been sacked. The readings of *The Unequal Fetters*, however, seemed much closer to the text than in previous sessions and candidates relished the opportunity to write about women and their difficulties.

Question 4 *Opening Lines: Time and Change* posed some problems in candidates identifying what was meant by images of nature. Many omitted mention of the thrush in *The Darkling Thrush*, which does seem perverse, although most wrote about the imagery of the poem with skill. Successful approaches to *The Listeners* examined how the natural imagery added to the atmosphere of romanticism, mystery and isolation in the poem. Many candidates did not know the meaning of "champed" and "cropping" and saw this as the horse behaving violently instead of merely eating the grass.

Answers to Question 5 on *I Remember, I Remember* and *Woak Hill* were variable, with many candidates, especially at Foundation Tier, having little grasp of the content of *Woak Hill* and many assuming that Hood's brother was dead because the laburnum tree he planted was "living yet". There were many interesting responses to Question 6 on *The Latest Decalogue* and *A Poison Tree* with sound comment on their views of the evils of human nature and some strong comparison of language and form.

Blake continues to produce strong work, although Examiners have commented on a tendency for candidates to over-complicate him (as Frank says in *Educating Rita*) and to either concentrate on abstract ideology at the expense of the narrative and narrating voices of the poems, or to unload prepared introductions (on: Innocence and Experience, the French Revolution, Slavery, Ascension Day and so on) before the poems themselves were

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engaged. In answer to Question 7 a knowledge of context did inform answers on *The Little Black Boy* but *The Lamb's* deceptive simplicity often led to relatively unsophisticated responses. On the other hand, answers to Question 8 showed a very full understanding of the ambivalence towards the institution of *Holy Thursday* even in *Innocence* and gave the opportunity for sustained and pertinent comparison of the two poems' very different moods.

The best answers to Question 10 and 11 on the Hardy *Selected Poems* paid attention to the implied drama and the voice of the speaker. Candidates struggled more with *I Look into my Glass*, as the reluctant survival of the erotic drive in middle age is a difficult concept for teenage students. Good answers to Question 12 put the reader's experience of the poems into the foreground.

In answering on prose texts, candidates need to be aware that they must analyse the extract closely in passage-based questions and show some appreciation of the writer at work in most answers.

Successful answers to Question 13 on *Northanger Abbey* balanced a sense of context and a knowledge of the Gothic with a close analysis of the drama of the passage. Question 14 - "*To marry for money I think the wickedest thing in existence*", says Catherine. How does Austen convince you of the truth of this? - was often misinterpreted as "How does Austen convince you that Catherine is telling the truth when she says this". This led to an essay on Catherine's naivety, strong moral values and innocence, which went a fair way to answering the set question but shifted the focus away from Austen's presentation of this issue in the novel. Most answers to Question 15 wrote well about the contrasts between Catherine's relationships with Isabella and Eleanor but had much more fun discussing Isabella's shallow and fickle friendship than outlining Eleanor's more worthy qualities.

Hard Times produced some strong reactions. Answers to Question 16 showed understanding of context and Sissy and Louisa's contrasting characters and upbringings, though numerous answers did not look closely at the extract in favour of general comment about education in the novel. Question 17 on Tom Gradgrind elicited strong condemnation and sympathy in equal measures, with successful answers selecting evidence from the novel to support their views with impressive skill. Question 18 was generally answered well with candidates contrasting the lives, attitudes and fates of characters like Bounderby, Harthouse and Mrs. Sparsit with those of Stephen Blackpool. There was strong work on how the imagery of the novel conveys the appalling conditions of the workers.

Successful answers to Question 19 on *Far From the Madding Crowd* showed knowledge of context, Gabriel's character and an ability to analyse the build up of tension. In answer to Question 20 some candidates tended to focus more on Boldwood than on Bathsheba's treatment of him. Candidates should be advised to respond to the question set and not fall back on a topic they may have covered at school. Answers to Question 21 on powerful and atmospheric settings were the least successful in that candidates did not concentrate on the writing sufficiently. There were excellent individual answers, however, in response to all three settings, which merged context, style and significance in the novel, to great effect.

Two of the questions on *Silas Marner*, though answered very successfully by most candidates, were also widely misinterpreted. In Question 22 candidates wrote about Godfrey's mixed feelings rather than the mixed feelings Eliot provokes for him in the reader. Such responses went a fair way to answering the question but were inevitably self-limiting. Candidates do need to be prepared for questions that ask about authorial methods and intentions at this tier. A significant number of candidates also had very little idea of the context of the passage set. More surprisingly there seemed to be no consensus about who counts as a villager in the novel. The villagers who meet in the Rainbow do form a distinct group, along with Dolly Winthrop (or Dolly Parton as one candidate memorably called her). Answers, however, covered almost every character in the novel, and although this was

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accepted, it inevitably led to rather bland answers. In contrast Question 24 on the restoration of Silas's faith was generally answered well, especially when candidates avoided narrative.

In Question 25 on the Edgar Allan Poe *Selected Tales* the best answers informed their close attention to the extracts with a sense of context, for example the house reflecting the Usher family. Weaker answers treated the passages like unseens, quoted at length and then added a comment - usually "this is very Gothic" -, without really developing their response. Those who tackled Question 26 tended to write unnecessarily elaborate comparisons between Dupin and Sherlock Holmes, although the best made much of his enigmatic nature and the inconsistency of his apparent motivation in the two stories. The best answers to Question 27 really focused on the exact situation and commented in detail on style rather than spanning the whole of the chosen stories. There was enough "disturbance" in the stories to produce some powerful responses.

There were some fine answers to Question 28 on *The History of Mr. Polly*, especially by candidates who placed it in its ironic context and really probed the humour of the extract. Questions 29 and 30 produced rather narrative answers on the whole. The best answers to Question 30 tended to focus on Fishbourne; Polly's feelings in the opening chapter of the novel; the temperament that makes him ill equipped for a life in the retail trade; Miriam and the huge contrast between life in the shop and life at the Potwell Inn, which emphasises his married-life misery.

Question 31 on the Kate Chopin *Short Stories* led to an unusual number of narrative answers with candidates hardly referring to the passages at all, let alone closely examining the way they were written. Answers to Question 32, on the other hand, were enjoyable to read with many candidates quoting effectively to demonstrate the passion in the extra-marital relationships. Fewer were able to articulate clearly the qualities in the marital relationship.

2443 (Pre-1914 Texts) and 2447 (Post-1914 Texts)

PRINCIPAL MODERATOR'S REPORT

Once again moderators were impressed by the care and professionalism of many of their colleagues in the schools and colleges. Often folders revealed meticulous support being given to students through positive feedback; pencil marks and post-its indicated that thorough discussion had taken place as folders were standardised; and final marks often coincided closely with the standards set by the Board. There were also some worrying examples of one teacher being out of line and so centres having to re-mark and fill in Amendment forms. Centres may have noted moderators urging centres not to use plastic wallets but rather tags to hold papers together. This method not only helps moderators but must be preferable during the standardisation process as well. Titles clearly set out on the cover sheets and clarification of how deficiencies have been calculated will also expedite the procedure. There were cases, however, of titles giving away no more than 'Macbeth Coursework' and others of centres miscalculating or not showing deficiency calculations.

Previous reports have commented upon a welcome absence of unassimilated biography, but it was also striking this year how candidates often reiterated coned notes from introductions or the internet which had no bearing on the question, often made references far beyond their experience and which patently they didn't understand anyway. Sometimes these sections occupied half of an answer; they remind us how the availability of such masses of information on writers poses a challenge to us to teach discrimination. Past reports have also urged centres to consider drama as more than a narrative, and that the best answers have an awareness of audience. However, questions that required candidates to compare film versions of 'Romeo and Juliet' led to responses that ignored the written text. Even where the task was to compare a film with the written text, only the best candidates could cope and then it was where the film script was obviously available so that proper analysis could take place. In one excellent, but rare, example of such good practice students commented on how the camera work re-created Shakespeare's speed of action, how editing of quotations affected sense and how modern audiences had different expectations from those of Shakespeare's time. Note how this can meet all four Assessment Objectives. Another fruitful task was the invitation to analyse a scene in detail, considering dramatic effects. Again this often worked well, especially with those who needed clear parameters, as long as their understanding of the play as a whole was apparent. "Explain Mercutio's Dramatic Function" is more likely to lead to fulfilment of AO2 (exploration of form) than Director's notes that sometimes come up with assertions that Mercutio should wear drag and have his hands on his hips.

There continue to be huge differences in candidates' ability to respond to poetry. Moderators are often disheartened to see our noble Literary Heritage reduced to an inventory of literary devices, without any awareness of their supporting meaning, enhancing appreciation or being Art. That approach, including slavish verse-by-verse descriptions of content, resembled a solution to an algebraic equation rather than the revelations, recognitions and enjoyment one would wish young people to gain from poetry. Moreover there were occasions when the similarities of work across students from the same centre indicated that such approaches were being directed from the front. Many teachers have thoroughly taught the skills of comparative writing, with both texts (usually poems) being equally weighted and cross-referred. However, the 'literary device' method led to some vacuous comparisons which went little further than "both poems have oxymoron". Moderators always welcome centres that try out less usual poems: Hardy's 'Plena Timoris' with Browning's 'Meeting at Night' was one such addition.

Some centres focus their comparative study on prose, and studies of prose genres continued to work well, as with Horror, Suspense or Detective stories. Comparing the openings of novels was a valid exercise, but in at least one case the novels were so many and so

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massive one suspected that candidates were dealing with extracts. 'Silas Marner' and 'Great Expectations' continued to produce good answers and probably provide sound preparation for future A-Level study.

OCR training has always emphasised the importance of well focused question setting. Where centres have a mixture of ability they might be advised to compare how Foundation Tier exam questions provide supportive prompts whilst Higher Tier allow more openness. There were pleasing examples of students on the F/G boundary showing they could compare tension and setting in 'Great Expectations' and 'Mrs de Winter' because the wording of the questions enabled them to do so. It's often a good idea to refer to how an author presents something, so that students write about the author rather than merely the plot or social circumstances. Helpful examples of this were: 'Compare how Blake presents Children in...'; or 'How is Iago presented as a Villain and Othello as Noble'. Both questions demanded attention to AO2 which is so often ignored. Supportive tasks often contain a phrase like "How presented" plus a focus word – children, villain, noble.

Some interesting formative work is being presented, such as rudimentary comparative study conducted through letters between authors, but this is unlikely to lead to opportunities to gain high grades if presented as a final piece. The same is true of newspaper articles.

Centres are reminded to include only the tasks needed to meet the criteria. Some over-conscientious students who write excessively long answers need to learn some editing, organisational and selection skills.

Through analysis of folders and contacts with teachers, moderators have become aware of the - often considerable - difficulties that may be encountered within Centres. It is therefore to the credit of the profession that so much accuracy of judgement and achievement of students was manifest again this year.

2448 – Post-1914 Texts

The majority of this summer's entry was at Higher Tier. Almost all candidates answered on the same three texts: *Death of a Salesman*, *Opening Lines* and *Opening Worlds*.

At Higher Tier, answers on *Death of a Salesman* showed understanding of Miller's concerns as well as sensitive response to Willy. Better answers to Question 6 referred to the extract in detail and showed an understanding of its immediate context in terms of what has just happened in the play, and of its overall context in terms of Willy's plans. Weaker answers spoke at length about the American Dream and neglected or made only passing reference to the extract itself. Answers to Question 4 on 'Requiem' were generally sensitive and astute in discussing the different characters.

Question 9, comparing Plath's *You're* with Abse's *Imitations*, was a popular choice. Better answers were able to come to an overview of each poem in response to the terms of the question, 'relationships between parent and child', as well as commenting in detail on the poets' use of language. Answers showed perceptive response to Plath's imagery, noting much enthusiasm and joy, mixed with a little apprehension. Similarly, better answers were able not only to identify the oxymorons at the end of the first stanza of the Abse, but also to suggest their effect. Less successful answers were those in which basics of the situations were imperfectly grasped: readings of *You're* are inevitably distorted if the reader thinks that the child is a toddler rather than not yet born, and *Imitations* makes more sense as a poem about father and son, not mother. Better answers to Question 10, on *Anseo* and *Follower*, were able to develop a sense of the significance of the changes described in each poem; weaker answers were somewhat vague about what Ward became and in what sense Heaney's father 'will not go away'.

Question 17 was a popular choice. Better answers were able to consider effects of language, and show some awareness of ground being prepared in each case for the story to follow. Question 18 was generally answered well, making clear what lessons should be learned and what is the evidence from the text. The best answers were those which brought the writer explicitly into the discussion and considered how each story is constructed or presented.

There were a few instances of truncated third answers but in general candidates handled their time well in this short examination.

At Foundation Tier, answers to Question 3 mostly managed to convey both sympathy for and criticism of Willy in this extract. Better answers showed a little sense of what is happening at this stage in the play. Question 4 was a less popular choice; better answers showed some sense of the ironies in 'Requiem' and began to distinguish between the characters' reactions.

Candidates found the poetry difficult at this tier. There were more problems of understanding, of the kind already referred to, about the baby in *You're* and the parent in *Imitations*, and, also as above, answers to Question 10 often stopped short of any real grasp of what has happened to the two characters by the end of their respective poems.

Opening Worlds answers varied enormously. Some responses to question 17 were vague and repetitive, but others were sensitive to the writers' use of language in comments on chosen quotations. Few made reference to what happens later in each story: a missed opportunity. Better answers to Question 18 made it clear what the lessons were felt to be, and justified their views with reference to the stories. As always at this tier, on this as other texts, there were weaker answers which revealed gaps in basic understanding.

There were, unfortunately, a number of Foundation candidates who attempted more than three questions, which was inevitably self-penalising.

**General Certificate of Secondary Education
English Literature (Modular) (1901)
June 2005 Assessment Session**

Unit Threshold Marks

Unit		Maximum Mark	a*	a	b	c	d	e	f	g	u
2441/1	Raw	20				17	13	9	5	1	0
	UMS	27				24	20	16	12	8	0
2441/2	Raw	30	27	24	20	16	11	8			0
	UMS	40	36	32	28	24	20	16			0
2442/1	Raw	44				28	22	16	11	6	0
	UMS	69				60	50	40	30	20	0
2442/2	Raw	66	51	44	36	28	20	16			0
	UMS	100	90	80	70	60	50	40			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				21	16	12	8	4	0
	UMS	41				36	30	24	18	12	0
2444/2	Raw	45	38	32	26	21	16	13			0
	UMS	60	54	48	42	36	30	24			0
2445/1	Raw	20				16	12	8	5	2	0
	UMS	27				24	20	16	12	8	0
2445/2	Raw	30	28	25	21	17	11	8			0
	UMS	40	36	32	28	24	20	16			0
2446/1	Raw	44				35	27	19	12	5	0
	UMS	69				60	50	40	30	20	0
2446/2	Raw	66	58	51	43	35	25	20			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	35	30	25	21	16	13			0
	UMS	60	54	48	42	36	30	24			0

Report on the Units taken in June

The total entry for the examination was:

2441/1 = 12,292 candidates
2441/2 = 35,239 candidates
2442/1 = 15,907 candidates
2442/2 = 39,875 candidates
2443 = 50,662 candidates
2444/1 = 656 candidates
2444/2 = 1,585 candidates
2445/1 = 348 candidates
2445/2 = 2,929 candidates
2446/1 = 451 candidates
2446/2 = 3,715 candidates
2447 = 3,421 candidates
2448/1 = 99 candidates
2448/2 = 555 candidates

Report on the Units taken in June

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