

Mark Schemes for the Units

January 2008

1901/MS/R/08J

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

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

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

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General Introduction

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

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

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES

AO1

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

2441/01 Foundation Tier: Drama Post - 1914

INSTRUCTIONS TO EXAMINERS: Unit 1 (Foundation Tier)

A INDIVIDUAL ANSWERS

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

B TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2441/01 – Foundation Tier

BAND	MARK	DESCRIPTOR
		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	22	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	21 20 19	<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	18 17 16	<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	15 14 13	<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	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> • show very little awareness • make very limited comment • fails to meet the criteria for the task and shows scant knowledge of the text

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	22	<p>Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors</p> <ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	21 20 19	<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	18 17 16	<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	15 14 13	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
7	12 11 10	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas
8	9 8 7	<ul style="list-style-type: none"> show a little awareness of the character
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> show very little awareness of the character fails to meet the criteria for the task and shows scant knowledge of the text

Text:	MILLER: <i>Death of a Salesman</i>
Question 1: (21 marks)	<p>Act Two: 'Music is heard, gay and bright ...' to 'LINDA: ...After this payment, Willy, the house belongs to us.'</p> <p>What do you find fascinating about this opening to Act Two?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Willy's behaviour and state of mind at this point • the relationship between Willy and Linda • the hints of problems to come.

NOTES ON THE TASK:

This is an open question and "fascinating" is a broad term so that it is important to be receptive to a range of possible response. This is a low-key and subtle extract, free of dramatic incident and obvious conflict, but it is to be hoped that the bullets will nudge most answers into fruitful areas - with the final bullet likely to be a key discriminator. Willy appears more relaxed, Linda uses the word "hopeful" about Biff, the music is cheerful, the house nearly paid for and the Loman confidence about the meetings ahead and the future generally appears restored. Strong answers are likely to respond to the new mood which the morning has brought, to appreciate the affectionate wife-husband relationship portrayed here and to suggest a contrast with the family conflict and the anxiety about Willy established by Act One. The strongest answers may declare themselves in their attention to darker elements in the extract: the continuing evidence of Willy's confusion (that jacket), his irritability (about programmed obsolescence) and his willingness to delude himself (about Biff's prospects with Oliver, his own with Howard, the family idyll in the country...) in the face of the continuing money worries. Any developed sense of the way the extract sets up the crushing disappointments and tragic events to follow should be well rewarded.

Text:	MILLER: <i>Death of a Salesman</i>
Question 2: (21 marks)	<p>What do you think makes Bernard 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:

Bernard is a minor character confined largely to bit parts in Willy's memories, but his present-time conversation with Willy in Charley's office gives both his character and his story a particular impact and significance, especially in relation to the Loman men, and close attention to this area of the play is likely to be a dominant feature of successful answers. This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of Bernard's appearances and shape a personal response to the qualities (decency, loyalty, modesty, honesty, industry...) which make him such a memorably sympathetic character and set him so clearly apart from the Lomans. Close attention to the contrast with Biff in particular (both in his unpopular and weedy geek phase and in his successful lawyer and family man phase) and to their relationships with their respective fathers, and any awareness of the contribution of his recollections to the "what happened in Boston" mystery, should be very well rewarded.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (21 marks)	<p>You are the young Biff. You have just left your father's hotel room in Boston.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • what happened at the hotel • your feelings about your father now • your future. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Biff is so devastated by the revelation that his father is not the man he thought him to be that he disappears for almost a month and, on returning home burns his Uni sneakers, has a thirty minute fist fight with Bernard and then drifts through the next seventeen years of his life. The impact of the revelation is made clear enough in the Boston Hotel room scene itself and close attention to the range of feelings experienced by Biff in that scene should give most candidates a secure starting point. He has travelled to Boston feeling that he has let his father down because of his failure in Math but confident that his father is the kind of man who can put things right. His disillusion appears rapid and complete. He instantly decides not to make up the Math points and go on to the U. of Virginia, he reproaches his father over his mother's stockings and calls him a "liar" and a "fake". The strongest answers are likely to suggest a secure grasp of appropriate detail (rooted in the hotel room scene) and of Biff'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: (21 marks)	<p>Act Two: 'MICK: Well, what it is, you see, I'm... I'm, a bit worried about my brother.' to 'MICK: ... How would you like to stay on here, as caretaker?'</p> <p>What do you think makes this such a dramatic moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Mick says about his brother, Aston • Davies's response to what Mick is saying • how the tension builds here.

NOTES ON THE TASK:

It is to be hoped that the bullets will help most answers to respond to the conflicting messages, and subsequent tension, given out by Mick's and Davies's characters here. For example, on the one hand, Mick seems to be encouraging a greater intimacy with Davies as he shares his concerns about his brother and offers him the job of caretaker. On the other, the extract reveals Mick's ability to switch moods suddenly and without warning: Mick seems to be trying to trap him in to criticising Aston, confusing further Davies's unstable sense of identity. Strong answers are likely to declare themselves in their willingness to handle the complex and contradictory feelings which Davies arouses in Mick (and the effect they have on each other). Answers which maintain their focus on the effect of the extract in the context of the play should be well rewarded.

Text:	PINTER: <i>The Caretaker</i>
Question 5: (21 marks)	What do you find most striking about the relationship between the brothers, Aston and Mick? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is an open one and most answers should be able to find sufficient material to shape a response to at least one striking aspect of the relationship. Answers could explore the apparent bond between the brothers, shown most strongly at the end of the play when Aston decides to let Davies go, Mick's defence of his brother in the face of Davies's prejudices, Mick's lack of faith in Aston's abilities or the way neither brother seems aware of what the other is up to. All of these features are striking and reveal a confusing, ambiguous and shifting relationship, difficult to define. Differentiation is likely to emerge in the amount of detail answers produce and in the quality of the argued personal response.

Text:	PINTER: <i>The Caretaker</i>
Question 6: (21 marks)	You are Aston, just after you have asked Davies if he would like to stay (in the middle of Act One). You might be thinking about: <ul style="list-style-type: none"> • how you feel about Davies at this point • your reasons for inviting Davies into your home • your plans. Write your thoughts.

NOTES ON THE TASK:

By this stage Davies has revealed his various intolerances and insecurities to Aston through what are effectively monologues, with Aston offering monosyllabic responses in return. It is therefore the more surprising when Aston suddenly decides to offer Davies a room for the night. Differentiation is likely to emerge in the extent to which answers can convey the generosity of his attitude towards Davies without losing the sense that he is a strange and confusing individual. The strongest answers are likely to explore Aston's reasons for offering the room although it is entirely possible that Aston has no clear reason and is functioning irrationally and illogically, suggesting a mind following its own course, and these answers should be equally rewarded. Whilst suggestions of kindness, generosity and sensitivity could feature here, fear, confusion and strangeness could equally have a place in the strongest answers. The strongest answers are likely to suggest a secure grasp of appropriate details and of Aston's character, as well as developing sense of his 'voice'. The bullets are offered as suggestions only.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 7: (21 marks)	<p>Act Two: 'Cross fade on DR EMERSON'S rooms to 'DR EMERSON: ... Well put me through when he's free.'</p> <p>What do you think makes this such a dramatic and important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why Mr Hill visits Dr Emerson • their different views of Ken Harrison's situation • the way the tension is built up.

NOTES ON THE TASK:

It is to be hoped that the first bullet will nudge most candidates into a consideration of the dramatic context and to some realisation that the extract represents an important turning-point in the play: Ken has begun the process of liberating himself from the hospital (and seeking his own death) by legal means, Mr Hill is deciding whether to represent him and Dr Emerson is going to provide vigorous opposition. Strong answers are likely to declare themselves in their willingness to engage the central issues highlighted by the conflict between the legal and medical view here. This is not such an obviously dramatic confrontation as others in the play perhaps and so any close attention to the building tension, in response to the third bullet, may well be a key discriminator. Answers which suggest awareness of features like Emerson's rapid transition from friendliness to frostiness, his authoritarianism and his attempts to close off the conversation, Mr Hill's polite refusal to be cowed and his calm reasoning, the aggressive cross-questioning, the implications of the final phone call...should be highly rewarded.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 8: (21 marks)	<p>What do you think makes the relationship between Ken Harrison and Dr Clare Scott such a memorable part of 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 reworking of what happens between Dr Scott and her challenging patient to an evaluation of the impact of their developing relationship on an audience. Close attention to the effect of key moments in this development (Scott's discomfort about the Valium, the "breasts" conversation, the post-date visit, the proffered and rejected kiss...) is likely to be a key feature of successful answers. Strong answers may well demonstrate appreciation of the importance of the relationship in highlighting central issues like professionalism and power, as Dr Scott comes to accept the strength of Ken's case. The strongest might also begin to explore the impact of their growing intimacy and the complex interplay of feelings suggested by particular conversations (like the one about "sexual desire").

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 9: (21 marks)	<p>You are Nurse Kay Sadler just after you and John have set up Mr Harrison's room for the hearing. Mr Harrison has told you that he thinks John is 'a tonic' (in Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Mr Harrison and your work as his nurse • John and your relationship with him • the hearing to come. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Kay Sadler is a new and inexperienced nurse, wrestling with the difficulties of establishing a professional distance from her most challenging patient and of keeping her professional and private life (ie her developing relationship with John) separate. Unlike John, she tends to pussyfoot around Ken and to avoid talking about dancing and dating because she feels guilty that she is able to enjoy these things and Ken is not. She takes her job very seriously, tries to concentrate on her studies, is genuinely concerned about her patients, wants to follow the rules and impress the Sister and argues forcibly with John that it would be wrong to let Ken die. She has massaged Ken, fed him and tries to do and say the "right" thing in their encounters, despite his frankness and wit. She calls John "a fool" and is embarrassed by his directness but, like Ken, finds him funny and lively. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Kay's character and situation, 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: (21 marks)	<p>Act Three: 'TROTTER: (<i>stifling a hiccup</i>) Just a cup o'tea... 'to 'STANHOPE: ... Little worm gets on my nerves.'</p> <p>What makes this such a dramatic and revealing moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situation at this point • Stanhope's behaviour and state of mind here • how the tension builds.

NOTES ON THE TASK:

Most answers should be able to find fruitful areas for comment – in Hibbert's drunkenness and his obliviousness to the developing tensions between the men after dinner, in Stanhope's quick temper and in his thinly veiled irritation with Trotter and Hibbert, and in the increasingly tense atmosphere of the dug-out as the real reasons for Raleigh's absence from dinner are revealed, for example. Differentiation is likely to emerge from the extent to which answers can show an awareness of the situation – the death of Osborne and Raleigh's survival and subsequent change in behaviour – and grapple with the dramatic and revealing elements here. Answers which look closely at the language of the men and attempt to engage the sources of the drama should be well rewarded.

Text:	SHERRIFF: <i>Journey's End</i>
Question 11: (21 marks)	What do you find most memorable about the relationship between Raleigh and Stanhope? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

It is to be hoped that answers will be able to respond in some way to Stanhope's status as role model in Raleigh's eyes, or Raleigh's intrusion into Stanhope's company in Stanhope's eyes, but may also refer to moments in the play where other aspects of the relationship are revealed.

This is an open question but the emphasis on what makes it 'memorable' should move answers beyond a straightforward discussion of the relationship to a shaped personal response based on textual details, and this is likely to be a key discriminator. The best answers may be able to see, for example, how the memorable 'censoring' of Raleigh's letter by Stanhope not only reveals the tensions between the public and private domains but also the effect of war on personal relationships.

Text:	SHERRIFF: <i>Journey's End</i>
Question 12: (21 marks)	You are Stanhope, just after the Colonel has suggested Osborne and Raleigh for the surprise daylight raid (in Act Two, Scene Two). You might be thinking about: <ul style="list-style-type: none"> • the Colonel and what he has said • your situation • your feelings towards Raleigh and Osborne now. Write your thoughts.

NOTES ON THE TASK:

The conversation with the Colonel has resulted in Osborne and Raleigh being chosen for the surprise daylight raid despite Stanhope's reservations over the selection of the newly arrived Raleigh. It is to be hoped that most answers will register some of the turmoil Stanhope is experiencing at this moment as he juggles with men's lives. In sparing Hibbert the raid, accepting the involvement of his closest friend Osborne and sacrificing Raleigh for the sake of his company's reputation, Stanhope has no real choice, and both he and the Colonel know this as they negotiate the final selection. The strongest answers are likely to suggest a secure grasp of appropriate details and of Stanhope's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

2441/02 Higher Tier: Drama Post - 1914

INSTRUCTIONS TO EXAMINERS: Unit 1 (Higher Tier)

A INDIVIDUAL ANSWERS

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

B TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 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 28	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	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	<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	21 20 19	<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	18 17 16	<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	15 14 13	<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	12 11 10 9 8 7 6 5 4 3 2 1 0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text show a little awareness makes some comment show very little awareness make very limited comment fails to meet the criteria for the task and shows scant knowledge of the text

1901 English Literature – Empathic Band Descriptors

Unit 2441/02 – Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	27 26 25	demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	24 23 22	show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	21 20 19	show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	18 17 16	show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	15 14 13	show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	12 11 10 9 8 7 6 5 4 3 2 1 0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas show a little awareness of character show very little awareness of character fails to meet the criteria for the task and shows scant knowledge of the text

Text:	MILLER: <i>Death of a Salesman</i>
Question 1: (30 marks)	Act Two: ' <i>Music is heard, gay and bright ...</i> ' to 'LINDA: ... After this payment, Will, the house belongs to us.' Explore the ways in which Miller creates such a fascinating opening to Act Two here.

NOTES ON THE TASK:	
<p>The opening to Act two is rather a low-key and subtle scene, free of obvious conflict and dramatic incident but it is to be hoped that many answers will be able to display a clear awareness of context and see the ways in which Miller establishes an apparently cheerful and hopeful mood here in marked contrast to both earlier and later scenes. "Fascinating" is a broad term and there could be a wide range of successful approaches to this question but strong answers are likely to focus explicitly on the way Miller creates not only the fresh morning mood and the sense of the affectionate relationship between Willy and Linda, but also the darker elements in the extract, like: the continuing evidence of Willy's confusion (that jacket), his irritability (about programmed obsolescence) and his willingness to delude himself (about Biff's prospects with Oliver, his own with Howard, the family idyll in the country...) in the face of continuing money worries. The strongest answers may declare themselves in their awareness that the hope suggested in this scene is transient and illusory and focus in some of the ironic references (to Willy sleeping "like a dead one", the car, the insurance, Biff's suit...) which set up the crushing disappointments and tragic events to follow.</p>	

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

NOTES ON THE TASK:	
<p>Bernard is a minor character confined largely to bit parts in Willy's memories, but his present-time conversation with Willy in Charley's office gives both his character and his story a particular impact and significance, especially in relation to the Loman men, and close attention to the dramatic nature of that conversation is likely to be at the centre of successful answers. Strong answers are likely to focus on the way that Miller establishes Bernard's attractive qualities (decency, loyalty, modesty, honesty, industry...) in both his unpopular and weedy geek phase and his successful lawyer and family man phase, in order to highlight the failings of Willy as a father and role-model, and of Biff, in particular. The strongest answers, as well as picking up the emphasis in the question on Miller and examining the dramatist at work, are likely to explore not only the use of Bernard as a dramatic foil but also the way Miller uses his recollections to contribute to the central "what happened in Boston" mystery.</p>	

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (30 marks)	You are the young Biff. You have just left your father's hotel room in Boston. Write your thoughts.

NOTES ON THE TASK:

Biff is so devastated by the revelation that his father is not the man he thought him to be that he disappears for almost a month and, on returning home burns his Uni sneakers, has a thirty minute fist fight with Bernard and then drifts through the next seventeen years of his life. The impact of the revelation is made clear enough in the Boston Hotel room scene itself and close attention to the range of feelings experienced by Biff in that scene should give most candidates a secure starting point. He has travelled to Boston feeling that he has let his father down because of his failure in Math but confident that his father is the kind of man who can put things right. His disillusion appears rapid and complete. He instantly decides not to make up the Math points and go on to the U. of Virginia, he reproaches his father over his mother's stockings and calls him a "liar" and a "fake". Strong answers are likely to make sensibly selective use of appropriate details from the Hotel room scene and from later showdowns between Willy and Biff. The strongest answers are likely to develop beyond a strong grasp of context and character, and represent a convincing "voice" and point-of-view. Anger, incredulity, bitterness, distress, confusion, fierce loyalty to his mother...are likely to be dominant notes.

Text:	PINTER: <i>The Caretaker</i>
Question 4: (30 marks)	Act Two: 'MICK: Well, what it is, you see, I'm ... I'm a bit worried about my brother.' to 'MICK: ... How would you like to stay on here, as caretaker?' Explore the ways in which Pinter makes this such a dramatic moment in the play.

NOTES ON THE TASK:

Most answers are likely to focus on Mick's capricious nature, the contrast between the two men, or Davies's increasing confusion for example. The conflicting messages given out by Mick's character here, for example, generate dramatic tension. On the one hand, Mick seems to be encouraging a greater intimacy with Davies as he shares his concerns about his brother and offers him the job of caretaker. On the other, the extract reveals Mick's ability to switch moods suddenly and without warning. Mick seems to be trying to trap Davies into criticising Aston, confusing further Davies's unstable sense of identity. Strong answers are likely to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. The best answers are likely to explore the dramatic detail of the extract in the context of the play's shifting relationships.

Text:	PINTER: <i>The Caretaker</i>
Question 5: (30 marks)	How does Pinter's portrayal of the relationship between the brothers, Aston and Mick, contribute to the dramatic impact of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

This is an open question and answers should find plenty of material from the play to comment upon. The relationship between the brothers is an ambiguous one. There are different facets to the relationship and it is important to reward responses which engage closely with any facet. It is to be hoped that answers will be able to respond to the apparent understanding and bond between the brothers. The extent to which answers can look at Pinter's methods and effect on an audience is likely to be the key discriminator here. Stronger answers should be able to focus explicitly on the 'how' of the question and really scrutinise the playwright at work. The strongest answers may consider the way Pinter uses the relationship to build tensions, misunderstandings and humour for example. Answers should be highly rewarded for exploring the relationship's complexities without oversimplification and for focusing explicitly on dramatic impact.

Text:	PINTER: <i>The Caretaker</i>
Question 6: (30 marks)	You are Aston, just after you have asked Davies if he would like to stay (in the middle of Act One). Write your thoughts.

NOTES ON THE TASK:

By this stage Davies has revealed his various intolerances and insecurities to Aston through what are effectively monologues, with Aston offering monosyllabic responses in return. It is therefore the more surprising when Aston suddenly decides to offer Davies a room for the night. The strongest answers are likely to explore Aston's reasons for offering the room although it is entirely possible that Aston has no clear reason and is functioning irrationally and illogically, suggesting a mind following its own course, and these answers should be equally rewarded. Strong answers are likely to develop beyond a clear grasp of context and character, and represent a convincing 'voice' and point of view. Whilst suggestion of kindness, generosity and sensitivity could feature here, fear, confusion and strangeness could equally have a place in the strongest answers.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 7: (30 marks)	Act Two: 'Cross fade on DR EMERSON'S rooms' to 'DR EMERSON: ... Well, put me through when he's free.' Explore the ways in which Clark makes this such a dramatic and significant moment in the play.

NOTES ON THE TASK:

A clear awareness of context and of the way in which this extract represents an important turning-point in the play is likely to be a central feature of successful answers: Ken has begun the process of liberating himself from the hospital (and seeking his own death) by legal means, Mr Hill is deciding whether to represent him and Dr Emerson is going to provide vigorous opposition. It is to be hoped that most answers will be able to respond to this collision between the medical and legal view of Ken's predicament and see the emergence of significant ideas about power and choice. Stronger answers are likely to declare themselves in the way they pay specific attention to both strands of the question and, in particular, manage to explore the ways in which the tension is built up as Mr Hill, politely but firmly, begins to confront the force of Dr Emerson's personality and challenge the authority of the hospital. Close attention to Emerson's rapid transition from friendliness to frostiness, his prickly authoritarianism and his attempts to close off the conversation, to Mr Hill's polite refusal to be cowed and his calm reasoning, to the detail of the professional points-scoring and aggressive cross-questioning, to the implications of the final phone call...should be well rewarded.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 8: (30 marks)	How does Clark make the relationship between Ken Harrison and Dr Clare Scott such a memorable part of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

It is to be hoped that most answers will be able to pay close attention to the impact of key moments in the development of the relationship between Dr Scott and her challenging patient (her discomfort about the Valium, the "breast" conversation, the post-date visit, the proffered and rejected kiss...) without drifting into narrative or simply descriptive approaches. The extent to which answers can not only display an appreciation of the effect of the relationship in highlighting central issues like professionalism and power, as Dr Scott comes to accept the strength of Ken's case, but also engage the ways in which Clark portrays the complex interplay of feelings between the two, is likely to be a key discriminator. The strongest answers may declare themselves in their willingness to explore the difficult implications of Ken's remarks about "sexual desire" and to look closely at the impact of the growing intimacy between the two characters without oversimplifying the nature of their relationship.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 9: (30 marks)	You are Nurse Kay Sadler just after you and John have set up Mr Harrison's room for the hearing. Mr Harrison has told you that he thinks John is 'a tonic' (in Act Two). Write your thoughts.

NOTES ON THE TASK:

Kay Sadler is a new and inexperienced nurse, wrestling with the difficulties of establishing a professional distance from her most challenging patient and of keeping her professional and private life (ie her developing relationship with John) separate. Unlike John, she tends to pussyfoot around Ken and to avoid talking about dancing and dating because she feels guilty that she is able to enjoy these things and Ken is not. She takes her job very seriously, tries to concentrate on her studies, is genuinely concerned about her patients, wants to follow the rules and impress the Sister and argues forcibly with John that it would be wrong to let Ken die. She has massaged Ken, fed him and tries to do and say the "right" thing in their encounters, despite his frankness and wit. She calls John "a fool" and is embarrassed by his directness but, like Ken finds him funny and lively. The best answers are likely to develop beyond a strong grasp of context and character, and represent a convincing "voice" and point-of-view without oversimplification.

Text:	SHERRIFF: <i>Journey's End</i>
Question 10: (30 marks)	Act Three: 'TROTTER: (<i>stifling a hiccup</i>) Just a cup o'tea ...' to 'STANHOPE: ... little worm gets on my nerves.' How does Sherriff make this such a dramatic and revealing moment in the play?

NOTES ON THE TASK:

Most answers should be able to find fruitful areas for comment – in Hibbert's drunkenness, oblivious to the developing tensions between the men after dinner, in Stanhope's quick temper and in his thinly veiled irritation with Trotter and Hibbert, in the increasingly tense atmosphere of the dug-out as the real reasons for Raleigh's absence from dinner are revealed, for example. Answers will move up the mark range according to the degree of personal engagement with the text and effective use of the text in support. The stronger answer should be able to focus explicitly on the 'how' of the question and really scrutinise the playwright at work here. The strongest answers are likely to be characterized by a consistent and selective attempt to explore the dramatic and revealing nature of the extract, and in their attention to the context of the moment – the death of Osborne and Raleigh's survival and subsequent change in behaviour – rather than just working through the extract. Strong answers may also declare themselves in their close attention to some of the major themes of the play here and should be highly rewarded.

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

NOTES ON THE TASK:

This is an open question and answers should find plenty of material from the play to comment upon. The relationship between Stanhope and Raleigh is a complex one. There are many different facets to the relationship and it is important to reward responses which engage closely with any facet. It is to be hoped that answers will be able to respond to Stanhope's status as role model in Raleigh's eyes, but stronger answers may also refer to the way Sherriff uses the relationship to reveal something more about the situation the men find themselves in. For example, the memorable 'censoring' of Raleigh's letter by Stanhope not only reveals the tensions between the public and private domains but also the effect of war on a friendship. The band and mark will depend on the answer's knowledge of, and engagement with, the relationship and the answer's ability to respond to the way the playwright writes. Answers should be highly rewarded for focusing explicitly on the relationship's impact in terms of dramatic effectiveness.

Text:	SHERRIFF: <i>Journey's End</i>
Question 12: (30 marks)	You are Stanhope, just after the Colonel has suggested Osborne and Raleigh for the surprise daylight raid (in Act Two, Scene Two). Write your thoughts.

NOTES ON THE TASK:

The conversation with the Colonel has resulted in Osborne and Raleigh being chosen for the surprise daylight raid despite Stanhope's reservations over the selection of the newly arrived Raleigh. It is to be hoped that most answers will register some of the turmoil Stanhope is experiencing at this moment as he juggles with men's lives. In sparing Hibbert the raid, accepting the involvement of his closest friend Osborne and sacrificing Raleigh for the sake of his company's reputation, Stanhope has no real choice, and both he and the Colonel know this as they negotiate the final selection. The stronger answers are likely to explore the complexities of Stanhope's role as commander. The strongest answers will also develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point of view. Anger, frustration, helplessness and powerlessness in the face of the inevitable are likely to be the dominant notes at this point.

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

INSTRUCTIONS TO EXAMINERS: Unit 2 (Foundation Tier)

A INDIVIDUAL ANSWERS

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

B ASSESSMENT OF WRITTEN COMMUNICATION

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

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

C TOTAL MARKS

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

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

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

1901 English Literature – Generic Band Descriptors

Unit 2442/01 – Foundation Tier

BAND	MARK	DESCRIPTOR
		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	22	<p>Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors</p> <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	21 20 19	<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	18 17 16	<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	15 14 13	<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	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> • show a little awareness • make very limited comment • fails to meet criteria for the task and shows scant knowledge of the text

Text	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 1 (21 marks)	<p><i>Judging Distances</i>: Reed; <i>Engineers' Corner</i>: Cope.</p> <p>What do you find interesting and amusing about the criticism of people's attitudes in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the two speakers' different descriptions of what they see (in <i>Judging Distances</i>) • the comparison between engineers and poets (in <i>Engineers' Corner</i>) • the words and phrases each poet uses.
<p>NOTES ON THE TASK:</p> <p>In <i>Judging Distances</i>, there are two voices: the army instructor, prosaic ('three kinds of trees'), meticulous ('what appear to be animals') and technical ('central sector') subtly criticised by the recruit who can see the beauties of nature ('vestments of purple and gold') and pokes fun at the officer ('what appear to be humans/Appear to be loving'). Answers should be able to identify the two voices, and perhaps the contrast in the vocabulary used by the two ('still white dwellings ... row of houses') which bring out Reed's criticism of the soulless army life. <i>Engineers' Corner</i> is more obviously humorous and ironic and, because of this, perhaps strikes home more powerfully. The clever reversal of the life of poet and engineer and the jaunty rhythm contribute to the humour and convey the criticism. Lower band answers will paraphrase perhaps with a little textual reference; sound responses will show overall understanding; whilst the best answers will demonstrate secure understanding and have some focus on the language and question. Answers do not need to comment on each poem at equal length but there should be some discussion of each.</p>	

Text	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 2 (21 marks)	<p>What worries and fears do the poets bring alive for you in <i>Mirror</i> (Plath) and <i>The Hare</i> (Hill)?</p> <p>Remember to refer closely to the words and phrases of the poems in your answer.</p>
<p>NOTES ON THE TASK:</p> <p><i>The Hare</i> is a surrealist nightmare suffered by the 'woman [who] shivers in her narrow bed'. Paraphrase is difficult (though weaker answers will try) so we are looking for some concentration on the words and phrases that evoke feelings of fear ('trapped flies'; 'wild cries'). Similarly in <i>Mirror</i>, Plath reconstructs a frightening or worrying experience – 'she rewards me with tears and an agitation of hands' – as a woman looks into her mirror, which is so much more powerful than she is – 'I am silver and exact'; 'little god' – and sees herself age. There is much to discuss in both the poems and answers will move up the bands according to their focus on the language. Answers do not need to comment on each poem at equal length but there should be some discussion of each.</p>	

Text	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 3 (21 marks)	<p>What thoughts and feelings about happiness do the poets vividly convey to you in TWO of the following poems?</p> <p><i>Oh Grateful Colours, Bright Looks!</i> (Smith) <i>In Your Mind</i> (Duffy) <i>Wedding-Wind</i> (Larkin)</p> <p>Remember to refer closely to the words and phrases of the poems in your answer.</p>
NOTES ON THE TASK:	
<p>Smith urges the reader to find happiness in the ‘bright looks’ of the natural and fabricated world and hence in life itself. The poem ranges from the simple colours ‘green ... red ... ginger ... pink’ to the imagery of the puddle and the powerful imperative at the end. <i>In Your Mind</i> recollects ‘the other country’ (no matter whether ‘anticipated’ or ‘half – remembered’) where sight, sound, smell and taste all contribute to the happiness and are contrasted to ‘a desk. A newspaper. A window. English rain’. <i>Wedding-Wind</i> utilises the extended metaphor of the gale on her wedding day to evoke memories of that time which, although seemingly banal – ‘chipped pail’, ‘my apron and the hanging cloths’ – reveal ‘joy my action turns on’. Lower band answers will rely on paraphrase and explanation; stronger responses will have some focus on the thoughts and feelings of happiness and perhaps make a little comment on language. Answers do not need to comment on each poem at equal length but there should be some discussion of each.</p>	

Text	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 4 (21 marks)	<p><i>The Bohemians</i>: Gurney; <i>Lamentations</i>: Sassoon.</p> <p>What do you find memorable about the portrayal of the effects of war on soldiers in these two poems?</p>
NOTES ON THE TASK:	
<p>The ‘cool’ young men of <i>The Bohemians</i> are scarcely affected by army life, preferring ‘their hair long, putties comfortable’, playing Bridge and jesting in the trench, whilst others conform and ‘burnished brasses, earned promotions’ and ‘wrenched/What little soul they had still further from shape’. War, however, does affect them and they all die, ‘free of useless fashions’. The apparent light-heartedness of the tone contrasts with Gurney’s true feelings. It is to be hoped that answers identify the ‘voice’ of <i>Lamentations</i> and hence do not take the last line and a half literally. There should be some comment on the situation and the powerful use of language – ‘howled’, ‘rampant’, ‘moaned, shouted, sobbed and choked’. Basic answers will paraphrase both poems; sound answers may show some awareness of the tone with textual support; whilst the strongest responses will demonstrate understanding and will make some comment on language. Answers do not need to comment on each poem at equal length but there should be some discussion of each.</p>	

Text	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 5 (21 marks)	<p>What differences do the poets show you between what young men expected of war and what they found, in <i>Recruiting</i> (Mackintosh) and <i>Joining the Colours</i> (Hinkson)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what the poet writes about propaganda and what will happen to the soldiers (in <i>Recruiting</i>) • how the poet describes the soldiers leaving and what will happen to them (in <i>Joining the Colours</i>) • the words and phrases each poet uses.
<p>NOTES ON THE TASK:</p> <p>The bullet points should help to guide the answers. The difference in <i>Recruiting</i> is clearly expressed in the first and last lines of the poem – ‘Lads, you’re wanted, go and help’/‘Lads, you’re wanted. Come and die’ – and there is plenty of other evidence to be used: ‘England’s need’, ‘casualty lists’, ‘shiver in the morning dew’, ‘nice and safe’ and so on. The contrast between the ‘fat old men’ with their thoughts of ‘martyrdom’ and ‘gallant sacrifice’ with the reality of death also portrays this difference. In the Hinkson poem, the upbeat tone of the beginning is belied by the sombreness and reality of the last, truncated lines of each stanza which, put together, tell their own story. Basic answers will paraphrase and/or pick out contrasts; sound answers will focus on the question and give textual support; stronger responses will demonstrate understanding of the difference and make some comment on the language. Answers do not need to comment on each poem at equal length but there should be some discussion of each.</p>	

Text	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 6 (21 marks)	<p>What do the poets movingly convey to you about the effect of the death of soldiers on people back home, in TWO of the following poems?</p> <p><i>Spring in War-Time</i> (Nesbit) <i>Perhaps-</i> (Brittain) <i>Reported Missing</i> (Keown)</p> <p>Remember to refer closely to the words and phrases of the poems in your answer.</p>
<p>NOTES ON THE TASK:</p> <p>The ‘people’ here are, of course, women. <i>Spring in War-Time</i> and <i>Perhaps-</i> both utilise images of nature to express grief, with the former poem having an air of quiet melancholy and Brittain expressing the hope (only half believed) that she will be able to live fully again. In contrast, Keown is in denial of the death but her vehement protestations are equally moving. Stronger answers may make some reference to the language, form and tone of the chosen poems, for example, the poignancy of the references to birds and their nests in <i>Spring in War-Time</i>, the repetition and mention of Christmas in <i>Perhaps-</i>, and the sonnet form contrasting the defiance of Keown with the natural imagery with its sinister undertones (‘culling’) in the third poem. Basic answers will show a little understanding of the feelings of the women; middle range responses will have textual support; better essays will have some focus on how the emotions are revealed by the language and perhaps show some personal response. Answers do not need to comment on each poem at equal length but there should be some discussion of each.</p>	

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 7: (21 marks)	<p><i>An Arundel Tomb: Larkin; Mr Bleaney: Larkin.</i></p> <p>What do you find memorable about the way Larkin views the past in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the tomb and his thoughts about it (<i>An Arundel Tomb</i>) • Mr Bleaney's life (<i>Mr Bleaney</i>) • the words and phrases Larkin uses.
<p>NOTES ON THE TASK:</p> <p>Answers should show understanding of both poems and of some of the views they convey. Candidates are likely to recognise that the past in <i>An Arundel Tomb</i> is far more distant than the past in <i>Mr Bleaney</i>. They may comment on what the tomb signified soon after its erection and what it has become, over time, to signify to an unarmorial age. Interpretations that find that the tomb is testimony to the survival of love or an untruth should be equally rewarded provided that they are supported. Mr Bleaney's life, his past, is recreated by Larkin's description of his room and habits, all as drab and dread-inspiring as his life now packed away in another hired box. Candidates might note that his past is about to be relived by the "voice" in the poem. Basic answers here are likely to make brief comments on each poem. Answers will rise through the bands as understanding of the poems becomes clearer and better sustained. Best answers will be those which comment on the language used to convey Larkin's views on the past. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.</p>	

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 8: (21 marks)	<p>"You feel adequate to the demands of this position?" (Fanthorpe in <i>You Will Be Hearing from Us Shortly.</i>)</p> <p>What feelings about being inadequate do the poets convey to you in any TWO of the following poems?</p> <p><i>Posterity</i> (Larkin) <i>Wild Oats</i> (Larkin) <i>You Will Be Hearing from Us Shortly</i> (Fanthorpe) <i>Going Under</i> (Fanthorpe)</p> <p>Remember to refer closely to the words and images of the poems in your answer.</p>
<p>NOTES ON THE TASK:</p> <p>In all four poems the feeling of being in some way inadequate is explored. The voice in <i>Posterity</i> is described by his biographer as "this old fart" and an "old-type <i>natural</i> fouled-up guy"; the voice in <i>Wild Oats</i> is described as "too selfish, withdrawn, / And easily bored to love"; the applicant in <i>You Will Be Hearing from Us Shortly</i> is, to the interviewer, totally inadequate; whilst the sleeper in <i>Going Under</i> is saved from torment from "All the things I ever did wrong" by the "casual, heavy arm". Basic answers here will do little more than provide a few comments on the situation presented in two poems, whilst better answers will offer a more extended paraphrase showing some understanding of what the poems are about. Best answers here will attempt to engage with the language, and comment on the tone of the chosen poems, perhaps considering the humour in some. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each.</p>	

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 9: (21 marks)	<p>What makes you feel sympathy for any TWO of the following?</p> <p>The speaker in <i>The View</i> (Larkin) 'He' in <i>Half-past Two</i> (Fanthorpe) The old man in <i>Old Man, Old Man</i> (Fanthorpe) Alison in <i>Casehistory: Alison (head injury)</i> (Fanthorpe)</p> <p>Remember to refer closely to the words and images of the poems in your answer.</p>
NOTES ON THE TASK:	
<p>All four poems contain characters for whom sympathy is created. Candidates, in all probability, are likely to feel less sympathy for the middle-aged than they might for the forgotten child, the helpless Alison, or even the somewhat crabby old man! Basic answers are likely to comment briefly on two characters. Better answers will comment on two characters and suggest reasons why they call forth sympathy. The best responses here will link the sympathy in some way to the language of the poems. Answers do not need to preserve an even balance of discussion, but there should be comment of some substance on each of the two poems.</p>	

Text	<i>Touched with Fire</i> ed.Hydes
Question 10 (21 marks)	<p><i>5 Ways to Kill a Man</i>: Brock; <i>Telephone Conversation</i>: Soyinka</p> <p>What striking criticisms of people's behaviour do these two poems convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what the poet writes about methods of killing throughout history (in <i>5 Ways to Kill a Man</i>) • what the poet writes about the landlady (in <i>Telephone Conversation</i>) • the words and phrases each poet uses.
NOTES ON THE TASK:	
<p>The criticism is easy to understand in both poems. <i>5 Ways ...</i> marches through history describing various methods of killing, from the 'hands-on' way of the crucifixion of Jesus, through hand to hand combat, a gas attack of the First World War and the Atom Bomb of the Second, to the least 'cumbersome' way – twentieth century life. <i>Telephone Conversation</i> is more personal, just two people talking, but the racism, snobbery and stupidity come across from the words of the upper-case-talking would-be landlady. Answers should show understanding of the criticism. Lower band responses will paraphrase with some textual support and responses will move up the bands according to their understanding of the criticism and the ways the poets express it. Answers do not need to preserve an even balance of discussion, but there should be comment of some substance on each of the two poems.</p>	

Text	<i>Touched with Fire</i> ed.Hydes
Question 11 (21 marks)	What vivid pictures of the natural world do the poets paint for you in <i>Hawk Roosting</i> (Hughes) and <i>Mushrooms</i> (Plath)?
NOTES ON THE TASK: Both poems portray violent images of the natural world. Hughes' hawk tears off heads, with 'hooked head and hooked feet' in 'perfect killing', whilst Plath's fungi turn from 'toes' and 'noses' through 'soft fists' to 'hammers... rams'. Both the bird and the mushrooms are powerful: 'I hold Creation in my foot'; 'We shall by morning/Inherit the earth'. The words and phrases in each poem are vivid and memorable. Lower band answers will probably do little more than describe with some textual support. Stronger responses will make some reference to language. Answers do not need to preserve an even balance of discussion, but there should be comment of some substance on each of the two poems.	

Text	<i>Touched with Fire</i> ed.Hydes
Question 12 (21 marks)	What brings the actions of the father in <i>Digging</i> (Heaney) and the soldiers in <i>Dulce et Decorum Est</i> (Owen) so powerfully to life for you? Remember to refer closely to the words and phrases of the poems in your answer.
NOTES ON THE TASK: There is a world of difference between Heaney's portrayal of his father digging potatoes and Owen's soldiers struggling away from battle and being gassed, but both poets bring the actions 'to life'. Heaney, as befits his lowly but appreciated subject, gives precise description – 'straining rump', 'coarse boot nestled', – Owen is equally as detailed about the soldiers struggling back from the battlefield 'drunk with fatigue', 'bloodshod'. The key word for the question is 'actions' and stronger answers will pick up on these and focus strongly on how they are described. Lower band answers will explain and describe with minimal focus on 'actions'; middle band responses will focus on the question and give textual support; stronger essays will make a good choice of details of action and perhaps make some comment on the way the poets describe them. Answers do not need to preserve an even balance of discussion, but there should be comment of some substance on each of the two poems.	

Text	OCR: <i>Opening Worlds</i>
Question 13 (21 marks)	<p>(a) <i>Dead Men's Path</i>: 'We shall make a good job of it...' to '...the woman's magazine she read.'</p> <p>(b) <i>Snapshots of a Wedding</i>, 'During the year he prepared the huts...' to '...suitable wife for any man.'</p> <p>What are your feelings about Nancy Obi and Neo as you read these extracts?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Nancy's ambitions and her relationship with her husband (in <i>Dead Men's Path</i>) • Neo's behaviour to her aunt and her aunt's reactions (in <i>Snapshots of a Wedding</i>) • the words and phrases each writer uses.
<p>NOTES ON THE TASK:</p> <p>Nancy is almost a clone of Michael Obi with her emphasis on the 'modern' and 'denigration' of the old. However, unlike Michael's passion for modern education and ideas, she, more superficially, is interested in gardens and being the 'queen of the school'. Thus, she cannot understand her husband's enthusiasm for unmarried teachers. Although 'infected' by Michael's ideas, Nancy is momentarily 'downcast' and 'sceptical' but soon rallies due to her tenderness for her husband (or perhaps the Western magazines she reads). Neo, as we know from earlier in the story, is proud of her education and prospects but is patronising, rude and arrogant and is shocked by the plain speaking of the aunt. Both extracts provide plenty of evidence. Excessive narrative beyond the extracts should not be highly rewarded, nor should paraphrase or character study. Answers will move up the bands according to their understanding of the characters and of their relationships, with textual support and/or some comment on language.</p>	

Text	OCR: <i>Opening Worlds</i>
Question 14 (21 marks)	<p>What do the writers memorably convey about the difficulties the characters face and what they do to overcome them, in <i>The Tall Woman and Her Short Husband</i> (Feng) and <i>The Pieces of Silver</i> (Sealy)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the difficulties faced by Mr Short and Mrs Tall and how they overcame them • the difficulties faced by Clement and how he overcame them • the words and phrases each writer uses.
<p>NOTES ON THE TASK:</p> <p>Mrs Tall and Mr Short face difficulties throughout the story: the bullying and ridicule of the tailor's wife and the neighbours; the kangaroo court; Mr Short's imprisonment and Mrs Tall's stroke. Clement is bullied by Mr Chase and then has a problem in trying to convince his parents to part with three pence and, when he is unsuccessful, in gaining money by 'carol singing'. Unlike the previous story, however, this one ends happily. Basic answers will be narrative perhaps with a little textual support; sound responses will make some comment on the difficulties, and to achieve the higher bands there should be secure understanding with textual support.</p>	

Text	OCR: <i>Opening Worlds</i>
Question 15 (21 marks)	<p>What do you find attractive or unattractive about the descriptions of the natural world in any TWO of the following stories?</p> <p><i>The Winter Oak</i> (Nagibin) <i>The Gold-Legged Frog</i> (Srinawk) <i>Games at Twilight</i> (Desai)</p> <p>Remember to refer to details from the stories to support your answer.</p>
NOTES ON THE TASK:	
<p>There are certain passages in each story which can be used to answer this question. In <i>The Winter Oak</i>, the eponymous tree stands 'huge and majestic' 'like a cathedral' inspiring awe and almost worship in Anna Vasilevna, especially when she sees the small creatures tucked away in the 'small world' in the 'living warmth'. This is surely an attractive description. The beginning of <i>The Gold-Legged Frog</i>, on the other hand, paints a picture of a dry arid land which is a 'portent of drought, want, disaster and death', a place no-one would willingly live in. Similarly, at the start of <i>Games at Twilight</i>, the weather is too hot, the garden like 'a tray made of beaten brass', the birds 'drooped' and the dog lay as if dead. Answers need to focus closely on the passages chosen and to gain the higher grades there should be some comment on the language and perhaps a personal response. Narrative of the stories or paraphrase of the relevant passages should not be highly rewarded.</p>	

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 16 (21 marks)	<p>(a) <i>A Lesson on a Tortoise</i>: 'It was the last lesson on Friday afternoon...' to '...about thirty – my own boys.'</p> <p>(b) <i>Lessford's Rabbits</i>: 'On Tuesday mornings...' to '...kicking the lockers along the walls.'</p> <p>What makes these descriptions of 'Friday afternoon' and 'Tuesday morning' so memorable for you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the feelings of the teacher towards Friday afternoon and the lesson he has planned • the activities of the teacher on Tuesday mornings • the words and phrases Lawrence uses.
NOTES ON THE TASK:	
<p>The bullet points should help guide the candidates. Friday afternoon will surely be recognisable! 'Weariness', 'a pleasant lesson' the pupils will 'enjoy', 'good-tempered', 'great relief', self-satisfaction ... are some of the feelings that may be mentioned. In contrast, Tuesday morning begins at half past eight with an extra chore for the teacher who is 'rushing' and all is action and bustle in the classroom as the children 'bundle' in. Paraphrase alone should not be rewarded highly; there should be some textual support and/or comment on the words to move up the bands.</p>	

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 17 (21 marks)	<p>A spiteful, cruel action? A deserved punishment?</p> <p>What are your thoughts about the actions of Annie (in <i>Tickets, Please</i>) and of Ciss (in <i>The Lovely Lady</i>) when they 'get their own back'?</p> <p>Remember to refer to details from the stories to support your answer.</p>
<p>NOTES ON THE TASK: This question requires a personal response and we should be prepared for answers which sympathise with Annie and applaud her revenge on the philandering John Thomas and for those which are revolted by her violence. Whatever the opinion there must be sound textual support. Likewise, Ciss could be justified in her eavesdropping and impersonation on the grounds that this is the only way to get her man and prise Robert from his mother's influence or she could be seen to be taking advantage of an old woman's weakness. Lower band answers may consist of narrative or character study; middle band responses will attempt to focus on the question with some textual support, and those that approach the higher bands will present a cogent argument which is well supported.</p>	

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 18 (21 marks)	<p>What kind of relationships between people and animals does Lawrence vividly portray in any TWO of the following stories?</p> <p><i>Adolf</i> <i>Rex</i> <i>Second Best</i></p> <p>Remember to support your ideas with details from the stories you have chosen.</p>
<p>NOTES ON THE TASK: The children love Adolf, the rabbit, but the mother 'set her face against it' because of the risk of its imminent demise. The creature's wildness means that it has to be released and 'we were rather relieved'. Rex, the dog, is also loved by the children and hated by the mother – in both cases for his temper and violence. He too has to go for he has been spoiled as 'we had loved him too much and he had loved us too much'. The mole in <i>Second Best</i> is a different matter, for its importance and relationship to Frances and Anne is not as a beast but as a symbol of Frances' love for Jimmy. Basic answers will describe the relationships in simple terms; sound responses will consider them in more depth, with textual support; higher band essays will demonstrate secure understanding of Lawrence's portrayal of the relationships, with textual support.</p>	

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 19 (21 marks)	Chapter 3: 'A final rifle shot rang out from the USS <i>Wake</i> .' to '...swords that answered the sun.' What do you find horrifying about this moment in the novel? Remember to refer closely to the words of the extract in your answer.
NOTES ON THE TASK: The extract comes from the end of Chapter 3 and is the moment just before Jim is separated from his father (his mother has already been taken away by the Japanese). The British <i>Petrel</i> has been sunk by enemy action and there is an ongoing attempt to rescue the sailors. The situation, the eighteen year old rating with his hands like 'bloody ping-pong bats', the skin boiled off the petty-officer's hands and Jim's father's callous action with it, the list of debris and the final ominous sentence build up the horror. Answers should focus closely on the general situation and on the words of the extract. Paraphrase or narrative should not be highly rewarded but responses will move up the bands depending on how effectively and comprehensively they discuss the horrifying nature of the extract.	

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 20 (21 marks)	What do you find memorable about the way the lives of Jim's parents and of the other Europeans are portrayed in Chapters 1-3 of <i>Empire of the Sun</i> ? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: There is much material in these first chapters of the novel and answers should be able to give details. The general picture is of a life remote from that of the Chinese in the city, packed with parties, big cars and dressing up, but with an undertone of apprehension for the future – 'His father knelt by the radiogram in his pirate costume ... On a map of Russia ... he marked the new defensive line ...'. Basic answers will narrate or paraphrase but stronger ones will confidently cite detail to build up an overview and give textual support.	

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 21 (21 marks)	<p>Explore ONE or TWO moments from the novel where it seems to you that Jim is enjoying his life during the war.</p> <p>You might choose moments such as:</p> <ul style="list-style-type: none"> • when Jim is riding in the truck (in Chapter 16) • the air raid on the camp (in Chapter 23) • Jim's visit to the Americans (in Chapter 26) <p>or any other moment(s).</p> <p>Remember to support your answer with details from the novel.</p>
NOTES ON THE TASK:	
<p>In Chapter 16 Jim is lying on the roof of the cab: 'he grinned to himself ... relished the foetid air ... for the first time he felt able to enjoy the war ... it only disappointed him that his fellow prisoners failed to share his excitement'. He is on his way at last and everything is exhilarating and new. Jim is distracted from his Latin homework by the air raid in Chapter 23 and is too excited to be afraid, waving his Latin primer at the crews. The last paragraph of the chapter gives his feelings – 'He welcomed the air raids ... even the likelihood of his own death ... trembling with a secret hunger that the war would so eagerly satisfy.' The boy enjoys the company of the Americans because of their 'irony and good humour' and their possessions that fascinate him and is willing to run errands to keep in their good books. Paraphrase will only reach the lower bands; to achieve higher marks there must be some discussion as to how and why Jim is enjoying the war, with textual support.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 22: (21 marks)	<p>Chapter 1 'That was many years ago...' to '...piling up his debts.'</p> <p>Explore the differences between the son and the father in this extract.</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Okonkwo's character • Unoka's character and memories • the words and phrases Achebe uses.
NOTES ON THE TASK:	
<p>The extract comes from Chapter 1 and the focus of the answer should be closely on it. Okonkwo is a powerful physical presence; his fame is compared to a bushfire and there is emphasis on his severe look, his heavy breathing, his readiness to pounce and resort to violence. Unoka is his complete opposite, one of the "unsuccessful men". Candidates are likely to note that Okonkwo is determined not to be like Unoka, nor allow Nwoye to exhibit any of his traits. Unoka is associated with music, merry-making and feasting. His memories are of the beauty of the seasons and the leisurely flight of a kite. As a grown-up he is "a failure", but perhaps his younger qualities deserve some admiration and certainly contrast with the violent path Okonkwo blasts out for himself in the novel. Basic answers will paraphrase the extract; better answers will look more closely at the characters of both men and their differences. Best answers will go beyond character and comment on aspects of Achebe's writing.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 23: (21 marks)	What are your feelings about Ezinma and the way people treat her in the novel? Remember to support your answer with details from the novel.
NOTES ON THE TASK: It is expected that answers will show knowledge of what Ezinma does and says in the novel and make an informed personal response to her. Candidates might legitimately look at her relationship with her father, caring for him after Ikemefuna's death and her position as something of a favourite with him (despite her gender; "She should have been a boy.") and her readiness later in the novel to postpone marriage so that her father can attract considerable attention on his return to Umuofia. Her mischievous nature as a child might be seen as lovable (the incident with the <i>iyi-uwa</i>). The danger she is apparently in with the Priestess is also likely to create strong feelings for her, as well as bringing out the caring side of Okonkwo's character. Basic answers will make a response to one or two incidents involving Ezinma. Answers will move through the bands as response to Ezinma becomes more developed and supported.	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 24: (21 marks)	Explore ONE or TWO moments in <i>Things Fall Apart</i> which you feel show that the coming of the white man is bad for the people of Umuofia.
NOTES ON THE TASK: The moments that answers consider should, as far as possible, be respected, as should the definition of what constitutes a moment, although moments should not be so long that they require lengthy paraphrase followed by very little comment or analysis. Likely moments might include the massacre at Abame recounted in Chapter 15, the treatment of the elders of Umuofia in Chapter 23, and the sending of messengers to break up the meeting in Chapter 24. Answers that challenge the assumption of the question and make a case for the coming of the white man as in some ways good should, if they are well supported, be rewarded. Basic answers here will offer a summary of two incidents. Differentiation will occur as answers start to develop the responses to what white people do in the chosen moments. Best answers here will start to look at the way Achebe's language creates sympathy for the native people (or lack of sympathy for some of their customs).	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 25: (21 marks)	<p>'He was stiff and sore now and his wounds and all of the strained parts...' to '...Eat that, <i>Galanos</i>. And make a dream you've killed a man.'</p> <p>What do you find so dramatic about the old man's final battle with the sharks here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the old man's feelings and actions • the actions of the sharks • the words and phrases Hemingway uses.
NOTES ON THE TASK:	
<p>Candidates following the "steps" of the question should be able to comment on the old man's pain and his vain hope that he will not be called upon to fight what will be his final battle to preserve anything of the marlin. He fights vigorously (he "clubbed" "beat" "chopped" "lunged") until he is at the point of exhaustion or even death. The sharks are similarly active (they "threw themselves" and are "driving" and "tearing"). Behind the extract is the old man's desire to bring the marlin to shore, his respect for it and the sense in the reader that the old man deserves some sort of success for the immensity of his struggle. Basic answers here will give an account of what happens in the extract. Answers will move through the bands as they support their response with detail from the extract and make some engagement with the language.</p>	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 26: (21 marks)	<p>What do you think makes the boy, Manolin, such an important figure in the novel?</p> <p>Remember to support your ideas with details from the novel.</p>
NOTES ON THE TASK:	
<p>Manolin is a figure who opens and closes the novel and who is remembered by the old man at various stages of his voyage. Responses are likely to comment on the sympathy and support he gives the old man and the loneliness the old man feels without him. Basic responses will give a brief account of some things that Manolin does. Answers will rise through the bands as they start to recognise how the actions of Manolin and his sympathy for the old man affect the way the reader responds to the old man in the novel; for example, the tears he sheds for him at the novel's end suggest the sympathy that a reader might also feel. The best answers here will try to link Manolin's importance to the language Hemingway uses.</p>	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (21 marks)	Explore any ONE or TWO moments in the novel when you feel great sympathy for the old man.
NOTES ON THE TASK: “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. The candidate’s choice of moments should, as far as possible, be respected. Moments may be any involving the pain the old man experiences, both physical or mental, in the course of his journey; or his living conditions at the start of the novel; or the pain of his return home at the end. Basic answers will make brief reference to two moments from the novel, or offer sympathy based on a whole-novel response. Better ones will show some understanding of why sympathy might be felt at the two chosen moments, whilst best answers will show reasonably sustained understanding of such moments and of the way Hemingway describes them.	

Text:	ORWELL: <i>Nineteen Eighty – Four</i>
Question 28: (21 marks)	<i>Part Three, Chapter Two:</i> ‘His voice had grown almost dreamy.’ to ‘...he had not been aware that there was any war. “I don’t remember.” ‘ What do you find so horrifying about what happens in this extract? You should consider: <ul style="list-style-type: none"> • what O’Brien says and does • Winston’s thoughts and reactions • the words and phrases Orwell uses.
NOTES ON THE TASK: Answers should focus on the torture O’Brien inflicts on Winston in this extract. Some of the horror derives from O’Brien’s “lunatic enthusiasm” and total belief in the Party’s doctrine that he offers to Winston. The crushing of “ordinary human feeling” and the emotions that make us human is truly horrifying. Winston’s belief that he, not O’Brien, is mad is horrifying, as is the torture that results in the sensation that part of his brain has been removed and his loss of memory. Basic answers here will make some comment on what happens in the extract. Better answers will move beyond simple paraphrase and make some response to what is horrifying, whilst the best will note some aspects of the language that suggest something of the horror created by the extract.	

Text:	ORWELL: <i>Nineteen Eighty – Four</i>
Question 29: (21 marks)	Why do you think Julia is such an important character in <i>Nineteen Eighty-Four</i> ?
	Remember to support your ideas with details from the novel.
NOTES ON THE TASK:	
<p>Answers should do more than simply provide an account of what Julia says and does in the novel, since the key word in the question is “important”. Candidates may consider her contribution to the love story element important. Her rebellion against the Party, if only from the waist down, is also important, as, of course, is Winston’s betrayal of her and her betrayal of him, proving that the Party can “get inside you”. Basic answers will provide a narrative account of Julia’s part in the plot. Answers will move through the bands as they focus more closely on her importance. Best answers here are likely to recognise something of Julia’s importance to the themes of the novel, with some details in support.</p>	

Text:	ORWELL: <i>Nineteen Eighty – Four</i>
Question 30: (21 marks)	Explore ONE or TWO moments in the novel when you feel that life in Oceania is unbearable for the people who live there.
NOTES ON THE TASK:	
<p>Any number of moments in the novel offer themselves and whichever of them answers focus on should, as far as possible, be respected. However, these are most likely to include Winston’s arrest, his torment in Room 101 especially when the caged rats are about to attack him, and his final meeting in the novel with Julia. However, candidates may prefer to focus on the awfulness of everyday life as represented by the description of Victory Mansions, or the perils of “Steamers”. Basic answers are likely to do little more than describe two moments in the novel, with very little personal response. Better answers will provide more detail from the chosen moments and develop the response rather more fully. Best answers will show a reasonably sustained understanding of why the chosen moments are so unbearable and try to show how Orwell’s writing has helped make them so.</p>	

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 31: (21 marks)	<p>(a) <i>Another Survivor</i>: 'Faith was delighted with the dress...' to '...not wanted to meet again ever.'</p> <p>(b) <i>Nothing Missing But the Samovar</i>: 'There was a dance...' to '...he went over and sat beside her.'</p> <p>What do you find so moving about the descriptions of Faith and Sally in these extracts?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Faith's happiness and Rudi's reaction in <i>Another Survivor</i> • the dresses the girls are wearing in <i>Nothing Missing But the Samovar</i> • the words and phrases the writers use.
NOTES ON THE TASK:	
<p>Answers are expected to show knowledge of both stories through a close focus on these extracts. However, there is no need to drift away from the extracts and no requirement to compare them. Faith is, of course, unaware of Rudi's intentions and that in his daughter he has re-created his mother. Her delight in the dress and her appearance as "this touching being" cannot be shared by her father. The description of Sally in her cut-down and unbecoming dress is moving, not least because her excitement and anticipation are at odds with her frumpish looks. Basic responses will paraphrase the extracts; answers will move through the bands as they respond more fully to the language of the extracts. The best answers here will focus on the language as well as the situations in which the characters find themselves.</p>	

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 32: (21 marks)	<p>What makes you feel sympathy for any TWO of the following characters?</p> <p>Miss Anstruther in <i>Miss Anstruther's Letters</i> (Macauley) Millicent in <i>The New People</i> (Tremain) The man in <i>The Man Who Kept the Sweet Shop at the Bus Station</i> (Harris)</p> <p>Remember to support your ideas with details from the stories.</p>
NOTES ON THE TASK:	
<p>Answers are expected to show knowledge of the two stories chosen from the list, and comment on the sympathy they may, or may not, feel for the two characters. Sympathy should be felt for Miss Anstruther, who loses her books and possessions in an air raid and is left with only one and a half sentences from all the letters sent by her lover over a period of twenty-two years; the only words left seem a reproach. All the passionate and romantic phrases have disappeared. The raid has cut her life in two. Millicent might attract rather less sympathy, but she is portrayed as no longer a fashionable writer, moving from home, and losing Alison. The final paragraphs of the Harris should arouse sympathy for the man who kept the sweet shop. Fairly basic answers will offer brief summaries of two stories or two unfocused character studies. Answers will rise through the bands as the response to characters becomes more secure, the focus on sympathy clearer and the link to language stronger.</p>	

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 33: (21 marks)	<p>In what ways do any TWO of the following characters achieve happiness, despite the problems they have faced?</p> <p>Justin in <i>A Love Match</i> (Warner) Chris in <i>Stormy Weather</i> (Kesson) Anna in <i>Mannequin</i> (Rhys)</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK: Answers are expected to show knowledge of two stories, illustrating the initial problems the characters face and their later happiness. Justin has been damaged both mentally and physically by his war experiences but he achieves happiness through his unconventional relationship with his sister. Some candidates might suggest that, since he eventually dies in the raid, he doesn't end happily. Chris, initially unhappy as "an orphanage girl", uses her wits to outfox the system and exchange the Band of Hope for matron's new sewing machine. Life as a mannequin is at first difficult for Anna who feels isolated and lost but who, at the end of the story, feels that she really belongs. Basic responses are likely to provide unpointed narrative. Better answers here will show some understanding of the characters and provide some textual support. Best answers here will be looking to link the changes in fortune to some detail in the writing. Answers need not provide equal focus on both characters, but comments on both should be of some substance.</p>	

Text	PALIN: <i>Pole to Pole</i>
Question 34 (21 marks)	<p><i>Day 44:</i> 'By the end of this hot, hard day...' to '...I feel as content as I ever could.'</p> <p>What do you find amusing and entertaining about Palin's portrayal of his visit to a Turkish bath here?</p> <p>Remember to refer closely to the words of the extract in your answer.</p>
<p>NOTES ON THE TASK: Answers should focus on the details in the extract to explore the amusing and entertaining aspects of the visit to the hammam – and there are plenty of them. Examples include the suspect list of VIPs, the cheap price of 'rebirth', the description of the masseurs and the massage they give. As ever with Palin's writing, it is the little homely comparisons that entertain the most – the washing cloth 'like a Brillo pad'; the 'deposits from a school rubber' – combined here with the slightly more serious section on the Italian's experiences in Central Europe. Lower band answers will paraphrase with some textual support and essays will move up the bands according to their engagement with Palin's writing.</p>	

Text	PALIN: <i>Pole to Pole</i>
Question 35 (21 marks)	What makes the visit to Dr Baela on Day 108 and Palin's illness on Day 109 memorable for you? Remember to support your ideas with details from the text.
NOTES ON THE TASK: The visit to Dr Baela, the dubious witch doctor or healer, is one of Palin's more interesting experiences. The description of his appearance including the 'pink tunic' and the 'heart-shaped mirror with a border of shells' is amusing and the account of the 'investigation' frankly terrifying (especially as it takes place under the text 'True Love Never Ends'). The piece of bark (and instructions for use) may or may not be the cause of Palin's illness that night but his symptoms are alarming: 'For five minutes I have no idea what is going to happen to me'. There is plenty of material to use and answers will move up the bands according to how they pick out details and give a personal response.	

Text	PALIN: <i>Pole to Pole</i>
Question 36 (21 marks)	What do you find memorable about ONE or TWO moments when Palin is uncomfortable or in danger? You might choose moments such as: <ul style="list-style-type: none"> • crossing the Greenland and Barents seas (on Days 9-11) • travelling from Atbara to Khartoum (on Day 66) • white-water rafting (on Day 116) or any other moment(s). Remember to support your ideas with details from the text.
NOTES ON THE TASK: Palin is uncomfortable during the storm at sea when 'the devil's coming on the dancefloor' and he spends the night with the 'not unpleasant sensation of being stretched'. This journey is long, as is the bus ride to Khartoum – 'eight <i>hard</i> hours' bouncing and jolting across the desert in temperatures of 100 degrees. The rafting is both uncomfortable and dangerous: 'my legs are like jelly ... terminal exhaustion ... outpouring of nervous energy can only be released by bawling one's lungs out'. The 'Very Silly Thing' of swimming a rapid is even more graphically described: 'swept and spun along ... tugged helplessly ... sharp and unyielding rock ... full force of the impact'. Paraphrase will only reach the lower bands; to achieve higher marks there must be some discussion as to how and why Palin's experiences are uncomfortable and/or dangerous with textual support.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 37: (21 marks)	<p><i>PLAYING</i>: 'I'm a striker...' to '...shorts are sopping wet.'</p> <p>What do you find amusing about Hornby's description of himself and his friends as football players here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what he says about the games • the way he feels after the games • the words and phrases he uses.
<p>NOTES ON THE TASK:</p> <p>The extract is from <i>Playing</i>. Despite his fanatical support for Arsenal, he is, as he says, no good at football. His description of his appearance makes clear that his fitness levels are not of the highest and his post-match sufferings are recorded with characteristic humour. His friends, of similar age and fitness, like Hornby, treasure memories of their rare but occasional brilliance and "don't tackle very hard". There is considerable tongue-in-cheek humour for candidates to comment on, and footballing jargon ("scorching right-foot volley ... mazy run"), used to comic effect. Basic answers here will make some comment on the extract, whilst answers will rise through the bands as understanding becomes more sustained and sharper comment is made on the language used.</p>	

Text:	HORNBY: <i>Fever Pitch</i>
Question 38: (21 marks)	<p>What do you find particularly dramatic about Hornby's visit to Highbury in the chapter <i>Thumped</i> (pages 30-34)?</p> <p>Remember to support your views with details from the chapter.</p>
<p>NOTES ON THE TASK:</p> <p>It is possible, though unlikely, that candidates will find the comparison of prices dramatic. More likely material is the atmosphere at a Highbury game and the pre-kick-off entertainment provided; certainly the attack on Hornby is dramatic, and his inability to tell his mother about it. Basic answers are likely to make some straightforward comments on parts of the chapter. Better ones will look in some detail at parts they find dramatic while the best will attempt to comment on the way Hornby describes the atmosphere and the attack. The degree to which answers support their views with textual reference is an important differentiating factor here.</p>	

Text:	HORNBY: <i>Fever Pitch</i>
Question 39: (21 marks)	Explore any ONE or TWO moments in Hornby's book when you feel that being an Arsenal supporter is particularly upsetting for him.
<p>NOTES ON THE TASK:</p> <p>Any two moments that answers focus on must, as far as possible, be respected. Since Hornby's general state of mind is such that he consults a psychiatrist, football and supporting Arsenal rarely give him unalloyed pleasure. Answers should not provide a general discussion of many years of upset, but focus on two such moments as Arsenal losing in the League Cup Final (<i>Don Rogers</i>); the Cup Final (<i>Wembley II – The Nightmare Continues</i>); general misery (<i>Arsenalesque</i>); despair at Arsenal's form (<i>The Pits</i>). Basic answers here will make some straightforward comments on two moments where Hornby is upset, but they will move up the bands according to their understanding of Hornby's state of mind and how this is conveyed by the language Hornby uses.</p>	

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

INSTRUCTIONS TO EXAMINERS: Unit 2 (Higher Tier)

A INDIVIDUAL ANSWERS

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

B ASSESSMENT OF WRITTEN COMMUNICATION

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

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

C TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2442/02 – Higher Tier

BAND	MARK	DESCRIPTOR
		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 28	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	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	<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	21 20 19	<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	18 17 16	<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	15 14 13	<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	12 11 10 9 8 7 6 5 4 3 2 1 0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text show a little awareness make some comment show a little awareness make very limited comment fails to meet criteria for the task and shows scant knowledge of the text

Text	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 1 (30 marks)	<i>Judging Distances</i> : Reed; <i>Engineers' Corner</i> : Cope. Compare the ways in which the poets in these two poems amusingly criticise other people's attitudes.
NOTES ON THE TASK: In <i>Judging Distances</i> , there are two voices: the army instructor, prosaic ('three kinds of trees'), meticulous ('what appear to be animals') and technical ('central sector') subtly criticised by the recruit who can see the beauties of nature ('vestments of purple and gold') and pokes fun at the officer ('what appear to be humans/Appear to be loving'). Answers should identify the two voices, the tone of the poem and the contrast in the vocabulary used by the two ('still white dwellings ... row of houses') which bring out Reed's criticism of the soulless army life, and understand the significance of the last line and a half. <i>Engineers' Corner</i> is more obviously humorous and ironic and, because of this, perhaps strikes home more powerfully. The clever reversal of the life of poet and engineer and the jaunty rhythm contribute to the humour and convey the criticism. Lower band answers will paraphrase with some textual reference; sound responses will show overall understanding; whilst to reach the higher bands there should be secure understanding and a close focus on the language and question. Comparison and/or contrast is needed in this question. Answers do not need to comment on each poem at equal length but there should be sound discussion of each.	

Text	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 2 (30 marks)	Explore the differing ways in which the poets memorably bring to life the worries and fears of the women in <i>Mirror</i> (Plath) and <i>The Hare</i> (Hill).
NOTES ON THE TASK: <i>The Hare</i> is a surrealist nightmare suffered by the 'woman [who] shivers in her narrow bed'. Paraphrase is difficult (though weaker answers will try) so we are looking for some concentration on the words and phrases that evoke feelings of fear ('trapped flies'; 'wild cries'). Similarly in <i>Mirror</i> , Plath reconstructs a frightening or worrying experience – 'she rewards me with tears and an agitation of hands' – as a woman looks into her mirror, which is so much more powerful than she is – 'I am silver and exact'; 'little god' – and sees herself age. There is much to discuss in both the poems and answers will move up the bands according to their focus on the language. Comparison and/or contrast is needed in this question. Answers do not need to comment on each poem at equal length but there should be sound discussion of each.	

Text	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 3 (30 marks)	Explore the differing ways in which the poets vividly convey thoughts and feelings about happiness in any TWO of the following poems: <i>Oh Grateful Colours, Bright Looks!</i> (Smith) <i>In Your Mind</i> (Duffy) <i>Wedding-Wind</i> (Larkin).
NOTES ON THE TASK: Smith urges the reader to find happiness in the 'bright looks' of the natural and fabricated world and hence in life itself. The poem ranges from the simple colours 'green ... red ... ginger ... pink' to the imagery of the puddle and the powerful imperative at the end. <i>In Your Mind</i> recollects 'the other country' (no matter whether 'anticipated' or 'half – remembered') where sight, sound, smell and taste all contribute to the happiness and are contrasted to 'a desk. A newspaper. A window. English rain'. <i>Wedding-Wind</i> utilises the extended metaphor of the gale on her wedding day to evoke memories of that time which, although seemingly banal – 'chipped pail', 'my apron and the hanging cloths' – reveal 'joy my action turns on'. Lower band answers will rely on paraphrase and explanation with some textual support; sound responses will focus on the thoughts and feelings of happiness and make some comment on language; stronger answers will scrutinise the poets at work. Comparison and/or contrast is needed in this question. Answers do not need to comment on each poem at equal length but there should be sound discussion of each.	

Text	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 4 (30 marks)	<i>The Bohemians</i> : Gurney; <i>Lamentations</i> : Sassoon. Compare the ways in which Gurney and Sassoon memorably portray the effects of war on soldiers in these two poems.
NOTES ON THE TASK: Irony is a keyword for both these poems. The 'cool' young men of <i>The Bohemians</i> are scarcely affected by army life, preferring 'their hair long, putties comfortable', playing Bridge and jesting in the trench, whilst others conform and 'burnished brasses, earned promotions' and 'wrenched/What little soul they had still further from shape'. War, however, does affect them and they all die, 'free of useless fashions'. The apparent light-heartedness of the tone contrasts with the savage satire of Sassoon's poem. It is important that answers identify the 'voice' of <i>Lamentations</i> and the irony of the last line and a half, as well as commenting on the situation and the powerful use of language – 'howled', 'rampant', 'moaned, shouted, sobbed and choked' and the ambiguity of 'bleeding war'. Basic answers will paraphrase both poems with a little comment on the words; sound answers will show some awareness of the tone and some engagement with the language; whilst the strongest responses will demonstrate secure understanding of the irony and satire and will discuss the poets' methods in detail. Comparison and/or contrast is expected in answers to this question. Answers do not need to comment on each poem at equal length but there should be sound discussion of each.	

Text	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 5 (30 marks)	Compare the ways in which the poets vividly convey the differences between what young men expected of war and what they found, in <i>Recruiting</i> (Mackintosh) and <i>Joining the Colours</i> (Hinkson).
<p>NOTES ON THE TASK:</p> <p>The contrast in <i>Recruiting</i> is clearly expressed in the first and last lines of the poem "'Lads, you're wanted, go and help'/'Lads, you're wanted. Come and die' – and there is plenty of other evidence to be used: 'England's need', 'casualty lists', 'shiver in the morning dew', 'nice and safe' and so on. The bitter, ironic tone accentuated by the colloquial ('blasted'), vulgar ('fat old men') and more noble ('martyrdom', 'gallant sacrifice') perfectly portrays the difference between propaganda and the reality of the battlefield. In the Hinkson poem, the upbeat tone of the beginning is belied by the sombreness and reality of the last, truncated lines of each stanza which, put together, tell their own story. The description of the soldiers, the ambiguity of 'mist', and 'pass', the juxtaposition of 'glory' and 'grave' will all be considered in better answers. Lower band answers may paraphrase and/or pick out contrasts; sound answers will focus closely on the question and make some response to language; higher band responses will demonstrate assured understanding of the expectations and the reality, scrutinise the language and give a personal response. Comparison and/or contrast is expected in answers to this question. Answers do not need to comment on each poem at equal length but there should be sound discussion of each.</p>	

Text	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 6 (30 marks)	Compare the ways in which the poets movingly portray the effect of the death of soldiers on people at home, in any TWO of the following poems: <i>Spring in War-Time</i> (Nesbit) <i>Perhaps-</i> (Brittain) <i>Reported Missing</i> (Keown).
<p>NOTES ON THE TASK:</p> <p>The 'people' here are, of course, women. <i>Spring in War-Time</i> and <i>Perhaps-</i> both utilise images of nature to express grief, with the former poem having an air of quiet melancholy and Brittain expressing the hope (only half believed) that she will be able to live fully again. In contrast, Keown is in denial of the death but her vehement protestations are equally moving. Answers should focus closely on the language, form and tone of the chosen poems, for example, the poignancy of the references to birds and their nests in <i>Spring in War-Time</i>, the repetition, and mention of Christmas in <i>Perhaps-</i>, and the sonnet form contrasting the defiance of Keown with the natural imagery with its sinister undertones ('culling') in the third poem. Basic answers will show some understanding of the feelings of the women supported by textual reference; middle range responses will demonstrate some engagement with the language and personal response; the strongest essays will focus closely on how the emotions are revealed by the language and structure. Comparison and/or contrast is expected in answers to this question. Answers do not need to comment on each poem at equal length but there should be sound discussion of each.</p>	

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 7: (30 marks)	<i>An Arundel Tomb: Larkin; Mr Bleaney: Larkin.</i> Compare some of the ways in which Larkin memorably explores how people think about the past in these two poems.
NOTES ON THE TASK: Answers should show understanding of both poems and of some of the views they convey. Candidates are likely to recognise that the past in <i>An Arundel Tomb</i> is far more distant than the past in <i>Mr Bleaney</i> . They may comment on what the tomb signified soon after its erection and what it has become, over time, to signify to an unarmorial age. Interpretations that find that the tomb is testimony to the survival of love or an untruth should be equally rewarded provided that they are supported. Mr Bleaney's life, his past, is recreated by Larkin's description of his room and habits, all as drab and dread-inspiring as his life now packed away in another hired box. Candidates may note that his past is about to be re-lived by the "voice" in the poem. Sound answers will show understanding of the poems, mainly through explanation, but with some comment on the language used to convey Larkin's views on the past. Answers will rise through the bands as the understanding of the poems becomes more perceptive and the comments on the language more sensitive. Answers do not need to comment on each poem at equal length but there should be sound discussion of each. Comparison is expected in answers to this question.	

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 8: (30 marks)	"You feel adequate to the demands of this position?" (Fanthorpe in <i>You Will Be Hearing from Us Shortly</i> .) Compare some of the ways in which the poets convey to you how people can feel inadequate in any TWO of the following poems: <i>Posterity</i> (Larkin) <i>Wild Oats</i> (Larkin) <i>You Will Be Hearing from Us Shortly</i> (Fanthorpe) <i>Going Under</i> (Fanthorpe). Remember to refer closely to the words and images of the poems in your answer.

NOTES ON THE TASK: In all four poems the feeling of being in some way inadequate is explored. The voice in <i>Posterity</i> is described by his biographer as "this old fart" and an "old-type <i>natural</i> fouled-up guy"; the voice in <i>Wild Oats</i> is described as "too selfish, withdrawn, / And easily bored to love"; the applicant in <i>You Will Be Hearing from Us Shortly</i> is, to the interviewer, totally inadequate; whilst the sleeper in <i>Going Under</i> is saved from torment from "All the things I ever did wrong" by the "casual, heavy arm". Basic answers here will paraphrase two poems showing some understanding of what they are about, and it is hoped, not too earnest an explanation of "what the poet is trying to say". Better answers will engage with the language, and comment on the tone of the chosen poems, perhaps considering the humour in some. Answers will move up the bands as they comment more sensitively and perceptively on the effects of the language the poets use. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each. Comparison/contrast of the poems is expected here, but sensitive response to language, even if comparison is rather undeveloped, should be well rewarded.	
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Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 9: (30 marks)	<p>Compare some of the ways in which the poets powerfully create sympathy for any TWO of the following:</p> <p>the speaker in <i>The View</i> (Larkin) 'He' in <i>Half-past Two</i> (Fanthorpe) the old man in <i>Old Man, Old Man</i> (Fanthorpe) Alison in <i>Casehistory: Alison (head injury)</i> (Fanthorpe).</p> <p>Remember to refer closely to the words and images of the poems in your answer.</p>
NOTES ON THE TASK:	
<p>All four poems contain characters for whom sympathy is created. Candidates, in all probability, are likely to feel less sympathy for the middle-aged than they might for the forgotten child, the helpless Alison, or even the somewhat crabby old man! Sound answers here will show some understanding of the ways in which the poets create sympathy, but responses will rise through the bands as the understanding of the poems becomes more subtle and the response to the language more sophisticated. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each of the two poems. Comparison or contrast is expected here.</p>	

Text	<i>Touched with Fire</i> ed.Hydes
Question 10 (30 marks)	<p><i>5 Ways to Kill a Man: Brock; Telephone Conversation: Soyinka</i></p> <p>Explore the differing ways in which the poets powerfully convey a critical view of human behaviour in these two poems.</p>
NOTES ON THE TASK:	
<p>The criticism is easy to understand in both poems. <i>5 Ways ...</i> marches through history describing various methods of killing, from the 'hands-on' way of the crucifixion of Jesus, through hand to hand combat, a gas attack of the First World War and the Atom Bomb of the Second, to the least 'cumbersome' way – twentieth century life. The vivid description, simple but telling vocabulary and the bleak last stanza should elicit good responses. <i>Telephone Conversation</i> is more personal, just two people talking, but the racism, snobbery and stupidity come across from the words of the polite (if facetious) African would-be lodger and the upper-case-talking would-be landlady. Answers should show understanding of the criticism and focus on the poets' methods of portraying this. Lower band responses will paraphrase with textual support; sound answers will pay some attention to structure and language; and higher band essays will demonstrate engagement with both criticism and poetic method. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each of the two poems. Comparison and/or contrast is required in this question.</p>	

Text	<i>Touched with Fire</i> ed.Hydes
Question 11 (30 marks)	Compare the ways in which the poets memorably create images of the natural world in <i>Hawk Roosting</i> (Hughes) and <i>Mushrooms</i> (Plath).
NOTES ON THE TASK: Both poems portray violent images of the natural world. Hughes' hawk tears off heads, with 'hooked head and hooked feet' in 'perfect killing', whilst Plath's fungi turn from 'toes' and 'noses' through 'soft fists' to 'hammers... 'rams'. Both the bird and the mushrooms are powerful: 'I hold Creation in my foot'; 'We shall by morning/Inherit the earth'. The imagery in each poem is memorable and stronger answers will probably make much of such phrases as 'crumbs of shadow', 'Through the bones of the living'. Lower band answers will probably do little more than describe with textual support. Sound responses will make some reference to language and the strongest essays will really engage with the poetic technique. Comparison and/or contrast is required in this question. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each of the two poems.	

Text	<i>Touched with Fire</i> ed.Hydes
Question 12 (30 marks)	In what differing ways do the poets bring to life the actions of the men in <i>Digging</i> (Heaney) and <i>Dulce et Decorum Est</i> (Owen)?
NOTES ON THE TASK: There is a world of difference between Heaney's portrayal of his father digging potatoes, his grandfather cutting turf (and indeed himself with his 'squat pen') and Owen's soldiers struggling away from battle, being gassed and carrying the injured soldier away, but both poets bring the actions 'to life'. Heaney, as befits his lowly but appreciated subjects, gives precise description – 'straining rump', 'nicking and slicing neatly', 'squelch and slap' – appealing to all the reader's senses. Owen is equally as detailed, particularly about the soldiers struggling back from the battlefield. The key word for the question is 'actions' and stronger answers will pick up on these and focus strongly on how they are described. Lower band answers will probably explain and describe with minimal focus on 'actions'; middle band responses will comment on some of the language; higher band essays will make a good choice of details of action and really scrutinise the language and techniques. Comparison and/or contrast is required in this question. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each of the two poems.	

Text	OCR: <i>Opening Worlds</i>
Question 13 (30 marks)	<p>(a) <i>Dead Men's Path</i>: 'We shall make a good job of it...' to '...the woman's magazine she read.'</p> <p>(b) <i>Snapshots of a Wedding</i>, 'During the year he prepared the huts...' to '...suitable wife for any man.'</p> <p>Explore the writers' presentation of the characters of Nancy Obi and Neo, and of their relationships with family members, in these two extracts.</p>

NOTES ON THE TASK:

Nancy is almost a clone of Michael Obi with her emphasis on the 'modern' and 'denigration' of the old. However, unlike Michael's passion for modern education and ideas, she, more superficially, is interested in gardens and being the 'queen of the school'. Thus, she cannot understand her husband's enthusiasm for unmarried teachers. Although 'infected' by Michael's ideas, Nancy is momentarily 'downcast' and 'sceptical' but soon rallies due to her tenderness for her husband (or perhaps the Western magazines she reads). Neo, as we know from earlier in the story, is proud of her education and prospects but is patronising, rude and arrogant and is shocked by the plain speaking of the aunt. Both extracts provide plenty of evidence and opportunities for comment on the authors' use of language. Excessive narrative beyond the extracts should not be highly rewarded, nor should paraphrase or character study. Answers will move up the bands according to their understanding of the characters and of their relationships, with, most importantly, a close focus on language. Comparison is not needed in this question.

Text	OCR: <i>Opening Worlds</i>
Question 14 (30 marks)	<p>How do the writers memorably convey the difficulties the characters face and overcome in <i>The Tall Woman and Her Short Husband</i> (Feng) and <i>The Pieces of Silver</i> (Sealy)?</p> <p>Remember to refer to details from the stories to support your answer.</p>

NOTES ON THE TASK:

Mrs Tall and Mr Short face difficulties throughout the story: the bullying and ridicule of the tailor's wife and the neighbours; the kangaroo court; Mr Short's imprisonment and Mrs Tall's stroke. Details (eg the tin of pork and wine bottle) and reference to the writing (eg the last sentence of the story) are needed for the higher bands. Clement is bullied by Mr Chase and then has a problem in trying to convince his parents to part with three pence and, when he is unsuccessful, in gaining money by 'carol singing'. Unlike the previous story, however, this one ends happily. Basic answers will be narrative with a little textual support; sound responses will make some comment on the difficulties, and to achieve the Higher Band there should be secure understanding and a focus on language. Comparison is not needed in this question.

Text	OCR: <i>Opening Worlds</i>
Question 15 (30 marks)	Explore the ways in which the writers make their portrayal of the natural world appealing or unappealing in any TWO of the following stories: <i>The Winter Oak</i> (Nagibin) <i>The Gold-Legged Frog</i> (Srinawak) <i>Games at Twilight</i> (Desai).
NOTES ON THE TASK: There are certain passages in each story which need analysis and exploration. In <i>The Winter Oak</i> , the eponymous tree stands 'huge and majestic' 'like a cathedral' inspiring awe and almost worship in Anna Vasilevna, especially when she sees the small creatures tucked away in the 'small world' in the 'living warmth'. This is surely an appealing description. The beginning of <i>The Gold-Legged Frog</i> , on the other hand, paints a picture of a dry arid land which is a 'portent of drought, want, disaster and death', a place no-one would willingly live in. Similarly, at the start of <i>Games at Twilight</i> , the weather is too hot, the garden like 'a tray made of beaten brass', the birds 'drooped' and the dog lay as if dead. Answers need to focus closely on the language of the passages chosen and to gain the highest grades a personal response is also looked for. Narrative of the stories or paraphrase of the relevant passages should not be highly rewarded. Comparison is not needed in this question.	

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 16 (30 marks)	(a) <i>A Lesson on a Tortoise</i> : 'It was the last lesson on Friday afternoon...' to '...about thirty – my own boys.' (b) <i>Lessford's Rabbits</i> : 'On Tuesday mornings...' to '...kicking the lockers along the walls.' In what ways does Lawrence, in these two extracts, memorably capture the atmosphere of 'Friday afternoon' and 'Tuesday morning' in school?
NOTES ON THE TASK: Friday afternoon will surely be recognisable to candidates! 'Weariness', 'a pleasant lesson' the pupils will 'enjoy', 'good-tempered', 'great relief', self-satisfaction ... are some of the points that may be mentioned. In contrast, Tuesday morning begins at half past eight with an extra chore for the teacher who is 'rushing' and all is action and bustle in the classroom as the children 'bundle' in. A close focus on the language of the extracts is needed and paraphrase should not be rewarded highly. Comparison is not needed in this question but some candidates may prefer to approach the question in this way.	

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 17 (30 marks)	<p>A spiteful, cruel action? A deserved punishment?</p> <p>What does Lawrence make you feel about the actions of Annie (in <i>Tickets, Please</i>) and of Ciss (in <i>The Lovely Lady</i>) when they seek their revenge?</p> <p>Remember to refer to the language Lawrence uses in your answer.</p>
<p>NOTES ON THE TASK: This question requires a personal response and we should be prepared for answers which sympathise with Annie and applaud her revenge on the philandering John Thomas and for those which are revolted by her violence. Whatever the opinion there must be sound textual support. Likewise, Ciss could be justified in her eavesdropping and impersonation on the grounds that this is the only way to get her man and prise Robert from his mother's influence or she could be seen to be taking advantage of an old woman's weakness. Lower band answers may consist of narrative or character study; middle band responses will attempt to focus on the question with some textual support, and those that reach the higher bands will present a cogent argument, well supported and with some comment on language. Comparison is not needed in this question.</p>	

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 18 (30 marks)	<p>Explore the ways in which Lawrence vividly portrays relationships between people and animals in any TWO of the following stories:</p> <p><i>Adolf</i> <i>Rex</i> <i>Second Best.</i></p> <p>Remember to support your ideas with details from the stories you have chosen.</p>
<p>NOTES ON THE TASK: The children love Adolf the rabbit but the mother 'set her face against it' because of the risk of its imminent demise. The creature's wildness means that it has to be released and 'we were rather relieved'. Rex, the dog, is also loved by the children and hated by the mother – in both cases for his temper and violence. He too has to go for he has been spoiled as 'we had loved him too much and he had loved us too much'. The mole in <i>Second Best</i> is a different matter, for its importance and relationship to Frances and Anne is not as a beast but as a symbol of Frances' love for Jimmy. Basic answers will describe the relationships in simple terms; sound responses will consider them in more depth, perhaps considering the implications of the animals on people's lives; higher band essays will demonstrate secure understanding of Lawrence's portrayal of the relationships, with textual support and some comment on language. Comparison is not required in this question.</p>	

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 19 (30 marks)	Chapter 3: 'A final rifle shot rang out from the USS <i>Wake</i> .' to '...swords that answered the sun.' How does Ballard's writing make this such a horrifying moment in the novel?
NOTES ON THE TASK: The extract comes from the end of Chapter 3 and is the moment just before Jim is separated from his father (his mother has already been taken away by the Japanese). The British <i>Petrel</i> has been sunk by enemy action and there is an ongoing attempt to rescue the sailors. The situation, the eighteen year old rating with his hands like 'bloody ping-pong bats', the skin boiled off the petty-officer's hands and Jim's father's callous action with it, the list of debris and the final ominous sentence build up the horror. Answers should focus closely on the general situation and on the language of the extract and will move up the bands depending on how effectively and comprehensively they do this.	

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 20 (30 marks)	Explore how Ballard strikingly portrays the lives of Jim's parents and of the other Europeans in Shanghai before the war. Remember to support your ideas with details from the novel.
NOTES ON THE TASK: There is much material in the first chapters of the novel and some answers may also include details from Jim's visits to empty European houses later on. The general picture is of a life remote from that of the Chinese in the city, packed with parties, big cars and dressing up, but with an undertone of apprehension for the future – 'His father knelt by the radiogram in his pirate costume ... On a map of Russia ... he marked the new defensive line ...'. Stronger answers will confidently cite detail to build up an overview, give textual support and comment on Ballard's language.	

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 21 (30 marks)	'For the first time he felt able to enjoy the war.' (Chapter 16). How does Ballard's writing vividly convey to you Jim's enjoyment of the war in ONE or TWO moments from the novel.
NOTES ON THE TASK: Moments suggested for the Foundation Tier are when Jim is riding in the truck in Chapter 16, the air raid on the camp in Chapter 23 and his visits to the Americans in Chapter 26 (notes on these are in the Foundation 'Notes on the Task') but other moments may be chosen and the choice should, as far as possible, be respected. Paraphrase will only reach the lower bands; to achieve higher marks there must be some discussion as to how and why Jim is enjoying the war and some focus on the language.	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 22: (30 marks)	Chapter 1 'That was many years ago...' to '...piling up his debts.' How does Achebe make the difference between Okonkwo and Unoka so striking and significant here?
NOTES ON THE TASK: The extract comes from Chapter 1 and the focus of the answer should be closely on it. Okonkwo is a powerful physical presence; his fame is compared to a bushfire and there is emphasis on his severe look, his heavy breathing, his readiness to pounce and resort to violence. Unoka is his complete opposite, one of the "unsuccessful men". Candidates are likely to note that Okonkwo's determination not to be like Unoka is a major influence on some of his actions (for example, the cutting down of Ikemefuna, punishing Nwoye for exhibiting any of Unoka's traits). Unoka is associated with music, merry-making and feasting. His memories are of the beauty of the seasons and the leisurely flight of a kite. As a grown-up he is "a failure", but perhaps his younger qualities deserve some admiration and certainly contrast with the violent path Okonkwo blasts out for himself in the novel. Basic answers will look at the characters and actions of the two characters here and offer some engagement with the significance of the differences. Differentiation will arise from the way answers develop the significance of these differences and how they affect Okonkwo's behaviour (and perhaps ultimately the fate of the tribe), responding more and more sensitively to Achebe's writing here.	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 23: (30 marks)	Explore how Achebe makes Ezinma such a memorable and important figure in the novel. Remember to support your answer with details from the novel.
NOTES ON THE TASK: It is expected that answers will show knowledge of what Ezinma does and says in the novel and make an informed critical response to her. Candidates might legitimately look at her relationship with her father, caring for him after Ikemefuna's death and her position as something of a favourite with him (despite her gender; "She should have been a boy.") and her readiness later in the novel to postpone marriage so that her father can attract considerable attention on his return to Umuofia. Her mischievous nature as a child might be seen as lovable (the incident with the <i>iyi-uwa</i>). The danger she is apparently in with the Priestess is also likely to be seen as significant since it brings out the caring side of Okonkwo's character. Basic responses here are likely to give an account of incidents involving Ezinma. Answers will move through the bands as her significance is seen in terms of shedding light on the characters of her parents and the customs/way of life of the people of Umuofia, not least concerning gender issues.	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 24: (30 marks)	Civilisation? Destruction? In your view, what does Achebe's writing suggest the white man brings to Umuofia? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: It is hoped that this question will attract quite forceful personal responses. Although Achebe usually allows incidents in his novel to speak for themselves, it is difficult to argue that the influence of the white man is, to a considerable extent, any other than destructive. Likely material for discussion is the massacre at Abame recounted in Chapter 15, the treatment of the elders of Umuofia in Chapter 23, and the sending of messengers to break up the meeting in Chapter 24. However, some answers may argue that, in the light of the way the people of Umuofia treat twins for example, and the violence of such pillars of the community as Okonkwo, the white man brings enlightenment. Basic answers here will consider some relevant moments in the novel, responding to what white people do. Differentiation will occur as answers start to develop an understanding of what white people do and how this affects the native people. Best answers will respond strongly to what white people do, linking the response closely to the language Achebe uses.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 25: (30 marks)	'He was stiff and sore now and his wounds and all of the strained parts...' to '...Eat that, <i>Galanos</i> . And make a dream you've killed a man.' How does Hemingway's writing here make the old man's final battle with the sharks so dramatic?
NOTES ON THE TASK: Candidates should be able to comment on the old man's pain and his vain hope that he will not be called upon to fight what will be his final battle to preserve anything of the marlin. He fights vigorously (he "clubbed" "beat" "chopped" "lunged") until he is at the point of exhaustion or even death. The sharks are similarly active. (They "threw themselves" and are "driving" and "tearing"). Behind the extract is the old man's desire to bring the marlin to shore, his respect for it and the sense in the reader that the old man deserves some sort of success for the immensity of his struggle. Basic responses here will depend on paraphrasing what is happening with little reference to the term "dramatic". Answers will move through the bands as they support their response/analysis with detail from the extract and engage ever more closely with Hemingway's language.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 26: (30 marks)	In what ways does Hemingway make the boy, Manolin, such an important figure in the novel? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Manolin is a figure who opens and closes the novel and who is remembered by the old man at various stages of his voyage. Responses are likely to comment on the sympathy and support he gives the old man and the loneliness the old man feels without him. Basic responses will give a brief account of some things Manolin does. Answers will rise through the bands as they start to recognise how the actions of Manolin and his sympathy for the old man affect the way the reader responds to the old man in the novel; for example, the tears he sheds for him at the novel's end suggest the sympathy that a reader might also feel. The best answers here will link Manolin's importance to the language Hemingway uses and how this affects the reader's response.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (30 marks)	Explore ONE or TWO moments in the novel when Hemingway most powerfully compels you to feel sympathy for the old man.
NOTES ON THE TASK: "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. The candidate's choice of moments should, as far as possible, be respected. Moments may be any involving the pain the old man experiences, both physical or mental, in the course of his journey; or his living conditions at the start of the novel; or the pain of his return home at the end. Basic answers here will show some understanding of why sympathy may be felt, principally based on the old man's situation, whilst better ones will show reasonably sustained understanding of why sympathy is felt partly based on the way Hemingway describes them. Best answers will be those that combine personal engagement with the moment with a sensitive, analytical response to Hemingway's language. Answers which focus on one particular moment rather than two should provide detailed analysis and textual support, whilst those discussing two moments are likely to provide slightly less analysis and detail.	

Text:	ORWELL: <i>Nineteen Eighty – Four</i>
Question 28: (30 marks)	<i>Part Three, Chapter Two:</i> 'His voice had grown almost dreamy.' to '...he had not been aware that there was any war. 'I don't remember.' How does Orwell's writing here make this extract so horrifying?
NOTES ON THE TASK: Answers should focus on the torture O'Brien inflicts on Winston in this extract. Some of the horror derives from O'Brien's "lunatic enthusiasm" and total belief in the Party's doctrine that he offers to Winston. The crushing of "ordinary human feeling" and the emotions that make us human is truly horrifying. Winston's belief that he, not O'Brien, is mad is horrifying, as is the torture that results in the sensation that part of his brain has been removed and his loss of memory. Some reference outward to Winston's earlier dealings with O'Brien may be expected, but the focus of the question is on the extract and Orwell the writer. Basic answers here will offer a paraphrase of the extract with some personal response to what is horrifying, whilst the best will engage with the language and how it conveys the horror of what is said and done here.	

Text:	ORWELL: <i>Nineteen Eighty – Four</i>
Question 29: (30 marks)	In what ways does Orwell make Julia such an important figure in <i>Nineteen Eighty-Four</i> ? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Answers should do more than simply provide an account of what Julia says and does in the novel, since the key word in the question is "important". Candidates may consider her contribution to the love story element important. Her rebellion against the Party, if only from the waist down, is also important, as, of course, is Winston's betrayal of her and her betrayal of him, proving that the Party can "get inside you". Basic answers here will provide little more than a narrative account of Julia's part in the plot. Answers will move through the bands as they focus more and more closely on her importance. Best answers here are likely to be those that develop Julia's importance as an instinctive rebel against the Party and a victim of the Party's suppression of love and individuality.	

Text:	ORWELL: <i>Nineteen Eighty – Four</i>
Question 30: (30 marks)	Explore ONE or TWO moments in the novel when Orwell's writing makes you feel that life in Oceania is unbearable for the people who live there.
NOTES ON THE TASK: Any number of moments in the novel offer themselves and whichever of them answers focus on should, as far as possible, be respected. However, these are most likely to include Winston's arrest, his torment in Room 101 especially when the caged rats are about to attack him, and his final meeting in the novel with Julia. However, candidates may prefer to focus on the awfulness of everyday life as represented by the description of Victory Mansions, or the perils of "Steamers". Fairly basic answers at this Tier will provide some detail from the chosen moment/s, linking them to the effect they have on a reader, but depending heavily on narrative and response to situation. Sound answers will show a reasonably sustained understanding of how the chosen moments make life unbearable and try to show how Orwell's writing conveys its awfulness. Answers will rise through the bands as the mastery of detail, development of personal response and analysis of the language Orwell uses become more sophisticated. It is likely that best answers will focus on just one moment and explore it in considerable depth.	

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 31: (30 marks)	<p>(a) <i>Another Survivor</i>: 'Faith was delighted with the dress...' to '...not wanted to meet again ever.'</p> <p>(b) <i>Nothing Missing But the Samovar</i>: 'There was a dance...' to '...he went over and sat beside her.'</p> <p>How do Fainlight and Lively make their descriptions of Faith and Sally so moving in these two extracts?</p>
<p>NOTES ON THE TASK: Answers are expected to show knowledge of both stories through a close focus on these extracts. However, there is no need to drift away from the extracts and no requirement to compare them. Faith is, of course, unaware of Rudi's intentions and that in his daughter he has re-created his mother. Her delight in the dress and her appearance as "this touching being" cannot be shared by her father. The description of Sally in her cut-down and unbecoming dress is moving, not least because her excitement and anticipation are at odds with her frumpish looks. Basic responses will paraphrase the extracts with little attention to the language used. Sound answers will focus on the language as well as the situations in which the characters find themselves. Answers will move up the bands according to the closeness with which they concentrate on the actual writing here.</p>	

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 32: (30 marks)	<p>How do the writers create sympathy for any TWO of the following characters?</p> <p>Miss Anstruther in <i>Miss Anstruther's Letters</i> (Macaulay) Millicent in <i>The New People</i> (Tremain) The man in <i>The Man Who Kept the Sweet Shop at the Bus Station</i> (Harris).</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK: Answers are expected to show knowledge of the two stories chosen from the list, and comment on the sympathy they may, or may not, feel for the two characters. Sympathy should be felt for Miss Anstruther, who loses her books and possessions in an air raid and is left with only one and a half sentences from all the letters sent by her lover over a period of twenty-two years; the only words left seem a reproach. All the passionate and romantic phrases have disappeared. The raid has cut her life in two. Millicent might attract rather less sympathy, but she is portrayed as no longer a fashionable writer, moving from home, and losing Alison. The final paragraphs of the Harris should arouse sympathy for the man who kept the sweet shop. Basic answers will summarise two stories or provide two unfocused character studies. Sound answers will do much more than summarise the stories, but will link their response to the characters to the writing. Answers will rise ever higher through the bands according to the skill with which the response is linked to the language the writers use.</p>	

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 33: (30 marks)	Explore some of the ways in which the writers strikingly portray how any TWO of the following characters overcome the difficulties they have faced: Justin in <i>A Love Match</i> (Warner) Chris in <i>Stormy Weather</i> (Kesson) Anna in <i>Mannequin</i> (Rhys).
NOTES ON THE TASK: Answers are expected to show knowledge of two stories, illustrating the initial problems the characters face and their later happiness. Justin has been damaged both mentally and physically by his war experiences but achieves happiness through his unconventional relationship with his sister. Some candidates might suggest that, since he eventually dies in the raid, he doesn't end happily. Chris, initially unhappy as "an orphanage girl" uses her wits to outfox the system and exchange the Band of Hope for matron's new sewing machine. Life as a mannequin is at first difficult for Anna who feels isolated and lost but who, at the end of the story, feels that now she really belongs. Basic answers here will show some understanding of the characters and use a little textual reference to show the problems and how they are overcome. Sound answers will be looking to link the response to some detail in the writing. Answers will move ever higher up the bands as they show confidence and skill in analysing the language the writers use in portraying the difficulties and how they are overcome. Answers need not provide equal focus on both stories, but comments on both should be of some substance.	

Text	PALIN: <i>Pole to Pole</i>
Question 34 (30 marks)	<i>Day 44:</i> 'By the end of this hot, hard day...' to '...I feel as content as I ever could.' Explore the ways in which Palin here makes his visit to a Turkish bath so amusing and entertaining.
NOTES ON THE TASK: Answers should focus on the details in the extract to explore the amusing and entertaining aspects of the visit to the hammam – and there are plenty of them. Examples include the suspect list of VIPs, the cheap price of 'rebirth', the description of the masseurs and the massage they give. As ever with Palin's writing, it is the little homely comparisons that entertain the most – the washing cloth 'like a Brillo pad'; the 'deposits from a school rubber' – combined here with the slightly more serious section on the Italian's experiences in Central Europe. Lower band answers will paraphrase with some textual support and essays will move up the bands according to their engagement with Palin's writing and a personal response.	

Text	PALIN: <i>Pole to Pole</i>
Question 35 (30 marks)	In what ways does Palin's writing make memorable for you his visit to Dr Baela, and his illness afterwards (Days 108 and 109)?
NOTES ON THE TASK: The visit to Dr Baela, the dubious witch doctor or healer, is one of Palin's more interesting experiences. The description of his appearance including the 'pink tunic' and the 'heart-shaped mirror with a border of shells' is amusing and the account of the 'investigation' frankly terrifying (especially as it takes place under the text 'True Love Never Ends'). The piece of bark (and instructions for use) may or may not be the cause of Palin's illness that night but his symptoms are alarming: 'For five minutes I have no idea what is going to happen to me'. There is plenty of material to use and we should be on the look out for real engagement with the writing.	

Text	PALIN: <i>Pole to Pole</i>
Question 36 (30 marks)	Explore the ways in which Palin makes memorable ONE or TWO moments when he is in uncomfortable or dangerous situations.
NOTES ON THE TASK: Three moments suggested for the Foundation Tier are white-water rafting on Day 116, travelling from Atbara to Khartoum on Day 66 and crossing the Greenland and Barents Sea on Days 9-11 (notes on these are in the Foundation Tier 'Notes on the Task'), but other moments will obviously be offered and we should respect the choice as far as possible. The question specifies 'the ways' so paraphrase will not be enough for the higher bands; there must be exploration of the language too.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 37: (30 marks)	<i>PLAYING</i> : 'I'm a striker...' to '...shorts are sopping wet.' How does Hornby here create such an amusing and entertaining image of himself as a football player?
NOTES ON THE TASK: The extract is from <i>Playing</i> . Despite his fanatical support for Arsenal, he is, as he says, no good at football. His description of his appearance makes clear that his fitness levels are not of the highest and his post-match sufferings are recorded with characteristic humour. His friends, of similar age and fitness, like Hornby, treasure memories of their rare but occasional brilliance and "don't tackle very hard". There is considerable tongue-in-cheek humour for candidates to comment on, and footballing jargon ("scorching right-foot volley... mazy run") used to comic effect. Basic answers here will show a little understanding of Hornby's presentation of himself as a player, whilst answers will rise through the bands as understanding becomes more sustained and sharper comment is made on the language used. The closer the attention to Hornby's language, the higher should be the band.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 38: (30 marks)	How does Hornby make his visit to Highbury in the chapter <i>Thumped</i> (pages 30-34) so dramatic? Remember to support your views with details from the chapter.
NOTES ON THE TASK: It is possible, though unlikely, that candidates will find the comparison of prices dramatic. More likely material is the atmosphere at a Highbury game and the pre-kick-off entertainment provided; certainly the attack on Hornby, the indifference of adults to his plight and his exposure to class divisions, are dramatic, as is his inability to tell his mother about the attack. Basic answers are likely to reveal a little understanding of what is dramatic, but tend to paraphrase the chapter. Better ones will look in some detail at parts they find dramatic, while the best will focus closely on the way Hornby describes the atmosphere and the attack.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 39: (30 marks)	Explore any ONE or TWO moments in Hornby's book when he makes you feel that being an Arsenal supporter is particularly upsetting for him.
NOTES ON THE TASK:	
<p>Any two moments that answers focus on must, as far as possible be respected. Since Hornby's general state of mind is such that he consults a psychiatrist, football and supporting Arsenal rarely give him unalloyed pleasure. Answers should not provide a general discussion of many years of upset, but focus on one or two such moments as Arsenal losing in the League Cup Final (<i>Don Rogers</i>); the Cup Final (<i>Wembley II – The Nightmare Continues</i>); general misery (<i>Arsenalesque</i>); despair at Arsenal's form (<i>The Pits</i>). Basic answers here will show some understanding of the moments when Hornby is clearly upset, with some support from the text. They will move through the bands as the understanding of his state of mind and the cause of his annoyance becomes ever more subtle and the response to Hornby's language more sophisticated. Answers which focus on one moment are likely to do so in greater depth than those which focus on two, but this may not be universally true --- a possible but not infallible differentiator.</p>	

2444/01 Foundation Tier: Pre-1914 Texts

INSTRUCTIONS TO EXAMINERS: Unit 4 (Foundation Tier)

A INDIVIDUAL ANSWERS

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

B TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2444/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		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	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	14 13	<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	12 11	<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	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	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	6 5	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	4-0	• not meet the criteria for Band 8.

1901 English Literature – Empathic Band Descriptors

Unit 2444/01 - Foundation Tier

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

Text:	WILLIAM SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (14 marks)	<p>Act Four, Scene One:</p> <p>‘LEONATO: Wherefore? Why doth not every earthly thing’ to ‘LEONATO: ... Hence from her, let her die.’</p> <p>What do you feel about Leonato and his thoughts about Hero at this point in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what has just happened to Hero • the words and phrases that Leonato uses about Hero here.

NOTES ON THE TASK:

This extract comes shortly after the “wedding”, during which Claudio so cruelly rejects Hero; Leonato, the previously unambiguously admiring and adoring father of Hero, believes Claudio implicitly, and in this speech makes clear his new feeling of utter hatred and disgust for her. He even goes so far as to imply not merely regret that he ever had a daughter, but that maybe he is not her true father – though even if this be true, he adds, he has acted like one, and recalls his deepest love, though now his shame, that “she is fallen into a pit of ink”. It is unlikely that any candidate will show anything but dislike for Leonato at this point, though some may perhaps argue that he – like everybody else in the scene – has simply been duped, and that we should feel pity rather than anger. Better answers will do what bullet-point two asks and make at least some reference to Leonato’s language: “a beggar’s issue”, “smirched”, “mired with infamy”, “a pit of ink”, “her foul tainted flesh” all reflect his rage and disgust.

Text:	WILLIAM SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (14 marks)	<p>What do you think makes Beatrice and Benedick fall in love during the play?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

This is a fairly open question, and examiners must be generous and flexible in how they respond to what candidates propose. Many will perhaps argue that they are – despite their “merry war” – in reality very much alike in almost every way, and that this is the cause of their growing love for each other. They are, too, at least reputed to have had an earlier romance or affair, and of course their friends take considerable trouble to make them both see that despite their superficial differences they actually do feel warm and affectionate towards each other. No credit should be given for speculative answers which look forwards in the play to what their relationship and marriage might be like – nor indeed that look backwards to what their earlier pre-play feelings might have been; answers must be firmly focused upon what we know, and better ones will follow the second sentence’s instruction to support what they say with reference and/or quotation to support their ideas.

Text:	WILLIAM SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (14 marks)	<p>Act Three, Scene One:</p> <p>‘ROMEO: I do protest I never injured thee’ to ‘MERCUTIO: ... Go villain, fetch a surgeon.’</p> <p>What does this moment in the play tell you about the strikingly different characters of Romeo, Mercutio and Tybalt?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

Romeo has just married Juliet, and as a result his naturally quiet and courteous nature is even more determined not to rise to the taunts which Tybalt levels at him immediately before this extract; because his marriage to Juliet is secret, he cannot say what his reasons are, which is at least in part why Mercutio’s anger is once again so quickly roused – as is always the way with him, his response to Tybalt is, while enraged, laced with a kind of dry humour – a point that some better answers may note – especially in his speech starting “Good King of Cats...”; and of course the closing words of the extract reinforce this side of his personality, even in the face of imminent death. Tybalt is just Tybalt, and his killing of Mercutio “*under Romeo’s arm*” is indicative of the unjust, vicious but also casual manner with which he views fighting and killing. Romeo continues to try to keep the peace, and at least within this extract he does not take part in the forbidden brawling. Better answers may perhaps make reference to events before and after the extract in support of what they say, and will certainly look at some of the words and phrases that each of the three characters uses.

Text:	WILLIAM SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (14 marks)	<p>You are Lord Capulet at the very end of the play.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Juliet and the reasons why she and Romeo have died • the part you have played in their deaths. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Lord Capulet has every reason to be in true despair at the end of the play; not merely (merely!) has he lost his beloved teenage daughter, but he is in large part the cause of her death, and he knows it. True, he still has a wife, unlike Lord Montague, but he must surely be thinking of how and why he not merely allowed Juliet to leave the family, but how in one sense he actively encouraged her – his utterly unreasonable temper when she refuses to marry Paris is one instance of folly that many answers are likely to include, and which Capulet may now be regretting. Social customs in the play, it is true, suggest that fathers have little to say in what their daughters do, but this can be of very little emotional help at this point. He does have the grace and courage to offer his hand towards Lord Montague at the end of the play, realising that the feud which the two families have for so long accepted and indeed encouraged is as much to blame as anything, and his final words – while simply echoing what Montague has said, of course – do suggest at least some understanding of the great futility and folly of the feud. Better answers will try to take hold of at least some of the complicated feelings that he must be enduring, and will try too to show some of the character’s deep and genuine sadness at this moment, combined with guilt and remorse.

Text:	OSCAR WILDE: <i>An Ideal Husband</i>
Question 5: (14 marks)	<p>Second Act: ‘SIR ROBERT CHILTERN: [<i>rushing towards her</i>] Gertrude! Gertrude!’ to ‘... <i>Her sobs are like the sobs of a child</i>]</p> <p>What makes this argument between Lord and Lady Chiltern so dramatic?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the differences in their points of view • the ways in which they express their feelings.

NOTES ON THE TASK:

Up to this point Lady Chiltern seemed to see her husband as the epitome of male virtue and distinction, but this view has been smashed and her moral outrage is as extreme as her previous idolisation of him. His response to her disgust might seem to be perfectly reasonable; he makes much of the unrealistic expectations that women have of their men, but in doing so he is minimising his own culpability in taking what was effectively a bribe and he is also making Mrs Cheveley sound more virtuous than she actually is. We know that his discussions with her were actually very unpleasant but he makes it sound as if she was offering balm to his soul. So it is likely that candidates may well find Lady Chiltern impossibly self-righteous and Lord Chiltern very hypocritical. Neither comes out of this argument particularly well, though the final stage directions indicate that she is the one who is about to mend fences. The best answers will begin to consider the emotionalism of the language, the exclamations and short sentences and the ways in which the stage directions describe Lady Chiltern’s movements.

Text:	OSCAR WILDE: <i>An Ideal Husband</i>
Question 6: (14 marks)	<p>You are Lord Goring. You have advised Sir Robert to fight Mrs Cheveley’s attempt at blackmail and he has just left you (in Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • what you know about Mrs Cheveley • what Sir Robert might do. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Lord Goring has been very honest and direct in his responses to Sir Robert’s confession and self-justification and there is much material available in the first part of the second Act. Better answers will go beyond merely recounting the conversation, however, and will try to convey something of the feelings that might be hidden under Goring’s veneer of politeness. In private, he might be expected to have even more robust reactions to the corruption that is exhibited by Sir Robert and by Mrs Cheveley. His prior knowledge of the way in which she operates will be clear as will his, perhaps surprising, strict moral stance. He has given clear advice that Sir Robert should confess to his wife, but does he believe that he will do so? Better answers will make a real attempt to create an appropriate voice for the character.

Text:	HENRIK IBSEN: <i>An Enemy of the People</i>
Question 7: (14 marks)	Act Two: 'DR STOCKMANN: [<i>walks up and down</i>] Have I to stand for this?' to 'MRS STOCKMANN: ... think what all this is going to lead to.' What does this extract reveal to you about Mrs Stockmann and her feelings towards her husband and children?

NOTES ON THE TASK:

Dr Stockmann is not the easiest of men to live with; his fight for the safety of the baths, and for the people of the town, is of course entirely right and justifiable in every way, but his manner is such that it inevitably creates antagonism wherever he goes, and he cannot dissociate what he believes he must do from what he must also do as a husband and father. Mrs Stockmann is as loving and supportive as it is possible to imagine anyone being, but she also has her feet very firmly on the ground, and as she points out in this extract her husband is heading for disaster in many ways if he persists. He will lose his job and the status that he (and she) have created with it; the family will revert to the poverty that have struggled to escape – and while this might be workable for just the two of them, Mrs Stockmann cannot ignore her sons as well – and Petra's support for her father is just an irritant. Answers must focus upon Mrs Stockmann, rather than her husband, though what he does and says both here and elsewhere in the play cannot be ignored; her ability to see the importance of everyday life may appear to be short-sighted and trivial in the eyes of her husband and perhaps of some candidates, but others may see that compromise is in the end necessary for survival in any social sense, and praise Mrs Stockmann for her own form of courage in arguing so forcibly with her adamant and proud husband. Better answers will make reference to details of the extract and maybe the wider play as well in support of their views.

Text:	HENRIK IBSEN: <i>An Enemy of the People</i>
Question 8: (14 marks)	Explore ONE or TWO moments in the play when you feel sympathy for Dr Stockmann. Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Despite what is said in the note to Question 7 above, Dr Stockmann is basically a good man – proud, stubborn, selfish perhaps, arrogant possibly, but fundamentally caring and thoughtful; his interests are, rightly or wrongly, bigger than just those of his family. Most candidates are likely to feel little or possibly no real sympathy for him, and some answers may say as much; however, the question requires the identification of at least one moment when it is possible to feel sympathy for him, and examiners must require this to be explicitly and unequivocally the case, even if in the chosen moment the candidate's feelings are mixed. Examiners must be lenient in what is meant by "a moment", though better answers will select a clearly defined incident rather than a lengthy sequence of events; examiners must also be lenient in accepting the reasons offered for feeling sympathy – for example, there may be some answers that suggest regret that such an able and intelligent man could possibly be so pig-headed. Above all, though more is needed for a high mark than just a character study or a narrative, and better answers will demonstrate a good knowledge of the text in support of what they say.

Text:	OCR: <i>Opening Lines: War</i>
Question 9: (14 marks)	<p><i>Song</i>: Anne Brontë, <i>The Man He Killed</i>: Hardy</p> <p>What feelings towards their enemies do the speakers in these two poems convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situations described • the language the poets use.

NOTES ON THE TASK:

In simple terms, *Song* considers the reversal of roles between the hunter and hunted and how the person now in the position of the conqueror finds that role distasteful. *The Man He Killed* deals with individuals rather than with the general idea of the 'foe' and makes the point that the men on both sides are both human and might, in fact, in another life have been friends. It brings out very clearly the futility and meaninglessness of war even to those most closely involved. Brontë might be seen to make similar points, though in a rather different way. She uses natural imagery and a complex verse form; Hardy's style is direct and colloquial to reflect the character of his speaker. Answers will be discriminated by the extent to which they consider the language of the poems and we should not expect them to be dealt with in equal detail given the time constraints.

Text:	OCR: <i>Opening Lines: War</i>
Question 10: (14 marks)	<p>What do you find most moving about the feelings expressed in TWO of the following poems?</p> <p><i>On the Idle Hill</i> (Housman) <i>The Drum</i> (Scott) <i>Ode, Written in the Beginning of the Year 1746</i> (Collins)</p>

NOTES ON THE TASK:

This is an open task and we should reward whatever candidates offer. Likely responses might focus on the sense of waste of young life in the Housman, the anger of the poet about the carnage of war in the Scott, and the sadness of the Collins. Better answers will be characterised by a strong personal response and by the beginnings of exploration of the language of the poems.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 11: (14 marks)	<p><i>Composed Upon Westminster Bridge: Wordsworth, To Autumn: Keats</i></p> <p>What do you find most striking about the feeling of peacefulness in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the scene each poet describes • some of the language the poets use.

NOTES ON THE TASK:

This task is directly focused on the language of the poems. It is fairly open in that candidates will make their own selections, which will not be exhaustive, given the time constraints, but better answers will be discriminated by the extent to which they explore the effects of language rather than merely listing appropriate examples. They will begin to see how the sound of the words creates a mood and it is to be hoped that they will be able to respond to the rhythm and rhyme. We should not expect both poems to be dealt with in the same amount of detail.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 12: (14 marks)	<p>What feelings of unhappiness do any TWO of the following poems convey to you?</p> <p><i>London</i> (Blake) <i>The World</i> (Rossetti) <i>The Song of the Shirt</i> (Hood)</p> <p>Remember to refer closely to the words and images of the poems in your answer.</p>

NOTES ON THE TASK:

Unhappiness in both *London* and *The Song of the Shirt* might apply to either the poverty and pain of the people described or to the poet's anger at observing it. *The World* deals with the poet's unhappiness at being in thrall to the material world and is, perhaps, more internalised. Good answers will go beyond merely summarising the poems to an exploration of how the words and images convey the mood. The extreme force of Blake's language, for example 'the marriage hearse', should draw comment, as should the almost biblical imagery of the Rossetti. The Hood is written from the viewpoint of the seamstress and the colloquial style may be seen to make her predicament even more pitiable. There will be many different points and we should not expect both chosen poems to be dealt with in an equal amount of detail.

Text:	WILLIAM BLAKE: <i>Songs of Innocence and Experience</i>
Question 13: (14 marks)	<p><i>The Chimney Sweeper</i> – Innocence <i>The Chimney Sweeper</i> – Experience</p> <p>What do you find striking about the pictures that these two poems give you of chimney-sweeping children?</p> <p>You should consider:</p> <ul style="list-style-type: none"> the thoughts and feelings of the speakers in the poems the words and phrases Blake uses in each poem.

NOTES ON THE TASK:

Both poems portray chimney-sweepers as having desperate and dreadful lives, and some answers may draw attention to this similarity. The big difference, though, lies in what the first says about life *after death* – when the angel will set all the children free, so that they can wash themselves clean of soot and simply enjoy themselves in laughter and running. The ending of the poem is somewhat ambiguous in its implication that such freedom will only be open to those who “do their duty”; perhaps not all chimney-sweepers will have such a happy after-life? There is more to the poem than may at first appear, though examiners must not expect most candidates to see beyond the easier response; if any do, it is likely that they will be very good answers! Similarly, the Experience poem is not as clear-cut as might be expected: the focus is upon the hypocrisy of adults and especially parents, who have “clothed me in the clothes of death” because “I was happy”; the big difference in this poem is that there is no hope of better things after death. Candidates are not required to make any comparisons or contrasts, and while credit may well be given to those who do, none should be withheld from answers that treat the two poems quite separately. Better answers, however, will do what the second bullet-point requires.

Text:	WILLIAM BLAKE: <i>Songs of Innocence and Experience</i>
Question 14: (14 marks)	<p>What in your view makes the poet so angry in TWO of the following poems?</p> <p><i>Holy Thursday</i> (Experience) <i>The Garden of Love</i> (Experience) <i>The Human Abstract</i> (Experience)</p> <p>Remember to refer to the words and phrases that Blake uses.</p>

NOTES ON THE TASK:

There is more than enough anger in all these poems to fill a 30 minute answer, and candidates should have little real difficulty in suggesting not only some of the things that create this emotion, but also in exploring some of the words and images in each that show the poet feeling it. *Holy Thursday*, for example, contains phrases such as “babes reduc’d to misery”, “cold and usurous”, “bleak and bare”, “it is eternal winter”; some may argue that these, and the final stanza in particular, imply sadness at least as much as anger, but the latter is surely there. *The Garden of Love* begins with apparent optimism and even joy – until “Thou shalt not” appears, and the final stanza is especially negative and angry in its view of the church/chapel – candidates should be well able to say something here. These two are the poems most likely to be used in answers, as *The Human Abstract*, while equally forthright in its anger about humanity, is more abstract and less accessible – but better answers should be capable of at least some comment on some of its more striking phrases. Better answers will do what the second bullet-point requires, though because of time constraints examiners must not require equal treatment of each poem.

Text:	THOMAS HARDY: <i>Selected Poems</i>
Question 15: (14 marks)	<p><i>Drummer Hodge</i> and <i>The Man He Killed</i></p> <p>What do you think makes these two poems so moving?</p> <p>Remember to refer closely to the words and phrases of both poems in your answer.</p>

NOTES ON THE TASK:

Given the relatively small number of poems in the selection set for study, candidates should be familiar with both of these, and they will almost certainly have looked at them together, both reflecting Hardy's bleak and ironic look at the effects of warfare. *Drummer Hodge* is perhaps the sadder of the two – the young man from rural Wessex, uneducated and inexperienced, who is killed and unceremoniously buried many thousands of miles from home and familiarity, yet who will in a curious way be forever remembered in this alien land. *The Man He Killed* is from more familiar Hardy irony – two young men, again from a country background, who could so easily have been drinking partners and even friends, had not the cruel necessity of war made one kill the other. Better answers will move beyond broad outlines such as the above, and support their answers with some detailed exploration of the words and phrases used in each poem.

Text:	THOMAS HARDY: <i>Selected Poems</i>
Question 16: (14 marks)	<p>What do you find especially moving about the sadness that is portrayed in TWO of the following poems?</p> <p><i>She At His Funeral</i> <i>A Wife in London</i> <i>A Broken Appointment</i></p> <p>Remember to refer closely to the words and phrases in the poems.</p>

NOTES ON THE TASK:

Few of Hardy's love poems are simple and happy, and these three are full of the sadness and cynicism that is so characteristic of his writing. Candidates are not expected to link the two poems, nor to compare them with others, though of course if they do this successfully and coherently their answers should be properly rewarded. *She At His Funeral* is truly bleak – the man's sweetheart, presumably rejected by the family, or perhaps simply unknown by them, follows his funeral procession as "a stranger", her customary colourful clothes making her different from the other mourners in their formally dark attire, and above all her fire-like regret contrasted with their "griefless eye"; her love is deep, real, and utterly painful. *A Wife in London* is different in tone, though again seen from the woman's viewpoint – the irony of the sequence in which the two messages reach her from the battlefield is cruel indeed. *A Broken Appointment* is written from the man's viewpoint, but is no less bitter; he appears to love the unnamed woman, though his tone is quite cold – presumably because of her absence – and the reader must wonder a little whether his love is in fact genuine; his words in the second stanza verge on the cruel, and certainly they are self-centred. Better answers may touch upon some of these more difficult concepts and interpretations, though examiners will reward all answers that see at least the main thrust of two poems, and that support their ideas with reference and/or quotation.

Text:	JANE AUSTEN: <i>Northanger Abbey</i>
Question 17: (14 marks)	Chapter 18: 'But I thought, Isabella, you had something in particular...' to '...did not see him once that whole morning.' What makes you sympathise with Catherine as you read this passage?

NOTES ON THE TASK:

Catherine's complete obliviousness to the deviousness of Isabella makes one warm to her here. The reader, with Austen's help, might well have seen that beneath John Thorpe's boorish behaviour he harbours serious intentions towards Catherine because he obviously has an eye to the main chance, but, as an innocent abroad, there is nothing that she would have noticed to alert her to this. His being 'over head and ears in love' with her is clearly a travesty and Isabella must know this. As for Isabella's accusations of dishonesty and deviousness, they merely reflect her own character. Catherine's protestations expressed 'with all the earnestness of truth' contrast with the flowery protestations of devotion from Isabella. Good answers will not merely summarise the passage but will consider the characters of both girls and will begin to look at the language.

Text:	JANE AUSTEN: <i>Northanger Abbey</i>
Question 18: (14 marks)	What do you think makes Henry Tilney a suitable husband for Catherine? You should consider: <ul style="list-style-type: none"> • the way in which he behaves towards her • how she reacts to him Remember to support your answer with details from the novel.

NOTES ON THE TASK:

More than a flat character sketch of Henry Tilney is required here; candidates are focused on his compatibility with Catherine. He is presented as a very pleasant and intelligent young man who is clearly lively and attractive. Catherine is smitten from the start though she clearly is not quite on the same level intellectually. She does not see, for example, that he is gently making fun of her obsession with Gothic romance. Because of his relative maturity and wisdom, his attraction to Catherine might seem unconvincing, but he clearly responds to her goodness and openness and treats her with real kindness. He is not put off by the machinations of the Thorpes and has the strength of character to go against his father's wishes. It seems to be a very genuine love-match. Answers will be discriminated by the appropriateness of textual reference used in support.

Text:	CHARLES DICKENS: <i>Hard Times</i>
Question 19: (14 marks)	<p>Book the First: Chapter Nine, Sissy's Progress</p> <p>'It would be a fine thing to be you, Miss Louisa ...' to "'O no!' she returned eagerly. 'They know everything.'"</p> <p>What does this passage make you feel for both Sissy and Louisa?</p>

NOTES ON THE TASK:

It is likely that candidates will feel nothing but sympathy for Sissy, since though they are not specifically required to refer to previous events, their responses will be conditioned by the previous presentation of her in contrast to Bitzer. Here she has no self-confidence or self-esteem and thinks of herself as stupid, when we know that she is capable of seeing the reality of situations more acutely than her supposed superiors. Even Louisa comments on her goodness, and though the former is a much colder character, some sympathy will surely be felt for her self-awareness and her gentleness with Sissy. There seems to be a real connection between the two girls here. Better answers will begin to consider how Dickens contrasts the two characters and yet shows how they are both victims of Gradgrind's system.

Text:	CHARLES DICKENS: <i>Hard Times</i>
Question 20: (14 marks)	<p>What do you think makes Stephen Blackpool a memorable character in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the kind of man he is • the injustices that he suffers. <p>Remember to support your answer with details from the novel.</p>

NOTES ON THE TASK:

More than a flat character sketch of Stephen Blackpool is required here. The focus is on personal response and careful selection of material is the key to success. He is memorable as an ultimately tragic figure, whose life is blighted because of his unfortunate marriage and because he becomes a victim of Tom Gradgrind's crime. Dickens also uses him as representative of the down-trodden and exploited working classes to expose Bounderby and the industrial system and better answers may begin to show an awareness of this. We should allow whatever candidates offer. Better answers will be characterised by freshness of personal response and by well supported points.

Text:	THOMAS HARDY: <i>Far from the Madding Crowd</i>
Question 21: (14 marks)	<p>Chapter 11: “‘Yes’, came suspiciously from the shadows” to ‘...Your coming like this is so sudden and unexpected.’</p> <p>What impressions does this scene give you of both Sergeant Troy and Fanny Robin?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how Fanny feels about Troy, and what she says to him • how Troy responds to Fanny.

NOTES ON THE TASK:

A well known episode, and one which should offer candidates plenty of material: Frank Troy’s careless and offhand manner towards the girl he surely never really intends to marry, is set against Fanny Robin’s clearly genuine anxiety lest he should in fact desert her. The contrast in what each says is very obvious, and should give plenty of illustrative matter for better answers to use; while some answers may simply describe what happens, what is said, and what the two characters are like, such answers will not deserve high marks unless well supported from the extract, and possibly elsewhere in the novel, though the main focus must unequivocally be on what is printed here.

Text:	THOMAS HARDY: <i>Far from the Madding Crowd</i>
Question 22: (14 marks)	<p>Explore ONE or TWO moments from the novel when you feel particularly sympathetic towards Bathsheba.</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what happens in your chosen moment(s) • what it is that makes you feel sympathetic towards Bathsheba.

NOTES ON THE TASK:

There is a great deal that is unattractive about Bathsheba, and many readers will feel that she gets her just deserts when it appears that Gabriel is going to leave the country for California, and that she may therefore be truly alone; she has toyed with both him and Mr Boldwood throughout the novel, and her infatuation with Frank Troy is evidence of her self-centred nature, and of her lack of any real understanding of either herself or of others, despite her determination to be a good farm manager. Despite all this, however, few readers can help at least some moments of sympathy and sadness for her, whether it is simply when she is in need of a shepherd, when her sheep are dying in the clover field, when her hay-ricks are nearly destroyed in the storm, or when she loses her husband – twice. Examiners must be generous in what they accept as a “moment”, though it must be a clearly defined episode or scene, and they must be equally generous in accepting the reasons given for the sympathy – but few marks should be allowed for an answer that is too broad in focus, or indeed that is not at least broadly sympathetic in approach. There must also be some attempt to explore and explain *why* sympathy is felt, and better answers will do this with some relevant reference and/or textual quotation.

Text:	GEORGE ELIOT: <i>Silas Marner</i>
Question 23: (14 marks)	Chapter 4: 'Dunstan Cass, setting off in the raw morning...' to '...he was such a lucky fellow.' What are your feelings about Dunstan as you read this passage?

NOTES ON THE TASK:

Eliot never says anything complimentary about Dunstan. Here his unpleasantness is at its worst. His thoughts reveal his utter selfishness, his willingness to exploit someone who is socially and physically inferior, his unjustified contempt of Silas ('the old fool of a weaver') and of his own brother, his conceit and 'swagger'. More than a prepared character sketch is required, candidates should explore the passage in detail and better answers will note the derogatory expressions that he uses of people he considers inferior and the irony of the description of him as a 'lucky fellow'. Though not specifically required to refer outside the passage, better answers will be informed by the picture of Dunstan that has been established prior to this and may even go on to comment on his fate and its appropriateness.

Text:	GEORGE ELIOT: <i>Silas Marner</i>
Question 24: (14 marks)	What makes you feel sorry for Silas when he first comes to Raveloe? You should consider: <ul style="list-style-type: none"> • the way he lives when he first arrives in Raveloe • the ways in which the villagers treat him.

NOTES ON THE TASK:

Candidates might well explain the circumstances that bring Silas to Raveloe, though they are not required to do so. Some sympathy is almost inevitable for him in being the outsider in a closed community, who, because of his unusual physical appearance and fits is treated with suspicion by the villagers. He finds it difficult to break into the society and becomes more and more introverted, though eventually, by offering various services, he is tolerated, if not completely accepted. It is difficult not to feel sorry for him, since he is unable to tell anyone of the injustices that happened to him in Lantern Yard, and nobody seems very interested anyway. Good answers will go beyond merely describing his early life in the village to making some sort of evaluation of the reasons for sympathy.

Text:	EDGAR ALLAN POE: <i>Selected Tales</i>
Question 25: (14 marks)	<p>(a) <i>The Fall of the House of Usher</i> 'From that chamber, and from that mansion...' to the end of the story.</p> <p>(b) <i>The Black Cat</i> 'But may God shield and deliver me...' to the end of the story.</p> <p>What do you think makes these two endings so powerful?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what has led up to the two endings to make them so powerful • the words and phrases used in each ending.

NOTES ON THE TASK:

Candidates are expected to do two things here: they must show an understanding of why the ending of each story is powerful in the light of what has happened previously – this is not an invitation simply to tell the two stories, but there must be at least some awareness of what has led to final events as printed here; secondly, they must explore at least some of the language used in each ending that makes them so effective and powerful – there is ample material here, and examiners must be generous in how they respond to what is offered, provided only that it is indeed relevant and used sensibly.

Text:	EDGAR ALLAN POE: <i>Selected Tales</i>
Question 26: (14 marks)	<p>Explore ONE moment from <i>The Murders in the Rue Morgue</i> and ONE moment from <i>The Cask of Amontillado</i> which you find particularly thrilling.</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what happens in each of your chosen moments • the words and phrases that Poe uses.

NOTES ON THE TASK:

As in Question 25, the question here is not an invitation simply to narrate; candidates must do what the second bullet-point requires, and explore at least something of what it is about their chosen moments that they find thrilling – and this adjective can be taken in any appropriate way. Better answers will explore the words and phrases used, rather than simply say how their moment adds to the excitement of the plot alone, and for the highest marks examiners must expect some reasonably detailed quotation. Examiners must also be generous in how candidates have interpreted a “moment”, but must look for a clearly defined and relatively short part of each tale; answers that rehearse the complete tales will not achieve high marks.

Text:	H G WELLS: <i>The History of Mr Polly</i>
Question 27: (14 marks)	<p>Chapter 7, Section VI: 'Then one day Mr Polly had a bicycle accident.' To '...Get out of the (kik) way.'</p> <p>What in your view makes this such an amusing moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the descriptions of the bicycle accident • the reaction of Mr Polly and Mr Rusper.

NOTES ON THE TASK:

This is of course one of the most humorous episodes in the novel, and examiners must require more from candidates' answers than just a rehearsal of the events in the passage – the irony of Mr Polly's self-centred and somewhat puffed-up pride, contrasted with the relative innocence and straightforwardness of Mr Rusper, is of course at the heart of the comedy, but so is the description of the way in which Mr Polly comes off his bicycle. There may be some distaste for Mr Polly's mockery of Mr Rusper's speech impediment, but perhaps this will be seen as innocently comic and affectionate, rather than in any sense cruel; some answers may want to use it as more evidence that Mr Polly is far more selfish and unsympathetic than he may at times appear, but amusement and comedy must be at the centre of all good responses. The requirements of the bullet-points are straightforward enough, but better answers are likely to explore something of the language that both the narration and the characters use, and how this creates comedy.

Text:	H G WELLS: <i>The History of Mr Polly</i>
Question 28: (14 marks)	<p>Apart from Mr Polly, which ONE character in the novel do you most enjoy reading about?</p> <p>Remember to support your answer with details from the novel.</p>

NOTES ON THE TASK:

An entirely open question, and examiners must be willing to accept any character, no matter how unlikely or unexpected. What is important is not the choice itself but what candidates make of it, and how they support it; for a high mark, there must be supporting reference and/or quotation, and it is important that the clear focus is indeed upon one single character, even if others are mentioned. Better answers will go beyond simple character description and/or narration, however.

Text:	KATE CHOPIN: <i>Short Stories</i>
Question 29: (14 marks)	<p>(a) <i>Her Letters</i> ‘If he could have thought of her...’ to ‘...he bowed his head down upon the letters.’</p> <p>(b) <i>Tonie</i> ‘As she walked away...’ to ‘... in the boat with Tonie again.’</p> <p>What makes you feel sorry for the men in these two extracts?</p>

NOTES ON THE TASK:

Though not specifically required to refer outside the extracts, it will be difficult for candidates to respond convincingly without some reference to the circumstances of each man. They are not required to compare, but may make the point that both men are the victims of the women they love. The husband in *Her Letters* is driven to distraction by not knowing the content of the letters that his wife asked him to destroy, and his suspicions ultimately destroy him, though in this passage he shows that he cannot bring himself to break his word to his wife. His turmoil is clear in the passage and he is pitiable for this and also because he feels totally cut off from her. Some candidates may not feel sympathy for Tonie, but may despise him for letting Claire DuVigny run rings around him. He cannot be in his right mind, however, if he is thinking that he should have drowned her and himself. Answers will be discriminated by the extent to which they go beyond narrative to the exploration of their personal responses. Better answers will show some consciousness of the writing. Given the time constraints, we should not expect equal treatment of both stories.

Text:	KATE CHOPIN: <i>Short Stories</i>
Question 30: (14 marks)	<p>What do you find effective about the endings of TWO of the following stories?</p> <p><i>A Matter of Prejudice</i> <i>The Storm</i> <i>Lilacs</i></p> <p>Remember to support your answer with detail from the stories.</p>

NOTES ON THE TASK:

The question is a very open one and focuses on personal opinion. Answers which merely summarise or narrate the stories will not meet the requirements of the question; they should concentrate on the endings as endings and show how far they satisfy the reader emotionally. *A Matter of Prejudice* has a satisfying reversal – the rather unlikeable character Madame Carambeau has learnt her lesson; *The Storm* has a happy ending – rather ironically since two of the characters have been adulterous; in *Lilacs* the central character probably gets what she deserves, if by mysterious means. Good answers will begin to explore the language of the endings. Given the time constraints, we should not expect equal treatment of both stories.

2444/02 Higher Tier: Pre - 1914 Texts

INSTRUCTIONS TO EXAMINERS: Unit 4 (Higher Tier)

A INDIVIDUAL ANSWERS

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

B TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2444/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	20 19	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	18 17	<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	16 15	<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	14 13	<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	12 11	<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	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 2444/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	20 19	<ul style="list-style-type: none"> demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	18 17	<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	16 15	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	14 13	<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	12 11	<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	10 9	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	8-0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas

Text:	WILLIAM SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (20 marks)	Act Four, Scene One: 'LEONATO: Wherefore? Why doth not every earthly thing...' to 'LEONATO: ...Hence from her, let her die.' How does Shakespeare's writing here powerfully affect what you feel about Leonato?

NOTES ON THE TASK:

This extract comes shortly after the "wedding", during which Claudio so cruelly rejects Hero; Leonato, the previously unambiguously admiring and adoring father of Hero, believes Claudio implicitly, and in this speech makes clear his new feeling of utter hatred and disgust for her. He even goes so far as to imply not merely regret that he ever had a daughter, but that maybe he is not her true father – though even if this be true, he adds, he has acted like one, and recalls his deepest love, though now his shame that "she has fallen into a pit of ink". It is unlikely that any candidate will show anything but dislike for Leonato at this point, though some may perhaps argue that he – like everybody else in the scene – has simply been duped, and that we should feel pity rather than anger. Better answers are likely to show at least two characteristics: they will make reference to the way in which Leonato's character and view of his daughter has so drastically changed; they will also make reference to at least some of the language that Shakespeare makes the character use – "a beggar's issue", "smirched", "mired with infamy", "a pit of ink", "her foul tainted flesh" all reflect his rage and disgust.

Text:	WILLIAM SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (20 marks)	How does Shakespeare show Beatrice and Benedick gradually discovering their true feelings for each other? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

This is a fairly open question, and examiners must be generous and flexible in how they respond to what candidates propose. Most will perhaps argue that they are – despite their "merry war" – in reality very much alike in almost every way, and that they are already in love, albeit without realising it. They are, too, at least reputed to have had an earlier romance or affair, and of course their friends take considerable trouble to make them both see that despite their superficial differences they actually do feel very warm and affectionate towards each other. No credit should be given for speculative answers which look forwards in the play to what their relationship and marriage might be like – nor indeed that look backwards to what their earlier pre-play feelings might have been; answers must be firmly focused upon what we know, and better ones will use a reasonable amount of close reference and/or quotation to support what is said.

Text:	WILLIAM SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (20 marks)	Act Three, Scene One: 'ROMEO: I do protest I never injured thee...' to 'MERCUTIO:...Go villain, fetch a surgeon.' How does Shakespeare vividly present the characters of Romeo, Mercutio and Tybalt at this moment in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Romeo has just married Juliet, and as a result his naturally quiet and courteous nature is even more determined not to rise to the taunts which Tybalt levels at him immediately before this extract; he cannot, of course, say what his reasons are, which is in part at least why Mercutio's anger is once again so quickly roused; as is always the way with him, his response to Tybalt is, while enraged, laced with a kind of dry humour – a point that some better answers may note – especially in his speech starting “Good King of Cats...”; and of course the closing words of the extract reinforce this lighter side of his personality, even in the face of imminent death. Tybalt is just Tybalt, and his killing of Mercutio “*under Romeo's arm*” is indicative of the unjust, ungentlemanly and even casual manner with which he views fighting and killing. Romeo continues to try to keep the peace, and at least within this extract he does not take part in the forbidden brawling. Better answers will perhaps make reference to events before and after the extract in support of what they say, and will certainly look at some of the words and phrases that each of the three characters uses. The word “vividly” in the question deserves a reaction, too – beyond mere character study and/or narrative.

Text:	WILLIAM SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (20 marks)	You are Lord Capulet at the very end of the play. Write your thoughts.

NOTES ON THE TASK:

Lord Capulet has every reason to be in true despair at the end of the play; not merely (merely!) has he lost his beloved teenage daughter, but he is in large part the cause of her death, and he knows it. True, he still has a wife, unlike Lord Montague, but he must surely be thinking of how and why he not merely allowed Juliet to leave the family, but how in one sense he actively encouraged her – his colossal and utterly unreasonable temper when she refuses to marry Paris is one instance of his folly that many answers are likely to include. Social custom, it is true, meant that fathers had little say in what their daughters did, but this can be little emotional help at this point. He does have the grace and courage to offer his hand towards Lord Montague at the end of the play, realising that the feud which the two families have for so long accepted and indeed encouraged is as much to blame as anything, and his final words – while simply echoing what Montague has said, of course – do suggest at least some understanding of the great futility and folly of the feud. Better answers will try to take hold of at least some of the complicated feelings that he must be enduring, and will try too to show some of the character's deep and genuine sadness at this moment, combined with guilt and remorse. The best answers will, without attempting blank verse or Elizabethan language, also try to echo at least some of what Capulet says and does throughout the play.

Text:	OSCAR WILDE: <i>An Ideal Husband</i>
Question 5: (20 marks)	<p>Second Act: 'SIR ROBERT CHILTERN: <i>[rushing towards her]</i> Gertrude! Gertrude!' to '<i>...her sobs are like the sobs of a child</i>'</p> <p>How does Wilde make this argument between Lord and Lady Chiltern particularly dramatic and significant?</p>

NOTES ON THE TASK:

Some limited external reference will be necessary in order to make clear the severity of this difference of opinion and of the moral issues involved. In fact the extract deals with the central idea of the play. Up to this point Lady Chiltern seemed to see her husband as the epitome of male virtue and distinction, but this view has been smashed and her moral outrage is as extreme and dramatic as her previous idolisation of him. His response to her disgust might seem to be perfectly reasonable; he makes much of the unrealistic expectations that women have of their men, but in doing so he is minimising his own culpability in taking what was effectively a bribe and he is also making Mrs Cheveley sound more virtuous than she actually is. We know that his discussions with her were actually very unpleasant but he makes it sound as if she was offering balm to his soul. So it is likely that candidates may find that this reflects badly on both their characters: Lady Chiltern seems impossibly self-righteous and Lord Chiltern very hypocritical. Neither comes out of this argument particularly well, though the final stage directions indicate that she is the one who is about to mend fences. The best answers will consider the emotionalism of the language, the exclamations and short sentences and the ways in which the stage directions describe Lady Chiltern's movements.

Text:	OSCAR WILDE: <i>An Ideal Husband</i>
Question 6: (20 marks)	<p>You are Lord Goring. You have advised Sir Robert to fight Mrs Cheveley's attempt at blackmail and he has just left you (in Act Two).</p> <p>Write your thoughts.</p>

NOTES ON THE TASK:

Lord Goring has been very honest and direct in his response to Sir Robert's confession and self-justification and there is much material available in the first part of the second Act. Better answers will go beyond merely recounting the conversation, however, and will try to convey something of the feelings that might be hidden under Goring's veneer of politeness. In private, he might be expected to have even more robust reactions to the corruption that is exhibited by Sir Robert and by Mrs Cheveley. His prior knowledge of the way in which she operates will be clear as will his, perhaps surprising, strict moral stance. He has given clear advice that Sir Robert should confess to his wife, but does he believe that he will do so? Better answers will be distinguished by an entirely appropriate voice for the character.

Text:	HENRIK IBSEN: <i>An Enemy of the People</i>
Question 7: (20 marks)	Act Two: 'DR STOCKMANN: [<i>walks up and down</i>] Have I to stand for this?' to 'MRS STOCKMANN: ...think what all this is going to lead to.' How does Ibsen make this such as dramatic moment in the play?

NOTES ON THE TASK:

Answers are likely – and correctly – to discuss the context of this extract, and then to explore ways in which Ibsen makes the thoughts and speeches of each character, and their relationship with each other, so especially dramatic at this moment. The context must be introductory, however, and the main thrust of answers must focus on the passage itself; the contrast between Dr Stockmann and his wife is particularly striking and dramatic, and better answers will look at some of the phrases and words that each uses; the closing two speeches perhaps best reflect their differences, and good answers may look at Dr Stockmann's intemperate language in contrast to the nature of his wife's more realistic and down-to-earth response. Petra's small contributions, too, are not insignificant in adding to the drama of her father's situation and to the whole scene.

Text:	HENRIK IBSEN: <i>An Enemy of the People</i>
Question 8: (20 marks)	Explore ONE or TWO moments in the play when Ibsen's writing makes you feel sympathy for Dr Stockmann.

NOTES ON THE TASK:

Dr Stockmann is basically a good man – proud, stubborn, selfish perhaps, arrogant possibly, but fundamentally caring and thoughtful; his interests are, rightly or wrongly, bigger than just for his family. Most candidates are likely to feel little or possibly no real sympathy for him, and some answers may say as much; however, the question requires the identification of at least one moment when it is possible to feel sorry for him, and examiners must require this to be explicitly and unequivocally the case, even if in the chosen moment the candidate's feelings are mixed. Examiners must be lenient in what is meant by "a moment", though better answers will show selection of a clearly defined incident rather than a whole Act, for instance, or a lengthy sequence of events; they must also be lenient in accepting the reasons for feeling sorry – for example, there may be some answers that suggest sorrow that such an able and intelligent man could possibly be so pig-headed. Above all, though, more is needed for a high mark than just a character study or a narrative, and better answers will certainly make it very clear that Ibsen is the man responsible for creating the character – he is not a real person. Considerable detail from the text will be one characteristic of a very good answer.

Text:	OCR: <i>Opening Lines: War</i>
Question 9: (20 marks)	<p><i>Song: Anne Brontë, The Man He Killed: Hardy.</i></p> <p>Compare the ways in which the poets convey the feelings of the speakers towards their enemies in these two poems.</p>

NOTES ON THE TASK:

In simple terms, *Song* considers the reversal of roles between the hunter and the hunted and how the person now in the position of the conqueror finds that role distasteful. *The Man He Killed* deals with individuals rather than with the general idea of the 'foe' and makes the point that the men on both sides are both human and might, in fact, in another life have been friends. It brings out very clearly the futility and meaninglessness of war even to those most closely involved. Brontë might be seen to make similar points, though in a rather different way and better answers will highlight some of the differences in poetic technique. Brontë uses natural imagery and a complex verse form, Hardy's style is direct and colloquial to reflect the character of his speaker. Answers will be discriminated by the depth in which they consider the language of the poems, which may not be treated in equal detail given the time constraints.

Text:	OCR: <i>Opening Lines: War</i>
Question 10: (20 marks)	<p>Explore some of the different ways in which the poets movingly convey their feelings about war in TWO of the following poems:</p> <p><i>On the Idle Hill</i> (Housman) <i>The Drum</i> (Scott) <i>Ode, Written in the Beginning of the Year 1746</i> (Collins).</p>

NOTES ON THE TASK:

This is an open task and we should reward whatever candidates offer. The themes of the poems are fairly similar; all focus on the waste of life, but the mood and feeling of the poems differ and better answers will sustain a comparison between the two chosen poems. Likely responses might highlight the sense of despondency in the Housman, the anger about the carnage of war in the Scott, and the sadness of the Collins. Better answers will be characterised by a strong personal response and by some detailed exploration of the imagery and form of the poems.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 11: (20 marks)	<i>Composed Upon Westminster Bridge: Wordsworth, To Autumn: Keats.</i> Compare some of the ways in which the poets create a feeling of peacefulness in these two poems.

NOTES ON THE TASK:

This task is directly focused on the language of the poems. It is fairly open in that candidates will make their own selections, which will not be exhaustive, given the time constraints, but better answers will be discriminated by the extent to which they explore and compare the effects of language. They will consider how the sound of the words creates a mood and will respond to the rhythm and rhyme – the music of the poems. We should not expect both poems to be dealt with in the same amount of detail.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 12: (20 marks)	Compare some of the ways in which the poets convey feelings of unhappiness to you in any TWO of the following poems: <i>London</i> (Blake) <i>The World</i> (Rossetti) <i>The Song of the Shirt</i> (Hood). Remember to refer closely to the words and images of the poems in your answer.

NOTES ON THE TASK:

Unhappiness in both *London* and *The Song of the Shirt* might apply to either the poverty and pain of the people described or to the poet's anger at observing it. *The World* deals with the poet's unhappiness at being in thrall to the material world and is, perhaps, more internalised. Good answers will explore in some detail how the words and images convey the mood and will sustain a comparison of the poet's methods though we should not expect both chosen poems to be dealt with in an equal amount of detail. The extreme force of Blake's language, for example 'the marriage hearse', should draw comment, as should the almost biblical imagery of the Rossetti. The Hood is written from the viewpoint of the seamstress and the colloquial style may be seen to make her predicament even more pitiable. There will be many other points, of course.

Text:	WILLIAM BLAKE: <i>Songs of Innocence and Experience</i>
Question 13: (20 marks)	<i>(The Chimney Sweeper – Innocence; The Chimney Sweeper – Experience).</i> Compare some of the ways in which Blake creates striking pictures of chimney-sweeping children in these two poems.

NOTES ON THE TASK:

Both poems portray chimney-sweepers as having desperate and dreadful lives, and some answers may draw attention to this similarity. The big difference, though, lies in what Blake says in the Innocence poem about life *after death* – when the angel will set all the children free, so that they can wash themselves clean of soot and simply enjoy themselves in laughter and running. The ending of the poem is perhaps somewhat ambiguous in its implication that such freedom will only be open to those who “do their duty”; perhaps not all chimney-sweepers will have such a happy after-life? There is more to the poem than may at first appear, though examiners must not expect all candidates to see beyond the easier response; if any do, it is likely that they will be very good answers. Similarly, the Experience poem is not as clear-cut as might be hoped: Blake’s focus is upon the hypocrisy of adults and especially parents, who have “clothed me the clothes of death” because “I was happy”; the difference is that there is no hope of better things after death. Candidates are required to compare the pictures drawn by the poems, so for high-band marks there must be some reasonably developed discussion of the ways in which Blake presents the two views he is drawing, supported with apt illustration and quotation.

Text:	WILLIAM BLAKE: <i>Songs of Innocence and Experience</i>
Question 14: (20 marks)	Compare some of the ways in which Blake memorably portrays anger in TWO of the following poems: <i>Holy Thursday</i> (Experience) <i>The Garden of Love</i> (Experience) <i>The Human Abstract</i> (Experience).

NOTES ON THE TASK:

There is more than enough anger in all these poems to fill a 30 minute answer, and candidates should have little real difficulty in suggesting not only some of the things that create this emotion, but also in exploring some of Blake’s words and images in each that show him feeling it. *Holy Thursday*, for example, contains phrases such as “babes reduc’d to misery”, “cold and usurous”, “bleak and bare”, “it is eternal winter”; some may argue that these, and the final stanza in particular, imply sadness at least as much as anger, but the latter is surely there. Blake begins *The Garden of Love* with apparent optimism and even joy – until “Thou shalt not” appears, and the final stanza is especially negative and angry in its view of the church/chapel – candidates should be well able to say something here. These two are the poems most likely to be used in answers, as *The Human Abstract*, while equally forthright in its anger about humanity, is more abstract and probably rather less accessible – though good answers should find enough to respond to here.

Text:	THOMAS HARDY: <i>Selected Poems</i>
Question 15: (20 marks)	<i>(Drummer Hodge and The Man He Killed).</i> Compare some of the ways in which Hardy makes these two poems so moving.

NOTES ON THE TASK:

Given the relatively small number of poems in the selection set for study, candidates should be familiar with both of these, and they will almost certainly have looked at them together, both reflecting Hardy's bleak and ironic look at the effects of warfare. *Drummer Hodge* is perhaps the sadder of the two – the young man from rural Wessex, uneducated and inexperienced, who is killed and unceremoniously buried many thousands of miles from home and family, yet who will in a curious way be forever remembered in this alien land. *The Man He Killed* is from more familiar Hardy irony – two young men, again from a country background, who could so easily have been drinking partners and even friends, had not the cruel necessity of war made one kill the other. Better answers will move beyond broad outlines such as the above, and support their answers with some careful and detailed exploration of the words and phrases that Hardy uses, making clear that there is a poet at work; they will also compare the poems in appropriate way(s), though equal time need not be spent on each poem.

Text:	THOMAS HARDY: <i>Selected Poems</i>
Question 16: (20 marks)	Compare some of the ways in which Hardy movingly portrays sadness in TWO of the following poems: <i>She At His Funeral</i> <i>A Wife In London</i> <i>A Broken Appointment.</i> Remember to refer closely to the words and phrases in the poems.

NOTES ON THE TASK:

Few of Hardy's love poems are simple and happy, and these three are full of the sadness and cynicism that is so characteristic of his writing. Candidates must link the two chosen poems – the question asks them to "compare the different ways..."; some may compare the two chosen poems with other poems, and of course if they do this successfully and coherently their answers should be properly rewarded. *She At His Funeral* is truly bleak – the man's sweetheart, presumably rejected, or perhaps unknown, by the family, follows his funeral procession as "a stranger", her customary colourful clothes making her different from the other mourners in their formally dark attire, and above all her fire-like regret in contrast with their "griefless eye". Her love is deep, real and utterly painful. *A Wife In London* is different in tone, though again seen from the woman's viewpoint – the irony of the order in which the two messages reach her from the battlefield is cruel indeed. *A Broken Appointment* is written from the man's viewpoint, but is no less bitter; he appears to love the unnamed woman, though his tone is quite cold – presumably because of her absence – and the reader must wonder a little whether his love is in fact genuine; his words in the second stanza verge on the cruel, and certainly they are self-centred! Better answers will perhaps touch upon some of these more difficult concepts and interpretations, though examiners will reward all answers that see at least the main thrust of two poems, and that support their ideas with reference and/or quotation. Comparison between the two poems must also be made, though examiners must not demand equal time on each.

Text:	JANE AUSTEN: <i>Northanger Abbey</i>
Question 17: (20 marks)	Chapter 18: 'But I thought, Isabella, you had something in particular...' to '...did not see him once that whole morning.' How does Austen make you sympathise with Catherine at this point in the novel?

NOTES ON THE TASK:

Catherine's complete obliviousness to the deviousness of Isabella makes one warm to her here. The reader, with Austen's help, might well have seen that beneath John Thorpe's boorish behaviour he harbours serious intentions towards Catherine because he obviously has an eye on the main chance, but as an innocent abroad, there is nothing that she would have noticed to alert her to this. His being 'over head and ears in love' with her is clearly a travesty and Isabella must know this. As for Isabella's accusations of dishonesty and deviousness, they merely reflect her own character. Good answers will examine the way in which Austen presents both girls, for example commenting that Catherine's protestations are expressed 'with all the earnestness of truth' (contrasting with the flowery and hypocritical protestations of devotion from Isabella). Though there is no explicit instruction to refer outside the passage, it will be difficult to answer the question without revealing prior knowledge of the way in which the Thorpes operate.

Text:	JANE AUSTEN: <i>Northanger Abbey</i>
Question 18: (20 marks)	How does Austen persuade you that Henry Tilney will make a suitable husband for Catherine? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Right from the start Austen presents Henry Tilney as a very pleasant and intelligent young man who is clearly lively and attractive. Catherine is immediately smitten and it is clear that this will be the central love story. She clearly is not quite on the same level intellectually; for example, she does not see that he is gently making fun of her obsession with Gothic romance. Because of his relative maturity and wisdom, his attraction to Catherine might seem unconvincing, but he clearly responds to her goodness and openness and treats her with real kindness. He is not put off by the machinations of the Thorpes and has the strength of character to go against his father's wishes. It seems to be a very genuine love-match. Good answers will see the way in which he is contrasted with John Thorpe and also with his own brother. They will develop a convincing argument and select their supporting reference judiciously.

Text:	CHARLES DICKENS: <i>Hard Times</i>
Question 19: (20 marks)	<p>Book the First: Chapter Nine, Sissy's Progress</p> <p>'It would be a fine thing to be you, Miss Louisa...' to "O no!" she returned eagerly. "They know everything."</p> <p>How does Dickens encourage you to feel sympathy for both Sissy and Louisa at this point in the novel?</p>

NOTES ON THE TASK:

It is likely that candidates will feel nothing but sympathy for Sissy, since though they are not specifically required to refer to previous events, their responses will be conditioned by the previous presentation of her in contrast to Bitzer. Here she has no self-confidence or esteem and thinks of herself as stupid, when we know that she is capable of seeing the reality of situations more acutely than her supposed superiors. Even Louisa comments on her goodness, and though the former is a much colder character, some sympathy will surely be felt for her self-awareness and her gentleness with Sissy. There seems to be a real connection between the two girls here. Better answers will begin to consider how Dickens contrasts the two characters and yet shows how they are both victims of Gradgrind's system. Answers will be discriminated by the extent to which they focus on the writing, for example on the way in which the dialogue is constructed to reveal character, and the way in which Louisa's reserve is contrasted with Sissy's much more emotional speech.

Text:	CHARLES DICKENS: <i>Hard Times</i>
Question 20: (20 marks)	How does Dickens make Stephen Blackpool such a memorable and significant character in the novel?

NOTES ON THE TASK:

The focus is on personal response and careful selection of material is the key to success in this question. Stephen is memorable ultimately as a tragic figure, whose life is blighted because of his unfortunate marriage and because he becomes a victim of Tom Gradgrind's crime. He is significant because Dickens also uses him as representative of the down-trodden and exploited working classes to expose Bounderby and the industrial system. He is therefore a device to both move the plot along and clarify Dickens' thinking on industrialisation. We should allow whatever candidates offer. Better answers will be characterised by freshness of personal response and by a strong sense of the writing.

Text:	THOMAS HARDY: <i>Far From the Madding Crowd</i>
Question 21: (20 marks)	Chapter 11: 'Yes', came suspiciously from the shadow...' to '...Your coming like this is so sudden and unexpected.' How in your view does Hardy make this such a memorable moment in the novel?

NOTES ON THE TASK:

A well known episode, and one which should offer candidates plenty of material with which to discuss Hardy's portrayal of the two characters: Frank Troy's careless and offhand manner towards the girl he surely never really intends to marry, set against Fanny Robin's clearly genuine anxiety lest he should in fact desert her. The contrast in what each says is very obvious, and should give plenty of illustrative matter for better answers to use; while some answers may simply describe what happens, what is said, and what the two characters are like, such answers will not deserve high marks unless well supported from the extract, and possibly elsewhere in the novel, though the main focus must unequivocally be on what is printed here, and on the ways in which Hardy makes it so memorable. The strongest answers will make clear an understanding that the two are fictional creations, and that Hardy the author is at work – references/quotations must make this clear.

Text:	THOMAS HARDY: <i>Far From the Madding Crowd</i>
Question 22: (20 marks)	Explore ONE or TWO moments in the novel when Hardy's writing makes you feel particularly sympathetic towards Bathsheba.

NOTES ON THE TASK:

There is a great deal that is not attractive about Bathsheba, and many readers will feel that she gets her just deserts when it appears close to the end of the novel that Gabriel is going to leave the country for California; she has toyed with both him and Mr Boldwood throughout the novel, and her infatuation with Frank Troy is evidence of her self-centred nature, and of her lack of any real understanding of either herself or of others, despite her determination to be a good farm manager. Despite all this, however, few readers can help at least some moments of sympathy and sadness in Hardy's portrayal, whether it is simply when she is in need of a shepherd, or when her hay-ricks are nearly destroyed in the storm, or when she loses her husband – twice. Examiners must be generous in what they accept as a "moment", though it must be a clearly defined episode or scene, and they must be equally generous in accepting the reasons given for the sympathy – but few marks must be allowed for an answer that is too broad in focus, or indeed that is not at least broadly sympathetic to the approach. There must also be some attempt to explore and explain how sympathy is created, and better answers will do this with relevant reference and/or textual quotation, making clear that Hardy has created the character and situation(s) referred to.

Text:	GEORGE ELIOT: <i>Silas Marner</i>
Question 23: (20 marks)	Chapter 4: 'Dunstan Cass, setting off in the raw morning...' to '...he was such a lucky fellow.' What impression of Dunstan does Eliot's writing create at this point in the novel?

NOTES ON THE TASK:

Eliot never says anything complimentary about Dunstan. Here his unpleasantness is at its worst. Through his thoughts, she exposes his utter selfishness, his cynicism and willingness to exploit someone who is socially and physically inferior, his unjustified contempt of Silas ('the old fool of a weaver') and of his own brother, his conceit and 'swagger'. Candidates should explore the passage in detail and better answers will note the derogatory expressions that he uses of people he considers inferior and the irony of Eliot's descriptions of him as a 'lucky fellow'. Though not specifically required to refer outside the passage, better answers will be informed by the picture of Dunstan that has been established prior to this and may even go on to comment on his fate and its appropriateness. They may also refer to the fact that this picture of Dunstan increases our sympathy for Silas.

Text:	GEORGE ELIOT: <i>Silas Marner</i>
Question 24: (20 marks)	How does Eliot make you sympathise with Silas when he first comes to Raveloe? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Candidates might well explain the circumstances that bring Silas to Raveloe, though they are not required to do so. Some sympathy is almost inevitable for him in being the outsider in a closed community, who, because of his unusual physical appearance and fits is treated with suspicion with the villagers. He finds it difficult to break into the society and becomes more and more introverted, though eventually by offering various services, he is tolerated, if not completely accepted. It is difficult not to feel sorry for him, since he is unable to tell anyone of the injustices that happened to him in Lantern Yard, and nobody seems very interested anyway. Answers will be discriminated by clarity of argument and by the appropriateness of the supporting detail. The best answers will focus on the way Eliot's writing builds up the picture of an isolated community but one that is comfortable and complacent and not welcoming to anyone from 'North'ard'.

Text:	EDGAR ALLAN POE: <i>Selected Tales</i>
Question 25: (20 marks)	<p>(a) <i>The Fall of the House of Usher</i> ‘From that chamber, and from that mansion...’ to the end of the story.</p> <p>(b) <i>The Black Cat</i> ‘But may God shield and deliver me...’ to the end of the story.</p> <p>How in your view does Poe make these two endings so powerful?</p>

NOTES ON THE TASK:

Candidates are expected to do two things here: they must show an understanding of why the ending of each story is powerful in the light of what has happened previously – this is not an invitation simply to tell the two stories, but there must be at least some awareness of what has led to the final events as printed here; secondly, they must explore at least some of the language used by Poe in each ending that makes them so effective and powerful – there is ample material here, and examiners must be generous in how they respond to what is offered, provided only that it is indeed relevantly and sensibly used. Better answers will move beyond simple illustration to show an awareness of the author at work.

Text:	EDGAR ALLAN POE: <i>Selected Tales</i>
Question 26: (20 marks)	Explore ONE moment from <i>The Murders in the Rue Morgue</i> , and ONE moment from <i>The Cask of Amontillado</i> which in your view Poe’s writing makes particularly thrilling.

NOTES ON THE TASK:

As in Question 25, the question here is not an invitation simply to narrate; candidates must do a good deal more than simply rehearse the plot of the two stories – though some contextual information is likely to be very helpful – and they must explore in some reasonable detail the language used by Poe in creating atmosphere and thrill, however this is defined by candidates. Examiners must be reasonably generous in what they accept as a “moment”, and indeed of what is meant by “thrilling”, but what is explored must be a clearly defined part of the tale, and not be so long or fluid as to go beyond the idea of a moment.

Text:	H G WELLS: <i>The History of Mr Polly</i>
Question 27: (20 marks)	Chapter Seven, Section VI: 'Then one day Mr Polly had a bicycle accident.' to '...Get out of the (kik) way.' How does Wells make this such an amusing moment in the novel?

NOTES ON THE TASK:

This is of course one of the most humorous episodes in the novel, and the comedy must be very clearly the focus of successful answers – these may explore how Wells portrays Mr Polly's self-centred and somewhat puffed-up pride, contrasted with the relative innocence and straightforwardness of Mr Rusper. There may be some distaste for Mr Polly's mockery of Mr Rusper's speech impediment, but hopefully this will be seen as purely comic and even affectionate, rather than in any sense cruel; some may want to use it as more evidence that Mr Polly is far more selfish and unsympathetic than he may at times appear, but while this may be valid, the *humour* of the situation and the description is what must be addressed. Better answers will explore Wells's language, both in narration, and in what he makes the two characters say.

Text:	H G WELLS: <i>The History of Mr Polly</i>
Question 28: (20 marks)	Apart from Mr Polly, which ONE character in the novel has Wells' writing made you enjoy most?

NOTES ON THE TASK:

An entirely open question, and examiners must be willing to accept any character, no matter how unlikely or unexpected the choice may appear to be. What is important is not the choice itself but what candidates make of it, and how they support it; there must be supporting reference and/or quotation, and it is also important that the clear focus is indeed upon one single character, even if others are mentioned. What also matters, especially for higher marks, is that there must be definite discussion of how Wells has created the character – he or she is not a real person! Quotation and/or reference must be looked for in better answers.

Text:	KATE CHOPIN: <i>Short Stories</i>
Question 29: (20 marks)	<p>(a) <i>Her Letters</i>: 'If he could have thought of her...' to '...he bowed his head down upon the letters.'</p> <p>(b) <i>Tonie</i>: 'As she walked away...' to '...in the boat with Tonie again.'</p> <p>How does Chopin make you feel sorry for the men in these two extracts?</p>

NOTES ON THE TASK:

Though not specifically required to refer outside the extracts, it will be difficult for candidates to respond convincingly without some reference to the circumstances of each man. They are not required to compare, but may make the point that both men are the victims of the women whom they love. The husband in *Her Letters* is driven to distraction by not knowing the content of the letters that his wife asked him to destroy, and his suspicions ultimately destroy him, though in this passage he shows that he cannot bring himself to break his word to his wife. His turmoil is clear in this passage and he is pitiable for this and also because he feels totally cut off from her. Some candidates may not feel sympathy for Tonie, but may despise him for letting Claire Duvigny run rings around him. He cannot be in his right mind, however, if he is thinking that he should have drowned her and himself. Answers will be discriminated by the extent to which they explore the way in which Chopin conditions our responses through the writing. Given the time constraints, we should not expect equal treatment of both stories.

Text:	KATE CHOPIN: <i>Short Stories</i>
Question 30: (20 marks)	<p>How does Chopin's writing make the endings of TWO of these stories effective for you?</p> <p><i>A Matter of Prejudice</i> <i>The Storm</i> <i>Lilacs</i></p> <p>Remember to support your answer with details from the stories.</p>

NOTES ON THE TASK:

The question is a very open one and focuses on personal opinion. Answers should concentrate on the endings as endings and show how they resolve (or fail to resolve) the issues that arise in the story and how far they satisfy the reader emotionally. *A Matter of Prejudice* has a satisfying reversal – the unlikeable character Madame Carambeau has learnt her lesson; *The Storm* has a happy ending – rather ironically since two of the characters have been adulterous; in *Lilacs* the central character probably gets what she deserves - if by mysterious means. Good answers will explore the language of the endings and show how Chopin controls the reader's response. Given the time constraints, we should not expect equal treatment of both stories.

2445/01 Foundation Tier: Drama Pre - 1914

INSTRUCTIONS TO EXAMINERS: Unit 5 (Foundation Tier)

A INDIVIDUAL ANSWERS

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

B TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2445/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		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	22	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	21 20 19	<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	18 17 16	<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	15 14 13	<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	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> • show very little awareness • make very limited comment • fails to meet the criteria for the task and shows scant knowledge of the text

1901 English Literature – Empathic Band Descriptors

Unit 2445/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	21 20 19	<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	18 17 16	<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	15 14 13	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
7	12 11 10	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas
8	9 8 7	<ul style="list-style-type: none"> show a little awareness of the character
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> show very little awareness of the character fails to meet the criteria for the task and shows scant knowledge of the text

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (21 marks)	<p>Act One, Scene Three. '[Enter DON JOHN the Bastard...]' to 'BORACHIO: We'll wait upon your lordship.'</p> <p>What do you think makes this a dramatic and revealing scene in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Don John reveals about himself • the way Borachio and Conrade behave towards him • the language the characters use.

NOTES ON THE TASK:

It is to be hoped that many answers will address the bullets directly and respond to some of the dramatic and revealing elements in this scene: the cynicism of Don John and the familiarity and energy of his inferiors, Conrade and Borachio, are striking. Differentiation is likely to emerge from the extent to which answers can show awareness of the dramatic nature of the scene – that Don John, despite being reconciled with Don Pedro is bitter towards Claudio, the 'young start-up', and grapple with the contrast between master and servants here. The ingenuity of the 'inferiors' is striking: it is Borachio who provides Don John with the means by which he can exact his revenge on a way of life he feels isolated from. Answers which look closely at the language of the men should be well rewarded.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (21 marks)	<p>Do you think Beatrice and Benedick are a well-suited couple?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

The question is very open and most answers should be able to find sufficient material to shape a response to Beatrice's and Benedick's compatibility as a couple. The interpretation of what constitutes 'compatibility' will, of course, vary. Answers may refer to such moments as the witty banter between Beatrice and Benedick or the gulling scenes of Beatrice and Benedick, in order to support their ideas. There should be plenty of scope for a personal response and an argued and supported personal response should be well rewarded. The band and mark will depend on the knowledge of, and engagement with the characters and their relationship, and on the ability to respond explicitly to what is, or is not, 'well-suited' about them.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (21 marks)	<p>You are Benedick, just after you have issued your challenge to Claudio and called him a villain (in Act Five, Scene One).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Claudio's behaviour • your relationship with him • your reasons for challenging him. <p>Write your thoughts.</p>

NOTES ON THE TASK:	
<p>At this point in the play Benedick, spurred on by Beatrice's conviction that Hero is innocent and by her suggestion of love towards him, presents his challenge forcefully to Claudio and renounces Don Pedro. Recollections of Beatrice's powerful invective against Claudio as well as her declarations of love are likely to inform the response and provide justification for Benedick's actions. A new-found confidence and self-belief coupled with a degree of anxiety as he breaks his loyalty are likely to form the backbone of the response in strong answers. It is unlikely that Benedick will be regretting his actions at this stage or doubting the sincerity of Beatrice's affections for him: his preoccupation with pleasing her, and the novelty of this position are more likely to feature. The strongest answers are likely to suggest a secure grasp of appropriate details and of Benedick's character, as well as developing sense of his 'voice'. The bullets are offered as suggestions only.</p>	

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (21 marks)	<p>Act Four, Scene Three 'LADY CAPULET: Good night...' to '[She falls upon the bed, within the curtains]'</p> <p>What makes this such a moving and disturbing moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situation Juliet finds herself in • her feelings here • the language she uses.

NOTES ON THE TASK:	
<p>This is an extract full of drama and turmoil. It is hoped that most answers will address the bullets directly in order to focus their response. Differentiation is likely to emerge from the extent to which answers can show an awareness of Juliet's situation – disowned by her father unless she marries Paris, her mother unmoved and the Nurse hastily expressing her support of the proposed marriage despite her involvement in the secret match, Juliet is left to her own devices – and deal with the moving and disturbing nature of this soliloquy. Answers which look closely at the language of Juliet and attempt to engage with the dramatic language and devices used – the powerful imagery of death here or the irony inherent in her toast to Romeo, for example – should be well rewarded.</p>	

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (21 marks)	<p>What do you think of the Prince and of his part in what happens in the play?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

The Prince is authoritative, albeit distant, figure in the lives of citizens of Verona. It is the Prince's decision to mete out harsh justice on the feuding families which creates the drama of the play. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of his character, and shape an argued personal response based on textual detail. The best answers may be able to see beyond the inflexible stance he takes in the earlier Acts of the play to the lessons he is prepared to learn for the sake of the society of Verona and may be able to see the significance (for the play as a whole) of his character and what it represents: a figure who attempts to stand for order over chaos in the troubled and dysfunctional world of Verona.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (21 marks)	<p>You are Romeo at the masked ball. The Nurse has just told you that Juliet is a Capulet (at the end of Act One, Scene Five).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your feelings for Juliet • the feud between the two families • the future. <p>Write your thoughts.</p>

NOTES ON THE TASK:

At this point in the play Romeo, a gate-crasher at the Capulets' masked ball, has fallen for the beauty and charms of Juliet. Recognised by Tybalt, but allowed to stay by Lord Capulet, Romeo is in the first throes of a new passion with Rosaline now forsaken. Uninhibited reflections on Juliet's charms, excitement over the first kiss and verbal exchange alongside the heavy realisation that he is now inextricably linked to his enemy are likely to be the dominant notes in strong answers. It is unlikely that Romeo will consider the implications too deeply at this point, so thrilled and agitated is he by the intense feelings which overwhelm him. Differentiation is likely to emerge in the extent to which answers can convey his passion and ecstasy at this point, without losing the sense that he is playing with fire. The strongest answers are likely to suggest a secure grasp of appropriate details and of Romeo's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

Text:	<i>WILDE: An Ideal Husband</i>
Question 7: (21 marks)	<p>Fourth Act: 'MABEL CHILTERN: [takes up roses...]' to 'LORD GORING... waiting here all the morning to see either her or Robert.'</p> <p>What do you think makes this such an entertaining moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the behaviour of Lord Goring and Mabel Chiltern • the relationship between them • the language they use.

NOTES ON THE TASK:

It is to be hoped most answers will recognise this as the moment, delayed by a series of crises until the Fourth Act, when Lord Goring finally takes the step (forcibly advocated by his father) of relinquishing his bachelor status and proposing to Mabel Chiltern. He has been compelled to miss their appointment in the Park because he is waiting to tell Lady Chiltern that Mrs Cheveley has stolen her letter. Differentiation is likely to emerge from the extent to which answers respond to the liveliness and humour of the dialogue and engage the impact of the romantic resolution which has finally arrived between two bright and attractive people who are ideally suited to (but do not idealise) each other. Answers which look at the language of the lovers, try to explore the sources of the humour (Goring's attempts to be serious in the face of Mabel's witty sparring and disarming honesty, his irritation with Tommy, his diffidence about his age...) or see the behaviour of the lovers as a refreshing break from the Chilterns and their troubles (Sir Robert's consent to the match is an issue yet to be resolved)... should be very well rewarded.

Text:	<i>WILDE: An Ideal Husband</i>
Question 8: (21 marks)	<p>How do you think Lady Chiltern has changed by the end of the play?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

On one level and at one point in the Fourth Act, it is debatable whether Lady Chiltern has changed at all: as in the First Act, she is pressurising her husband to write a letter against his will on a point of principle which will scupper his political career. Nevertheless, lessons are learned from Lord Goring and the Fourth Act does suggest that a more forgiving character is emerging from her humbling experiences. Differentiation is likely to spring from the extent to which answers can move beyond a narrative account of the Chiltern saga and focus on the idea of 'change'. In the first two Acts, Lady Chiltern often appears cold, unforgiving and detached from the real world in the unbending demands she makes, particularly of her idealised husband. In the final Act, she forgives her husband and admits 'I set him up too high', and flirts with dishonesty herself (in the concealment of the compromising letter to Goring), but then makes her noble confession for the sake of Lord Goring's happiness and gives her support to the advancement of Sir Robert's compromised political career. The best answers are likely to set the inflexible principles of the first two Acts against the lessons she is prepared to learn for the love of her husband.

Text:	<i>WILDE: An Ideal Husband</i>
Question 9: (21 marks)	<p>You are Mrs Cheveley as you leave Lord Goring's house (at the end of the Third Act).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Lord Goring and his rejection of you • the loss of Sir Robert's letter • your theft of Lady Chiltern's letter. <p>Write your thoughts.</p>

NOTES ON THE TASK:

It has been an eventful visit. Mrs Cheveley's plan to inveigle Lord Goring into accepting her hand in marriage has failed, her theft of the brooch has been exposed and she has been compelled to surrender Sir Robert's incriminating letter and therefore her power over him. Nevertheless, she recovers from these setbacks with remarkable rapidity and leaves Lord Goring's house laughing and triumphant, with 'joy' in her eyes, because she thinks she has discovered (in Gertrude Chiltern's letter to Lord Goring) the means to destroy a woman she detests. Malicious pleasure and evil intent (with some frustration at the thwarting of her original plans) are likely to be the dominant notes. The strongest answers are likely to suggest a secure grasp of appropriate detail based largely on her conversation with Lord Goring in the Third Act, and of Mrs Cheveley's character, as well as a developing sense of her 'voice'. The bullets are offered as suggestions only.

Text:	<i>IBSEN: An Enemy of the People</i>
Question 10: (21 marks)	<p>Act Five. 'DR STOCKMANN: [composedly]. Come to the point gentlemen...' to 'DR STOCKMANN: Out of the window with you, Mr Hovstad.'</p> <p>What makes this such a dramatic and important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why Hovstad and Aslaksen are visiting Dr Stockmann • the reactions of Dr Stockmann • the way the tension is built up.

NOTES ON THE TASK:

Dr Stockmann's principles have been severely tested throughout the play. At the start of Act Five he is jobless, penniless, windowless and vilified by his community. The threat from his father-in-law, Morten Kiil, to disinherit his wife, Katherine, appears to have undermined his certainty at last, and as Aslaksen and Hovstad arrive, intent on cashing in on the share scheme which they assume he has cooked up with Kiil, his concern for the secure future of his family seems to be making him waver. It is to be hoped that the first bullet will prompt most answers to some understanding of the dramatic context, and the second to make some response to the way Stockmann toys with temptation and then triumphantly reasserts his integrity. Strong answers are likely to declare themselves in their attention to some of the key details of the building tension (the gradual revelation of Hovstad and Aslaksen's unashamed self-interest, the gradual dawning of the truth on Stockmann, his apparently calm acceptance of their proposal, his umbrella-wielding rejection of it...).

Text:	IBSEN: <i>An Enemy of the People</i>
Question 11: (21 marks)	What do you think makes Petra such an admirable character in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Differentiation is likely to spring from the extent to which answers can focus on the word 'admirable' and move beyond a narrative or character sketch approach to shape an argued and evaluative personal response to Petra, based on selective references. It is to be hoped that most answers will be able to respond in some way to examples of her loyalty, industry, determination, honesty, idealism, independence... and the best may be able to see that she is very much her father's daughter and examine the way her principled and indefatigable support of him contrasts so markedly with the corruption of so many other characters (and the caution of her mother). Her confrontation with Hovstad is likely to provide a fruitful area for successful answers.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (21 marks)	You are Hovstad, as Dr Stockmann and Mrs Stockmann leave your office (at the end of Act Three). You might be thinking about: <ul style="list-style-type: none"> • your refusal to print Dr Stockmann's article • Dr Stockmann's reactions • your conversation with Petra. Write your thoughts.

NOTES ON THE TASK:

It has been a busy day in the offices of the *People's Herald*. Hovstad has seized on Dr Stockmann's article to promote his newspaper and to serve his own political ends by undermining the town council. However his willingness to trim his principles and to manipulate others to serve his own interests is revealed in his confrontation with Petra, and then emphatically confirmed by his rapid conversion to the Mayor's version of events as soon as the economic impact on the newspaper is suggested to him. Relief that he has not yet printed the article and that the Mayor has clarified the economic realities, surprise at the reckless defiance of Dr Stockmann and his willingness to put the paper and his own family at risk, and some regret that he has given himself away and ruined his chances with Petra... are likely to be the dominant notes. The strongest answers are likely to suggest a grasp of appropriate detail from Act Three and of Hovstad's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only, and given the shifting nature of Hovstad's character and the fact that he is onstage throughout a very packed Act Three, it is important to be receptive to a range of possible thoughts but not to expect exhaustive coverage.

2445/02 Higher Tier: Drama Pre - 1914

INSTRUCTIONS TO EXAMINERS: Unit 5 (Higher Tier)

A INDIVIDUAL ANSWERS

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

B TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2445/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		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 28	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	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	<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	21 20 19	<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	18 17 16	<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	15 14 13	<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	12 11 10 9 8 7 6 5 4 3 2 1 0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text show a little awareness makes some comment show very little awareness makes very limited comment fails to meet the criteria for the task and shows scant knowledge of the text

1901 English Literature – Empathic Band Descriptors

Unit 2445/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	27 26 25	<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	24 23 22	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	21 20 19	<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	18 17 16	<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	15 14 13	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	12 11 10 9 8 7 6 5 4 3 2 1 0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas show a little awareness of character show very little awareness of character fails to meet the criteria for the task and shows scant knowledge of the text

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (30 marks)	Act One, Scene Three. '[Enter DON JOHN the Bastard...]' to 'BORACHIO: We'll wait upon your lordship.' How does Shakespeare make this a dramatic and revealing scene in the play?

NOTES ON THE TASK:

Answers should be aware of the recent reconciliation between Don John and Don Pedro and the subsequent welcome he has received from Leonato. Stronger answers should be able to focus explicitly on the 'how' of the question and really scrutinise the playwright at work here. Don John's discontent and villainy are fully revealed in this scene through dialogue with his companions Conrade and Borachio. His self-absorption and isolation are highlighted as his companions draw out his essential malevolence. Answers which explore the language used by Don John, and what he reveals of his character through the way he responds to his companions, as well as showing an awareness of the wider issues (deception, mistrust, defiance of Messina's code of honour...) and the way he influences subsequent events, should be highly rewarded.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (30 marks)	How far does Shakespeare's portrayal of the relationship between Beatrice and Benedick convince you that they are a well-suited couple? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The relationship between Beatrice and Benedick dominates the play and there is, therefore, a great deal of material to work with here. There should be plenty of scope for a personal response. It is important to be receptive to a range of ideas about the nature of the relationship and its portrayal. The extent to which answers can move beyond a conventional character study to look at Shakespeare's portrayal of the relationship, in a carefully selective way which focuses on the idea of compatibility, is likely to be the key discriminator. Stronger answers should be able to focus explicitly on the 'How far' of the question and really scrutinise the playwright at work. Whilst on the surface the relationship reveals their longstanding reputation as rivals in wit, the emphasis on their ability to challenge conventions, their loyalty and honesty and their capacity for change, for example, mark out the relationship as something more complex. It is down to the individual answer to determine whether these components demonstrate compatibility. The quality of the argument matters more than the line adopted.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (30 marks)	You are Benedick, just after you have issued your challenge to Claudio and called him a villain (in Act Five, Scene One). Write your thoughts.

NOTES ON THE TASK:

At this point in the play Benedick, spurred on by Beatrice's conviction that Hero is innocent and by her suggestion of love towards him, presents his challenge forcefully to Claudio and renounces Don Pedro. Recollections of Beatrice's powerful invective against Claudio as well as her declarations of love are likely to inform the response and provide justification for Benedick's actions. A new-found confidence and self-belief coupled with a degree of anxiety as he breaks his loyalty are likely to form the backbone of the response in strong answers. It is unlikely that Benedick will be regretting his actions at this stage or doubting the sincerity of Beatrice's affections for him: his preoccupation with pleasing her, and the novelty of this position are more likely to feature. Differentiation is likely to emerge in the extent to which answers can convey his conviction and sincerity of purpose at this point, without losing the sense that his actions are challenging old beliefs and disrupting established bonds of loyalty and honour. The best answers are likely to develop a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (30 marks)	Act Four, Scene Three. 'LADY CAPULET: Good night...' to '[She falls upon her bed, within the curtains]' Explore the ways in which Shakespeare makes this such a moving and disturbing scene in the play.

NOTES ON THE TASK:

Most answers should be aware of the desperate situation Juliet finds herself in here. Disowned by her father unless she marries Paris, her mother unmoved and the Nurse hastily expressing her support of the proposed marriage despite her involvement in the secret match, Juliet is left to her own devices. Stronger answers should be able to focus explicitly on 'the ways' of the question and really scrutinise the playwright at work here. Juliet's ability to think through the potential scenarios prior to taking the potion is revealing. Her self-control and bravery are remarkable although she omits to consider awakening later than expected, in her consideration of her fate, signifying a greater irony. Answers which explore the language and imagery used by Juliet and the significance of the Nurse's silence here, for example, and pay explicit attention to both strands of the question should be highly rewarded.

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

NOTES ON THE TASK:

The character of the Prince is significant in terms of what he represents in the play: a figure who stands for order over chaos, the Prince attempts to establish his authority over the conflicting families and end the feuding. The extent to which answers can move beyond a conventional character outline to look at Shakespeare's methods and the effect of the characterisation on an audience in a carefully selective and focused way, 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. The strongest answers may declare themselves in their close attention to key moments where the Prince supplies a turning point in the action or significantly affects the actions of other characters (notably Romeo and Juliet), and may suggest awareness of the skill required to construct a theatrical character who is both believable and symbolic.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (30 marks)	You are Romeo at the masked ball. The nurse has just told you that Juliet is a Capulet (at the end of Act One, Scene Five). Write your thoughts.

NOTES ON THE TASK:

At this point in the play Romeo, a gate-crasher at the Capulets' masked ball, has fallen for the beauty and charms of Juliet. Recognised by Tybalt, but allowed to stay by Lord Capulet, Romeo is in the first throes of a new passion with Rosaline now forsaken. Uninhibited reflections on Juliet's charms, excitement over the first kiss and verbal exchange alongside the heavy realisation that he is now inextricably linked to his enemy are likely to be the dominant notes in strong answers. It is unlikely that Romeo will consider the implications too deeply at this point, so thrilled and agitated is he by the intense feelings which overwhelm him. Differentiation is likely to emerge in the extent to which answers can convey his passion and ecstasy at this point, without losing the sense that he is playing with fire. The best answers are likely to handle these extremes of emotion effectively and to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.

Text:	<i>WILDE: An Ideal Husband</i>
Question 7: (30 marks)	Fourth Act. 'MABEL CHILTERN: [takes up roses...];' to 'LORD GORING: ...waiting here all the morning to see either her or Robert.' Explore the ways in which Wilde makes this such an entertaining moment in the play.

NOTES ON THE TASK:

It is to be hoped that most answers will be able to recognise and respond strongly to this moment, delayed by a series of crises until the Fourth Act, where Lord Goring finally takes the step of relinquishing his bachelor status and proposing to Mabel Chiltern. He has been compelled to miss their appointment in the Park because he is waiting to tell Lady Chiltern that Mrs Cheveley has stolen her letter. A clear awareness of the context (the obviousness of the mutual attraction throughout the play, the delay in the proposal, the forceful encouragement of Lord Caversham, the contrast with the earnestness of the Chilterns, the dramatic withholding of Sir Robert's consent to the match later in the Fourth Act...) may well characterise some strong answers. Detailed exploration of the liveliness and humour of the dialogue and of the impact of the romantic resolution which has finally arrived between two bright and attractive people who are ideally suited to (but do not idealise) each other, is likely to be at the heart of successful answers. The strongest answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the sources of the humour (Goring's attempts at uncharacteristic seriousness in the face of Mabel's witty sparring and disarming honesty, his irritation with Tommy, his diffidence about his age, the exaggeration, the ironic reversals, the jocular concealment and eventual revelation of deep feelings...)

Text:	<i>WILDE: An Ideal Husband</i>
Question 8: (30 marks)	How does Wilde's portrayal of Lady Chiltern suggest to you that she has changed by the end of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

On one level and at one point in the Fourth Act, it's debatable whether Lady Chiltern has changed at all: as in the First Act, she is pressurising her husband to write a letter against his will on a point of principle which will scupper his political career. Nevertheless, lessons are learned from Lord Goring and the Fourth Act does suggest that a more forgiving character is emerging from her humbling experiences. Differentiation is likely to spring from the extent to which answers can avoid a conventional character study or a narrative reworking of the Chiltern saga, and shape a personal response to the evidence of change while implying an understanding of the earlier Lady Chiltern and focusing on the 'how' of the question. In the first two Acts, Lady Chiltern often appears cold, unforgiving and detached from the real world in the unbending demands she makes, particularly of her idealised husband. In the final Act, she forgives her husband and admits 'I set him up too high', and flirts with dishonesty herself (in the concealment of the compromising letter to Goring), but then makes her noble confession for the sake of Lord Goring's happiness and gives her support to the advancement of Sir Robert's compromised political career. Strong answers are likely to maintain the focus on the writer and to examine the way Wilde pointedly modifies the inflexible principles of the first two Acts and portrays the impact of the lessons she is prepared to learn for the love of her husband.

Text:	WILDE: <i>An Ideal Husband</i>
Question 9: (30 marks)	You are Mrs Cheveley as you leave Lord Goring's house (at the end of the Third Act). Write your thoughts.

NOTES ON THE TASK:

It has been an eventful visit. Mrs Cheveley's plan to inveigle Lord Goring into accepting her hand in marriage has failed, her theft of the brooch has been exposed and she has been compelled to surrender Sir Robert's incriminating letter and therefore her power over him. Nevertheless, she recovers from these setbacks with remarkable rapidity and leaves Lord Goring's house laughing and triumphant, with 'joy' in her eyes, because she thinks she has discovered (in Gertrude Chiltern's letter to Lord Goring) the means to destroy a woman she detests. Malicious pleasure and evil intent (with some frustration at the thwarting of her original plans) are likely to be the dominant notes. The strongest answers are likely to make shrewd and selective use of the conversation with Lord Goring in the Third Act, develop beyond a firm grasp of context and character, and represent a convincing 'voice' and point-of-view.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 10: (30 marks)	Act Five. 'DR STOCKMANN: [composedly]. Come to the point, gentlemen...' to 'DR STOCKMANN: Out of the window with you, Mr Hovstad.' Explore the ways in which Ibsen makes this such a dramatic and significant moment in the play.

NOTES ON THE TASK:

Dr Stockmann's principles have been severely tested throughout the play. At the start of Act Five he is jobless, penniless, windowless and vilified by his community. The threat from his father-in-law, Morten Kiil, to disinherit his wife, Katherine, appears to have undermined his certainty at last, and as Aslaksen and Hovstad arrive, intent on cashing in on the share scheme which they assume he has cooked up with Kiil, his concern for the secure future of his family seems to be making him waver. A clear awareness of the context (in understanding the nature of the visits by Kiil and now Hovstad and Aslaksen, the pressures on Stockmann, the apparent wavering...) is likely to be a key discriminator. Answers which can demonstrate the significance of this dramatic context, and maintain the focus on the writer at work by exploring the ways in which the tension is built up (through the gradual revelation of Hovstad and Aslaksen's unashamed self-interest, the gradual dawning of the truth on Stockmann, his deceptively calm and apparently positive response to their proposal – contrasted with the violence of his umbrella-wielding rejection of it...) should be highly rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 11: (30 marks)	How does Ibsen's portrayal of Petra make her such an admirable character in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question directs attention away from a broad character study, and differentiation is likely to spring from the extent to which answers manage to keep the writer in view and shape an informed and evaluative personal response to Petra's 'admirable' qualities. Close and selective attention to the portrayal of her loyalty, industry, determination, honesty, idealism, independence... is likely to characterise strong answers. She is her father's daughter and stronger answers are likely to explore the ways in which Ibsen sets her principled and indefatigable support of him against the corruption of so many other characters (and the understandable caution of her mother). The strongest answers are likely to pay close attention to the confrontation in which Ibsen contrasts Petra's integrity and uncompromising honesty with the cynicism and manipulative self-interest of the local newspaper editor.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (30 marks)	You are Hovstad, as Dr Stockmann and Mrs Stockmann leave your office (at the end of Act Three). Write your thoughts.

NOTES ON THE TASK:

It has been a busy day in the offices of the *People's Herald*. Hovstad has seized on Dr Stockmann's article to promote his newspaper and to serve his own political ends by undermining the town council. However his willingness to trim his principles and to manipulate others to serve his own interests is revealed in his confrontation with Petra, and then emphatically confirmed by his rapid conversion to the Mayor's version of events as soon as the economic impact on the newspaper is suggested to him. Relief that he has not yet printed the article and that the Mayor has clarified the economic realities, surprise at the reckless defiance of Dr Stockmann and his willingness to put the paper and his own family at risk, and some regret that he has given himself away and ruined his chances with Petra...are likely to be the dominant notes. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing 'voice' and point-of-view, but given the shifting nature of Hovstad's character and the fact that he is onstage throughout a very packed Act Three, it is important not to expect exhaustive coverage and to be receptive to a range of possible thoughts.

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

INSTRUCTIONS TO EXAMINERS: Unit 6 (Foundation Tier)

A INDIVIDUAL ANSWERS

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

B ASSESSMENT OF WRITTEN COMMUNICATION

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

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

C TOTAL MARKS

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

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

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

1901 English Literature – Generic Band Descriptors

Unit 2446/01 – Foundation Tier

BAND	MARK	DESCRIPTOR
		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	22	<p>Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors</p> <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	21 20 19	<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	18 17 16	<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	15 14 13	<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	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> • show very little awareness • make very limited comment <hr/> <ul style="list-style-type: none"> • fails to meet criteria for the task and shows scant knowledge of the text

Text:	OCR: <i>Opening Lines : War</i>
Question 1: (21 marks)	<i>The Volunteer</i> – Asquith, <i>On the Idle Hill</i> – Housman. What strikingly different attitudes towards soldiers and their deaths do you find in these two poems?

NOTES ON THE TASK:

Asquith romanticises the volunteer. He has dreamed of military glory ranging from the Roman Empire to the Middle Ages (mention of more modern, mechanised warfare being carefully avoided). He dies a noble death, content, fulfilled, joining the ranks of national heroes. Housman contrasts the idyllic Summer with the stirrings of war and calls the volunteers doomed cannon fodder, their corpses forgotten in some far-flung field. Nevertheless the last line suggests the narrator may be joining them.

Most answers should be able to see that one poet approves of men joining up for war and that the other, broadly, does not and that the deaths are described very differently.

Differentiation will no doubt spring from the extent to which candidates can respond to the writer at work and examine more closely some of the differences in the attitudes with some reference to language.

Key features in understanding the Asquith are the contrasting of the clerk's dull "grey" job and the drama of the images he dreams of - "gleaming eagles, phantom skies". There are many euphemisms of death and his last hour is described as "high". This is strongly contrasted in the Housman by the simplicity of language such as "bleached bones" and "dead and rotten", "screaming fife".

Text:	OCR: <i>Opening Lines : War</i>
Question 2: (21 marks)	What strong impressions of men going off to war do <i>To Lucasta, Going to the Wars</i> (Lovelace) and <i>Vitai Lampada</i> (Newbolt) make on you? Remember to refer to the language the poets use in your answer.

NOTES ON THE TASK:

Both these poems emphasise the honour of going to war but clearly go about it in very different ways. It is to be hoped that the candidates will respond to "What *strong* impressions" and select the aspects of the poems they find most striking.

Lovelace's metaphysical argument uses both the imagery of love and religion, suggesting that war is a new and demanding mistress but that his unfaithfulness is ultimately a matter of honour. As in *Vitai Lampada* it is the ultimate test of manhood to "Play up! and play the game". The soldier in Newbolt's poem goes to war with the public school values of pitching yourself against the odds, whether in sport or war, and never forgetting the honour code. *Vitai* does have more graphic images of war but also mirrors Lovelace's eagerness to be tried in battle "To war and arms *I fly*".

Candidates will need to make some response to language in order to move up the mark range as well as showing some understanding of what the poems are about. *Vitai Lampada* might be easier for candidates to tackle at this level, as candidates tend to respond to the imagery of school, and we might expect some unevenness in the response to both poems. This should be treated sympathetically.

Text:	OCR: <i>Opening Lines : War</i>
Question 3: (21 marks)	<p>What makes you feel sympathy for the ordinary soldier in <i>The Man He Killed</i> (Hardy) and <i>The Hyaenas</i> (Kipling)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the narrator's feelings about killing his enemy in <i>The Man He Killed</i> • the treatment of the corpses in <i>The Hyaenas</i> • the language the poets use.
<p>NOTES ON THE TASK:</p> <p>In <i>The Man He Killed</i> we sympathise with the narrator's predicament and his recognition that war is futile. His human-kindness and recognition of his enemy as an equal resounds throughout the poem. <i>The Hyaenas</i> creates sympathy by the indifference with which the hyaenas dig up and devour the corpses of the helpless soldiers with such gusto. Kipling also suggests that the only shame here belongs to man, who has a soul and therefore should know better than to go to war. Candidates will need to make a personal response here, supported by the bullet points. Most candidates should show some knowledge of content and be able to say why they feel sympathy. More developed responses might perhaps look at the use of dramatic monologue, colloquial language and the narrator's struggle to make sense of his experience in the Hardy, versus the ballad style narrative plus author's views, human compared with animal, approach of Kipling. The final bullet tends to be the discriminator in poetry answers but this might be implicit in the candidate's feelings of sympathy rather than made explicit.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 4: (21 marks)	<p><i>London</i> – Blake, <i>The World</i> – Rossetti.</p> <p>What do you think gives these two poems such a strikingly disturbing atmosphere?</p>
<p>NOTES ON THE TASK:</p> <p>There are many ways of approaching this question and we must be sensitive to what the candidates find disturbing in the poems. Most candidates will be able to comment on the power of some of the imagery in both poems – there is imagery of disease in both, elements of the surreal and the world in Rossetti's poem is "personified" as a Medusa-like devilish creature. Blake uses repetition to devastating effect and Rossetti's sonnet uses the contrast between the fairness of day and the horror of night hidden beneath. Both use sound quite powerfully – especially contrasting sibilants and hard consonants.</p> <p>Most candidates will be able to select some appropriate imagery and say why it disturbs them. Differentiation will probably stem from the candidates' ability to analyse such imagery or to show some response to the intention behind <i>London</i>, for example attempting to define "chartered" or seeing the connection between the chimney sweeps and the church and the soldier and the palace or tackling "mind-forged manacles" and "marriage hearse". Alternatively answers might look at Rossetti's poem as a personal, psychological kind of hell.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 5: (21 marks)	<p>What strong feelings about nature do the poets show you in <i>Binsey Poplars</i> (Hopkins) and <i>A Dead Harvest in Kensington Gardens</i> (Meynell)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Hopkins's descriptions of the aspens • his feelings about their destruction • Meynell's comparison between town leaves and hay in the country.
<p>NOTES ON THE TASK:</p> <p>Hopkins describes the beauty of the aspens, mourns their loss and points out the consequences in his powerful image of the pricked eyeball. Meynell's poem is more about the beauty, fertility and the superiority of life in the countryside, as opposed to sterile nature in towns – the futile crop of leaves, destined for a funeral pyre.</p> <p>Candidates might choose to look closely at how nature is described and evoked in the poems (particularly in Hopkins – "wind-wandering weed-winding bank" etc) or focus on Hopkins's feelings about their destruction and Meynell's opposition of town and country. Both seem to see nature as superior to man and mourn the loss of a more rural and agricultural nation.</p> <p>Differentiation will probably spring from a sensitive attention to style and an appreciation of the point of view about the countryside that each poet is taking.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 6: (21 marks)	<p>What persuades you that the countryside is beautiful and attractive in <i>To Autumn</i> (Keats) and <i>The Passionate Shepherd to his Love</i> (Marlowe)?</p>
<p>NOTES ON THE TASK:</p> <p><i>To Autumn</i> is a long and densely packed poem and candidates are not expected to treat it exhaustively in the time available. Marlowe peoples his countryside with shepherds and their swains, birds sing madrigals and the lambs are cute. The countryside seems to exist purely to supply his love with accessories. Keats is somewhat more realistic – the season will pass and fade – but he personifies Autumn in various guises and creates a sensuous feast of the sight and sounds of a season full of ripeness and a music of its own.</p> <p>Most answers will probably outline some of the beautiful features in both poems. More developed answers might begin by looking at the specific purpose of the Marlowe or might concentrate on the sensuous imagery in the Keats. The highest marks must be reserved for those who make a genuine personal response and attempt to comment on style.</p>	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 7: (21 marks)	<p><i>The Garden of Love, Infant Sorrow.</i></p> <p>What strong feelings about freedom and control does Blake express to you in these two poems?</p> <p>Remember to refer to the words and phrases Blake uses.</p>
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to identify and respond to some of the feelings of frustration, anger, indignation, regret, bitterness, pity, sadness... about the thwarting of natural impulses in these two poems from "Experience", and particularly perhaps in <i>The Garden of Love</i> with its more specific situation and striking contrasts. Strong answers are likely to maintain a well-supported personal response to both poems. The key to differentiation is likely to be the extent to which answers can not only address the feelings about freedom and control with some directness but also locate the impact of the feelings in an exploration of Blake's words and phrases. The strongest answers may declare themselves in the production of well-supported responses to the effect and significance of some of the key images, and perhaps suggest some awareness of the impact of the use of the child's voice in <i>Infant Sorrow</i>.</p>	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 8: (21 marks)	<p>What do you find particularly moving about the idea of caring for others expressed in <i>On Another's Sorrow</i> (Innocence) and <i>The Little Black Boy</i> (Innocence)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the images of caring for others in <i>On Another's Sorrow</i> • the feelings of the boy and his mother in <i>The Little Black Boy</i> • the words and phrase Blake uses.
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to engage and to respond to some of the images of protection, security, guardianship, unselfishness, empathy... in these two poems. Differentiation is likely to spring from the extent to which answers can engage the third bullet directly and locate the "moving" elements in the language of the poems. Strong answers are likely to select and focus on particular images in each poem and the strongest answers could well declare themselves in their willingness to comment explicitly on some of the key features like the repetition, the questioning, the emphatic responses... in <i>On Another's Sorrow</i> or the use of the different voices, of contrast... in <i>The Little Black Boy</i>, or the many images of sharing and sheltering and the expressions of faith in a gentle, protective God in both.</p>	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 9: (21 marks)	<p>What do you find most memorable about the feelings of anger expressed in TWO of the following poems?</p> <p><i>Holy Thursday</i> (Experience) <i>The Chimney Sweeper</i> (Experience) <i>London</i> (Experience)</p> <p>Remember to refer to the words and phrases Blake uses.</p>
<p>NOTES ON THE TASK: This is an open task but differentiation should emerge from the extent to which answers can not only engage the nature of the anger directly but also foreground their response to the way the anger is expressed in their two selected poems. <i>London</i> is likely to prove a popular choice because of its powerful range of images of suffering and repression, but perhaps the exact sources of Blake's anger are easier to locate in the exploitation of children in the other two poems. Answers which attempt to comment explicitly on some of the memorable features of the expressions of anger (in the use of repetition, sound, questioning, different voices, bleak imagery...) should be highly rewarded.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 10: (21 marks)	<p><i>I Look Into My Glass, In Tenebris I.</i></p> <p>What makes the unhappy feelings expressed in these two poems particularly moving for you?</p> <p>Remember to refer closely to the words and phrases Hardy uses.</p>
<p>NOTES ON THE TASK: It is to be hoped that most answers will be able to respond to some of the miserable feelings (or professed lack of feeling) of grief, loneliness, loss...which attend the ageing process for the speakers in these two poems. Strong answers are likely to engage the sad context of the apparently friendless and comfortless wait for death in each case, and seize on some of the detail of the chilling imagery which suggests both the passing of time and their extreme unhappiness. The strongest answers may declare themselves in the directness of their response to the words and phrases Hardy uses, and in their willingness to engage the different kind of unhappiness expressed in each (the distress of deep feeling retained into old age as opposed to the numbness induced by extreme suffering).</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 11: (21 marks)	<p>What do you find particularly striking about the portrayal of women and their difficulties in <i>She At His Funeral</i> and <i>The Ruined Maid</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the speaker's situation and her feelings in <i>She At His Funeral</i> • the situation for both speakers and their feelings in <i>The Ruined Maid</i> • the words and phrases Hardy uses.
NOTES ON THE TASK:	
<p>It is to be hoped that most answers will be able to engage with the different situations in each poem and to see that the three women (despite 'Melia's apparent satisfaction with her lot) are all victims. The brevity, the more specific situation and the directness of the single voice (in <i>She At His Funeral</i>) are likely to make this poem easier to deal with than the more subtle ironies and more jocular tone of <i>The Ruined Maid</i>, and this may be a key to differentiation. Strong answers are likely to be explicit about the portrayal of the women in both poems and also about the situations/language which produce/convey the women's feelings. The strongest answers could well declare themselves in their willingness to foreground some specific features of the writing (like the contrasts, the ironies, the women's voices...), and attention to the exact nature of the difficulties portrayed (poverty, class, convention, attitudes to "fallen women"...) should be well rewarded.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 12: (21 marks)	<p>What makes the impact of war so striking for you in TWO of the following poems?</p> <p><i>Valenciennes</i> <i>A Wife in London</i> <i>The Man He Killed</i></p> <p>Remember to refer closely to the words and phrases Hardy uses.</p>
NOTES ON THE TASK:	
<p>The first-person reflections of the two old soldiers make <i>Valenciennes</i> and <i>The Man He Killed</i> a natural war pairing perhaps but the cruel irony, stronger narrative line and crushing sense of loss in <i>A Wife in London</i> may make this a more attractive choice. Strong answers are likely to be explicit and selective about the striking features which best convey the impact of war, and to avoid the trap of merely summarising events and situations. The strongest answers may well declare themselves in their willingness to respond to some of the specific elements of the writing like: the use and effect of the voices and dialect of the old soldiers, the ominous descriptions in <i>A Wife in London</i>, the portrayal of the impact of war on a particular individual in each....</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 13: (21 marks)	Chapter 23 : 'She ventured, when next alone with Eleanor...' to '...was yet to be unravelled'. What do you find so entertaining about Catherine's behaviour here? You should consider: <ul style="list-style-type: none"> • her reaction to Eleanor's words • how her reading of Gothic novels has influenced her.
NOTES ON THE TASK: The passage is entertaining as it marks the development of Catherine's suspicions of General Tilney, fuelled by her reading of Gothic novels. When Eleanor tells her that she was away from Northanger when her mother died, (very quickly) Catherine jumps to the conclusion, in wonderfully Gothic manner, that the General has murdered her. Differentiation will probably spring from the degree of attention, in the answer, paid to the Gothic elements in Catherine's response to Mrs. Tilney's death – her blood running cold; her assumption that the General's pacing round the room looking grumpy suggests that he is a killer and her suspicion that the General is keeping her alive somewhere in the house and will not retire to bed because he is secretly feeding her rather than looking at "stupid pamphlets." We should interpret "entertaining" fairly widely. Comment on how funny the passage is (as a parody, though answers will be unlikely to make this explicit) should be credited accordingly. Other possible approaches are for candidates to put this in the context of Catherine's fascination with the Gothic at the beginning of the novel or in the incident with the chest when she arrives at Northanger. She is entertainingly desperate to find some melodrama and has finally fixed on the General as her "Montoni".	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (21 marks)	Which ONE character do you dislike the most in <i>Northanger Abbey</i> ? Remember to support your choice with details from the novel.
NOTES ON THE TASK: The most likely candidates here are General Tilney and John and Isabella Thorpe. Frederick Tilney is perhaps a possibility. John is a bore, a boastful ass with terrible manners and is horribly mercenary. The General is also acquisitive and mercenary but also rather a tyrant in his own home and with little concern for the happiness of his own children. His treatment of Catherine is pretty appalling, falling well below Austen's standards of gentlemanly behaviour. Isabella is flirtatious, false and fickle and as much of a social climber as her brother. She meets her match in Captain Tilney who is clearly not as pleasant a character as his siblings. Differentiation will spring from the amount of substantiation in the answer and the ability to make a clear case for the chosen character. More developed responses might well see that lack of honesty, thoughtless cruelty to others and a mercenary streak come in for Austen's greatest censure.	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (21 marks)	<p>Catherine was surprised by Isabella's treatment of James Morland towards the end of the novel. Were you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what impressions you formed of Isabella early in the story • her reasons for breaking off the engagement.
<p>NOTES ON THE TASK:</p> <p>It is possible to answer this question either way. Candidates might (like Catherine) have failed to see through Isabella early in the novel when she claims to adore James and take her protestations that the breaking of the engagement was all a misunderstanding at face value. A more likely reaction, however, is to see that Isabella's professed adoration of James, whilst showing such keen interest in other men, was insincere and that her reaction to discovering he has less money than she thought shows her true nature. When she thinks she has secured the richer Captain Tilney, James is unceremoniously dumped, then wanted again when she, in turn, is rejected. Whatever their response, candidates will need to comment on Isabella's character and how their own response to her develops during the novel. More successful answers might also consider to what extent their awareness of Isabella's true nature was more acute than Catherine's by this stage of the novel and show some knowledge of her real reasons for breaking with James and her subsequent attempts to retract.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 16: (21 marks)	<p>Chapter I 'Now, what I want is, Facts.' to Chapter II '...young imaginations that were to be stormed away.'</p> <p>What do you think makes this such a powerful opening to the novel?</p>
<p>NOTES ON THE TASK:</p> <p>This is an open question and we must take what comes as long as a valid case is made. The opening is powerful in its concealment of the identity of the speaker until the beginning of Chapter Two, its interweaving of Gradgrind's philosophy and appearance and its comic description of his approach towards his pupils.</p> <p>We might expect some grasp of the thematic part "Facts" play in the novel as a whole, with stronger answers perhaps showing an awareness of how Gradgrind changes his views by the end of the novel.</p> <p>Alternatively, answers might focus on the power of the opening as an introduction to Gradgrind's character and refer to the way in which Gradgrind inflicts his Utilitarian philosophy on his own children.</p> <p>Answers which make an attempt to examine style should be rewarded. Such answers might comment on the use of repetition and powerful imagery such as Gradgrind as a cannon "loaded to the muzzle with facts" prepared to blow his charges "clean out of the regions of childhood at one discharge".</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 17: (21 marks)	<p>What does his theft of money from Bounderby's bank make you feel about Tom Gradgrind (Junior)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why Tom steals the money • the consequences for Stephen Blackpool • the consequences for Tom himself.
<p>NOTES ON THE TASK:</p> <p>Tom Gradgrind sets Stephen Blackpool up for the robbery, showing how his debts are out of control, as well as his selfish, unscrupulous character. Stephen is accused of the crime because he is working class and is seen by Bounderby as a troublemaker. Rachael and Louisa are caused much pain and anguish as Louisa suspects Tom and Rachael knows that Stephen would never commit such a crime.</p> <p>The consequences of the robbery are dramatic for Stephen and Tom as well as bringing various plotlines and themes to a head. Stephen dies returning to clear his name – a victim of a mine owner's neglect of health and safety standards. Tom is finally cornered by Bitzer, causing Gradgrind to be hoist by his own utilitarian petard, and meets a sad end in exile.</p> <p>Candidates are free to respond to Tom here as they think fit. It is hard to sympathise with his callous "framing" of Blackpool but sympathy can be felt for his fate and the fact that his awful upbringing has made him turn out as he has. Most candidates should be able to respond to the basic elements of Tom's committing this crime, as outlined in the bullets, but more effective responses will need to support their feelings for Tom with some detail from the text and some sense of what has led him, psychologically, to this moment.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 18: (21 marks)	<p>Which ONE character in <i>Hard Times</i> do you feel most sorry for?</p> <p>Remember to support your choice with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>This is an open question and answers will probably distinguish themselves by the extent to which they make a well-supported personal response.</p> <p>Likely candidates are Sissy Jupe in the early stages of the novel, abandoned by her father and thought hopeless by Gradgrind's wrong headed educational standards; Louisa stunted emotionally by her upbringing, marrying the appalling Bounderby, then falling for the unscrupulous Harthouse; Stephen Blackpool and Rachael, unable to marry, victimised by Bounderby and fated never to be together.</p> <p>It is also possible to make a case for Gradgrind senior as he reaps what he has sown and regrets his faith in "the wisdom of the head". Tom Gradgrind junior is another possibility in that he is a victim, like Louisa, of his upbringing and meets a sad fate. Dickens, however, makes his sister a far more sympathetic character as she changes and develops and acts selflessly for Tom in marrying Bounderby with near disastrous consequences for herself.</p> <p>We should take whatever comes, as long as the candidates make a valid case for their choice.</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 19: (21 marks)	<p>Chapter I: 'It was a fine morning...' to '...over the hedge, and said, 'Vanity.'</p> <p>What do you think makes this such a striking and revealing introduction to the character of Bathsheba Everdene?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what she does • Hardy's descriptions of her • Gabriel's view of her.
<p>NOTES ON THE TASK:</p> <p>Because the extract is from the first chapter, there should be no difficulty in tuning into the context but answers are required to engage the idea of a "revealing introduction". The key to differentiation is likely to be the extent to which answers can avoid a simple working-through of what happens and not only respond to the portrayal of Bathsheba here, but also suggest some awareness of the significance of what is revealed (about her beauty, her vanity, her wilfulness, her pride, her indifference...) in terms of later events. The strongest answers may declare themselves in the production of well-supported responses to some striking features of the writing (like the emphasis on Bathsheba's physical charms, the sunny rural setting, the use of Gabriel's point-of-view, the final conversation...) and in the awareness that foundations are being laid here for future developments (especially perhaps in the relationship between our two principal characters).</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 20: (21 marks)	<p>Explore ONE or TWO moments in the novel where you particularly admire the character of Gabriel Oak.</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>There are many possibilities to choose from here and it is important to be receptive to a range of selections, to accept that the definition of a "moment" is likely to vary, to accept the decision to focus on either one or two moments and to concentrate (as always) on the quality of the response. Differentiation is likely to emerge from the extent to which answers can avoid a narrative re-working of the moment(s), and shape a selective, personal, and explanatory argument which makes Gabriel's admirable qualities explicit. Attention to his loyalty, steadfastness, strength in adversity, willingness to work against his own best interests for the good of others, generosity, honesty, courage, skill... is likely to characterise strong answers, and the strongest answers should declare themselves in their exploration of specific detail and in the quality of their personal response.</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (21 marks)	What makes the reappearance of Sergeant Troy at the Sheep Fair (Chapter 50), such a dramatic and entertaining section in the novel? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question about a packed episode in the novel which has some ominous plot revelations (the return of Troy, the renewal of his interest in Bathsheba, the possibility of his return to Weatherbury, Boldwood's continuing attention to Bathsheba...), dramatic action (involving showmanship, disguise, threatened exposure, a nick-of-time and daring theft...) and many entertaining features to select from. Differentiation is likely to spring from the extent to which answers can avoid an unselective working-through of the chapter and shape a personal and detailed response to some of the dramatic and entertaining features. The strongest answers may well declare themselves in their awareness of the dramatic context (the effect of the knowledge, denied to all the other principal characters that Troy is alive – and very close – for instance) and in their willingness to respond to some specific features of the writing like the descriptions of the effect of the proximity of his wife on Troy, the response of the rustics to the show....	

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (21 marks)	Chapter 10: 'But now, little Aaron...' to '...'Make your bow, Aaron.' What do you find entertaining and moving in this passage? You should consider: <ul style="list-style-type: none"> • Aaron's behaviour • how Dolly is trying to help Silas.
NOTES ON THE TASK: The context of the passage is that after Silas's gold has been stolen and he is now "a sufferer", Mr Macey earlier in the chapter and Dolly Winthrop, here, come round to comfort him and to try to make him part of the village. The entertaining and moving parts of the extract could be dealt with separately, as the bullets suggest, or as one in the answers. Aaron's fear of Silas is entertaining as he keeps hiding from him and ends up behind the table looking like a disembodied head. This shows how Silas is a figure of fear in the village and movingly depicts his isolation. Dolly thinks that the sight of her pretty boy must do Silas good but to the short-sighted weaver he looks like "a dim round with two dark spots on it". The carol is sung with the rhythm of an industrious hammer and means nothing to Silas. Silas, however, appreciates the kindness and is beginning to respond to the friendship offered by Dolly. Most answers should have some grasp of the context and spot some of the amusing aspects of Aaron's response to Silas and the reasons for it. More developed answers at this level should show some appreciation of Dolly trying to lure Silas to church because she wants to end his isolation and offer him some spiritual comfort.	

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (21 marks)	Explore TWO episodes in the novel where you feel particular sympathy for Silas. Remember to support your answer with details from the novel.
NOTES ON THE TASK: This is an open question and we must take what comes. Obvious choices are his expulsion from Lantern Yard; his isolation in Raveloe where he is suspected and misunderstood; the theft of the gold; finding and deciding to keep Eppie; Godfrey arriving to reclaim Eppie as his child. Candidates may interpret "sympathy" as "feel sorry for" or "feel empathy and understanding for". Most answers should contain knowledge of the episode and a personal response to why that episode has been chosen. Differentiation will spring from the extent to which answers can support their choices. Silas has clearly been treated unjustly at Lantern Yard and there is much material here but responses to the theft of the gold might be more mixed as it is his substitute for human contact. The depth of his distress, however, provokes sympathy. He seems at his most human and engaging when he adopts Eppie and shows integrity, righteous anger and unselfishness when Godfrey tries to reclaim her. More developed responses will probably show a valid selection of material and personal response combined with some solid support.	

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (21 marks)	Do you think that Nancy deserves a better husband than Godfrey? You should consider: <ul style="list-style-type: none"> • Nancy's character • Godfrey's character • whether their marriage is happy.
NOTES ON THE TASK: As the bullets suggest, candidates could approach this question by looking at Nancy's virtues (integrity, honesty, morality) and then outlining Godfrey's vices (moral cowardice, indecision, secrecy, selfishness and arrogance) and suggesting that the answer to the question is a resounding "yes". But alternative approaches which do not use the bullets are acceptable. Eliot's portrayal of Nancy and Godfrey is complex. Many of Godfrey's wrongdoings are committed in order to secure Nancy as he both loves her and realises that she is what he needs to keep him on the straight and narrow. They also spring from his knowledge of her moral code and that she would not have married him if she had known about Mollie and Eppie. On the other hand, Nancy is portrayed as being rather rigid in her moral code – as in her views on adoption – and isn't treated uncritically by Eliot. She is a little vain and very concerned about their reputation and standing in the community. Godfrey improves considerably after their marriage and they have a strong relationship – the lack of a child the only sadness in their lives. Finally Godfrey confesses all and Nancy points out what his behaviour has cost them. In assuming that she would not have married him, he has denied them Eppie. She says that she would not have married anyone else. Most answers will probably take the more straightforward approach and examine Godfrey's shortcomings. Answers, however, which can grapple to any degree with some of the complexities of their characters and relationship, should be rewarded accordingly. Alternatively a well-supported personal response should be credited.	

Text:	POE: <i>Selected Tales</i>
Question 25: (21 marks)	<p>(a) <i>The Pit and the Pendulum</i>: 'I was sick – sick unto death...' to '...enwrapped the walls of the apartment.'</p> <p>(b) <i>The Tell-Tale Heart</i>: 'True! – nervous...' to '...the whole week before I killed him.'</p> <p>What do you find gripping about these two openings?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the thoughts and feelings of the narrators • the hints of disturbing events to come • the words and phrases Poe uses.

NOTES ON THE TASK:

This is an open question and it is important to be receptive to a range of responses as long as they are grounded in the texts. It is to be hoped that most answers will find something gripping in the instant introduction to the suffering of the captive narrator as the judges of the Inquisition sentence him to death in *The Pit and the Pendulum* and will also respond to the way the disturbed mind and warped motives of a murderer are speedily revealed at the start of *The Tell-Tale Heart*. Strong answers are likely to be explicit about the two extracts as openings and to look at some of the features designed to hook the reader, in response to the second and third bullets. Specific attention to any features of the writing like the effect of the narrator's loss of hearing, the vivid descriptions (especially of the judges' lips), the desperate repetition, the gradual revelation of situation and setting...in *The Pit and the Pendulum*, the questioning and conversational interaction with the reader, the narrator's protestations of sanity, his obsessive repetition, his perverse feelings about his victim... in *The Tell-Tale Heart*, and the use in both of intimate, first-person, confessional approaches... should be highly rewarded.

Text:	POE: <i>Selected Tales</i>
Question 26: (21 marks)	<p>What fascinates you about the minds of the narrators in <i>The Imp of the Perverse</i> and <i>The Cask of Amontillado</i>?</p> <p>Remember to support your ideas with details from the stories.</p>

NOTES ON THE TASK:

It is inevitable that there will be some response to the narrators' bizarre and murderous actions but the key to differentiation is likely to be the extent to which answers can avoid the trap of simply re-telling the stories and can focus selectively on the workings of these fascinating but disturbed minds. Strong answers are likely to be explicit about what they find "fascinating" and respond to features like the erudition, the insight into human psychology, the delayed revelation of the crime and the imprisonment, the perverseness and drama of the involuntary public confession... of the narrator in the *The Imp of the Perverse*, the readiness to take offence, the cunning deception and manipulation, the sadistic relish and mercilessness... of Montresor, and the meticulous preparation, chilling calculation and apparent guiltlessness of both. Any attention to the effect of the writing (like the way both narrators establish a disturbingly confessional and interactive relationship with the reader) should be highly rewarded.

Text:	POE: <i>Selected Tales</i>
Question 27: (21 marks)	Explore TWO moments, each from a different story, which you find particularly tense. Remember to support your choices with details from the stories.
NOTES ON THE TASK: Most of the stories have moments of high tension and it is important to be receptive to a number of possible choices and reasons for these choices. Strong answers are likely to be precise in the way they identify a particular moment (though definitions of what constitutes a “moment” are likely to vary from answer to answer) and economical in the way they establish the context without excessive re-telling of the story. Reasons for the selections which include some response to features of the writing like the building of mystery and suspense, shock effects, disturbing descriptive details, the responses of the narrators... should be highly rewarded.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (21 marks)	Chapter Seven: ‘For fifteen years Mr Polly was a respectable shopkeeper...’ to ‘...trouble enough with Minnie and ‘er musk...’ What makes Mr Polly’s unhappiness so vivid for you at this point in the novel? You should consider: <ul style="list-style-type: none"> • the descriptions of Mr Polly and of his feelings • the descriptions of his home • his relationship with Miriam.
NOTES ON THE TASK: It is to be hoped that most answers will be able to demonstrate an understanding of the context without an unnecessarily long reworking of Mr Polly’s story so far: his “joy de vive” has been well and truly squashed in the fifteen years since he drifted into marriage and into the drab ordinariness of small shop ownership in Fishbourne. Strong answers are likely to show some awareness of the significance of this re-appearing moment on the stile as our hero’s nadir, as the point at which the novel opens and the point at which he decides to kill himself, and to use the bullets to focus on some features of the writing. Answers which demonstrate a response to features like: the physical descriptions of Polly, the gap between his real and imagined life, the images used to describe his imagination, the emphasis on the confined nature of the accommodation, the portrayal of Miriam’s querulous discontent... should be highly rewarded.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (21 marks)	What makes Mr Polly's decision to return to the Potwell Inn to face Uncle Jim such a dramatic moment in the novel? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question and there should be plenty of scope for personal response to this vital moment in the novel. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of the decision and its consequences to shape an argued personal response to the moment itself and to its dramatic impact in the novel, supported by selective references and details. Strong answers may declare themselves in their attention to some dramatic features like the difficulty of the decision and the way the alternative courses of action are presented, the humour of Polly's debate with himself, his desperate attempts to convince himself, his final surprising rejection of the wise choice.... The strongest answers are likely to show some awareness of the significance of the decision in the context of a life which has been marked by failure, defeat, disappointment, compromise and passivity, and to wrestle with the reflections on danger, fear, honour and nobility which compel Polly to stand and fight for his damsels in distress and for his own happiness, and finally confirm that he is not an inglorious "scooter".	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (21 marks)	Explore ONE or TWO moments in the novel which you find particularly amusing. Remember to support your ideas with details from the novel.
NOTES ON THE TASK: There are many moments to choose from (the dismissal of Parsons, the incidents which damage Polly's relationships with his fellow tradesmen in Fishbourne, the failed suicide attempt, the rescue of Rumbold's mother-in-law from the fire, the fights between Polly and Jim...) but it is important to respect personal views of what is "amusing" and the decision to focus on either one or two moments, and to be receptive to a range of possible choices and reasons for these choices as long as they are grounded in the text. Strong answers are likely to be precise in the way they identify particular moments (though definitions of what constitutes a "moment" are likely to vary from answer to answer) and economical in the way they establish the context without excessive re-telling of the story. Reasons for the selections which include some response to features of the writing like comic descriptive details, characterisation, dialogue, ironic outcomes, exaggerated language, farcical action, contrasts... should be highly rewarded.	

Text:	CHOPIN: <i>Short Stories</i>
Question 31: (21 marks)	<p>(a) <i>The Father of Désirée's Baby</i> – Opening to '...then they were married.'</p> <p>(b) <i>The Storm</i> – Opening to 'Come 'long in, M'sieur Alcée.'</p> <p>What do you find striking about the openings to these two stories?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the relationships between the characters • how far these openings prepare you for what happens later.
<p>NOTES ON THE TASK:</p> <p>With hindsight, the striking thing about the opening to the first story is the passionate love that Armand has for Désirée and his lack of concern about her origins. Discerning candidates might also note that the end of the story is contained in its beginning with the mention of Armand's mother dying in Paris when he was eight – a surprise as we miss its significance on first reading. There are many ironies in the opening of <i>The Storm</i>. Bobinôt chooses Calixta's favourite food, the little boy knows she will be alone, whereas her husband does not, Calixta is solicitous over Bobinôt's coat and is unconsciously unfastening her clothes and she has not seen Alcée since she has been married – so four years. The hints that tumultuous passion is about to erupt are fairly subtle – no one seems concerned about the coming "storm".</p> <p>Most candidates will probably be able to outline some striking points about the way the stories begin, considering subsequent events. More developed responses will look at the writing in some more detail, perhaps picking up the foreshadowing of events or will be able to make some comment on the significance of the beginnings in comparison to the end of the stories. Alternatively, candidates might make a good case for what they find striking in these openings irrespective of the bullet points.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 32: (21 marks)	<p>Do you like and sympathise with Claire Duvigné in <i>Tonie/At Chênrière Caminada</i> and Clarisse in <i>At the 'Cadian Ball</i>, or do you feel differently?</p> <p>Remember to refer to details from the stories in your answer.</p>
<p>NOTES ON THE TASK:</p> <p>Claire is generally unsympathetic – rich, sought after, rather vain, playing with Tonie's feelings. Even her death springs from vanity – the thin slippers worn to the opera. Some may find that her early demise and Tonie's reaction to it, however, make her more sympathetic. Clarisse is more complex. She has been cold, cruel and disdainful towards Alcée, has the pride of her class and a cool streak yet she passionately chases after him to the ball and reclaims him from Calixta – very much in command of the situation.</p> <p>Most candidates should be able to assess their own feelings for the characters and more developed responses will support these by textual reference. Some answers might mention the way the Laballière's marriage evolves as shown in <i>The Storm</i>, where Clarisse's passion turns out to be more possessive than erotic. What candidates feel about Claire may also be determined by Tonie's reaction to her and to her death.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 33: (21 marks)	<p>What surprises you about the relationships between men and women in <i>A Respectable Woman</i> and <i>The Dream of an Hour/The Story of an Hour</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Mrs Baroda's relationship with her husband and with Gouvernail • Mrs Mallard's feelings when she thinks her husband is dead.
<p>NOTES ON THE TASK:</p> <p>A short answer I suppose would be that the relationships are surprisingly complex. Mrs. Baroda seems to get on perfectly well with her husband, yet is fascinated by Gouvernail. The way she shows this is to be irritated by him and leave the house. She recognises the problem and makes herself get over it by sheer force of will. Mrs Mallard's husband is kind and she has loved him but feels an ecstatic liberation at his supposed death, when she feels she will be able to live for herself. His "resurrection" kills her.</p> <p>Most answers will probably outline the basic nature of the relationships shown in the stories and say what they find surprising. More developed answers might find the stories surprising in their undermining (?) of conventional marriage or feel that the women are surprisingly ungrateful and self-indulgent. They may well find Mrs Baroda less surprising than Mrs Mallard. This is an open question, which invites personal response, and we should accept what comes.</p>	

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

INSTRUCTIONS TO EXAMINERS: Unit 6 (Higher Tier)

A INDIVIDUAL ANSWERS

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

B ASSESSMENT OF WRITTEN COMMUNICATION

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

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

C TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2446/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		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 28	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	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	<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	21 20 19	<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	18 17 16	<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	15 14 13	<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	12 11 10 9 8 7 6 5 4 3 2 1 0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text show a little awareness makes some comment show very little awareness make very limited comment fails to meet the criteria for the task and shows scant knowledge of the text

SECTION A

Text:	OCR: <i>Opening Lines : War</i>
Question 1: (30 marks)	<i>The Volunteer</i> – Asquith, <i>On the Idle Hill</i> – Housman. How do the poets convey to you strikingly different attitudes towards soldiers and their deaths in these two poems?

NOTES ON THE TASK:

Asquith romanticises the volunteer. He has dreamed of military glory ranging from the Roman Empire to the Middle Ages (mention of more modern, mechanised warfare being carefully avoided). He dies a noble death, content, fulfilled, joining the ranks of national heroes. Housman contrasts the idyllic Summer with the stirrings of war and calls the volunteers doomed cannon fodder, their corpses forgotten in some far-flung field. Nevertheless the last line suggests the narrator may be joining them.

Differentiation will no doubt spring from the extent to which candidates can respond to the writer at work and show how the differences between the two poems are manifested. Key features in understanding the Asquith are the contrasting of the clerk's dull "grey" job and the drama of the images he dreams of - "gleaming eagles, phantom skies". There are many euphemisms of death and his last hour is described as "high". This is strongly contrasted in the Housman by the simplicity of language such as "bleached bones" and "dead and rotten", "screaming fife". Candidates who can examine such features or make further pertinent comments on the different structures and styles should be rewarded accordingly.

Text:	OCR: <i>Opening Lines : War</i>
Question 2: (30 marks)	In what ways do the poets vividly present similar feelings about going to war in <i>To Lucasta</i> , <i>Going To The Wars</i> (Lovelace) and <i>Vitai Lampada</i> (Newbolt)?

NOTES ON THE TASK:

Both these poems emphasise the honour of going to war but clearly go about it in very different ways. It is to be hoped that the candidates will respond to "in what ways" be able to tease out the different treatment of the theme in their answers.

Lovelace's metaphysical argument uses both the imagery of love and religion, suggesting that war is a new and demanding mistress but that his unfaithfulness is ultimately a matter of honour. As in *Vitai Lampada* it is the ultimate test of manhood to "Play up! and play the game". The soldier in Newbolt's poem goes to war with the public school values of pitching yourself against the odds, whether in sport or war, and never forgetting the honour code. *Vitai* does have more graphic images of war but also mirrors Lovelace's eagerness to be tried in battle "To war and arms / fly".

Candidates will need to examine the language closely in order to move up the mark range and not merely show understanding of what the poems are about.

Text:	OCR: <i>Opening Lines : War</i>
Question 3: (30 marks)	Compare the ways in which the poets make you sympathise with the ordinary soldier in <i>The Man He Killed</i> (Hardy) and <i>The Hyaenas</i> (Kipling).
<p>NOTES ON THE TASK: In <i>The Man He Killed</i> we sympathise with the narrator's predicament and his recognition that war is futile. His human-kindness and recognition of his enemy as an equal resounds throughout the poem. <i>The Hyaenas</i> creates sympathy by the indifference with which the hyaenas dig up and devour the corpses of the helpless soldiers with such gusto. Kipling also suggests that the only shame here belongs to man, who has a soul and therefore should know better than to go to war. Candidates will need to show a sound grasp of the view the poems are presenting and more sophisticated responses will perhaps look at the use of dramatic monologue, colloquial language and the narrator's struggle to make sense of his experience in the Hardy, versus the ballad style narrative plus authorial voice, human compared with animal, approach of Kipling.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 4: (30 marks)	<p><i>London</i> – Blake, <i>The World</i> – Rossetti.</p> <p>Compare the ways in which the poets create such a disturbing atmosphere in these two poems.</p>
<p>NOTES ON THE TASK: There are many ways of approaching this question and we must be sensitive to what the candidates find disturbing in the poems. Most candidates will be able to comment on the power of the imagery in both poems – there is imagery of disease in both, elements of the surreal and the world in Rossetti's poem is "personified" as a Medusa-like devilish creature. Blake uses repetition to devastating effect and Rossetti's sonnet uses the contrast between the fairness of day and the horror of night hidden beneath. Both use sound quite powerfully – especially contrasting sibilants and hard consonants. Differentiation will probably stem from the candidates' ability to show some grasp of the political intention behind <i>London</i>, for example attempting to define "chartered", seeing the connection between the chimney sweeps and the church and the soldier and the palace and tackling "mind-forged manacles" and "marriage hearse". Alternatively strong answers might compare the different verse forms and structures of the poems and look at Rossetti's as a personal, psychological kind of hell and Blake's as an indictment of the plight of the citizen in early Nineteenth Century London and much more beyond.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 5: (30 marks)	Compare how the poets convey to you their strong feelings about nature in <i>Binsey Poplars</i> (Hopkins) and <i>A Dead Harvest in Kensington Gardens</i> (Meynell).
<p>NOTES ON THE TASK:</p> <p>Hopkins describes the beauty of the aspens, mourns their loss and points out the consequences in his powerful image of the pricked eyeball. Meynell's poem is more about the beauty, fertility and the superiority of life in the countryside, as opposed to sterile nature in towns – the futile crop of leaves, destined for a funeral pyre.</p> <p>Candidates might choose to look closely at how nature is described and evoked in the poems (particularly in Hopkins's – "wind-wandering weed-winding bank" etc) or at the effect of their different structures and rhyme schemes. Both seem to see nature as superior to man and mourn the loss of a more rural and agricultural nation, which might prove fertile ground for a line of argument.</p> <p>Differentiation will probably spring either from the candidates' ability to compare thoughtfully or from a sensitive attention to style.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 6: (30 marks)	Compare how the poets persuade you that the countryside is beautiful and attractive in <i>To Autumn</i> (Keats) and <i>The Passionate Shepherd to his Love</i> (Marlowe).
	Remember to refer to the words and phrases the poets use.
<p>NOTES ON THE TASK:</p> <p><i>To Autumn</i> is a long and densely packed poem and candidates are not expected to treat it exhaustively in the time available. Marlowe peoples his countryside with shepherds and their swains, birds sing madrigals and the lambs are cute. The countryside seems to exist purely to supply his love with accessories. Keats is somewhat more realistic – the season will pass and fade but he personifies Autumn in various guises and creates a sensuous feast of the sight and sounds of a season full of ripeness and a music of its own.</p> <p>Candidates might begin by looking at the different purposes of the poems or might concentrate on the different structures – Marlowe's lilting and lyrical verse form and Keats' long, melodious and drowsy line length, however this may be expressed. The highest marks must be reserved for those who make a genuine attempt to analyse the language rather than present a "gloss" of how the poets present beauty.</p>	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 7: (30 marks)	<i>The Garden of Love, Infant Sorrow.</i> Compare the ways in which Blake expresses strong feelings about freedom and control in these two poems.
NOTES ON THE TASK: The focus in the question is on the writing and although good answers will undoubtedly explore the nature of Blake's feelings (frustration, anger, indignation, regret, bitterness, pity, sadness...) about the thwarting of natural impulses, they will keep the poetry clearly in view. <i>The Garden of Love</i> may prove more accessible with its more fully developed and more specific situation, but strong answers are likely to balance their attention to the two poems and maintain the focus on the ideas of freedom and control. The strongest answers may declare themselves in the extent to which they sustain close attention to the language and structure of each poem and explore the effects of some of the key features like: the range of symbolic possibilities in each poem, the use of contrasts, of first-person, of images of restraint...	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 8: (30 marks)	How does Blake strikingly convey similar feelings about caring for others in <i>On Another's Sorrow</i> (Innocence) and <i>The Little Black Boy</i> (Innocence)?
NOTES ON THE TASK: The emphasis in the question is on the poet and differentiation should emerge from the extent to which answers can move beyond a simple exploration of the similar feelings (of protection, security, guardianship, unselfishness, empathy...) to shape a response to the writer at work in these two Innocence poems. Strong answers are likely to focus explicitly on the "how" of the question and on the similarities. The strongest answers may well be those which sustain close attention to the parallel elements (like the many images of sharing and sheltering and the expressions of faith in a gentle, protective God in both poems) and also explore in detail the effect and significance of some of the key features in each poem like: the repetition, the questioning, the emphatic responses, the listing, the parallel structures... in <i>On Another's Sorrow</i> or the use of three different voices, of contrast, of light/dark imagery... in <i>The Little Black Boy</i> .	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 9: (30 marks)	Compare the ways in which Blake expresses feelings of anger in TWO of the following poems: <i>Holy Thursday</i> (Experience) <i>The Chimney Sweeper</i> (Experience) <i>London</i> (Experience).
NOTES ON THE TASK: The focus in the question is on Blake's writing and good answers are likely to keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can engage the feelings of anger (and the targets of this anger) in each poem while focusing on the "ways" of the question and really scrutinising the poet at work. <i>London</i> is likely to be a popular choice because of its powerful range of images of suffering and repression, even though the exact sources of Blake's anger are perhaps easier to locate in the exploitation of children in the other two poems. The strongest answers are likely to maintain close attention to the powerful expression of Blake's anger and to explore the impact of features like: the use of repetition, sound, questioning, different voices, irony, bleak imagery and its range of symbolic possibilities... without losing sight of meaning and context.	

Text:	HARDY: <i>Selected Poems</i>
Question 10: (30 marks)	<i>I Look Into My Glass, In Tenebris I.</i> Compare the ways in which Hardy conveys to you strong feelings of unhappiness in these two poems.
NOTES ON THE TASK: The focus in the question is on Hardy's writing and, although good answers will undoubtedly explore the miserable feelings (or professed lack of feeling) of grief, loneliness and loss... which attend the ageing process for the speakers in these two poems, they will keep the poetry clearly in view. Strong answers should be able to focus explicitly on the sad context of the apparently friendless and comfortless wait for death in each case, and on the detail of the chilling imagery which suggests both the passing of time and the extreme unhappiness. The strongest answers may declare themselves in the extent to which they sustain close attention to the language and structure of each poem, and explore the distinctions in the kinds of unhappiness expressed in each poem (the distress of deep feeling retained into old age as opposed to the numbness induced by extreme suffering).	

Text:	HARDY: <i>Selected Poems</i>
Question 11: (30 marks)	Explore the different ways in which Hardy vividly portrays women and their difficulties in <i>She At His Funeral</i> and <i>The Ruined Maid</i> . Remember to refer closely to the words and phrases Hardy uses.
NOTES ON THE TASK: There are perhaps parallels in the situations and the nature of the difficulties portrayed in these two poems (poverty, class, convention, attitudes to "fallen women"...) and answers which explore these parallels should be highly rewarded, but it is to be hoped that the focus on the "different ways" will encourage personal response not only to the largely contrasting situations and tones of these two poems but also to key features of the writing in each. Strong answers are likely to examine features like the directness of the single voice, the oppositions, the contrasts, the ironies...of <i>She At His Funeral</i> but also engage the more subtle ironies, conversational structure, the two distinct voices and jocular tone of <i>The Ruined Maid</i> , and pay explicit attention to the nature of the difficulties portrayed. The strongest answers are likely to maintain a detailed and well-supported personal response to the different approaches and to explore the effect of particular features of language and structure without losing sight of meaning and context.	

Text:	HARDY: <i>Selected Poems</i>
Question 12: (30 marks)	Compare the ways in which Hardy makes the impact of war so striking for you in TWO of the following poems: <i>Valenciennes</i> <i>A Wife in London</i> <i>The Man He Killed</i> .
NOTES ON THE TASK: Good answers are likely to explore the nature of the individual stories which convey the impact of war in each case but will keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal and selective response to the vivid elements in the two selected poems while focusing on the "the ways" of the question and really scrutinising the poet at work. The strongest answers may well sustain close and comparative attention to the effect of features like: the use of the voices and dialect of the old soldiers, the everyday ordinariness of their first-person reflections, the ominous descriptions and crushing sense of loss a long way from the battlefield in <i>A Wife in London</i> , the pathos and the ironies in all three poems...	

SECTION B

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 13: (30 marks)	Chapter 23 : 'She ventured, when next alone with Eleanor...' to '...was yet to be unravelled' How does Austen's writing make this an entertaining and significant moment in the novel?
NOTES ON THE TASK: The passage is entertaining as it marks the development of Catherine's suspicions of General Tilney, fuelled by her reading of Gothic novels. It is significant, first and foremost, because this will lead to her exposing her suspicions to Henry and making a fool of herself. It is also important as the General proves himself to be a villain in reality, rather than in the melodrama of Gothic novels. Differentiation will probably spring from the degree of close attention to the Gothic elements in Catherine's response to Mrs. Tilney's death, such as her suspicion that the General is keeping her alive somewhere in the house and will not retire to bed because he is secretly feeding her rather than looking at "stupid pamphlets." Alternatively, answers might balance an assessment of the extract with comment on its place in the novel as a whole, as a culmination of Catherine's infatuation with the Gothic. More sophisticated responses might venture into the area that although Catherine's internal suspicions are wrong, her instinct about the General is proved to be correct as events unfold. Answers which can see how funny the passage is, should be credited accordingly.	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (30 marks)	Which ONE character does Austen persuade you to dislike the most in <i>Northanger Abbey</i> ? Remember to support your choice with details from the novel.
NOTES ON THE TASK: The most likely candidates here are General Tilney and John and Isabella Thorpe. Frederick Tilney is perhaps a possibility. Austen presents John as a bore, a boastful ass with terrible manners and horribly mercenary. The General is also acquisitive and mercenary but also rather a tyrant in his own home and with little concern for the happiness of his own children. His treatment of Catherine is pretty appalling, falling well below Austen's standards of gentlemanly behaviour. Isabella is entertainingly portrayed as flirtatious, false and fickle and as much of a social climber as her brother. She meets her match in Captain Tilney who is clearly not as pleasant a character as his siblings. Differentiation will spring from the amount of substantiation in the answer, the ability to make a clear case for the chosen character and an ability to see the writer at work. More developed responses might well see that lack of honesty, thoughtless cruelty to others and a mercenary streak come in for Austen's greatest censure.	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (30 marks)	What do you find memorable about Austen's portrayal of the relationship between Isabella Thorpe and James Morland in the novel? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK:</p> <p>Isabella early in the novel claims to adore James yet all the while showing a keen interest in other men. She has befriended Catherine to further her relationship with her brother. Her adoration proves to be insincere on her reaction to discovering he has less money than she thought. When she thinks she has secured the richer Captain Tilney, James is unceremoniously dumped, then wanted again when she, in turn, is rejected. This parallels Catherine's expulsion from Northanger when the General realises that he too has been misinformed about her true wealth.</p> <p>Answers will need to explore how Austen uses the relationship to show how fickle and mercenary Isabella is on the one hand and how naïve, open and trusting James and Catherine are on the other.</p> <p>The failure of the relationship is also used as part of Catherine's growing up process. It shows her Isabella in her true light and also makes the reader and Henry Tilney sympathise with her in the hurt she feels on her brother's behalf.</p> <p>Differentiation will spring from the extent to which candidates can respond personally to the relationship and/or to the writer at work, commenting on Austen's purposes in portraying the relationship as she does, and the extent to which they can support their response with close textual detail.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 16: (30 marks)	Chapter I 'Now, what I want is, Facts.' to Chapter II '...young imaginations that were to be stormed away.' In what ways do you think Dickens makes this such an effective opening to the novel?
<p>NOTES ON THE TASK:</p> <p>The opening is effective in its concealment of the identity of the speaker until the beginning of Chapter Two, its interweaving of Gradgrind's philosophy and appearance and its comic description of his approach towards his pupils.</p> <p>We might expect an emphasis on the thematic part "Facts" play in the novel as a whole, with stronger answers perhaps showing an awareness of the irony of Gradgrind's words here in light of how he feels about his own philosophy by the end of the novel. Alternatively, answers might focus on the effectiveness of the opening as an introduction to Gradgrind's character. There is much to say about the style - the use of repetition and powerful imagery such as Gradgrind as a cannon "loaded to the muzzle with facts" prepared to blow his charges "clean out of the regions of childhood at one discharge". An ability to appreciate the style and its satirical force (however expressed) will probably be the discriminator here.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 17: (30 marks)	How does Dickens use the robbery at Bounderby's bank to create tension and drama in the novel?
<p>NOTES ON THE TASK:</p> <p>Tom Gradgrind sets Stephen Blackpool up for the robbery and is suspected by Louisa. Stephen is accused of the crime and the reader does not know whether the truth will out or not. Rachael and Louisa are caused much pain and anguish. The consequences of the robbery are dramatic. Stephen dies returning to clear his name. Bounderby is comically exposed when the suspected old lady turns out to be his mother. Tom is finally cornered by Bitzer, causing Gradgrind to be hoist by his own utilitarian petard, and meets a sad end in exile.</p> <p>Whereas the average answer might be expected to outline and comment on some of the above, differentiation will probably spring from the answer's ability to respond to Dickens' creation of tension and drama in terms of style or to focus on thematic issues coming to a dramatic climax in consequence of the robbery. For example: Stephen yet again as victim of an unfair society; Bounderby exposed as a fraud; Gradgrind's "system" creating a dishonest, selfish son and the monstrosity that is Bitzer. Candidates are not expected to be exhaustive in their responses and can select from the areas outlined above or find related avenues to explore.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 18: (30 marks)	Which ONE character in <i>Hard Times</i> does Dickens encourage you to feel most sympathy for? Remember to support your choice with details from the novel.
<p>NOTES ON THE TASK:</p> <p>This is an open question and answers will probably distinguish themselves by the extent to which they make a well-supported personal response.</p> <p>Likely candidates are Sissy Jupe in the early stages of the novel, abandoned by her father and thought hopeless by Gradgrind's wrong headed educational standards; Louisa stunted emotionally by her upbringing, marrying the appalling Bounderby, then falling for the unscrupulous Harthouse ; Stephen Blackpool and Rachael, unable to marry, victimised by Bounderby and fated never to be together.</p> <p>It is also possible to make a case for Gradgrind senior as he reaps what he has sown and regrets his faith in "the wisdom of the head". Tom Gradgrind junior is another possibility in that he is a victim, like Louisa, of his upbringing and meets a sad fate. Dickens, however, makes his sister a far more sympathetic character as she changes and develops and acts selflessly for Tom in marrying Bounderby with near disastrous consequences for herself.</p> <p>We should take whatever comes, as long as the candidates make a valid case for their choice.</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 19: (30 marks)	Chapter I. 'It was a fine morning...' to '...over the hedge, and said, 'Vanity.' How does Hardy make this such a striking and revealing introduction to the character of Bathsheba Everdene?
NOTES ON THE TASK: It is to be hoped that most answers will recognise the expository nature of this extract and focus explicitly on the idea of a "revealing introduction" rather than simply outlining Bathsheba's character at the start of the novel. The key to differentiation is likely to be the extent to which answers can suggest understanding of the significance of what is revealed here (about Bathsheba's beauty, her vanity, her wilfulness, her pride, her indifference...) in terms of later events, and focus on Hardy's writing. The strongest answers may declare themselves in the extent to which they sustain close attention to key features of the writing (like the emphasis on Bathsheba's physical charms, the use of colour, the sunny rural setting, the voyeuristic use of Gabriel's point-of-view, the effect of the final conversation...) and in the understanding they display of the way foundations are being laid here for future developments (especially perhaps in the relationship between our two principal characters).	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 20: (30 marks)	Explore ONE or TWO moments in the novel where Hardy's writing makes you particularly admire the character of Gabriel Oak. Remember to support your ideas with details from the novel.
NOTES ON THE TASK: There are many possibilities to choose from here and it is important to be receptive to a range of selections and arguments, to accept that the definition of a "moment" is likely to vary and to concentrate on the quality of the response irrespective of whether the answer focuses on one or two moments. Differentiation is likely to emerge from the extent to which answers can not only shape a selective, personal, explanatory and detailed response to Gabriel's admirable qualities but also focus on the ways in which Hardy's writing makes these qualities so explicit. Close attention to the portrayal of Gabriel's loyalty, steadfastness, strength in adversity, willingness to work against his own best interests for the good of others, generosity, honesty, courage, skill... is likely to characterise strong answers, and concentration on some of the specific features of Hardy's writing (like the use of contrast - with Troy and Boldwood, in particular, the manipulation of point-of-view, the descriptive detail...) should be highly rewarded.	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (30 marks)	How does Hardy make the reappearance of Sergeant Troy at the Sheep Fair (Chapter 50) such a dramatic and entertaining section in the novel? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question about a packed episode in the novel which has some ominous plot revelations (the return of Troy, the renewal of his interest in Bathsheba, the possibility of his return to Weatherbury, Boldwood's continuing attention to Bathsheba...), dramatic action (involving showmanship, disguise, threatened exposure, a nick-of-time and daring theft...) and many entertaining features to select from. Differentiation is likely to spring from the extent to which answers can avoid a narrative reworking of the chapter and shape a personal response to the dramatic and revealing elements while focusing on the "how" of the question. Strong answers are likely to convey a clear sense of the dramatic context (the effect of the knowledge, denied to all the other principal characters that Troy is alive – and very close – for instance, the significance of the plot revelations in building to the novel's fateful climax...) and close attention to the effect of specific features of the writing (like the sustained use of Troy's point-of-view and of dramatic irony, the descriptions of the effect of the proximity of his wife on him, the humour in the response of the rustics to the show and to the theft of the note...) should be highly rewarded.	

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (30 marks)	Chapter 10. 'But now, little Aaron...' to '...'Make your bow, Aaron.' In what ways does Eliot make this passage both entertaining and moving?
NOTES ON THE TASK: The context of the passage is that after Silas's gold has been stolen and he is now "a sufferer", Mr Macey earlier in the chapter and Dolly Winthrop, here, come round to comfort him and to try to make him part of the village. The entertaining and moving parts of the extract could be dealt with separately or as one in the answers. Aaron's fear of Silas is entertaining as he keeps hiding from him and ends up behind the table looking like a disembodied head. Dolly thinks that the sight of her pretty boy must do Silas good but to the short-sighted weaver he looks like "a dim round with two dark spots on it". The carol is sung with the rhythm of an industrious hammer and means nothing to Silas. Silas, however, appreciates the kindness and is beginning to respond to the friendship offered by Dolly. Most answers should be able to outline the context and spot some of the amusing aspects of the passage. More sophisticated responses may well comment on how it movingly portrays both Silas's alienation from the village and the signs that this alienation is diminishing through the persistent and natural kindness of Dolly and the other villagers.	

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (30 marks)	Explore TWO episodes in the novel where Eliot makes you feel particular sympathy for Silas. Remember to support your answer with details from the novel.
NOTES ON THE TASK: This is an open question and we must take what comes. Obvious choices are his expulsion from Lantern Yard; his isolation in Raveloe where he is suspected and misunderstood; the theft of the gold; finding and deciding to keep Eppie; Godfrey arriving to reclaim Eppie as his child. Candidates may interpret "sympathy" as "feel sorry for" or "feel empathy and understanding for". Most answers should contain knowledge of the episode and a personal response to why that event has been chosen. Differentiation will spring from the extent to which answers consider the writer at work. Silas has clearly been treated unjustly at Lantern Yard and there is much material here but responses to the theft of the gold might be more mixed as it is his substitute for human contact. The depth of his distress, however, provokes sympathy. He seems at his most human and engaging when he adopts Eppie and shows integrity, righteous anger and unselfishness when Godfrey tries to reclaim her. Answers will need to be supported by textual reference and more developed responses will probably show personal response combined with detailed support as well as a strong sense of author.	

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (30 marks)	Does Eliot's writing convince you that Nancy deserves a better husband than Godfrey? Remember to refer to details from the novel in your answer.
NOTES ON THE TASK: This question could be tackled by looking at Nancy's virtues (integrity, honesty, morality) and then outlining Godfrey's vices (moral cowardice, indecision, secrecy, selfishness and arrogance) and suggesting that the answer to the question is a resounding "yes". Eliot's portrayal of them both, however, is more complex. Many of Godfrey's wrongdoings are committed in order to secure Nancy as he both loves her and realises that she is what he needs to keep him on the straight and narrow. They also spring from his knowledge of her moral code and that she would not have married him if she had known about Mollie and Eppie. On the other hand, Nancy is portrayed as being rather rigid in her moral code - as in her views on adoption - and isn't treated uncritically by Eliot. She is a little vain and very concerned about their reputation and standing in the community. Godfrey improves considerably after their marriage and they have a strong relationship - the lack of a child the only sadness in their lives. Finally Godfrey confesses all and Nancy points out what his behaviour has cost them. In assuming that she would not have married him, he has denied them Eppie. She says that she would not have married anyone else. Most answers will probably take the more straightforward approach and examine Godfrey's shortcomings. Answers, however, which can focus on Eliot's presentation of the relationship and grapple with some of the complexities Eliot propounds, should be rewarded accordingly.	

Text:	POE: <i>Selected Tales</i>
Question 25: (30 marks)	(a) <i>The Pit and the Pendulum</i> 'I was sick – sick unto death...' to '...enwrapped the walls of the apartment.' (b) <i>The Tell-Tale Heart</i> 'True! – nervous...' to '...the whole week before I killed him.' How does Poe make these two openings so gripping?
NOTES ON THE TASK: This is an open question and it is important to be receptive to a range of responses as long as they are grounded in the texts. The main focus in the question is on the writer and strong answers are likely to pay close attention to the effect of particular features of the writing as Poe plunges us into the suffering of his captive narrator at the moment when the judges of the Inquisition sentence him to death in <i>The Pit and the Pendulum</i> and into the disturbed mind and warped motives of a murderer in <i>The Tell-Tale Heart</i> , and also to be explicit about the effect of the passages as openings to their respective stories. The best answers are likely to pinpoint the effect of a variety of techniques which Poe employs to hook the reader in the two openings: the effect of the loss of hearing, the vivid descriptions (especially of the judges' lips), the desperate repetition, the gradual revelation of situation and setting... in <i>The Pit and the Pendulum</i> , the questioning and conversational interaction with the reader, the narrator's protestations of sanity, his obsessive repetition, the portrayal of his perverse feelings about his victim and apparent guiltlessness... in <i>The Tell-Tale Heart</i> , and the use in both of intimate first-person confessional approaches....	

Text:	POE: <i>Selected Tales</i>
Question 26: (30 marks)	How does Poe make the minds of his narrators fascinating for you in <i>The Imp of the Perverse</i> and <i>The Cask of Amontillado</i> ? Remember to support your ideas with details from the stories.
NOTES ON THE TASK: The focus in the question is on Poe's writing and differentiation is likely to spring from the extent to which answers can avoid a narrative approach to the action of the two selected stories and shape an argued personal response which foregrounds the "How" of the question and the fascination in the portrayal of deranged states of mind. Strong answers may well be those which most clearly engage the effect of the disturbingly direct and confessional/confidential styles of narration in both stories, and explore features like the erudition, the insight into human psychology, the delayed revelation of the crime and the imprisonment, the perverseness and drama of the involuntary public confession... of the narrator in <i>The Imp of the Perverse</i> , the readiness to take offence, the cunning deception and manipulation, the sadistic relish and mercilessness... of Montresor in <i>The Cask of Amontillado</i> , and the meticulous preparation, chilling calculation and apparent guiltlessness of both. Close attention to the way both narrators establish an unsettlingly intimate and interactive relationship with the reader should be highly rewarded.	

Text:	POE: <i>Selected Tales</i>
Question 27: (30 marks)	Explore the ways in which Poe builds suspense in TWO of the stories in the selection. Remember to support your ideas with details from the stories.
NOTES ON THE TASK: Most of the stories build to moments of high tension and it is important to be receptive to a number of possible choices. The focus in the question is on Poe's writing and differentiation is likely to spring from the extent to which answers can avoid a narrative approach to the two selected stories and shape an argued personal response which foregrounds "the ways" of the question. Strong answers may well be those which most clearly identify the effective features of the writing in building to a particularly dramatic moment and which establish the context most economically. Close attention to the use and effect of features like atmospheric descriptions, delay and the gradual revelation of the truth, clearly characterised narrators who often interact and establish an unsettling relationship with the reader, unexpected twists and false leads, disturbing details, rhythmic repetition...should be highly rewarded.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (30 marks)	Chapter Seven 'For fifteen years Mr Polly was a respectable shopkeeper...' to '...trouble enough with Minnie and 'er musk...' How does Wells convey to you such a vivid sense of Mr Polly's unhappiness at this point in the novel?
NOTES ON THE TASK: Good answers are likely to establish a clear awareness of the context, quickly and economically: Mr Polly's "joy de vive" has been well and truly squashed in the fifteen years since he drifted into marriage and into the drab ordinariness of small shop ownership in Fishbourne. Strong answers should be able to see the structural and psychological significance of this re-appearing moment on the stile as our hero's nadir, as the point at which the novel opens and the point at which he decides to kill himself, and to focus explicitly on the "the ways" of the question by scrutinising the writing here. The strongest answers may declare themselves in their close attention to the effect of features like: the physical descriptions of Polly which reflect his unhappiness, the contrast between his real and his imagined life, the images used to describe his imagination, the emphasis on the symbolically confined nature of the accommodation, the portrayal of Miriam's querulous discontent....	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (30 marks)	How does Wells make Mr Polly's decision to return to the Potwell Inn to face Uncle Jim such a dramatic moment in the novel? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Differentiation is likely to spring from the extent to which answers can adopt a selective approach to the range of dramatic material available and suggest awareness of the dramatic significance of the decision, both for Mr Polly and for the creation of a happily resolved ending for the novel. Strong answers should be able to focus explicitly on the "How" of the question and scrutinise some features of the writing which convey the difficulty of the decision, Mr Polly's thought processes and his competing recollections of Uncle Jim, the plump woman and her granddaughter, the alternative courses of action, the humour of Mr Polly's debate with himself and his desperate attempts to talk himself into the easier option, his final surprising rejection of the wise choice.... The strongest answers are likely to appreciate the dramatic significance of the decision in the context of a life blighted by failure, disappointment, defeat, compromise and passivity, and to examine the reflections on danger, fear, honour and nobility which compel Polly to stand and fight for his damsels in distress and for his own happiness, and finally confirm that he is not an inglorious "scooter".	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (30 marks)	Explore the ways in which Wells makes ONE or TWO moments in the novel particularly amusing for you. Remember to support your ideas with details from the novel.
NOTES ON THE TASK: There are many moments to choose from (the dismissal of Parsons, the incidents which damage Polly's relationships with his fellow tradesman in Fishbourne, the failed suicide attempt, the rescue of Rumbold's mother-in-law from the fire, the fights between Polly and Jim...) but it is important to respect personal views of what is "amusing", to be receptive to a range of possible choices and reasons for these choices as long as they are grounded in the text, and to concentrate on the quality of the response irrespective of whether the answer focuses on one or two moments. Definitions of what constitutes a "moment" are also likely to vary from answer to answer. The focus in the question is on the writing and differentiation is likely to spring from the extent to which answers can avoid a narrative approach to the two selected moments and shape an argued personal response which foregrounds "the ways" of the question. Strong answers may well be those which most clearly identify the humorous features of the writing at each moment and which establish the context most economically. Close attention to features like comic descriptive details, characterisation, dialogue, ironic outcomes, exaggerated language, farcical action, contrasts... should be highly rewarded.	

Text:	CHOPIN: <i>Short Stories</i>
Question 31: (30 marks)	(a) <i>The Father of Désirée's Baby</i> – Opening to '...then they were married.' (b) <i>The Storm</i> – Opening to 'Come 'long in, M'sieur Alcée.' Considering what happens later in these two stories, what surprises you about the way Chopin begins them here?

NOTES ON THE TASK:

With hindsight, the surprising thing about the opening to the first story is the passionate love that Armand has for Désirée and his lack of concern about her origins. Discerning candidates might also note that the end of the story is contained in its beginning with the mention of Armand's mother dying in Paris when he was eight – a surprise as we miss its significance on first reading. There are many ironies in the opening of *The Storm*. Bobinôt chooses Calixta's favourite food, the little boy knows she will be alone, whereas her husband does not, Calixta is solicitous over Bobinôt's coat and is unconsciously unfastening her clothes and she has not seen Alcée since she has been married - so four years. The hints that tumultuous passion is about to erupt are fairly subtle – no-one seems concerned about the coming "storm". Most candidates will probably be able to outline what is surprising about the way the stories begin considering subsequent events. More developed responses will look at the writing in more detail, picking up the foreshadowing of events or will be able to move between the significance of the beginnings and the endings of these stories with some skill.

Text:	CHOPIN: <i>Short Stories</i>
Question 32: (30 marks)	Does Chopin make you like and sympathise with Claire Duvigné in <i>Tonie/At Chênière Caminada</i> and Clarisse in <i>At the 'Cadian Ball</i> , or do you feel differently? Remember to refer to details from the stories in your answer.

NOTES ON THE TASK:

Claire is generally unsympathetic - rich, sought after, rather vain, playing with Tonie's feelings. Even her death springs from vanity – the thin slippers worn to the opera. Some may find that her early demise and Tonie's reaction to it, however, make her more sympathetic. Clarisse is more complex. She has been cold, cruel and disdainful towards Alcée, has the pride of her class and a cool streak yet she passionately chases after him to the ball and reclaims him from Calixta – very much in command of the situation. Most candidates should be able to assess their own feelings for the characters and more developed responses will support these by textual reference. Some answers might mention the way the Laballière's marriage evolves as shown in *The Storm*, where Clarisse's passion turns out to be more possessive than erotic. What candidates feel about Claire may also be determined by Tonie's reaction to her and to her death.

Text:	CHOPIN: <i>Short Stories</i>
Question 33: (30 marks)	What do you find striking about Chopin's portrayal of the relationships between men and women in <i>A Respectable Woman</i> and <i>The Dream of an Hour/The Story of an Hour</i> ?
<p>NOTES ON THE TASK:</p> <p>A short answer I suppose would be that what strikes one is their complexity. Mrs. Baroda seems to get on perfectly well with her husband, yet is fascinated by Gouvernail. The way she shows this is to be irritated by him and leave the house. She recognises the problem and makes herself get over it by sheer force of will. Mrs Mallard's husband is kind and she has loved him but feels an ecstatic liberation at his supposed death, when she feels she will be able to live for herself. His "resurrection" kills her.</p> <p>Most answers will probably outline the basic nature of the relationships shown in the stories and say how they respond to them. More developed responses might put them more in the context of the position of women within marriage in Chopin's era and explore how modern her views are. Alternatively candidates might find the stories striking and disturbing in their undermining (?) of conventional marriage and feel that the women are ungrateful and self-indulgent. They may well have very different responses to each story. This is an open question and we should accept what comes.</p>	

2448/01 Foundation Tier: Post- 1914 Texts

INSTRUCTIONS TO EXAMINERS: Unit 8 (Foundation Tier)

A INDIVIDUAL ANSWERS

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

B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 14; for answer (2) out of 14; for answer (3) out of 14. Write the total mark for the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **42** (14+14+14).
 - This represents performance **consistently at the top of Band 4.**
 - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 14.
However, **the maximum mark that may be recorded for the paper is 42.**
 - *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*
- 3 There is NO separate Assessment of Written Communication on this paper. Written Communication is assessed on Unit 2446.

1901 English Literature – Generic Band Descriptors

Unit 2448/01 – Foundation Tier

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

1901 English Literature - Empathic Band Descriptors

Unit 2448/01 – Foundation Tier

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

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 1: (14 marks)	<p>Act One: 'JOHN: Good morning Mr Harrison...' to 'JOHN: There... finished. <i>He goes out the door.</i>'</p> <p>What makes this an amusing yet important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situation in the extract • the conversation between Ken and John.

NOTES ON THE TASK:

Most answers will identify this as the first meeting between Ken and John, and some may realise that it occurs near the beginning of the play, when the audience is both meeting new characters and being introduced to Ken's personality and opinions. Credit is due to answers that refer to the gardening metaphor that Ken introduces, and to John's eagerness in taking it up. Answers may also refer to the speed with which the rapport develops between the two men. Ken is lifted from his descent into self-pity by John's description of his steel band, and the whole episode both introduces the audience to the life-affirming character of John, and to the complexity of Ken's attitude towards his situation.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 2: (14 marks)	<p>You are Mr Justice Millhouse, walking out of the hospital after delivering your verdict.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • what was said at the hearing by the consultants • Ken. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Although Mr Justice Millhouse appears at the very end of Act 2, better answers will nevertheless attempt to give some idea of the lively nature of the debate heard by the judge as he remembers the events of the hearing. Answers may refer to Dr Emerson's assertion that Ken is clinically depressed, not forgetting the judge's admiration of Dr Emerson's professionalism, seen in his parting comment to the doctor. The drama of Dr Barr's remark that he believes Ken's decision to be wrong may also be reflected upon by the judge. Full credit should be given, however, to answers that reflect his admiration of Ken's courage, rationality and eloquence, and better answers may also attempt to give some idea of the judge's formal, measured tones.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (14 marks)	Act One: 'BIFF: Why does Dad mock me all the time?...' to '...'BIFF: Why? You're making money, aren't you?' What impressions of Biff do you gain from this passage?

NOTES ON THE TASK:	
Biff is concerned about his future; he would like to be outdoors with his shirt off, but he feels he is not getting anywhere. He feels that he should be competing with others, but his heart does not seem to be in it. Better answers may be those which show awareness of the comparison with Happy at this point in the play, who claims not to be 'content' yet seems to be less troubled than his brother. Another sign of a better answer may be an awareness of the context: Biff feels the pressure of home and father to succeed in the conventional manner.	

Text:	MILLER: <i>Death of a Salesman</i>
Question 4: (14 marks)	You are Howard after your meeting with Willy (near the start of Act Two). You might be thinking about: <ul style="list-style-type: none"> • Willy's career as a salesman • Willy's behaviour during the meeting. Write your thoughts.

NOTES ON THE TASK:	
Howard claims that if he had a job for Willy 'in town' he would appoint him right away ('I'd slam you right in'); answers are likely to reveal what he really thinks of the prospect. Willy bangs on his desk and grabs his arm; Howard thinks Willy should pull himself together and 'take a long rest'; he disputes Willy's earnings claims; he suggests that Willy's 'two great boys' could look after him; he, in effect, fires Willy and remembers to ask for the samples back. Better answers are likely to be able to refer to points like these in the text to develop a sense of Howard's real feelings about Willy and show a developing sense of the character's voice. The bullets are offered as suggestions only.	

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 5: (14 marks)	<p>'RALEIGH: I say, here's your ring.' to 'RALEIGH: Righto. <i>They go towards the steps.</i>'</p> <p>What makes this such a moving moment in the play?</p> <p>You should consider: the relationship between the two men what is about to happen.</p>

NOTES ON THE TASK:

This passage begins dramatically, with Raleigh's naïve slowness in understanding Osborne's real reason for leaving his ring behind before going on the raid. Answers may note the consequent change in pace as Osborne seeks to reassure and guide his inexperienced colleague through the routines of preparation. Stronger answers may comment on the mutual satisfaction felt by both men to be going on the raid together. The beginnings of a genuine liking and real friendship having been forged in the men's conversation before this passage, the irony of its imminent premature ending when Osborne dies, and finally Raleigh himself, will not escape more perceptive candidates.

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 6: (14 marks)	<p>What do you think makes Hibbert such a memorable and important character in the play?</p> <p>Remember to support your answer with details from the play.</p>

NOTES ON THE TASK:

Answers should not make the mistake of overestimating Hibbert's role in the play, yet creditable answers should be able to see some of his dramatic function. The pathetic and miserable spectacle he presents in his first appearance is treated with little sympathy by Stanhope, who dismisses his misery as 'pure bloody funk'. When Hibbert tries to get Stanhope to send him home in Act 2, we see Stanhope's consummate leadership skills, first goading him, then turning Hibbert's genuine preference for being shot to that of going up to the trenches again, into his opportunity to stand by his comrades and face death with them. These same skills of Stanhope are what allow Hibbert to overcome the shame of his hesitation to face the final attack, using Mason's needing a guide as an excuse to steel himself and go. When Stanhope appears to be celebrating after Osborne's death, it is his impatience with Hibbert that reveals that his bonhomie is superficial, a despairing attempt to forget his grief. Answers that attempt to give some detail of the above episodes should be rewarded.

Text:	PINTER: <i>The Caretaker</i>
Question 7: (14 marks)	Act One: 'DAVIES: No, don't look the right size.' to 'DAVIES: Don't fit though.' What impressions of Davies does this passage give you?

NOTES ON THE TASK:

Repetitive, obsessive, mendacious: the speech contains plenty of evidence to support these and other assertions. Better answers may refer to the context of Aston trying to help him, or may develop a response to Davies: perhaps a sinister figure, or laughable, or merely pathetic.

Text:	PINTER: <i>The Caretaker</i>
Question 8: (14 marks)	Explore ONE moment in the play where someone or something particularly surprises you.

NOTES ON THE TASK:

There are several possibilities, and, as always, we shall be tolerant about what counts as 'a moment'. Mick's behaviour is often surprising: at the very start, his speeches, his attack on Davies at the end of Act One, the grabbing of the bag, his 'spring cleaning', his smashing of the Buddha. Aston's speech at the end of Act Two might be considered, as might his final rejection of Davies. Better answers are likely to respond to the invitation to 'explore' by referring closely to the text and by explaining why they are surprised.

Text:	OCR: <i>Opening Lines: How it Looks From Here</i>
Question 9: (14 marks)	<p><i>Defying Gravity</i>: McGough, <i>Bedfellows</i>: Paterson.</p> <p>What thoughts about death and dying do these two poems strikingly convey?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situations described in each poem • the words and phrases used in the poems.

NOTES ON THE TASK:

It is to be hoped that candidates will be aware of the unwholesome nature of the first images in Paterson's poem – the 'yellow blindspot', the 'greasy head', the 'dead halo', all compounded by the uncomfortable connotations aroused by the poem's title, 'Bedfellows'. Stronger answers will recognise the narrator's discomfort at his feeling that his predecessor is somehow not entirely dead – his heart ticks, his 'suffocated voice' speaks – and the sinister nature of the last two lines may be noted in some answers. Whereas the images in McGough's poem appear more straightforward, there is scope for misinterpretation, and credit should be given to answers that understand the principal images – life seen as a yo-yo with strings attaching the living to earth, and life seen as a rugby game where to win is to die. Rich reward should be given to answers that give some acknowledgement of McGough's humorous style, one that helps to avoid mawkishness whilst conveying the enormity of his personal loss.

Text:	OCR: <i>Opening Lines: How it Looks From Here</i>
Question 10: (14 marks)	<p>What do TWO of the following poems vividly suggest to you about the power of the imagination?</p> <p><i>In Your Mind</i> (Duffy) <i>Things</i> (Adcock) <i>The Hare</i> (Hill).</p> <p>Remember to support your answer with details from the poems.</p>

NOTES ON THE TASK:

It is to be hoped that answers are able to take the clues at the opening and closing of *In Your Mind* to understand that the poem is a delightful daydream imagined by the desk-bound narrator. Some detail of the descriptions of this desired and imagined place will be explored in better answers. The 'things' that are imagined in Adcock's poem are not specified, but are none the less disturbing for that. The hope that the 'things' are not the worst imaginable is soon proved correct in the most horrific way when the actual 'worse things' are imagined and come to plague their victim. The surreal imaginings in *The Hare* are richly depicted, as the woman dreams that she first hears the animal, then that she feels its mysterious presence as it demands her affection. Stronger answers will explore these imaginings using some detail from the text.

Text:	OCR: Opening Lines: The 1914-18 War (i)
Question 11: (14 marks)	<p><i>In Flanders Fields</i>: McCrae, <i>The Parable of the Old and the Young</i>: Owen.</p> <p>What views about the sacrifice of lives in war do these poems powerfully express?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what the poets say about soldiers dying • the words and phrases used in the poems.

NOTES ON THE TASK:	
<p>Answers may focus on the striking images used by McCrae. The poppies, symbolising the soldiers' sacrifice, begin and end the poem, and the image of the rows of crosses is stark. Another point worthy of remark is the unusual narrative device – in this case, the voices of the dead soldiers lying beneath the crosses. It is to be hoped that answers will make some comment on both the extent of the sacrifice of the soldiers mentioned in stanza two, and on the upbeat patriotic tone of the poem in general. In contrast, Owen's poem uses a very different technique. The first 14 lines are a straightforward retelling of the last part of the Biblical story of Abram and his son Isaac. Perceptive answers may remark on the archaic, 'Biblical' language, which lulls the listener into a feeling of comfort and security. The rhyming couplet at the end is the 'punch line', where the poem diverges from the Biblical version and shakes the listener out of his complacency, revealing that, in this war the sacrificial son is not saved but is slaughtered. Credit is due to answers that point out not only the differences in technique but the differences in the poets' views of the war.</p>	

Text:	OCR: <i>Opening Lines: The 1914-18 War (i)</i>
Question 12: (14 marks)	<p>Explore soldiers' reactions to war in TWO of the following poems:</p> <p><i>The Target</i> (Gurney) <i>The Bohemians</i> (Gurney) <i>Lamentations</i> (Sassoon).</p> <p>Remember to refer to the words and phrases the poets use.</p>

NOTES ON THE TASK:	
<p>The situations in the three poems are very different, but it is to be hoped that they will be clear to candidates. The young soldier in <i>The Target</i>, having killed for the first time, suffers regrets. He first wishes he were dead, to spare his mother any more anxiety, then begins to personalise his victim, 'the only son', 'that boy'. He ends with the nihilistic thought that God has deserted them all, and that 'This is a bloody mess indeed'. In contrast, there is a warm, affectionate description of the 'bohemians', and the way in which they blatantly ignore army rules and regulations, in the first 16 lines of <i>The Bohemians</i>. They are viewed positively, compared to the conventional soldiers who 'wrenched what little soul they had still further from shape', and the last line, in stark simplicity, points out that for all their unconventionality, they gave up their life in war as readily as the next man. <i>Lamentations</i> is an ironic view of the insensitivity and lack of understanding towards a young soldier's overwhelming grief on hearing of the death of his brother. Better answers will, as well as understanding the general context and events of the poems, engage with the power of the poets' language in conveying their meanings.</p>	

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 13: (14 marks)	<i>Wild Oats</i> : Larkin, <i>Growing Up</i> : Fanthorpe. What feelings about the past do these poems vividly convey to you?

NOTES ON THE TASK:

Larkin looks back twenty years to two very different girls. He describes a long drawn out relationship with one, and finds he still has photos of the other. Better answers may develop a sense of the contrast between them, and possibly respond to the wry humour with which the story is told. Fanthorpe looks back at her own growing up, and by means of the repeated 'wasn't good At' suggests that she always felt an outsider. Better answers may respond to the collector imagery and note that by the end of the poem she feels almost pride at being the artist-observer.

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 14: (14 marks)	What do you find most memorable about the poets' feelings in any TWO of the following poems? <i>Reasons for Attendance</i> (Larkin) <i>Poetry of Departures</i> (Larkin) <i>Growing Out</i> (Fanthorpe).

NOTES ON THE TASK:

In the first poem answers might respond to Larkin's frank feelings about sex, and/or his pride at being a detached 'individual'. In the second he is at least at first torn between a conventional life and a radical change of direction. Better answers on these poems may begin to detect ironies in Larkin's presentation of the contrary positions. Fanthorpe's ages of (wo)man might be taken as expressing humour and/or pathos in the face of the inevitable. Better answers will be able to suggest feelings and give evidence in support.

Text:	<i>Touched With Fire</i>
Question 15: (14 marks)	<i>Mid-Term Break</i> : Heaney, <i>Dulce et Decorum Est</i> : Owen. What reactions to death do these poems powerfully convey to you?

NOTES ON THE TASK:

Heaney, as the older brother called away from school, sounds bewildered by sitting out of class listening to the bells, by his father in tears, by old men shaking his hand. The pathos of the poem is further created by his mother's grief, and by the peaceful, understated closing verses, culminating in the final shocking revelation of how young his brother was. Answers may simply say that this is a sad poem, but better answers will probably be able to refer to detail in order to develop their response. Owen conveys shock, pity, appalled fascination, and anger. Better answers here will probably be able to suggest that more than one feeling is expressed and begin to suggest how Owen does it.

Text:	<i>Touched With Fire</i>
Question 16: (14 marks)	What thoughts and feelings about time and change do the poets strikingly communicate in any TWO of these poems? <i>Nursery Rhyme of Innocence and Experience</i> (Causley) <i>Hawk Roosting</i> (Hughes) <i>Digging</i> (Heaney)

NOTES ON THE TASK:

Causley's narrative portrays significant changes over 'three Long summers': the ship is damaged, the intimate sailor is a 'stranger', and the narrator, perhaps no longer a mere 'boy', now regards the exotic presents as only 'children's toys'. Answers on this poem will probably note some of these changes; better answers are likely to look more closely at the words Causley uses, and perhaps begin to attribute some significance to his fable. Hughes's hawk is portrayed as timeless. Answers are likely to focus on the wording of the last stanza, or perhaps suggest that the hawk is the climax of a process; better answers may begin to see a wider significance about nature in this poem. Heaney celebrates his father's and grandfather's skill in this poem, and also his own alternative digging with a pen. Answers are likely to show awareness of a tradition being broken; better answers may begin to communicate a sense of how Heaney feels about this disjunction.

Text:	OCR: <i>Opening Worlds</i>
Question 17: (14 marks)	<p>(a) <i>The Tall Woman and Her Short Husband</i> 'This was an old-fashioned block of flats...' to '...convinced by this brilliant hypothesis.'</p> <p>(b) <i>Leela's Friend</i> 'Leela ran in and told her mother...' to 'when he was sent on errands.'</p> <p>What do these passages make you feel about the tailor's wife and Leela?</p>

NOTES ON THE TASK:

The tailor's wife is an officious nosey-parker. Her fervent desire to know her neighbours' business is in part a laughing matter, although her role as neighbourhood activist renders her more sinister. Answers are likely to find her deficiency model of the eponymous marriage ridiculous and offensive; better answers are likely to be able to use the text in support of their reactions to her. Leela is in some ways a typical excited child in this extract, but at the same time answers are likely to feel that she is pampered. Better answers are likely not only to note that she is determinedly teaching Sidda, but also to respond to this aspect of the relationship at this point in the story.

Text:	OCR: <i>Opening Worlds</i>
Question 18: (14 marks)	<p>How do money and possessions affect any TWO of the following characters?</p> <p>Nancy Obi in <i>Dead Men's Path</i> the young husband in <i>The Train from Rhodesia</i> Naraian in <i>The Young Couple</i></p>

NOTES ON THE TASK:

Nancy Obi sees herself as modern and fashion-setting, as 'queen of the school'. She reads and imitates glossy magazines. The flowers which are ruined are her 'dream-gardens'. The husband on the train is triumphant that he has haggled the price of the lion down to one-and-six and throws the coins into the dust for the old native to retrieve, and is then shocked to discover that his wife thinks he has behaved badly.

Naraian allows his choice of job to be made for him and does not for long resist the pull of his family's wealth, emphasised in the story by references to cars, cigars, rich food and 'heavy, shiny furniture'. Better answers may be those which can communicate some sense of the way the character's materialism fits into the respective story.

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 19: (14 marks)	<p>(a) <i>The Lovely Lady</i>: 'But Pauline would not live long.' to the "Pauline Attenborough Museum." ' (b) <i>Her Turn</i> 'Radford tipped the carter' to '... she gave him a shilling. He accepted it.'</p> <p>What do you think makes these extracts effective endings to the stories?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what has happened to Pauline Attenborough • how Mrs Radford tricks her husband.

NOTES ON THE TASK:

Although in this final passage from *The Lovely Lady* Pauline Attenborough is dying, she is nevertheless still an important character, as her imminent demise forces Robert to analyse his mother's basic selfishness and desire for power that ruined his brother's life and has come near to doing the same to him. Credit should be given to answers that point out the enjoyable twist in the tale of *Her Turn*, where the chauvinistic Radford is tricked by his wife's calculated profligacy into handing over to her his strike pay. The quiet understatement with which his final capitulation is described is worthy of note here, as is the passionate nature of Robert's outburst in the extract from *The Lovely Lady*.

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 20: (14 marks)	<p>What do you find memorable about the portrayal of young people in love in TWO of the following stories?</p> <p>A Prelude The Shades of Spring Second Best.</p> <p>Remember to support your ideas with details from the stories.</p>

NOTES ON THE TASK:

The character of the simple, homely yet sensitive Fred in *A Prelude* is finely drawn, and there is a poignancy in the way in which he suffers when Nellie's social status has appeared to get in the way of true love, followed by their touching coming together. Stronger answers may be able to touch upon Lawrence's expression of the past that Hilda and Syson shared together in *The Shades of Spring*, and what it is that informs her decision to stay with Arthur, since he can offer what Syson, for all his sophistication, cannot. Candidates should be rewarded for observing in the mole in *Second Best* a symbol of Frances' blind search for love, and for seeing how her killing of the second mole marks her decision to take Tom as her 'second best'.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21: (14 marks)	<p>Chapter 6: 'Outside the tram station...' to '...like ferrets. American Boy?'</p> <p>What do you find so tense and threatening in this passage?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what is happening around Jim • Jim's thoughts and feelings.

NOTES ON THE TASK:

A macabre mood is built up by the references to public beheading and stranglings, and then to the pavement vendor, whose activity is made to sound comparably cruel: 'battered', 'thrashing'. Jim is tired and aware of being followed, and the mood of threat and menace is developed when he sees the Chinese youth's 'dead, boneless face'. Jim is aware that he is likely to be attacked, and his assailant's hands are given the predatory simile of 'ferrets'. Answers are likely to show awareness of the stages of this episode; better answers may be those which refer closely to the wording of the passage, or which show an awareness of what follows, that Jim is threatened with a knife and has to run long and hard to escape.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 22: (14 marks)	<p>In what ways do you think Jim's personality is affected by his experiences in the camps?</p> <p>Remember to support your ideas with details from the novel.</p>

NOTES ON THE TASK:

At the end of Chapter 19, as Jim is on his way to Lunghua, we are told that he no longer cares about his parents' apparent rejection of him. Answers to this question are likely to refer to aspects of Jim's adaptability and resilience: he is a messenger, a commentator and a survivor. Better answers may be those which suggest that this is not the whole story and that he is calloused as well as matured by his experiences.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 23: (14 marks)	<p>(a) <i>A Love Match</i> 'Beauty cannot be suborned.' to '...gave up the idea; though regretting it.'</p> <p>(b) <i>The New People</i> 'Millicent decides to put on her glasses...' to 'I'm going to be homesick for England.'</p> <p>What do you find memorable about the relationships portrayed in these passages?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the bond between Justin and Celia • why Alison cannot go.

NOTES ON THE TASK:

The extract from *A Love Match* may be taken in some answers as a summing up of the relationship between the brother and sister, where their charming personalities and details of their closeness, their lack of the need to impress each other, and their poignant decision not to have a child, are described. It is the reader's subsequent engagement with the pair that adds to the tension when the poison pen letters are received, and creates genuine sadness at their eventual deaths, and better answers will attempt to express all of this. In a similar way, stronger answers will note that there are earlier hints of the tension between Alison and Millicent that eventually surfaces in this extract, as Alison tells Millicent that she cannot move to Italy with her. Alison points out that the belief that England has changed is Millicent's illusion, and it is Millicent herself who has changed as a result of her fading popularity as a writer.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 24: (14 marks)	<p>What memorable feelings of grief and loss are expressed in TWO of the following stories?</p> <p><i>Miss Anstruther's Letters</i> (Macaulay) <i>Another Survivor</i> (Fainlight) <i>Stone Trees</i> (Gardam)</p> <p>Remember to support your answer with details from the stories.</p>

NOTES ON THE TASK:

Answers may well respond strongly to the hopelessness of Miss Anstruther's grief, which transcends the purely material loss of all her worldly goods, and touches upon her failure to save her love letters, the one thing which gave meaning to her existence. The writing here is remorselessly bleak, with the description of Miss Anstruther's physical and moral desolation set into even sharper relief as a contrast to her memories of the snatched life she had with her lover, and better answers will attempt to express the poignancy of her missed opportunities and the finality of her loss. The grief of Rudi in *Another Survivor* is apparently less sudden, but none the less devastating. After 30 years of remembering his mother as a holocaust victim, he begins to visualise her as she was in his childhood. This prompts him to try to recreate his childhood home, and his failure to do this culminates in a last desperate attempt to make her alive again. By transforming his daughter into his mother, he summons up also his vision of the camp inmate, and it is his inability to accept this final knowledge of the loss of his mother that tips him into insanity. Answers will see *Stone Trees* as the fractured recounting of a childless widow's grief as her best friends try to console her. Stronger answers will also document the gradual revelation, by means of the widow's first person narrative in flashbacks and unfinished sentences, of the affair his husband had with their best friend Anna, and, moreover, the grudging acknowledgement that Anna's son Peter is her husband's child. Overall, the quality of the responses here will be measured by the response to the language used to achieve the effects described.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 25: (14 marks)	<p>Chapter Seven: 'And then quite suddenly a shadow fell...' to '...this rare food was eaten with solid palm-oil.'</p> <p>What makes this an interesting and exciting moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the reactions of the people • the words and phrases Achebe uses.

NOTES ON THE TASK:

Credit is due to those answers that attempt to place the moment within the novel – a time of innocence and happiness before the killing of Ikemefuna casts a shadow that presages the eventual inevitable downfall of Okonkwo and his people. Creditable answers should also give some detail of the delightful scene – the initial puzzlement followed by joy as the locust swarm arrives and finally descends on the village. There is also the domestic detail that Achebe delights in, describing the harvesting, cooking and eating of the insects. Stronger answers will also be able to give some idea of the lyrical quality of Achebe's prose at this point as he describes the locust swarm, 'shining star-dust', 'full of power and beauty'.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 26: (14 marks)	Which ONE female character does the novel bring most vividly alive for you? Remember to support your choice with details from the novel.

NOTES ON THE TASK:

Although the novel is dominated not only by Okonkwo's obsessive ambition but also by the ritualistic laws of the tribe, the female characters serve to lighten the tone of the novel considerably, and better answers will show this, whichever character they choose. Nwoye's mother appears as a caring substitute mother for the desolate Ikemefuna, nursing him through sickness and pitying him at his death. A good woman, she lies to defend Okonkwo's lazy first wife Ojiugo. Chielo, the priestess of Agbala, is a frightening and imposing figure. Her fondness for Ezinma, 'my daughter', prompts her to abduct the girl to visit Agbala, and her fierceness cowers even Okonkwo. Ekwefi, Okonkwo's second wife, acts courageously when beaten unjustly by him. She dares to ridicule him, and is nearly shot for her pains. When faced with Chielo's abduction of her daughter, she bravely follows her, prepared to defend her against 'all the gods in the world'; and here too we see a tender moment between herself and her husband Okonkwo. Ezinma is likely to be a popular choice. Her father's favourite child, there is a close bond between herself and Okonkwo, who pays her the compliment of wishing she were a boy. Okonkwo's exile sees her grow into a beauty, but obedience and love for her father prevent her from marrying until Okonkwo can return to Umuofia in triumph with two marriageable daughters. She also returns to support him in his last humiliating days. Answers that engage with the close detail of the novel regarding any of these characters deserve some reward. Full credit should, however, be given to answers that explore the character within the context of the Ibo society described in the novel, and to those that acknowledge Achebe's economical, understated prose.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (14 marks)	pp 86-7 'He jerked the tiller free...' to '...I went out too far.' What are your feelings about the old man as you read this passage? You should consider: <ul style="list-style-type: none"> • what has happened • his thoughts and feelings here.

NOTES ON THE TASK:

The sharks have finished off his catch; he is finally beaten. He makes a bloodied but unbowed gesture when he spits into the sea. He sails with skill and reflects knowingly on the state of his boat. He also reflects, ruefully, on the nature of the sea. He is desperately tired. He sums up his experience, aloud, in something of an understatement at the end of the passage. Answers are likely to refer to some of these moments in the passage, and to express sympathy for him. Better answers may be those which express other feelings about him too, such as admiration.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 28: (10 marks)	What do you think makes the friendship between the old man and the boy so memorable? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

The boy admires and loves the old man and cares for him. Answers are likely to discuss the scene at the start of the book when the boy feeds the old man and encourages him to talk about baseball, and the scene at the end where the boy weeps for him and brings him coffee, and talks about his exploits. Better answers are likely to be those which begin to respond to the ways in which Hemingway expresses the boy's feelings about him.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29: (14 marks)	'A shrill trumpet-call...' to the end of the novel. What do you think makes this such a disturbing ending to the novel?

NOTES ON THE TASK:

There is much that is familiar: the cheering crowds, the news of apparent victories, the dominant picture of Big Brother, the gin at the café. Then Winston's 'blissful dream' takes over, in which the horrors of Miniluv are transformed into a kind of paradise. Better answers may pick out the bullet entering his brain and his final declaration of love as particularly disturbing.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30: (14 marks)	What do you find shocking about the ways the Party changes language in <i>Nineteen Eighty-Four</i> ?

NOTES ON THE TASK:

In Chapter 5 of the first part of the novel Syme enthuses about the fascinating and 'beautiful' process of destroying words, and accuses Winston of lacking a real appreciation of Newspeak, which is intended ultimately to make thoughtcrime impossible. Goldstein's (O'Brien's) book explains why Newspeak is necessary and explores one of its key terms, doublethink. The Appendix offers further explanation. Better answers may be those that show some understanding of the political purposes served by power over language, within or even beyond the novel.

Text:	PALIN: <i>Pole to Pole</i>
Question 31: (14 marks)	<p>(a) Day 31: ‘The toasts start early...’ to ‘...known from now on as ‘The Bomb.’”</p> <p>(b) Day 58: ‘I’m more worried about tonight’s fancy dress...’ to ‘...was intended for.’</p> <p>What do you find so amusing and unusual about these celebrations?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what happens on each occasion • the words and phrases Palin uses.

NOTES ON THE TASK:

Some answers may set the first extract into context – an elaborate dinner in Novgorod at which Palin is guest of honour. Stronger answers will note the amusing description of his increasing inebriation, and may note the ‘in’ reference to his famous ‘Lumberjack Song’. The last section is also worthy of mention, as there is a hilarious description of Basil’s box of exotic sauces being mistaken for a bomb. The second extract, a fancy dress party aboard the Nile cruiser *Isis*, first describes Palin’s pained efforts to learn a poem to recite, with its joyous and uncritical reception by two local boys. He then comments on the various and varied outfits worn by the passengers. As well as expressing understanding of the interesting nature of the celebrations, and the wealth of detail and clear descriptions, the best answers will give some personal response to Palin’s sense of the absurd, and his ability to make occasions humorous.

Text:	PALIN: <i>Pole to Pole</i>
Question 32: (14 marks)	<p>In what ways do any TWO female characters from the book make a strong impression on you?</p> <p>Remember to support your choice with details from the book.</p>

NOTES ON THE TASK:

Palin’s book is inhabited by literally hundreds of characters, and careful choice of two female characters whose appearance is noteworthy, albeit brief, is in itself worthy of credit. Answers may include the ‘lovely Lyuba’, barmaid on the boat to Istanbul, with whom Palin shares a swimming tub and family stories, or Wendy the ‘impressively competent’ lady from Abercrombie and Kent, who oversees the Kenya safari, acting as ‘companion and guide’. The brief descriptions of the ebullient Pat from Sheffield, encountered on the Nile cruise, or of Pearle with her exclusively white Bulawayo Bowls Club, to whom Palin’s reaction is ambivalent, are equally striking cameos. Better answers should be able to set the characters into the context of whichever part of the journey they are encountered in, as well as observing the rich detail, often humorous, with which they are described.

Text:	HORNBY: <i>Fever Pitch</i>
Question 33: (14 marks)	From <i>Typical Arsenal</i> 'I don't like the fact that for the last couple of years Arsenal have brawled and bitched...' to 'The 6 th May was our night, and everybody else could go hang.' What feelings about being an Arsenal fan does this passage convey to you?

NOTES ON THE TASK:

The team is 'loathed' and the fans consequently feel outsiders. Both club and supporters suffer from over-sensitivity to criticism. Other teams' fans are very different. Some of the team have behaved offensively. Hornby's partner thinks that supporting Arsenal has moulded his character, and not for the better. The extract is from *Typical Arsenal* and better answers may begin to discuss how far these negative impressions are indeed typical.

Text:	HORNBY: <i>Fever Pitch</i>
Question 34: (14 marks)	Explore ONE moment in the book when Hornby seems to you particularly disappointed.

NOTES ON THE TASK:

There are many moments to choose from: the news of a 1-0 defeat brought by his father to the scout camp in Wales (*Camping*); the last chapter, *A Sixties Revival*; his experiences of the Cup Finals (eg 'the horror returns'), violence (eg *On the Pitch*) and racism (eg *Bananas*). We shall be tolerant of the interpretation of 'moment' adopted and indeed 'disappointment': Hornby expresses a range of eligibly negative emotions in the book. Better answers are likely to be closest to the text.

2448/02 Higher Tier: Post – 1914 Texts

INSTRUCTIONS TO EXAMINERS: Unit 8 (Higher Tier)

A INDIVIDUAL ANSWERS

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

B TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2448/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	20 19	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	18 17	<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	16 15	<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	14 13	<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	12 11	<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	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 2448/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	20 19	<ul style="list-style-type: none"> demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	18 17	<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	16 15	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	14 13	<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	12 11	<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	10 9	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	8-0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 1: (20 marks)	Act One: 'JOHN: Good morning Mr Harrison...' to 'JOHN: There... finished. <i>He goes out the door.</i> ' How does Clark make this an amusing yet important moment in the play?

NOTES ON THE TASK:

Answers may note that this extract, which introduces John both to the audience and to Ken, occurs near the beginning of the play, when the main characters are being established. Ken may be seen to 'test' the depth of John's personality by introducing a metaphor for John's shaving of his patient that John responds to with equal wit and humour. Their instant rapport may be observed here, where John feels relaxed enough to reprimand Ken for his 'cattiness'. Ken's eager response on hearing about John's steel band and his genuine enthusiasm for the idea, followed by the delightful 'xylophone' incident, will lead stronger answers to mention both Ken's quick brain and eclectic interests, and John's vibrant personality in his responses to him. Credit should be given to answers that give a sense of the touching enjoyment that the two characters derive from each other's company.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 2: (20 marks)	You are Mr Justice Millhouse, walking out of the hospital after delivering your verdict. Write your thoughts.

NOTES ON THE TASK:

Although the judge only appears at the very end of Act Two, there is a wide range of possible topics that he may be thinking about as he leaves the hospital. He will be impressed by the strength of Dr Emerson's conviction that Ken's wish to die is the result of a temporary depression, and his final remark to Dr Emerson is evidence of his admiration. He may also be remembering the fact that although Dr Barr considered Ken not to be clinically depressed, he disagreed with Ken's desire to die, adding to the tension of the moments before the decision. But above all, the judge will be thinking about Ken's courage and the articulate nature of his arguments, and it is this that makes him utterly convinced that Ken deserves to be allowed to make his one last decision. Credit should be given to those answers that capture something of the measured tones and professional voice of Mr Justice Millhouse.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (20 marks)	Act One: 'BIFF: Why does Dad mock me all the time?... ' to '...'BIFF: Why? You're making money, aren't you?' What impressions of Biff does Miller create in this passage?

NOTES ON THE TASK:

He is concerned about his future; he would like to be outdoors with his shirt off, but he feels he is not getting anywhere. He feels that he should be competing with others, but his heart does not seem to be in it. Answers may be able to show awareness of the comparison with Happy at this point in the play, who claims not to be 'content' yet seems to be less troubled than his brother. Answers may also be able to show an awareness of the context of the passage: Biff feels the pressure of home and father to succeed in the conventional manner. Better answers are likely to be those which develop personal response to the character.

Text:	MILLER: <i>Death of a Salesman</i>
Question 4: (20 marks)	You are Howard after your meeting with Willy (near the start of Act Two). Write your thoughts.

NOTES ON THE TASK:

Howard claims that if he had a job for Willy 'in town' he would appoint him right away ('I'd slam you right in'); answers are likely to reveal what he really thinks of the prospect. Willy bangs on his desk and grabs his arm; Howard thinks Willy should pull himself together and 'take a long rest'; he disputes Willy's earnings claims; he suggests that Willy's 'two great boys' could look after him; he, in effect, fires Willy and remembers to ask for the samples back. Answers are likely to be able to refer to points like these in the text to develop a sense of Howard's real feelings about Willy and show a sense of the character's voice. Better answers are likely to be those which make it clear whether Howard understands Willy or feels anything for him at all.

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 5: (20 marks)	'RALEIGH: I say, here's your ring.' to 'RALEIGH: Righto. <i>They go towards the steps.</i> ' How does Sherriff make this such a moving moment in the play?

NOTES ON THE TASK:

Answers may note that this passage occurs at the end of a long conversation between Raleigh and Osborne, immediately before the raid in which Osborne is killed. The first exchange here is dramatic, where the naïve Raleigh slowly realises the real reason why Osborne has left his ring on the table. At this point the conversation speeds up, as Osborne attempts to reassure his young companion of the 'matter-of-fact' nature of the expedition. Osborne's understated irony in regretting having to leave his glowing pipe may be mentioned. Their mutual agreement that they are glad to be going together will be recognised in stronger answers as a cementing of the relationship begun a few moments earlier, when the two men realised what a lot they had in common and what a genuine liking for each other they had developed. All of this, of course, is tempered by the implicit understanding that they may well be unable to continue their relationship; which, tragically, becomes the case.

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 6: (20 marks)	How does Sherriff's portrayal of Hibbert contribute to the dramatic impact of the play?

NOTES ON THE TASK:

While he is not one of the main characters, Hibbert is nevertheless important in a number of ways. At his first appearance in Act One, his woebegone demeanour gets short shrift from Stanhope, who dismisses his misery as 'pure bloody funk'. When Hibbert tries in Act Two to persuade Stanhope to send him home, Stanhope reveals consummate qualities of leadership. He takes Hibbert to the edge of self-destruction, where he is willing to be shot rather than face the trenches again, and on to the point where Hibbert believes that Stanhope feels the same fear as he does, and that he must continue to serve with his fellow officers. Similarly, near the end of the play, when Hibbert is reluctant to face the German attack, Stanhope asks him to help Mason to find his way up, thus helping him to save face. Hibbert's 'slight smile' reveals that he realises Stanhope's trick, and that probable death awaits him. When Hibbert refuses Stanhope's order to go to bed after the 'celebration' dinner following the raid, he misjudges his superior's bonhomie, failing to recognise Stanhope's despairing effort to forget for a few minutes the loss of his dearest friend. Credit should be given to answers that see in Hibbert both the plight of the ordinary man placed in an impossible position, and his dramatic function as a foil to Stanhope's leadership qualities and tragic heroism.

Text:	PINTER: <i>The Caretaker</i>
Question 7: (20 marks)	Act One: 'DAVIES: No, don't look the right size.' to 'DAVIES: Don't fit though.' How does Pinter present Davies here?

NOTES ON THE TASK:

Repetitive, obsessive, mendacious: the speech contains plenty of evidence to support these and other assertions. Answers may refer to the context of Aston trying to help him, as well as to the language patterns within the speech. Better answers are likely to develop a personal response to Davies: perhaps a sinister figure, or laughable, or merely pathetic, all the time referring closely to the text for support.

Text:	PINTER: <i>The Caretaker</i>
Question 8: (20 marks)	Explore ONE moment in the play where something or someone particularly surprises you, and show how Pinter creates surprise.

NOTES ON THE TASK:

There are several possibilities, and, as always, we shall be tolerant about what counts as 'a moment'. Mick's behaviour is often surprising: at the very start, his speeches, his attack on Davies at the end of Act One, the grabbing of the bag, his 'spring cleaning', his smashing of the Buddha. Aston's speech at the end of Act Two might be considered, as might his final rejection of Davies. Answers should respond to the invitation to 'explore' by referring closely to the text. Better answers may be those which attend to dramatic effects, and/or which refer to the context of the chosen moment.

Text:	OCR: <i>Opening Lines: How it Looks From Here</i>
Question 9: (20 marks)	<i>Defying Gravity</i> : McGough, <i>Bedfellows</i> : Paterson. Compare how the poets strikingly convey thoughts about death and dying in these two poems.

NOTES ON THE TASK:

The distasteful nature of the initial images – the ‘yellow blindspot’, the ‘greasy head’, the ‘dead halo’ – is compounded by the uncomfortable connotations of the title of the poem, ‘Bedfellows’. The even scarier notion that the previous occupant of the bed is not so very dead, follows from this; his heart ticks, his ‘suffocated’ voice speaks. The last two lines, moreover, are more a threat than an observation. More perceptive answers will be those that are able to point out the sordid nature of these images. In one sense, the images used by McGough in his poem are more straightforward. Life is seen firstly as a giant yo-yo, a simile/metaphor that begins and ends the poem; secondly, the friend’s death is seen as success in the ultimate rugby game of life. The poem’s effectiveness lies in McGough’s ability to write with humour and wit, yet at the same time to convey the tragic nature of his loss, avoiding sentimentality and mawkishness. Answers that go some way towards acknowledging these aspects of the poem, should be well rewarded.

Text:	OCR: <i>Opening Lines: How it looks From Here</i>
Question 10: (20 marks)	Compare how the poets vividly convey the power of imagination in TWO of the following poems. <i>In Your Mind</i> (Duffy) <i>Things</i> (Adcock) <i>The Hare</i> (Hill).

NOTES ON THE TASK:

Carol Ann Duffy’s poem is a delightful daydream, framed at both ends by the dismal reality of autumnal England. Imagined from the point of view of a desk-bound narrator, the poem wanders through places and situations made familiar by the power of desire. Better answers will engage with the details of the descriptions. Adcock paints a far grimmer picture. Night-time rememberings and regrets are not specified, but are nevertheless important as the reason for early morning wakefulness. The repetitions and personifications are integral to the poem’s power to create unease, because the ‘things’ are not concrete and defined, but are on the very edge of reality. The imagination used in conjuring up the hare in Hill’s poem can be placed firmly within the surreal, as the woman first hears the animal’s eerie cry, then feels its mystical presence disturbingly close to her, as in a dream or a nightmare. Here, the richness of the imagery will need to be noted in answers in order to fully explore the woman’s imaginings as she experiences this dream/nightmare.

Text:	OCR: <i>Opening Lines: The 1914-18 War (i)</i>
Question 11: (20 marks)	<i>In Flanders Fields</i> : McCrae, <i>The Parable of the Old and the Young</i> : Owen. Explore the differing ways in which the poets here powerfully express their views about the sacrifice of lives in war.

NOTES ON THE TASK:

The initial images in *In Flanders Fields* are striking, and the image of the poppy that both opens and closes the poem symbolises how the fight for what is right will never end. McCrae's stirring device of using the dead soldiers as the narrators, enables him to express, in stanza two, the extent of the sacrifice they have made, and, in stanza three, there is a plea for those alive to continue the fight and so make the sacrifice of the dead worthwhile. With Owen, in contrast, the technique is very different. The first fourteen lines appear to be a straightforward retelling of the Biblical story of Abram and his son Isaac. Taking up the well rehearsed story midway ('So...'), the language is deliberately archaic and lulls the reader into feeling comfortable and secure. The ultimate rhyming couplet turns the story on its head, and shocking the audience out of its false security, points out the spuriousness of the reasons for going to war ('the Ram of Pride...'), and that young men are dying needlessly, 'one by one'. Perceptive answers may make the point that not only does opinion differ in the two poems on whether the sacrifice is worthwhile, but their techniques are also very different – McCrae using noble, symbolic images of a worthwhile sacrifice, Owen twisting a well-known allegory to make his point.

Text:	OCR: <i>Opening Lines: The 1914-18 War (i)</i>
Question 12: (20 marks)	Compare how the poets vividly present soldiers' reactions to war, in TWO of the following poems: <i>The Target</i> (Gurney) <i>The Bohemians</i> (Gurney) <i>Lamentations</i> (Sassoon).

NOTES ON THE TASK:

Although these poems are different in their situations, there are similarities in how the soldiers feel and behave towards the present reality of war. In *The Target*, the young soldier agonises about his first act of killing. He attempts to justify his actions to himself, but soon remembers his mother's anxieties, and surmises that at least his death would 'set her fears at rest'. He moves on to seeing his victim as a person, a 'son', a 'boy', and imagines asking his forgiveness. The poem ends with a final dismissal of the war as 'a bloody mess indeed'. *The Bohemians* needs careful reading, consisting as it does of a 16-line statement followed by one simple line of closure. The 'bohemians', affectionately and warmly described in their anarchic enjoyment of life and refusal to obey army rules and regulations, are seen in line 17 to nevertheless make the ultimate sacrifice as certainly as those who 'burnished brasses, earned promotions'. The 'rampant grief' of the brother in *Lamentations* is viewed ironically through the bewilderment of the narrator, whose insensitivity fails to let him understand the soldier's overwhelming sense of loss.

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 13: (20 marks)	<i>Wild Oats</i> : Larkin, <i>Growing Up</i> : Fanthorpe. Compare some of the ways in which these poems look back on the past.

NOTES ON THE TASK:

Larkin looks back twenty years to two very different girls. He describes a long drawn out relationship with one, and finds he still has photos of the other. Answers are likely to develop a sense of the contrast between them, and respond to the wry humour with which the story is told. Fanthorpe looks back at her own growing up, and by means of the repeated 'wasn't good At' suggests that she always felt an outsider. Answers may respond to the collector imagery and note that by the end of the poem she feels almost pride at being the artist-observer. Better answers are likely to be those which are able to look closely at nuances of word and phrase.

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 14: (20 marks)	Compare the ways in which the poets memorably express their feelings in TWO of the following poems: <i>Reasons for Attendance</i> (Larkin) <i>Poetry of Departures</i> (Larkin) <i>Growing Out</i> (Fanthorpe).

NOTES ON THE TASK:

In the first poem answers might respond to Larkin's frank feelings about sex, and/or his pride at being a detached 'individual'. In the second he is at least at first torn between a conventional life and a radical change of direction. Better answers on these poems may be able to explore ironies in Larkin's presentation of the contrary positions. Fanthorpe's ages of (wo)man might be taken as expressing humour and/or pathos in the face of the inevitable. Better answers may explore the different meanings of the title in the poem, and/or the poet's frequently ironic turn of phrase, such as 'A place in the sun', 'Parents erratically bombard us', 'celebrate your surrender'.

Text:	<i>Touched With Fire</i>
Question 15: (20 marks)	<i>Mid-Term Break</i> : Heaney, <i>Dulce et Decorum Est</i> : Owen. Compare the ways in which these poems convey to you strong reactions to death.

NOTES ON THE TASK:

Heaney as the older brother called away from school sounds bewildered, by sitting out of class listening to the bells, by his father in tears, by old men shaking his hand. The pathos of the poem is further created by his mother's grief, and by the peaceful, understated closing verses, culminating in the final shocking revelation of how young his brother was. Answers will probably be able to refer to detail in order to develop their response, and better answers are likely to show awareness of the power of implication in this poem. Owen conveys shock, pity, appalled fascination, and anger; answers will probably be able to suggest that more than one feeling is expressed and better ones may be able to see syntax as well as diction at work in conveying emotion.

Text:	<i>Touched With Fire</i>
Question 16: (20 marks)	Compare how the poets strikingly communicate thoughts and feelings about time and change in any TWO of the following poems: <i>Nursery Rhyme of Innocence and Experience</i> (Causley) <i>Hawk Roosting</i> (Hughes) <i>Digging</i> (Heaney).

NOTES ON THE TASK:

Causley's narrative portrays significant changes over 'three Long summers': the ship is damaged, the intimate sailor is a 'stranger', and the narrator, perhaps no longer a mere 'boy', now regards the exotic presents as only 'children's toys'. Answers on this poem will probably note these changes and look closely at the words Causley uses. Better answers may be those which can clearly attribute significance to his fable. Hughes's hawk is portrayed as timeless. Answers are likely to focus on the present-tense cruelty of the bird and the wording of the last stanza. It may be suggested that the hawk is the culmination of an important process. Better answers may be those which can see a wider significance about nature in this poem. Heaney celebrates his father's and grandfather's skill in this poem, and also his own alternative digging with a pen. Answers are likely to show awareness of a tradition being broken and a sense of how Heaney feels about this disjunction. Better answers will probably be those in which there is close reading of and response to the poet's patterns of sound and imagery.

Text:	OCR: <i>Opening Worlds</i>
Question 17: (20 marks)	<p>(a) <i>The Tall Woman and Her Short Husband</i> 'This was an old-fashioned block of flats...' to '...convinced by this brilliant hypothesis.'</p> <p>(b) <i>Leela's Friend</i> 'Leela ran in and told her mother...' to 'when he was sent on errands.'</p> <p>How does the writing in these passages affect your feelings about the tailor's wife and Leela?</p>

NOTES ON THE TASK:

The tailor's wife is an officious noseyparker. Her fervent desire to know her neighbours' business is in part a laughing matter, although her role as neighbourhood activist renders her more sinister. Answers are likely to find her deficiency model of the eponymous marriage ridiculous and offensive and manage to use the text in support of their reactions to her. Leela is in some ways a typical excited child in this extract, but at the same time answers are likely to feel that she is pampered. Answers are likely not only to note that she is determinedly teaching Sidda, but also to respond to this aspect of the relationship at this point in the story. Better answers may be those which use the text in support of clear responses to the characters, or see the passages in context, or both.

Text:	OCR: <i>Opening Worlds</i>
Question 18: (20 marks)	<p>How do the writers show the effect of money and possessions on any TWO of the following characters?</p> <p>Nancy Obi in <i>Dead Men's Path</i> the young husband in <i>The Train from Rhodesia</i> Naraian in <i>The Young Couple</i>.</p>

NOTES ON THE TASK:

Nancy Obi sees herself as modern and fashion-setting, as 'queen of the school'. She reads and imitates glossy magazines. The flowers which are ruined are her 'dream-gardens'. The husband on the train is triumphant that he has haggled the price of the lion down to one-and-six and throws the coins into the dust for the old native to retrieve, and is then shocked to discover that his wife thinks he has behaved badly.

Naraian allows his choice of job to be made for him and does not for long resist the pull of his family's wealth, emphasised in the story by references to cars, cigars, rich food and 'heavy, shiny furniture'. Answers should be able to refer to the 'how' in the question; better ones may argue that the material goods highlighted in the stories symbolise attitudes and ideologies.

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 19: (20 marks)	<p>(a) <i>The Lovely Lady</i>: ‘But Pauline would not live long.’ to ‘the ‘Pauline Attenborough Museum.’”</p> <p>(b) <i>Her Turn</i> ‘Radford tipped the carter’ to ‘... she gave him a shilling. He accepted it.’</p> <p>How do you think Lawrence makes these passages effective endings to the stories?</p>

NOTES ON THE TASK:

The ending of *The Lovely Lady* is the culmination of Pauline Attenborough’s disintegration following her apparent haunting by her dead son Henry. Throughout the story, Lawrence builds up the picture of the sublimely elegant and beautiful Pauline, whilst hinting at the fragility and vulnerability of the vicious old woman beneath the shell. When her downtrodden niece seizes on impulse the chance to revenge herself, Pauline’s collapse is as sudden as it is terrifying. At last her son, Robert, is able to confess his hatred of his mother’s lust for power that has destroyed him, and attempted to destroy his happiness with Cecilia. Answers may well show an obvious enjoyment of the twist in the tale at the end of *Her Turn*; the chauvinistic Radford realises that by spending all her savings, his wife has forced him into handing her over his strike pay, and her look of satisfaction at the end underlines her triumph. As ever, it is Lawrence’s sharp observation of character and his appreciation of the complex relationships between people that are paramount, and better answers will reflect this.

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 20: (20 marks)	<p>Explore how Lawrence memorably portrays young people in love in TWO of the following stories:</p> <p><i>A Prelude</i> <i>The Shades of Spring</i> <i>Second Best</i>.</p>

NOTES ON THE TASK:

Answers may well find the love described in *A Prelude* charming, with the proud yet passionate Nellie clearly a match for the rustic Fred with his simple yet sensitive manner, and the tale ends with the affirmation that changes in social status will not, in the event, hinder their love. Clever Syson, the master of the natural world in *The Shades of Spring*, can no longer control Hilda, who has now found her own strength in the rural landscape and her new lover. In *Second Best*, the blind mole is a symbol of Frances’ blind search for love, and in her killing of the second mole she is making her decision to take Tom as ‘second best’. Exploration of Lawrence’s strong images, and the sensitivity of the interactions between his young people, should feature in stronger answers.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21: (20 marks)	Chapter 6: 'Outside the tram station...' to '...like ferrets. 'American Boy?'' How does Ballard build up such a tense and threatening atmosphere in this passage?

NOTES ON THE TASK:

A macabre mood is built up by the references to public stranglings, and then to the pavement vendor, whose activity is made to sound comparably cruel: 'battered', 'thrashing'. Jim is tired and aware of being followed, and the mood of threat and menace is developed when he sees the Chinese youth's 'dead, boneless face'. Jim is aware that he is likely to be attacked, and his assailant's hands are given the predatory simile of 'ferrets'. Answers are likely to discuss the stages of this episode and refer closely to the wording of the passage. Better answers may refer to the impression of Shanghai created here, and/or the context of what follows in the rest of the chapter.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 22: (20 marks)	In what ways does Ballard suggest that Jim's personality is affected by his experiences in the camps? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

At the end of Chapter 19, as Jim is on his way to Lunghua, we are told that he no longer cares about his parents' apparent rejection of him. Answers to this question are likely to refer to aspects of Jim's adaptability and resilience, but also to some of the ways in which he is made to grow up too fast. Better answers will be those which can synthesise detailed reference and confident generalisation.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 23: (20 marks)	<p>(a) <i>A Love Match</i> 'Beauty cannot be suborned.' to '...gave up the idea; though regretting it.'</p> <p>(b) <i>The New People</i> 'Millicent decides to put on her glasses...' to 'I'm going to be homesick for England.'</p> <p>Explore the ways the writers sensitively explore relationships in these passages.</p>

NOTES ON THE TASK:

This extract from *A Love Match* is in the typically restrained style of the rest of the story, and thoughtful answers will be aware of the charming personalities of the couple, as the brother and sister's relationship is defined here. Mention is made of the fact that, as brother and sister, they would not need to impress each other, and delightful details of their childhood memories are offered. It is thanks to these positive images that the reader is made genuinely anxious when they receive the poison pen letters, and such is the reader's engagement with the couple, that the end of the story is tragically touching, yet ultimately satisfying. Perceptive answers will note that there are earlier hints of the tension between Alison and Millicent in *The New People* which finally surface here, as Alison tells Millicent that she cannot go to Italy with her. The pair had decided to move because Millicent maintains that England has changed and can no longer offer them anything. Here, however, Alison points out that it is not England that has changed but Millicent, and this as a result of her inability to cope with her fading popularity as a writer.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 24: (20 marks)	<p>How do the writers of TWO of the following stories movingly express feelings of grief and loss?</p> <p><i>Miss Anstruther's Letters</i> (Macaulay) <i>Another Survivor</i> (Fainlight) <i>Stone Trees</i> (Gardam)</p>

NOTES ON THE TASK:

The hopelessness of Miss Anstruther's bemused grief at the beginning of Macaulay's story can be seen to go far beyond the purely material loss of all her worldly goods. The fast-moving description of the incendiary attack, her realisation that she had omitted to save 'the thing she wanted most', is followed by a heart-rending list of broken memories of the hundreds of letters she had kept to read as a solace, now gone for ever. The piece ends as bleakly as it began, with her knowledge that she has twice let slip between her fingers the love that gave meaning to her life. At the end of *Another Survivor* Rudi, after 30 years of thinking of his mother as a holocaust victim, finally remembers her as she was at the height of her powers, and tries to recreate the home they had. He fails, and when he tries in desperation to recreate his mother via his daughter, the two mothers that appear before him send him over the edge into insanity. At one level, *Stone Trees* is a recounting of a childless widow's grief as her best friends try to console her. It is through flashbacks and half finished sentences, however, that we learn obliquely about the relationship between her dead husband and her best friend Anna, and, moreover, that Anna's son Peter is his child. In each story, it is the individual quality of the writing that communicates the personal griefs, and this will be the discriminator of better answers.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 25: (20 marks)	Chapter Seven: 'And then quite suddenly a shadow fell...' to '...this rare food was eaten with solid palm-oil.' How does Achebe's writing here make this an interesting and exciting moment in the novel?

NOTES ON THE TASK:

Some answers may be perceptive enough to note that this moment occurs after Okonkwo has been working contentedly with Nwoye and Ikemefuna, immediately before the shadow of Ikemefuna's killing falls over the village, and the novel takes on a darker tone presaging the unhappy denouement. There is a charming picture of the personified village, initially puzzled, then bursting into life at the unexpected arrival of the locusts. Achebe's writing becomes lyrical as he describes the insects, 'shining star-dust', full of 'power and beauty'. The excitement of the village at the insects' descent is described, and the harvesting, cooking and eating of the locusts is treated with Achebe's familiar attention to the detail of the habits and customs of the Umuofians. It is to be hoped that some answers will reflect the warmth and enthusiasm with which this lighter episode in the novel is told.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 26: (20 marks)	Which ONE female character in the novel do you feel Achebe's writing bring most vividly alive for you? Remember to support your choice with details from the novel.

NOTES ON THE TASK:

Although the novel is dominated by the towering presence of its flawed hero Okonkwo, and the men of Umuofia appear to be all-important, there are a number of female characters whose presence lightens and humanises the otherwise rather stern picture of the village and its people. Nwoye's mother is a steadfast presence in the novel. When she is given the care of Ikemefuna she is kind to him, treating him as one of her own children, and nursing him devotedly back to health when fear and sadness threaten his life. In spite of her fear of Okonkwo, she lies unflinchingly to defend Ojiungo, Okonkwo's youngest wife. In her distress at hearing of Ikemefuna's imminent departure she pities him, 'Poor child'. Chielo, the priestess of Agbala, is a frightening, imposing figure. Her fondness for Ezinma, whom she calls 'my daughter', is a doubtful honour for Ekwefi, who is proved right when Chielo decides to take the girl to see Agbala, and cows even Okonkwo with her fierceness. Ekwefi herself is a character worthy of note. When she is unjustly beaten by an angry Okonkwo, she dares to ridicule him, and is nearly shot for her pains. When faced with the abduction of Ezinma by the priestess, she follows her in the dark, prepared to defend her daughter against 'all the gods in the world'; and there follows a rare tender meeting with her husband. A most likely choice, however, is Ezinma herself. We are constantly told how fond Okonkwo is of his eldest daughter and of the bond of sympathy between them, and how he wishes she were a boy. There is a detailed passage describing her finding her *iyi-uwa*, thus guaranteeing that she would thrive. During Okonkwo's exile, she grows extremely beautiful, but is obedient and considerate enough not to find a husband until her father is reinstated; and she supports him in his final days of humiliation and regret. Whichever character is chosen, stronger answers will not simply write a list of appearances, but will explore the importance of the character within the novel as a whole, and how Achebe's quiet, unemotional style succeeds in doing her justice.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (20 marks)	pp 86-7 'He jerked the tiller free...' to '...I went out too far.' How does Hemingway's writing affect your feelings about the old man as you read this passage?

NOTES ON THE TASK:

The sharks have finished off his catch; he is finally beaten. He makes a bloodied but unbowed gesture when he spits into the sea. He sails with skill and reflects knowingly on the state of his boat. He also reflects, ruefully, on the nature of the sea. He is desperately tired. He sums up his experience, aloud, in something of an understatement at the end of the passage. Answers are likely to refer to these moments in the passage, and to express sympathy and other feeling, such as admiration, for him. Better answers may be those which comment on the ironies in for example 'friend', 'easy' and 'easily replaced'.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 28: (20 marks)	How do you think Hemingway makes the friendship between the old man and the boy so memorable?

NOTES ON THE TASK:

The boy admires and loves the old man and cares for him. Answers are likely to discuss the scene at the start of the book when the boy feeds the old man and encourages him to talk about baseball, and the scene at the end where the boy weeps for him and brings him coffee, and talks about his exploits. Answers are to respond to the ways in which Hemingway expresses the boy's feelings about him. Better answers may be those which note that the boy's view of him colours our own.

Text:	ORWELL: <i>Ninety Eighty-Four</i>
Question 29: (20 marks)	'A shrill trumpet-call...' to the end of the novel. How does Orwell make this such a disturbing ending to the novel?

NOTES ON THE TASK:

There is much that is familiar: the cheering crowds, the news of apparent victories, the dominant picture of Big Brother, the gin at the café. Then Winston's 'blissful dream' takes over, in which the horrors of Miniluv are transformed into a kind of paradise. Answers may pick out the bullet entering his brain and his final declaration of love as particularly disturbing. Better answers may discuss the inevitability of the ending, and comment on some of the bitter irony in Orwell's writing, such as 'soul white as snow', 'loving breast' and 'everything was all right'.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30: (20 marks)	In what ways does Orwell make the Party's control over language so shocking?

NOTES ON THE TASK:

In Chapter 5 of the first part of the novel Syme enthuses about the fascinating and 'beautiful' process of destroying words, and accuses Winston of lacking a real appreciation of Newspeak, which is intended ultimately to make thoughtcrime impossible. Goldstein's (O'Brien's) book explains why Newspeak is necessary and explores one of its key terms, doublethink. The Appendix offers further explanation. Answers are likely to show some understanding of the political purposes served by power over language, within or even beyond the novel. Better answers may be those which show an appreciation of how Orwell presents Newspeak, as expositions within his text. There may even be some answers which argue that the Appendix is an acknowledgement that Newspeak did not catch on, and therefore a final sign of hope in the novel.

Text:	PALIN: <i>Pole to Pole</i>
Question 31: (20 marks)	(a) Day 31: 'The toasts start early...' to '...known from now on as 'The Bomb.' (b) Day 58: 'I'm more worried about tonight's fancy dress...' to '...was intended for.' Explore how Palin makes these celebrations so amusing and unusual.

NOTES ON THE TASK:

The passage about the celebration in Novgorod takes place as part of an elaborate account of the elegant dinner at which Palin is guest of honour, and there is a carefully built up description of his increasing inebriation. The passage is enlivened by some 'in' jokes – his singing of the famous 'Lumberjack Song', and his awareness of the fact that in the morning he is to be ambassador for Watford! The piece ends hilariously, when the box of exotic sauces is mistaken for a bomb planted for the Deputy Prime Minister of the Soviet Union. The second extract, in contrast, describes a fancy dress party aboard the Nile Cruised *Isis* in Egypt. There ensues a light hearted description of his attempts to learn *Ozymandias* to recite, and a witty commentary on passengers' various efforts at fancy dress on the boat. The quality of answers will depend largely upon personal response to how Palin's sense of the absurd makes the celebrations humorous, and to his wealth of detail and precise descriptions.

Text:	PALIN: <i>Pole to Pole</i>
Question 32: (20 marks)	How does Palin's portrayal of any TWO female characters make a strong impression on you?

NOTES ON THE TASK:

In a book as full of characters as this, Palin's encounters with women are, albeit brief, never less than fascinating. There is the 'lovely Lyuba', the barmaid on the boat to Istanbul, with whom Palin shares both a swimming tub and family stories, or Wendy the 'impressively competent' lady from Abercrombie and Kent, who oversees the Kenya safari and acts as 'companion and guide'. The brief descriptions of the ebullient Pat, encountered on the Nile cruise, or of Pearle, with her exclusively white Bulawayo Bowls Club and to whom Palin has an ambivalent reaction, are both striking cameos. Whichever female characters are chosen, better answers can be expected to observe not only the rich vein of detail, often humorous, with which they are described, but to set them carefully into the context of whichever part of the journey they inhabit.

Text:	HORNBY: <i>Fever Pitch</i>
Question 33: (20 marks)	<p>From <i>Typical Arsenal</i> 'I don't like the fact that for the last couple of years Arsenal have brawled and bitched...' to 'The 6th May was our night, and everybody else could go hang.'</p> <p>How does Hornby present the experience of being an Arsenal fan at this point in the book?</p>

NOTES ON THE TASK:

The team is 'loathed' and the fans consequently feel outsiders. Both club and supporters suffer from over-sensitivity to criticism. Other teams' fans are very different. Some of the team have behaved offensively. Hornby's partner thinks that supporting Arsenal has moulded his character, and not for the better. The extract is from *Typical Arsenal* and answers may begin to discuss how far these negative impressions are indeed typical. Better answers may comment on Hornby's ironic and self-mocking style, for example in 'beleaguered defiance' and 'bitterly bemoan'.

Text:	HORNBY: <i>Fever Pitch</i>
Question 34: (20 marks)	Explore ONE moment in the book when Hornby's writing expresses particular disappointment.

NOTES ON THE TASK:

There are many moments to choose from: the news of a 1-0 defeat brought by his father to the scout camp in Wales (*Camping*); the last chapter, *A Sixties Revival*; his experiences of the Cup Finals (eg 'the horror returns'), violence (eg *On the Pitch*) and racism (eg *Bananas*). We shall be tolerant of the interpretation of 'moment' adopted and indeed 'disappointment': Hornby expresses a range of eligibly negative emotions in the book. Answers should be able to respond to 'explore' and refer closely to the text for support; better answers may be those that show some appreciation of Hornby's ironic style in expressing his feelings.

Grade Thresholds

**General Certificate of Secondary Education
English Literature (1901)
January 2008 Assessment Session**

Unit Threshold Marks

Unit		Maximum Mark	a*	a	b	c	d	e	f	g	u
2441/1	Raw	21				19	15	12	9	6	0
	UMS	27				24	20	16	12	8	0
2441/2	Raw	30	27	24	21	18	15	13			0
	UMS	40	36	32	28	24	20	18			0
2442/1	Raw	46				34	28	22	17	12	0
	UMS	69				60	50	40	30	20	0
2442/2	Raw	66	50	45	39	33	27	24			0
	UMS	100	90	80	70	60	50	45			0
2443	Raw	45	41	36	31	26	21	16	11	6	0
	UMS	60	54	48	42	36	30	24	18	12	0
2444/1	Raw	42				33	26	20	14	8	0
	UMS	41				36	30	24	18	12	0
2444/2	Raw	60	52	46	40	34	28	25			0
	UMS	60	54	48	42	36	30	27			0
2445/1	Raw	21				18	15	12	9	6	0
	UMS	27				24	20	16	12	8	0
2445/2	Raw	30	27	25	22	19	15	13			0
	UMS	40	36	32	28	24	20	18			0
2446/1	Raw	46				36	30	24	19	14	0
	UMS	69				60	50	40	30	20	0
2446/2	Raw	66	58	51	44	38	32	29			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	42				35	28	21	15	9	0
	UMS	41				36	30	24	18	12	0
2448/2	Raw	60	46	42	38	35	32	30			0
	UMS	60	54	48	42	36	30	27			0

Specification Aggregation Results

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

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

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

	A*	A	B	C	D	E	F	G	U	Total No. of Cands
1901	2.2	10.5	30.6	63.2	86.5	94.9	98.3	99.7	100	793

793 candidates were entered for aggregation this session.

For a description of how UMS marks are calculated see;
www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp

Statistics are correct at the time of publication

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