

Mark Schemes for the Units

January 2009

1901/MS/R/09J

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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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GCSE English Literature (1901)

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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.

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

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. 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 (i.e. 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 • not meet any of the criteria above |

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 | 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 not meet any of the criteria above |

| | |
|-----------------------------------|--|
| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 1: (21 marks) | <p>Act Two: 'WILLY: Carrots...' to 'WILLY...boxed in the whole goddam neighbourhood!'</p> <p>What do you think makes this such a moving and important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Willy's behaviour and state of mind at this point • his feelings about his life and his family • the presence of Ben here. |

NOTES ON THE TASK:

This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is to be hoped that most answers will be able to respond to Willy's desperation here and understand the significance of the twenty-thousand-dollar proposition, and that the bullets will nudge most answers into fruitful areas. Strong answers are likely to grasp the context as Willy's lowest point (he has lost his job, been abandoned by his boys in the restaurant, relived the trauma of Boston...) and to establish his state of mind and reasons for contemplating suicide in some detail. The strongest answers may declare themselves in their attention to the "moving" elements in the extract which suggest that Willy is "broken and desperate" (the seed-planting, the conversation with the dead brother, the apparent acceptance of his own failure, the need for Biff's love and forgiveness, the ongoing delusions...) alongside an awareness of the "important" functions of the extract (in preparing us for Willy's death, in showing his flawed values, in establishing ironic contrasts...). Any developed sense of Ben's symbolic role should be very well rewarded.

| | |
|-----------------------------------|--|
| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 2: (21 marks) | <p>What do you think makes Linda such a memorable character in the play?</p> <p>Remember to support your ideas with details from the play.</p> |

NOTES ON THE TASK:

This is an open question with a great deal of potentially relevant material to work with so it is important to be receptive to a variety of ideas and textual references, although close attention to evidence of Linda's remarkably supportive and uncritical relationship with Willy, to her grief and incomprehension in "Requiem", to her dramatic denunciations of her sons in both Act One and Act Two...may well characterise successful answers. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of Linda's appearances and shape a personal response to the qualities (loyalty, devotion, selflessness, strength, sensitivity...) which make her such a memorably sympathetic character and set her so clearly apart from the Loman men.

| | |
|-----------------------------------|--|
| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 3: (21 marks) | <p>You are Charley. You have just left Willy after the argument about the card game (in Act One).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Willy and his state of mind • the differences between your life and Willy's • the future for the Loman family. <p>Write your thoughts.</p> |

NOTES ON THE TASK:

Charley has heard the commotion, has played cards with Willy to tire him out so that he can sleep and has offered him a job (clearly not for the first time), and for his pains has been called "ignorant" and "disgusting", and has been accused of cheating at cards. He may be slightly nettled by Willy's behaviour but he is a concerned neighbour and a supportive friend who is genuinely anxious about Willy's state of mind, about his failed business trips and his lack of income, and has been lending him money for some time. He attempts to get Willy to stop fretting about his relationship with Biff, has noticed that Willy mistakenly calls him "Ben" and certainly registers Willy's confusion in the card game. The strongest answers are likely to suggest a secure grasp of appropriate detail (rooted in the card game scene but also the scene in Charley's office in Act Two and the understanding he displays in Requiem) and of Charley's sympathetic character, as well as a developing sense of his concerned but pragmatic "voice". The bullets are offered as suggestions only.

| | |
|-----------------------------------|---|
| Text: | PINTER: <i>The Caretaker</i> |
| Question 4: (21 marks) | <p>Act 2: 'DAVIES <i>stares warily at MICK... .</i>' to 'MICK: ...straightforward purchase.'</p> <p>What do you find dramatic and revealing about this moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Mick's words and behaviour • Davies's reactions to Mick • the way the tension builds up. |

NOTES ON THE TASK:

It is to be hoped that many answers will be able to respond to the first bullet– Davies has been subjected to a sustained verbal attack by Mick, after he surprised him in the flat and physically attacked him at the end of Act One. Mick teases and taunts Davies ranging widely across a number of topics, bewildering Davies and taking away any security he might have felt when given the chance to stay by Aston earlier. Differentiation is likely to emerge from the extent to which answers can deal with the second and third bullets. Mick has changed from a silent aggressor into a garrulous character and the extract reveals Davies's bewilderment as Mick delights in confusing him with long speeches. Stronger answers may show an awareness of the contrast in Mick's and Davies's behaviour and responses here. The strongest answers are likely to be characterized by a consistent attempt to look at the language used, rather than just working through the extract, and some may touch on the effect of pauses and misunderstandings for example.

| | |
|-----------------------------------|---|
| Text: | <i>PINTER: The Caretaker</i> |
| Question 5: (21 marks) | What do you think are the main differences between Aston and his brother, Mick, and what makes these differences so striking? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

The question is a very open one and there should be plenty of scope for personal response to Mick and Aston. It is important to be receptive to a range of ideas about what makes the brothers so different. For example, Mick's obsession with a desire to be on the move, to impress others with his worldliness, his conviction that he is a successful businessman, his egocentricity, his cowardly attacks on Davies and sense of menace contrast with Aston's sensitive and quiet demeanour, his generosity and kindness, his practical nature, his ability to trust alongside his mental confusion. Ironically, however, it is Aston who firmly ejects Davies in the end, not Mick. There is plenty of scope for comparison. The best answers are likely to be firmly anchored to the detail of selected scenes. Attempts to engage the idea of what makes these differences so striking by seeing the brothers in the context of the whole play should also be well rewarded.

| | |
|-----------------------------------|--|
| Text: | <i>PINTER: The Caretaker</i> |
| Question 6: (21 marks) | Explore ONE or TWO moments in the play where you feel most sorry for Davies. |

NOTES ON THE TASK:

The question is very open and most answers should be able to find sufficient material to shape a response to one or two moments where sympathy is felt particularly for Davies in the play. The choice of moments must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. Stronger answers may refer to the rather savage way Mick, and others, treat Davies, Davies's fear of the outside world, his paranoia and his self-deception. The band and mark will depend on the knowledge of, and engagement with the character and with the ability to respond to what is sympathetic about the character. The strongest answers may be highly rewarded for going beyond narrative and attempting to explore why the character of Davies produces such a reaction of sympathy.

| | |
|-----------------------------------|--|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 7: (21 marks) | <p>Act One: 'DR EMERSON: Now let's get this clear' to '...DR SCOTT <i>nods and leaves the room. She is unhappy.</i>'</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 Dr Scott consults Dr Emerson • their different views of Ken Harrison's situation • the way the tension builds 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: Ken's refusal to accept the Valium which Dr Scott has prescribed, her growing reservations about the nature of the treatment, Dr Emerson's decision to administer the injection himself... Strong answers are likely to declare themselves in their willingness to engage the central issues highlighted by the difference of opinion 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 Dr Emerson's authoritarianism and decisiveness, Dr Scott's attempts to pose difficult questions and her increasing uneasiness, the way the phone call, the preparation of the syringe and Dr Scott's unhappiness are building towards the drama of the imposed injection... 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 John, the Orderly, and Nurse Kay Sadler such an entertaining and memorable part of the play?</p> <p>Remember to support your ideas with details from the play.</p> |

NOTES ON THE TASK:

It is to be hoped that most answers will be able to register some response to the liveliness which John's pursuit of Kay brings to the play, and strong answers are likely to focus on details of the humour, the developing romance and the youthful exuberance generated so entertainingly by the young couple. Differentiation is likely to spring from the extent to which answers can move beyond a narrative re-working of the relationship to an evaluation of its impact on an audience. Answers which not only suggest entertaining features but also try to see the memorable features of the relationship in the context of Ken's predicament (their different reactions to him and his paralysis, their argument about the cost of keeping him alive, the dancing, the sexual attraction...) should be highly rewarded.

| | |
|-----------------------------------|--|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 9: (21 marks) | <p>You are Ken. You have complimented Dr Scott and told her that you are serious about “deciding to die”, and she has gone out into the Sister’s office (near the end of Act One).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Dr Scott and your conversation with her • your situation and your decision to seek your own death • the future. <p>Write your thoughts.</p> |

NOTES ON THE TASK:

Ken appears to have no doubts that his life is effectively over and in the wake of the forced injection he has already set up a meeting with Mr Hill in order to seek the right to die. He has probably enjoyed the opportunity to sharpen his arguments about power and control on Dr Scott, feels able to speak very frankly to her and has made some very personal admissions about his continuing sexual desire and the way in which his sense that he is no longer “a man” has confirmed his decision to seek his own death. It’s possible that he regrets embarrassing Dr Scott with his directness, but he is probably unaware that she is “very upset” as she leaves. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Ken’s character, as well as a developing sense of his “voice”, and any attempts to convey his liveliness, intelligence and wit should be highly rewarded. The bullets are offered as suggestions only.

| | |
|------------------------------------|---|
| Text: | SHERRIFF: <i>Journey’s End</i> |
| Question 10: (21 marks) | <p>Act 1: ‘STANHOPE: Hero-worship be damned...’ to ‘THE CURTAIN FALLS.’</p> <p>What do you think makes this such a moving ending to Act One?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Stanhope’s situation and state of mind • his feelings about Raleigh • Osborne’s words and actions. |

NOTES ON THE TASK:

Most answers may be able to find fruitful areas for comment: in Stanhope’s contradictory and fiery temperament, for example, full of resentment that Raleigh has turned up in his company, but also childlike and vulnerable and yearning to be looked after; in his paranoia and Osborne’s brave attempts to combat this; in the obvious bond between the two men; in their understanding of each other and their friendship, and in Sherriff’s use of stage properties and stage directions for effect. The strongest answers are likely to be characterized by a consistent attempt to look at the moving nature of the moment and in their attention to the language, rather than just working through the extract. Evidence of a developing personal response, effective use of text, or both should also be generously rewarded.

| | |
|------------------------------------|---|
| Text: | <i>SHERRIFF: Journey's End</i> |
| Question 11: (21 marks) | Explore ONE or TWO moments when you feel most sorry for Stanhope. Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

The question is very open indeed and most answers may be able to find sufficient material to shape a response to moments of pity for Stanhope in the play. The answer's choice of moment(s) must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. Answers may refer to the death of Osborne, of Raleigh, the unpredictable nature of Stanhope's actions towards Hibbert, Stanhope's amazement at the apparent heartlessness of the Colonel...for example. The band and mark will depend on the answer's knowledge of, and engagement with the plot and character, and with the answer's ability to respond to the situation in which Stanhope finds himself. Answers which move far beyond narrative to shape an argued and supported personal response focused on feeling "sorry" for Stanhope...should be well rewarded.

| | |
|------------------------------------|---|
| Text: | <i>SHERRIFF: Journey's End</i> |
| Question 12: (21 marks) | You are Trotter. Stanhope has just told you that you are his second-in-command now (in Act Three, Scene Two). You might be thinking about: <ul style="list-style-type: none"> • Stanhope's words and behaviour • your feelings about Osborne • the future. Write your thoughts. |

NOTES ON THE TASK:

Trotter, experienced, easy-going and a figure of fun has arrived at the position of second-in-command through the death of the well-loved Osborne. Although there was clearly a bond between him and Osborne – a shared love of gardening, middle-aged and married, shared memories of home – Trotter is an unemotional individual of a different background from Osborne who gets down to his duty without reflection. There is a job to do and Trotter reveals his loyalty as he promises Stanhope to do his best. It is to be hoped that most answers will register some of Trotter's practical and unemotional nature, but also the growing understanding he has of Stanhope and his new status as second-in-command. The strongest answers are likely to suggest a secure grasp of appropriate details and of Trotter's character, as well as a developing sense of his 'voice'. Commitment and loyalty, an emerging sense of honour regarding the promotion bestowed on him by Stanhope, and possibly a touch of humour by which Trotter likes to relieve the tension, are likely to be the dominant notes. 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 (i.e. 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 make some comment show very little awareness make very limited comment not meet any of the above criteria |

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 | <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 not meet any of the above criteria |

| | |
|-----------------------------------|--|
| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 1: (30 marks) | Act Two: 'WILLY: Carrots...' to '...boxed in the whole goddam neighbourhood.' Explore the ways in which Miller makes this such a moving and significant moment in the play. |

NOTES ON THE TASK:

This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is to be hoped that many answers will be able not only to display a clear awareness of the context for Willy's desperation here (he has lost his job, has been abandoned by his boys in the restaurant, has relived the trauma of Boston...) but also to establish his state of mind and reasons for contemplating suicide in some detail. Strong answers are likely to focus explicitly on "the ways" of the question and focus on Miller at work (in his use of Ben here, for instance). The strongest answers may declare themselves in their explicit attention to both strands of the question and explore the "moving" elements in the extract which suggest that Willy is "broken and desperate" (the seed-planting, the conversation with the dead brother, the apparent acceptance of his own failure, the need for Biff's love and forgiveness, the ongoing delusions...) alongside an understanding of the "important" functions of the extract (in building towards and preparing us for Willy's death, in showing his flawed values and misplaced dreams, in establishing ironies through the funeral speech and the "proposition"...). Any developed sense of the effect and symbolic significance of Ben's role here should be very well rewarded.

| | |
|-----------------------------------|--|
| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 2: (30 marks) | Do you think that Miller portrays Linda as a wholly admirable character? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

"Yes" might be the simple and effective answer. Nevertheless, this is an open question with a great deal of potentially relevant material to work with so it is important to be receptive to a variety of ideas, textual references and possible arguments. Attention to the detail of Miller's portrayal and the quality of the arguments are much more important than the line adopted. Close exploration of the evidence of Linda's remarkably supportive and loving relationship with Willy, of her grief and incomprehension in Requiem, of her dramatic denunciations of her sons in both Act One and Act Two...may well characterise successful arguments for unqualified admiration. Differentiation is likely to spring from the extent to which answers can avoid a straightforward character study and adopt a genuinely evaluative approach. It would be unusual to find answers which express no admiration for the loyalty, devotion, selflessness, strength, sensitivity...which make her such a sympathetic character and set her so clearly apart from the Loman men, but there could be powerful arguments about the effect of her complicity in Willy's delusions and of her passive, uncritical role in their relationship.

| | |
|-----------------------------------|--|
| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 3: (30 marks) | You are Charley. You have just left Willy after the argument about the card game (in Act One). Write your thoughts. |

NOTES ON THE TASK:

Charley has heard the commotion, has played cards with Willy to tire him out so that he can sleep and has offered him a job (clearly not for the first time), and for his pains has been called “ignorant” and “disgusting”, and has been accused of cheating at cards. He may be slightly nettled by Willy’s behaviour but he is a concerned neighbour and a supportive friend who is genuinely anxious about Willy’s state of mind, about his failed business trips and about his lack of income, and has been lending him money for some time. He attempts to get Willy to stop fretting about his relationship with Biff, has noticed that Willy mistakenly calls him “Ben” and certainly registers Willy’s confusion in the card game. Successful answers are likely to suggest a secure understanding of appropriate detail (rooted in the card game scene but also the scene in Charley’s office in Act Two and the understanding he displays in Requiem) and of Charley’s sympathetic character, as well as a grasp of his concerned but pragmatic “voice”. The strongest answers are likely to avoid oversimplification, to develop beyond a strong grasp of context and character, and represent a convincing “voice” and point-of-view.

| | |
|-----------------------------------|--|
| Text: | PINTER: <i>The Caretaker</i> |
| Question 4: (30 marks) | Act Two: ‘DAVIES <i>stares warily...</i> ’ to ‘MICK: ...straightforward purchase.’ How does Pinter make this a dramatic and revealing moment in the play? |

NOTES ON THE TASK:

Most answers may be able to find fruitful areas for comment – for example, in the way Mick has changed from a silent aggressor into a garrulous character, which serves to shake Davies’s already wobbly sense of identity. 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 may 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, in their attention to the context of the moment (at the end of Act One, Davies has been subjected to a physical attack by Mick, after he surprised him in the flat, and is now exposed to a verbal onslaught) rather than just working through the extract. Strong answers may also declare themselves in their close attention to the language of the play here.

| | |
|-----------------------------------|--|
| Text: | PINTER: <i>The Caretaker</i> |
| Question 5: (30 marks) | How does Pinter make the differences between Aston and his brother, Mick, so dramatic? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

The question is a very open one and there should be plenty of scope for personal response to Mick and Aston. It is important to be receptive to a range of ideas about how the differences between Mick and Aston are dramatic for the audience. For example, Mick's obsession with a desire to be on the move, to impress others with his worldliness, his conviction that he is a successful businessman, his egocentricity, his cowardly attacks on Davies and sense of menace contrast with Aston's sensitive and quiet demeanour, his generosity and kindness, his practical nature, his ability to trust alongside an alarming mental confusion. There is plenty of scope for comparison. Stronger answers may be able to focus explicitly on the 'how' of the question and really scrutinise the playwright at work here. The extent to which answers can move beyond a straightforward comparison to look at Pinter's methods and effect on an audience is likely to be the key discriminator here. The strongest may declare themselves in their awareness of the way Mick and Aston speak and how this reveals differences between them: Aston's language is clipped, monosyllabic, and largely dignified whilst Mick's is bantering, extrovert, and full of jargon, bubbling with animosity. Detailed attention to their characters and their contribution to the impact and ideas of the play should be generously rewarded.

| | |
|-----------------------------------|--|
| Text: | PINTER: <i>The Caretaker</i> |
| Question 6: (30 marks) | Explore ONE or TWO moments in the play where Pinter's writing most encourages you to feel sympathy for Davies. |

NOTES ON THE TASK:

The question is very open and most answers may be able to find sufficient material to shape a response to one or two moment(s) where Pinter encourages sympathy for Davies in the play. The choice of moments must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. Stronger answers may refer to the rather savage way Mick, and others, treat Davies, Davies's fear of the outside world, his paranoia and his self-deception. The strongest answers are likely to be firmly anchored to the detail in the play and to the ways Pinter encourages the audience to feel sympathy for Davies through the staging of his first encounter with Mick, for example, or his unpredictable responses towards people based on fear and lack of self awareness, or his pitiful grovelling by the end of the play.

| | |
|-----------------------------------|--|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 7: (30 marks) | Act One: 'DR EMERSON: Now let's get this clear' to '...DR SCOTT <i>nods and leaves the room. She is unhappy.</i> ' 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 is likely to be a central feature of successful answers: Ken's refusal to accept the Valium which Dr Scott has prescribed, her growing reservations about the nature of the treatment, Dr Emerson's decision to administer the injection himself... It is to be hoped that most answers will be able to explore some of the play's central issues highlighted by the difference of opinion here. 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 Dr Scott confronts the force of Dr Emerson's authority and puts Ken's point of view. Close attention to Emerson's authoritarianism and decisiveness, to Dr Scott's attempts to pose difficult questions, to her increasing uneasiness, and to the way the phone call, the preparation of the syringe and the signs of Dr Scott's unhappiness are building towards the drama of the imposed injection, should be well rewarded.

| | |
|-----------------------------------|---|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 8: (30 marks) | How does Clark make the relationship between John, the Orderly, and Nurse Kay Sadler such an entertaining and memorable part of the play? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

The extent to which answers can move beyond a conventional study of a developing relationship to look at Clark's methods and the impact of the relationship 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 declare themselves in their explicit attention to both strands of the question, and not only explore the ways in which John's pursuit of Kay lightens the tone of the play and provides humour, romance and youthful exuberance, but also examine the memorable features of the relationship in the context of Ken's predicament and of some of the play's central concerns (like "professionalism" or "sexual desire"): the developing relationship, the music, the dancing, the sexual attraction... highlight what Ken has lost, Kay and John react to him in different ways, they argue about the cost of keeping him alive...

| | |
|-----------------------------------|--|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 9: (30 marks) | You are Ken. You have complimented Dr Scott and told her you are serious about “deciding to die”, and she has gone out into the Sister’s office (near the end of Act One). Write your thoughts. |

NOTES ON THE TASK:

Ken appears to have no doubts that his life is effectively over and in the wake of the forced injection he has already set up a meeting with Mr Hill in order to seek the right to die. He has probably enjoyed the opportunity to sharpen his arguments about power and control on Dr Scott, feels able to speak very frankly to her and has made some very personal admissions about his continuing sexual desire and the way in which his sense that he is no longer “a man” has confirmed his decision to seek his own death. It’s possible that he regrets embarrassing Dr Scott with his directness, but he is probably unaware that she is “very upset” as she leaves. Successful answers are likely to suggest a secure understanding of appropriate detail (rooted in the conversation between Ken and Dr Scott) and to convey some of Ken’s liveliness, wit and intelligence. The strongest answers are likely to avoid oversimplification, to develop beyond a strong grasp of context and character, and represent a convincing “voice” and point-of-view.

| | |
|------------------------------------|--|
| Text: | SHERRIFF: <i>Journey’s End</i> |
| Question 10: (30 marks) | Act 1: ‘STANHOPE: Hero-worship be damned...’ to ‘THE CURTAIN FALLS.’ Explore the ways in which Sherriff makes this such a moving and significant ending to Act One. |

NOTES ON THE TASK:

Most answers may be able to find fruitful areas for comment: in Stanhope’s contradictory and fiery temperament, for example, full of resentment that Raleigh has turned up in his company, but also childlike and vulnerable and yearning to be looked after; in his paranoia and Osborne’s brave attempts to combat this; in the obvious bond between the two men; in their understanding of each other and their friendship and in Sherriff’s use of stage properties and stage directions for effect. 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 may be able to focus explicitly on the ‘ways’ 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 ‘moving and significant’ nature of the extract rather than just working through it. Strong answers may also declare themselves in their explicit and detailed attention to the language, the significance of the characters’ speeches and the context of the extract.

| | |
|------------------------------------|---|
| Text: | SHERRIFF: <i>Journey's End</i> |
| Question 11: (30 marks) | How far does Sherriff's portrayal of Stanhope encourage you to feel sympathy for him? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

Differentiation may emerge from the extent to which answers avoid a conventional character study and shape an informed personal evaluation of Stanhope fully grounded in the text. It is possible that stronger answers will question whether Sherriff's portrayal of Stanhope is entirely sympathetic - he is an unapologetic alcoholic, quick to anger and to make judgements, intolerant of weakness, unstable and unpredictable - or they may confine themselves to establishing Stanhope's sympathetic qualities: for example, his loyalty to the men, his popularity and his sense of duty. The strongest answers will pick up on the emphasis in the question on Sherriff and examine the dramatist at work. Each answer should be marked on its merits as an argued and supported personal response to the portrayal of Stanhope in the text.

| | |
|------------------------------------|---|
| Text: | SHERRIFF: <i>Journey's End</i> |
| Question 12: (30 marks) | You are Trotter. Stanhope has just told you that you are his second-in-command now (in Act Three, Scene Two). Write your thoughts. |

NOTES ON THE TASK:

Trotter, experienced, easy-going and a figure of fun has arrived at the position of second-in-command through the death of the well-loved Osborne. Although there was clearly a bond between him and Osborne – a shared love of gardening, middle-aged and married, shared memories of home – Trotter is an unemotional individual of a different background from Osborne who gets down to his duty without reflection. There is a job to do and Trotter reveals his commitment and loyalty as he promises Stanhope to do his best. The strongest answers will develop beyond a strong grasp of context and character to represent a convincing 'voice' and point of view. Commitment and loyalty, an emerging sense of honour regarding the promotion bestowed on him by Stanhope, and possibly a touch of humour by which Trotter likes to relieve the tension, are likely to be the dominant notes.

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. 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 | 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 a little awareness • make very limited comment • fails to meet criteria for the task and shows scant knowledge of the text |

| Text | OCR: Opening Lines – Section G: How It Looks From Here |
|----------------------------------|---|
| Question 1 (21 marks) | <p><i>Defying Gravity</i> - McGough, <i>Sometimes</i> - Pugh</p> <p>What new ways of looking at life and death do these two poems vividly convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how the poet links gravity and death (in <i>Defying Gravity</i>) • the things that the poet says sometimes go well (in <i>Sometimes</i>) • the words and phrases each poet uses. |

NOTES ON THE TASK:

Sometimes is an ambiguous poem and we will find answers which view it as totally optimistic and others which point out the pessimistic attitude towards human achievements. At face value, the message (with examples) seems to be 'Sometimes things don't go, after all,/from bad to worse'; however, the situations cited in the second stanza - 'step back from war;/elect an honest man' - are ones that invite cynicism, a feeling that spills over into the final stanza, causing the last half line to sound rather unhelpful. We should be aware of both interpretations and accept either provided there is textual support and discussion. The situation in *Defying Gravity* is that 'one of my closest friends' is about to die. By using the extended metaphor of gravity (though the force is first referred to literally: 'Let go of the book ...') to portray the death of 'the man that I love (not the armful of bones)' nor the 'box of leftovers' and by linking it with the further image of a game of rugby ('freeing himself from the tackle ... sidestep ... streak down the wing'), the sadness of the impending event is turned to the more optimistic circumstance of moving 'towards a dimension as yet unimagined'. The plethora of imagery - 'yo-yo' with an 'invisible string' -, enjambment - 'aw/Kwardly' -, and technique - '(Open brackets ...' - may be commented on in better answers. Basic answers will paraphrase with a little explanation; sound responses will focus on the question and probably use the bullet points as a guide. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

| Text | OCR: Opening Lines – Section G: How It Looks From Here |
|----------------------------------|--|
| Question 2 (21 marks) | <p>What do you find memorable about the poets' dislike of the animals in <i>Mort Aux Chats</i> (Porter) and <i>Rat, O Rat ...</i> (Logue)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the character and actions of cats (in <i>Mort Aux Chats</i>) • the actions of the rat and what the poet wants it to do (in <i>Rat, O Rat ...</i>) • the words and phrases each poet uses. |

NOTES ON THE TASK:

The 'dislike' is, of course, expressed humorously in both poems. Porter compiles a list of the less attractive features of cats in the first 13 lines which can be taken at face value. However, after that satire creeps in - 'traditions are alien to ours'; 'property values are falling'; 'insist on their own language and religion' - until the climax of 'Death to all cats'. *Rat, O Rat ...* relies heavily on irony to convey the speaker's dislike of the rat eating his potatoes: 'Thank you ...'; 'would sing your praises nightly'. Basic answers will probably list the criticisms with textual support; middle band responses will see some of the satire and irony (even though those terms may not be used) with suitable quotation and, for marks towards the top of these bands, there should be some comment on the language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

| | |
|------------------------------|---|
| Text | OCR: Opening Lines – Section G: How It Looks From Here |
| Question 3 (21 marks) | <p>What vivid impressions of beautiful scenes do any TWO of the following poems convey to you?</p> <p><i>Oh Grateful Colours, Bright Looks!</i> (Smith) <i>The Cat and the Sea</i> (Thomas) <i>In Your Mind</i> (Duffy)</p> <p>Remember to refer closely to the words and phrases of the poems</p> |

NOTES ON THE TASK:

Both *Oh Grateful Colours, Bright Looks!* and *The Cat and the Sea* have an array of dazzling colours - 'green', 'red', 'ginger', 'pink' - as well as, more subtly, 'no colour, is a negative' after rain and 'the sea's mirror'. There is also reference to touch ('fabricated things') and hearing ('domestic purr'). Duffy utilises an appeal to all the senses in her evocation of a daydream: 'muffled ... warm coat ... orange ... rasp ... seagulls. Bells. A flute ... scent'. Lower band answers will list words and phrases with a little comment and answers will move up the bands according to how they focus on and respond to the language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

| | |
|------------------------------|--|
| Text | OCR: Opening Lines – Section H: The 1914 – 18 War (ii) |
| Question 4 (21 marks) | <p><i>Recruiting</i> - Mackintosh, <i>The Parable of the Old Man and the Young</i> - Owen</p> <p>What criticisms of those who send young men to war are powerfully expressed in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what the poet writes about civilians (in <i>Recruiting</i>) • how the poet uses the parable of Abram and Isaac (in <i>The Parable of the Old Man and the Young</i>) • the words and phrases each poet uses. |

NOTES ON THE TASK:

'Propaganda' and 'irony' are words which spring to mind with regard to *Recruiting* making the criticism apparent: 'don't we damned well know/How the message ought to read'. There is also the poet's attitude to civilians - fat, cowardly, 'harlot', 'blasted journalists' - and the refrain 'Lads, you're wanted ...', the final use of which is the climax to the poem '...Come and die!' *The Parable of the Old Man and the Young* uses the Biblical story of Abram and Isaac with the twist at the end that Abram did not spare his son but killed him 'and half the seed of Europe, one by one'. These lines sum up Owen's bitterness. The parody of the story, Biblical language, anachronistic reference to the First World War, symbolism ('Ram of Pride') criticism of the governments of Europe and the word 'seed' combine to make a highly-crafted, effective poem. Paraphrase and/or explanation will only reach the lowest bands. Sound answers will focus on the 'criticism' with reference to content, tone and language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

| | |
|------------------------------|--|
| Text | OCR: Opening Lines – Section H: The 1914 – 18 War (ii) |
| Question 5 (21 marks) | What memories of men killed in war do the poets movingly express in <i>Spring in War-Time</i> (Nesbit) and <i>The Seed-Merchant's Son</i> (Herbertson)? Remember to refer closely to the words and phrases of the poem. |

NOTES ON THE TASK:

Spring in War-Time utilises natural imagery to portray memories of the lost loved one, with the contrast between the signs of spring (new buds, violets, birds, roses) which last year were appreciated and the empty present - 'we shall not go again', scentless violets, 'we never built our nest', daisies which have 'not yet' grown 'on your clay'. The past beauties (described with an appeal to all the senses) represent the dead soldier and thus are memories. *The Seed-Merchant's Son* stresses the youth of the dead boy - 'he was a child ...' - describing his looks and actions culminating in the poignancy of 'His school books' carelessly thrown into a cupboard which 'have scarcely had time to gather dust'. The memories here are precise and vivid. Basic answers will give paraphrase and/or explanation with some textual support; middle band answers will show some engagement with the language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

| | |
|------------------------------|--|
| Text | OCR: Opening Lines – Section H: The 1914 – 18 War (ii) |
| Question 6 (21 marks) | What thoughts and feelings about loss of life in war do the poets memorably convey to you in any TWO of the following poems? <i>The Falling Leaves</i> (Cole) <i>Joining the Colours</i> (Hinkson) <i>The Bohemians</i> (Gurney) Remember to refer closely to the words and phrases of the poems. |

NOTES ON THE TASK:

The Falling Leaves uses the extended metaphor of leaves/snowflakes to portray the dead soldiers but more is required than just a straightforward $x = y$ for the question is focused upon 'thoughts and feelings'. Thus, the implications of words and phrases such as 'silently', 'gallant', 'no wind of age or pestilence', 'strewed' may be considered along with Cole's technique. In *Joining the Colours* the first three lines of each stanza portray the soldiers marching away, whilst the truncated final lines when put together reveal a different story - and the poet's thoughts and feelings. In stronger answers these will be commented upon. The key to *The Bohemians* is the last line 'In Artois or Picardy they lie ...' with the 'they' referring to both the Bohemians and those who 'argued of army ways'. Whatever attitude towards army life they took they ended up the same - dead. Lower band answers will explain or paraphrase; middle band answers will begin to consider the imagery and show understanding of the poems whilst focusing on the question and support their comments with textual support and, maybe, a little response to the language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

| Text | Poems 2: Larkin and Fanthorpe |
|----------------------------------|--|
| Question 7 (21 marks) | <p><i>Reasons for Attendance</i> - Larkin, <i>Growing Up</i> - Fanthorpe</p> <p>What powerful feelings of not belonging do these two poems express?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Larkin sees and feels • what Fanthorpe says about herself • the words and phrases each poet uses. |

NOTES ON THE TASK:

Answers should show understanding of both poems, and the feeling of not belonging that both convey. In *Reasons for Attendance* the poet is outside a club/ dance floor looking in at young dancing couples. He questions why he remains outside, separated from the couples by the barrier of lighted glass. He decides he is outside because he has chosen to be, preferring to be individual and happy in the service of his art. Others obtain their happiness as couples. Perhaps to each their own, as long as they are honest with themselves. Fanthorpe runs through phases of her life in which she has always felt she did not belong. In the third verse, for example, she describes adolescence as a dance with a rhythm that catches many, but she was always out of step. In the last verse she is still a wallflower admiring the way others are able to tread the measure. 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 identify the poets' feeling of being outsiders and make some sound comments on the language of the poems. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.

| Text: | Poems 2: Larkin and Fanthorpe |
|----------------------------------|---|
| Question 8 (21 marks) | <p>What pictures of working people do any TWO of the following poems convey to you?</p> <p><i>Posterity</i> (Larkin) <i>You Will Be Hearing from Us Shortly</i> (Fanthorpe) <i>Patients</i> (Fanthorpe)</p> <p>Remember to refer closely to words and phrases the poets use.</p> |

NOTES ON THE TASK:

Answers should show understanding of both poems and the views of working people that they offer. All three poems contain elements of humour, and it is hoped that candidates will be able to locate it and respond to it. Jake Balokowsy, whose name suggests the poet does not take him very seriously, views the subject of his biography with contempt; his research is undertaken only to get tenure. The language Balokowsky uses should be referred to in best answers here. In *You Will Be Hearing from Us Shortly*, candidates might view either the interviewer, the interviewee (or both) as the working person and focus on the belittling nature of the questions, what they reveal about the interviewer or the likely effect on the interviewee. Fanthorpe writes as a member of the hospital staff in *Patients* and focuses on their oddities and idiosyncrasies, preoccupations and lusts, which, wittily, have made them patients. Basic answers here will do little more than provide a few comments paraphrasing the poems, whilst better answers will offer an extended paraphrase showing some understanding of what the poems are about. Best answers here will discuss the poems in some detail and engage with the language of the poems, perhaps recognising something of the humour in each. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each.

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| Text: | Poems 2: Larkin and Fanthorpe |
| Question 9 (21 marks) | <p>What strong feelings about any TWO of the following people do these poems create for you?</p> <p>Mr Bleaney in <i>Mr Bleaney</i> (Larkin) 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 to words and phrases the poets use.</p> |

NOTES ON THE TASK: Candidates are expected to show knowledge and understanding of, and personal response to two of the poems. The strong feelings are likely to be highly sympathetic to all three characters, especially Alison. Personal response should be supported by details from each poem, for example the description of Mr Bleaney's room, his habits and likely reflections on his "home" in the Larkin. Sympathy for the old man might be tempered by his surliness in his younger days and the reference to the disinherited children. The contrast between Alison prior to her injury and the Alison she has become after it is poignant. Basic answers here may simply paraphrase two poems, or parts of them, better answers will offer some response to the characters' situations offering details from the poems in support whereas best answers will show personal response to the poems with some focus on the language used. 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.

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| Text | <i>Touched with Fire</i> ed. Hydes |
| Question 10 (21 marks) | <p><i>Dulce et Decorum Est</i> - Owen, <i>5 Ways to Kill a Man</i> - Brock</p> <p>What do you find particularly disturbing about the ways in which these poems portray violent death?</p> <p>Remember to refer closely to the words and phrases of the poems.</p> |

NOTES ON THE TASK:

The key word in this question is 'disturbing' and answers deserving to be placed in the higher bands will show a close focus on this by choosing relevant words and phrases and discussing what it is about them that shocks, surprises, worries or nauseates the reader. There is, of course, plenty of evidence in both poems. In *Dulce et Decorum Est* each stanza provides material which affects the reader in different ways: the exhausted soldiers who are 'bent double', 'knock-kneed', 'bloodshod' and so exhausted that they are 'even' deaf to their greatest enemy; the extended metaphor of the gas attack and recurring nightmare and the horrendous description of the dying soldier who is callously 'flung' on the wagon and whose death throes are so graphically described. The second stanza can be usefully compared with stanza three of *5 Ways to Kill a Man* where the seemingly never ending list sums up life in the trenches before the poet moves on to more frightening and contemporary methods of violence. Basic answers will 'metaphor spot' with a little comment and responses will move up the bands according to how well they engage with the language of the poems. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

| Text | <i>Touched with Fire ed.Hydes</i> |
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| Question 11 (21 marks) | <p>What memorable impressions of people do <i>Telephone Conversation</i> (Soyinka) and <i>In Westminster Abbey</i> (Betjeman) convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the conversation between the landlady and the speaker (in <i>Telephone Conversation</i>) • the lady's prayer (in <i>In Westminster Abbey</i>) • the words and phrases each poet uses. |

NOTES ON THE TASK:

The 'lady' in *In Westminster Abbey* is jingoistic, selfish, snobbish, avaricious (one could go on) and totally un-Christian, whilst the landlady in *Telephone Conversation* is a racist. So much is clear and needs to be stated but the bullet points should guide responses to more than this. Soyinka uses mockery to indicate the status ('lipstick coated, long gold-rolled/Cigarette-holder pipped') and ignorance ('DON'T KNOW WHAT THAT IS') of the potential landlady so that the reader is always on the side of the African and rejoices in the discomfiture of the woman at the end caused by the apparently innocent ambiguity of 'bottom raven black ... wouldn't you rather/See for yourself'. Betjeman's monologue is ironic as the 'lady' unwittingly condemns herself with her *non sequiturs* ('Democracy and proper drains'), hypocrisy and self interest ('do not let my shares go down'). Stronger answers will be able to comment in some detail on language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

| Text | <i>Touched with Fire ed.Hydes</i> |
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| Question 12 (21 marks) | <p>What vivid pictures of people do the poets create in <i>Refugee Mother and Child</i> (Achebe) and <i>Digging</i> (Heaney)?</p> <p>Remember to refer closely to the words and phrases of the poems.</p> |

NOTES ON THE TASK:

The people in these two poems are very different: the mother, her dying baby and the other children in the camp in *Refugee Mother and Child* and Heaney's father and grandfather digging in the other poem. The blunt description in the Achebe poem ('odours of diarrhoea ... dried-up bottoms ... empty bellies') and the poignant detail of the mother's actions ('combed the rust-coloured hair') are intended to shock and move the reader, whilst one shares Heaney's admiration for the effort and skill of his forebears in their manual labour - 'straining rump', 'nestled on the lug', 'nicking and slicing neatly' -. Both 'pictures' are vivid because of the detail and also the poetic techniques - assonance, onomatopoeia, imagery - and answers that consider these should find their way into the higher bands, whilst those that merely list words and phrases or rely on paraphrase and/or explanation will be placed in the lower bands. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

| Text | OCR: Opening Worlds |
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| Question 13 (21 marks) | <p>(a) <i>Dead Men's Path</i>: 'Three days later ...' to '... said the old priest, already outside.'</p> <p>(b) <i>The Gold-Legged Frog</i>: 'Nak and his neighbours ...' to '... his wife for a blanket.'</p> <p>What do you find memorable about the confrontations between people in these two extracts?</p> <p>Remember to support your answer with details from both extracts.</p> |

NOTES ON THE TASK:

In extract a), Obi, the young enthusiastic headmaster and the ancient priest of *Ani* are poles apart, each believing that his opinion is correct. The difference, however, is their approach to the argument: Obi is confrontational and aggressive, interrupting the old man, speaking in short abrupt sentences, having an insolent 'satisfied smile on his face', intolerant ('fantastic'), utilising sarcasm ('I don't suppose the ancestors will find a little detour too burdensome'), whilst the priest is more conciliatory - 'I have heard ...', 'what you say may be true ...' -, reasonable and quotes the proverb 'let the hawk perch ...' preaching co-existence, not conflict or compromise. In extract b), Nak and the others are being humiliated by the fat-faced official, who not only has them sit on the floor in an inferior position but has the impertinence to ask why they have so many children. Nak begins 'with humility' but his 'exasperation' soon bursts through 'uncontrollable' and his reply, whether it is blurted out in innocence or in desperation, or is a misguided attempt to gain favour by amusing the official, falls flat as the latter is first disappointed and then nonplussed. Paraphrase or narrative of the stories will only reach the lower bands and answers will move up the scale according to their selection of detail. Comparison is not required in this question.

| Text | OCR: Opening Worlds |
|-----------------------------------|--|
| Question 14 (21 marks) | <p>What do you find particularly unpleasant about any TWO of the following characters?</p> <p>Mr Chase (in <i>The Pieces of Silver</i>) The tailor's wife (in <i>The Tall Woman and Her Short Husband</i>) The husband (in <i>The Train from Rhodesia</i>)</p> <p>Remember to support your ideas with details from the stories.</p> |

NOTES ON THE TASK:

Mr Chase, the acting Headmaster, is a bully who is arrogant and self-important ('unnecessary clamour') and enjoys humiliating the pupils under his care: he scrawls an x on their foreheads, allows (even encourages) the school to laugh at them and is obviously, at the end of the story, looking forward to more 'fun' ('eyed their bowed heads in enjoyment'). The tailor's wife is also a bully, and nosy and a busybody who aids the authorities in their persecution of Mr Short. The husband on the train is mean and insensitive both to the vendor and to his wife. Lower band answers will most likely produce character studies with a little support from the text; middle band responses will be focused on the unpleasantness. Comparison is not required in this question.

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| Text | OCR: Opening Worlds |
| Question 15 (21 marks) | <p>What do you find striking about the relationships between adults and children in any TWO of the following stories?</p> <p><i>The Red Ball</i> (Khan) <i>The Winter Oak</i> (Nagibin) <i>Two Kinds</i> (Tan)</p> <p>Remember to support your ideas with details from the stories.</p> |

NOTES ON THE TASK:

In *The Red Ball* the relationships between Bolan and both his father and his mother may be discussed. The mocking and beating of the boy by his father is caused to some degree by the latter's disappointment at his life and hopes for his son (as revealed at the end of the story), whilst Bolan's mother understands her son's loneliness and is 'a sort of shield' to protect him. The relationship between Anna Vasilevna and Savushkin at the beginning of the story is that of teacher and pupil but in the forest the roles are reversed and Anna is the humble student ('here in the forest she had better keep quiet') and Savushkin the expert. In *Two Kinds* the relationship can be summed up as what the mother wants, the daughter doesn't - the rift is as great as the two pieces of Schumann on opposite sides of the page which Jing-mei discovers at the end of the story. Lower band answers will narrate or give character study and responses will move up the bands according to how they tease out the nuances of the relationships, with relevant textual support. Comparison is not required in this question.

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| Text | LAWRENCE: Ten Short Stories (ed. Whittle and Blatchford) |
| Question 16 (21 marks) | <p>(a) <i>The Lovely Lady</i> "Robert!" she said ...' to "perhaps you are right," he said.' (b) <i>Second Best</i> "No, indeed ...' to "Perhaps he is," said Frances coldly.'</p> <p>What makes the relationships here so interesting and memorable?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the relationship between Robert and Ciss at this point of the story (in <i>The Lovely Lady</i>) • Frances' feelings for both Jimmy and Tom (in <i>Second Best</i>) • the words and phrases Lawrence uses. |

NOTES ON THE TASK:

The key word in this question is 'here', for general accounts of the relationships between Robert and Ciss and Frances and Tom are not required. In extract a) Ciss, in desperation, tries to make Robert 'declare himself' and her passionate, yet pathetic, outbursts - 'Won't you kiss me? ... won't you?' - and actions - 'caught his hand and pressed it to her breast' - evoke pity for her, especially when contrasted with Robert's rapid changes of colour ('dusky-creamy ... flushed crimson ... went pale again'), fear and embarrassment ('anxiously ... shame ... uneasily') and gentle actions ('came softly over to her, and kissed her gently on the cheek'). Both characters are in pain, as Lawrence's words indicate ('with difficulty ... a painful sight ... sarcastic stoicism') and Robert's seems all the greater as he is almost paralysed and unable to take action against his mother's influence. At the beginning of extract b) Tom is the dominant character and Frances weak - 'flippancy hateful to her', 'shaky fashion', 'tentatively' - but the tables are turned when their eyes meet and Tom is 'uneasy ... baffled' whilst Frances 'smiled [in satisfaction] as she departed', though she is unwilling to admit her change of heart to her sister. Lower band responses will discuss the relationships in general terms, perhaps with little reference to the extracts; middle band answers will focus on the extracts and discuss the relationships portrayed in them. Comparison is not required in this question.

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| Text | LAWRENCE: Ten Short Stories (ed. Whittle and Blatchford) |
| Question 17 (21 marks) | <p>What makes TWO of the following characters so vivid for you?</p> <p>Syson (in <i>The Shades of Spring</i>) The teacher (in <i>A Lesson on a Tortoise</i>) Lessford (in <i>Lessford's Rabbits</i>)</p> <p>Remember to refer to details from the stories.</p> |

NOTES ON THE TASK:

Lower band answers will probably give character studies of the two chosen characters but those deserving of being placed in higher bands will discuss Syson's discomfiture in the presence of the gamekeeper and his conversations with Hilda and response to her news that she too is 'married'. The teacher in *A Lesson on a Tortoise* springs to life not only in his interaction with the boys of the class but in his thoughts about 'the last lesson on Friday afternoon' where he began thinking that he had planned a 'pleasant lesson' but ended 'very tired and very sick'. Lessford is described in detail by Lawrence ('a radical incapacity to spell ...') and some candidates will, no doubt, be able to relate to him. His distress at the loss of his rabbits ('as a man would announce his wife and children slain') and verbal attack on Halket ('like a serpent ...') add to the character portrayed. Comparison is not required in this question.

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| Text | LAWRENCE: Ten Short Stories (ed. Whittle and Blatchford) |
| Question 18 (21 marks) | <p>What do you find memorable about the conflicts between men and women in <i>Tickets, Please</i> and <i>Her Turn</i>?</p> <p>Remember to refer to details from the stories.</p> |

NOTES ON THE TASK:

The conflict in *Tickets, Please* is mainly physical and that in *Her Turn* psychological. The conflict between John Thomas and Annie can be said to begin when she wants 'to consider him a person' whilst he wishes to remain 'a mere nocturnal presence' and escalates into the attack on the inspector by the vengeful girls, where there is a vivid and disturbing description of the assault and the physical and psychological pain felt by John Thomas. The resolution of this conflict can be seen as both victory and loss for both John Thomas and Annie, as he 'did not give in to them really' but chose Annie out of 'malice', yet left the room with 'his face closed, his head dropped'. Annie, with 'bitter hopelessness', rejects John Thomas but quietens her loudly gloating friends 'as if in torture'. In the other story Mrs Radford is determined to get the strike money from her husband and, when he refuses, goes on a spending spree, carefully keeping some money secret and pleading poverty to her husband after her purchases. The ending of the story, where Radford capitulates, and the likening of the two characters to a cat and a tortoise may be mentioned in some answers. Lower band responses will narrate the conflicts and answers will move up the bands according to how they provide detail. Comparison is not required in this question.

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| Text | <i>J G BALLARD: Empire of the Sun</i> |
| Question 19 (21 marks) | <p>a) Chapter 3: 'He always looked forward...' to '... evening performance.'</p> <p>(b) Chapter 42: 'Below them was the Shanghai Bund ...' to '... of the Nanking Road.'</p> <p>What impressions of Shanghai before and after the war do these two extracts give you?</p> <p>Remember to refer to details from both extracts.</p> |

NOTES ON THE TASK:

Although comparison is not required in questions on prose texts, it may be a useful way of constructing a response to this question, because the impressions of Shanghai before and after the war can be summed up as 'the same yet different'. The low life and conmen are there in both extracts but in passage a) the non-natives are Czech, Polish, Jew and Nazi, and the Americans are 'sleeping through the early hours of Sunday morning' six thousand miles away. In extract b) the Americans are in Shanghai and the other nationalities are noticeably absent; the 'Sun Sun department store' of the Nanking Road has been replaced by 'back-alley garages'; and the only non-human relics of the past are the 'pre-war Packards'. Lower band answers will list details with some textual support; middle band responses will begin to discriminate in their material and make some comment.

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| Text | <i>J G BALLARD: Empire of the Sun</i> |
| Question 20 (21 marks) | <p>What do you find memorable about any TWO of the following characters?</p> <p>Private Kimura Sergeant Nagata Frank</p> <p>Remember to support your ideas with details from the novel.</p> |

NOTES ON THE TASK:

All three are minor characters but they have their importance in the novel. Private Kimura is obviously a very young man - 'had grown almost as much as Jim in his years at the camp' - and, although seemingly friendly with the boy, dressing him in his kendo armour, is still one of the enemy and a person to be wary of: 'He remembered the burst of violence as Private Kimura attacked him ...'. The Japanese shows childish delight when he finds the turtle but also takes part in the execution of the Chinese coolie. After the war, returning to the Lunghua area, he is shot by former British prisoners. Sergeant Nagata over-reacts in his meetings with the prisoners - 'screamed into the face'; 'expressed a few drops of spittle' - but, in fact, 'needed to work himself up into a fury'. He appears to be a comic character but is a danger to Jim as he knows full well what he is up to but never manages to catch him. Frank is Basie's 'legman', his 'loose blond hair' framing 'an open American face' being at odds with his devious character. He is disturbed by Jim and he can't see why Basie is cultivating the boy. Lower and middle band answers will probably give character studies with textual support, whilst those which make some reference to the language should be placed higher. Comparison of characters is not required.

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| Text | J G BALLARD: <i>Empire of the Sun</i> |
| Question 21 (21 marks) | <p>Explore ONE or TWO moments in the novel which memorably convey the horrors Jim experiences during the war.</p> <p>You might choose moments such as:</p> <ul style="list-style-type: none"> • building the runway (in Chapter 19) • the execution of the coolie (in Chapter 27) • Jim in the paddy fields (in Chapter 34) <p>or any other moments.</p> <p>Remember to refer to the words of your chosen moment(s).</p> |

NOTES ON THE TASK:

'Moments' should be long enough for answers to be able to explore them with some thoroughness, yet not so long that they require lengthy paraphrase followed by little analysis or comment. The candidate's choice of moments should, as far as possible, be respected. The passage on the runway is in the latter part of Chapter 19. Captured Chinese soldiers and the British prisoners on Jim's truck are being used as forced labour. Many of the Chinese are 'emaciated to the point of death' and sit 'naked'; they are 'laying their own bones in a carpet for the Japanese bombers' and their bodies will be put in a lime pit. The Europeans will follow suit. Jim is aware of this but finds refuge in his daydreams of aircraft, which he sees as salvation: 'eager to enfold himself in their wings'. Perhaps the most disturbing part is when Jim hopes his parents are 'safe and dead'. The execution of the coolie is sheer barbarity: Private Kimura and the other soldiers kick the rickshaw to pieces as the poor coolie utters 'the strange sing-song that the Chinese made when they knew they were about to be killed'. It takes a horrifying ten minutes to kill the man, a protracted length of time to show how the Japanese despise the non-intervention of the British. Jim watches this despite trying to block it out with thoughts of algebra, and it is surely no co-incidence that the same evening he squares up to Mr Vincent, who he knows will not fight with him. In the paddy fields, Jim collects the dropped provisions, sees Private Kimura shot and killed and his body floating in the canal and watches the former PoW with his 'white skin' and bloody bandages. Lower band answers will paraphrase; middle band answers will make a personal response to the horrors, picking out salient details.

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| Text: | ACHEBE: <i>Things Fall Apart</i> |
| Question 22 (21 marks) | <p>Chapter Eight: 'Okonkwo did not taste any food...' to 'become a woman indeed.'</p> <p>What are your feelings about Okonkwo as you read this extract?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what he has just done • what he is feeling • the words and phrases Achebe uses here. |

NOTES ON THE TASK:

Candidates should show an understanding of Okonkwo's situation in this extract, although very few readers are likely to respond to him with unalloyed sympathy. He has just cut down Ikemefuna, a character for whom readers do feel great sympathy, although there was no pressing reason for him to do so personally. It is clear from his actions that he is experiencing great remorse, not eating or sleeping. Candidates might legitimately argue that Okonkwo has brought this suffering on himself. His reflection that Ezinma should have been a boy suggests he is brooding over the loss of Ikemefuna, a boy who possessed qualities that he valued in a son (unlike Nwoye's qualities). His absent-mindedness over the snuff-spoon also implies that his mind is distracted. Candidates might, like Nwoye, feel repelled by him; however, Ezinma seems more sympathetically disposed. There might be interesting comment on the last paragraph where his question to himself suggests little remorse and indeed more than a touch of self-glorification. Basic responses will paraphrase the extract; better ones will comment on Okonkwo's action in killing Ikemefuna and his suffering, whilst the best here will develop a reasonably sustained response supported by some reference to the language of the extract.

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| Text: | ACHEBE: <i>Things Fall Apart</i> |
| Question 23 (21 marks) | What do you think makes Ikemefuna such a likeable and important character in the novel? Remember to support your answer with details from the novel. |

NOTES ON THE TASK:

Answers are expected to show knowledge and some understanding of Ikemefuna. There is likely to be unpointed character study of Ikemefuna that does not focus on his importance in the novel. Credit should be given for a character study showing knowledge of what he does, and what is done to him. Better responses will try to comment on the way Ikemefuna's murder illuminates Okonkwo's character and affects how readers respond to Okonkwo thereafter. His relationship with Nwoye, who is much affected by his death, widens the rift between Okonkwo and Nwoye. The way Ikemefuna comes to Okonkwo's household and the decision over what to do with him finally reveal much about the culture of Umuofia. His shocking death is arguably the emotional and dramatic highlight of a novel that is usually thoroughly objective and unemotional in tone. Basic answers are likely to offer brief character points about Ikemefuna. Responses will move through the bands as personal engagement with the character becomes stronger and better supported by textual reference. Best answers will try to move beyond character and engage with the language Achebe uses and what Ikemefuna contributes to the structure and emotional impact of the novel.

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| Text: | ACHEBE: <i>Things Fall Apart</i> |
| Question 24 (21 marks) | Explore what you find particularly frightening in any ONE or TWO moments in the novel. Remember to support your ideas with details from the novel. |

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. A 'moment' should be long enough for answers to be able to explore it with some thoroughness, yet not so long that it requires lengthy paraphrase followed by very little analysis or comment. Likely moments are the killing of Ikemefuna in Chapter 7, the abduction of Ezinma by Chielo in Chapter 11 and the treatment of the elders of Umuofia in Chapter 23. Answers should provide a full discussion of the chosen moment/s using textual detail to show why they were frightening. This will require some personal engagement. Basic answers here will paraphrase one or two incidents. Differentiation will occur as answers start to develop the response to what frightens them using ever more textual detail in support, and starting to look at the way Achebe's language makes the incident/incidents frightening.

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| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 25 (21 marks) | <p>“He’s coming up,” he said. “Come on hand...” to ‘... I wish I was the fish, he thought, with everything he has against only my will and my intelligence.’</p> <p>What are your feelings about the struggle between the old man and the fish as you read this extract?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the appearance of the fish • what the old man says about the fish and about himself • the words and phrases Hemingway uses. |

NOTES ON THE TASK:

A personal response, based on a close reading of the extract is looked for here. The old man is suffering physically, the cramp in his left hand hampering his efforts to secure the fish. There is a little suspense creating tension as the ocean’s surface bulges before the massive, unending marlin appears. Its colours are beautiful, but the references to its sword, a rapier and scythe suggest the danger it poses to the old man. The old man sees the struggle as one between the strength (and intelligence) of the great fish and his own will and greater intelligence. The odds seem against the old man, given the size of the fish and the fact that he is alone. The respect that the old man has for his opposite is shown in his deeming it his brother, linked to his two hands. That the struggle will be between equals is suggested by the need for his left hand to be worthy of the task. Basic answers here will summarise the extract offering the briefest of comments on feelings about the struggle, though following the bullet points should give substance as well as structure to better responses. Answers will move through the bands as the response is supported with more detail from the extract and fuller engagement with the language is made.

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| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 26 (21 marks) | <p>Santiago says, “I am a strange old man.”</p> <p>What do you think is strange about Santiago?</p> <p>Remember to support your answer with details from the novel.</p> |

NOTES ON THE TASK:

This is a very open question and a wide range of responses should be expected. Much will depend on the candidate’s definition of “strange”. The most likely interpretation is that the old man is unusual; perhaps in his determination, the magnitude of his struggle with the great marlin, his being an anachronism in a fishing world equipped with better technology, in his isolation at sea, his sense of brotherhood with the creatures of the sea, or even, unfortunately, to his being a Christ-like figure. Basic answers will provide a short limited response to the old man’s strangeness, or summarise much of the novel and claim that only a strange person would behave and live as the old man does. Answers will rise through the bands as more textual support is provided for the candidate’s view of the old man’s strangeness. Best responses will offer a reasonably sustained view of the old man, with some textual support and some reference to language.

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| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 27 (21 marks) | How well does Santiago cope, do you think, with what seems to be a very lonely life? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

Candidates need to make clear whether they believe Santiago's life to be lonely or not, though they are unlikely at Foundation Tier to challenge the assumption of the question. His wife is dead, and he clearly misses her. On land he has the companionship of Manolin, but is something of an anachronism to younger fishermen. At sea he is alone, but sees sea creatures and birds as companions/brothers to whom he talks. He also copes with loneliness by thinking of baseball, Joe DiMaggio, incidents in the past like the arm-wrestling and thinking/dreaming about the lions. Responses might suggest that he copes quite successfully, but the awarded mark will depend upon the detail offered in support of the evaluation of the old man. Basic responses will recount a little of the story or summarise much of the novel, whilst best answers will show reasonably sustained understanding of the old man, his loneliness and how he copes with it, with some reference to Hemingway's language in support.

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| Text: | ORWELL: <i>Nineteen Eighty-Four</i> |
| Question 28 (21 marks) | Part Three, III: 'We control life, Winston...' to '...the emaciation of his body.' What do you find so horrifying about this extract? You should consider: <ul style="list-style-type: none"> • what O'Brien says • Winston's appearance • the words and phrases Orwell uses. Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

Responses should be very closely focused on the extract. O'Brien's claim that the Party now creates human nature, that its power is unshakeable and, by implication, that it has eliminated all traces of human decency is horrifying. The Party's contempt for others is clear in O'Brien's dismissal of them as "irrelevant". Also horrifying is the way O'Brien uses against Winston the promises that he was led into making when pledging himself to the Brotherhood. It is horrifying that Winston, the last man, has been brutalised into the figure he sees in the mirror, and O'Brien's gloating statement that Winston must "see yourself as you are" adds to the horror. There is plenty of opportunity to illustrate the horror of the extract by looking at the language of the last paragraph with words like "skeleton" and "creature" and much other detail on Winston's appearance. Basic answers here will paraphrase parts of the extract. Responses will rise through the bands as they develop the feeling of horror and link it to details in the extract. The best here will also respond to some detail of the language.

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| Text: | ORWELL: <i>Nineteen Eighty-Four</i> |
| Question 29 (21 marks) | A heroic rebel. Just a weak woman. What is your own view of Julia? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

The thrust of the question should lead to much more than a mere character study of Julia, although comments on her character will certainly need to be made. Her rebellion against the Party is from the waist down; she takes pleasure in activities that she knows from her membership of the Junior Anti-Sex League fly in the face of the Party's link of chastity with political orthodoxy. Her many relationships with men have constituted her rebellion and also worked to her advantage in acquiring such luxuries as real coffee. Julia's rebellion is not intellectual; she has no interest in the past or political theory. Responses might indicate that her rebellion is heroic because she is totally aware of what she is doing and the consequences if she is caught. We imagine, but do not know, that she probably put up less resistance in the Ministry of Love than Winston does, but, when they last meet, she has a long scar across her forehead and temple. The effect on both is the same; each betrayed the other. Basic answers will comment on Julia. Answers will move through the bands as the personal response to Julia and her rebellion becomes more developed and better supported. Best answers here are likely to use some detail of language to support the view of Julia's rebellion.

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|-----------------------------------|---|
| Text: | ORWELL: <i>Nineteen Eighty-Four</i> |
| Question 30 (21 marks) | What makes you think that the Party will never lose its grip on power in <i>Nineteen Eighty-Four</i> ? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

There are occasional straws for Winston and the reader to clutch at in the hope of a better Party-free future. Winston imagines that the proles may rise up, but his encounters with the proles suggest that they are satisfied with an existence where they have easy access to pornography, beer and gambling. He himself embodies what decency there is in the novel suggesting that the spirit of man will prevail against the Party. Candidates have the opportunity to explore these possibilities but are likely to conclude that the Party has complete control of the proles and that its victory over Winston represents the crushing of the spirit of man in "the last man". Answers that examine the political structures instituted by the Party to secure and maintain total control over Oceania are also thoroughly relevant. Basic answers are likely to do little more than list some of the ways the Party exercises its power. Better answers will provide more focus on the actual question, detail and textual support. Best answers will show a reasonably sustained understanding of whether the grip of the Party on power can ever be loosened, with some reference to language in support.

| | |
|-----------------------------------|---|
| Text: | <i>Susan Hill (ed.) Modern Women's Short Stories</i> |
| Question 31 (21 marks) | <p><i>Passages</i> (Devlin): 'You can imagine from this ...' to 'how it impressed me.'</p> <p><i>Another Survivor</i> (Ruth Fainlight): 'He's fifty now ...' to 'cousins to play with.'</p> <p>What are your feelings about the childhood experiences portrayed in these extracts? You should consider:</p> <ul style="list-style-type: none"> • the girl's life without adults • Rudi as a refugee • the words and phrases the writers use. |

NOTES ON THE TASK:

Answers are expected to show understanding of both extracts and perhaps a little awareness of the stories from which they are taken. The girl in the first extract has come from a poorer background than the one she is now enjoying; she is without responsibilities and free of adult disapproval. She recognises the loss of a kind of innocence in this new sophisticated world, She refers to the point where "everything changed"; this sophisticated world will soon be dealing her a blow from which she will take years to recover. Rudi's experience is of a "collective desolation" where he is part of a Jewish group being evacuated from Nazi Germany, an experience that has imprinted a permanent appalled expression on his face. His attempt to re-create the mother he is leaving here, and will never see again, leads to the tragic climax of the story. Basic answers will make some comment on what happens in both extracts. Answers will move up the bands as they engage in more detail and respond to the situations. The best answers here will make some response to the language as well as to the characters' childhood experiences. Comparison/contrast is not required in responses to prose. Answers need not comment equally on both extracts, but there should be comment of substance on each.

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|-----------------------------------|---|
| Text: | <i>Susan Hill (ed.) Modern Women's Short Stories</i> |
| Question 32 (21 marks) | <p>What are your feelings about any TWO of the following male characters?</p> <p>The man in <i>The Man Who Kept the Sweetshop at the Bus Station</i> Matt in <i>Savages</i> Martin in <i>Weekend</i> Remember to support your ideas with details from the stories.</p> |

NOTES ON THE TASK:

Answers are expected to show knowledge of the two stories chosen from the list, focusing specifically on the ways characters are presented as deserving, or not, of feelings of sympathy, dislike or other feelings. The man who kept the sweet shop is not very distinctly characterised and is seen largely through the eyes of the girls who gossip about him. Sympathy might be felt for him at the end of the story when his insignificance in the eyes of the now grown-up girls is emphasised. Matt is another rather shadowy figure, with a past and an interest in farming; as a man he is an object of interest to girls, especially to Mabel, in whom he seems to have little interest despite her pursuit of him. When the rumour arises that Mabel is pregnant it is assumed that Matt is the father. Martin is thoroughly obnoxious to the point of being a caricature of the self-absorbed husband. Candidates would be hard-pressed to find anything to feel sympathy for in Martin. Basic answers will give brief summaries of two stories. Answers will rise through the bands as they focus more closely on the feelings candidates express and begin to focus on the language the writers use.

| | |
|-----------------------------------|---|
| Text: | Susan Hill (ed.) <i>Modern Women's Short Stories</i> |
| Question 33 (21 marks) | How well do you think any TWO of the following cope with a death? Mrs Burton in <i>Addy</i> Rudi in <i>Another Survivor</i> The narrator in <i>Stone Trees</i> Remember to support your ideas with details from the stories. |

NOTES ON THE TASK:

In *Addy*, Mrs Burton leaves the dying dog Addy to attend a dinner-party she finds almost intolerable, spending much of the dinner remembering the difficulties presented to her by her dying mother. Returning to her flat she finds that Addy has died. She copes by feeling insufficient regret for the dog's death, knowing the dog is no longer threatened by "decrepitude and pain and loneliness", all of which afflicted her mother and may her. Rudi is unable to come to terms with his mother's death in a concentration camp, recreating a revenant in his daughter and finding the vision so disturbing that he is walking to his death at the end of the story. The narrator in *Stone Trees* is devastated by her husband's recent death and is about to make some painful discoveries. Basic responses here will depend heavily on plot summary. Better ones will show some understanding of how the deaths have affected the characters. Best answers here will be looking to link their evaluation of how the characters cope to some detail of the writing. Answers need not provide equal focus on both characters, but comments on both should be of some substance. Comparison is not a requirement.

| | |
|-----------------------------------|---|
| Text | PALIN: <i>Pole to Pole</i> |
| Question 34 (21 marks) | (a) Day 34 'I celebrate the end ...' to 'paranoid and impersonal.' (b) Day 133 'We eat lunch ...' to 'representative "of the left".' What do you find amusing and entertaining about Palin's experiences in restaurants here? Remember to refer closely to the words of both extracts. |

NOTES ON THE TASK:

Extract a) is from Day 34 in Kiev. Three days before, in Novgorod, Palin had had a surfeit of crayfish and vodka; hence his abstemious breakfast in the Warsaw Hotel. This establishment is, as he says, 'the Soviet system in microcosm - unwieldy, paranoid and impersonal' and this is demonstrated in the preceding paragraph which explains the delicate negotiations needed to obtain even a sliver of cheese from various officials and a waitress who ignores him. The humour here comes from the fact that restaurants are supposed to be welcoming and to feed customers, and this one isn't and doesn't! At least the food (if one ever gets it) sounds palatable, unlike in Chile in extract b) (Day 133). Although the fruit is 'plentiful and fresh', the 'picorocos' and 'piures' ('marine cowpats') and the 'evil-looking orange parasites' do not appear appetising, despite the aphrodisiac qualities of the latter. The humour and entertainment in this extract lie in the weird and wonderful food and musical instruments, which appear (even in their modern garb of plastic and wood) too socialist for Pinochet. Palin's style in both these passages is like that which occurs elsewhere in *Pole to Pole*: arrive in a new place; comment on the (to him and us) peculiarities (likening them to something familiar to the English) and make a statement about politics. Lower band answers will paraphrase; middle band responses will focus on amusing and entertaining. Comparison is not required in this question.

| | |
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| Text | PALIN: Pole to Pole |
| Question 35 (21 marks) | What makes Palin's ride by snowmobile on Day 5 both dangerous and exciting? Remember to support your ideas with detail from the writing. |

NOTES ON THE TASK:

Palin sets off on his snowmobile trek with an 'anti-polar bear rifle' and a bottle of whisky! The slope is so steep that they are 'warned not to use the brakes' (though the full horrors of doing so are not told to the driver); there are 'perilous gullies'; 'Walls of Death'; 'roller-coaster conditions' but the views of the 'epic winter panorama', wild life and the crossing of the ice 'like invading Mongol hordes' make it worthwhile. There is much detail in this section and it is typical of Palin's style in that his companions are introduced and gently mocked, humour is injected and the reader gains a sense of the unfamiliarity of the scene and experience whilst not believing that the dangers are really there. Lower band answers will list/paraphrase/ describe and responses will move up the bands according to their focus on Palin's language and style.

| | |
|-------------------------------|---|
| Text | PALIN: Pole to Pole |
| Question 36 (21 marks) | What brings alive for you any ONE day of Palin's journey from <i>Pole to Pole</i> ? Remember to support your answer with details from the text. |

NOTES ON THE TASK:

This is an open question and we must accept whatever day candidates choose to write about. What we are looking for is a fresh personal response, coupled with detail from the text and (for the higher bands) discussion of Palin's writing.

| | |
|-----------------------------------|---|
| Text: | HORNBY: Fever Pitch |
| Question 37 (21 marks) | <p><i>Welcome to England, England v Holland March 1988: 'Every couple of years...' to '...highlights on TV.'</i></p> <p>What do you think makes Hornby's visits to Wembley internationals such "a miserable experience" in this extract?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the crowd's behaviour at previous internationals • its behaviour at this game • the words and phrases Hornby uses. |

NOTES ON THE TASK:

Hornby describes going to an international as "a miserable experience", having witnessed an English crowd celebrating the death of a Scotland manager with obscene songs and accompanying the National Anthem with Nazi salutes. Right-wing extremism, drunkenness and disrespect seem the hallmarks of an England-supporting crowd. On this occasion he missed part of the game trying to enter the ground, delayed by the mounted police charge, probably occasioned by dealing with "crop-headed, thick-necked people" who presumably had no tickets, had damaged stadium property illegally entering the ground, and offered racist abuse to Hornby's group and to Ruud Gullit. Included in his account of the misery of the experience is criticism of the organisation of the game (the mounted police, the absence of stewards). However, the focus of the answer should be on the crowd. Basic answers here will make some comment on the extract, whilst answers will rise through the bands as understanding of why Hornby describes the crowd as he does becomes more sustained and sharper comment is made on the language he uses.

| | |
|-----------------------------------|---|
| Text: | HORNBY: Fever Pitch |
| Question 38 (21 marks) | <p>What do you find particularly entertaining about Hornby's chapter <i>Seven Goals and a Punch-Up</i> (Arsenal versus Norwich match played on 4.11.89)?</p> <p>Remember to support your ideas with details from the chapter.</p> |

NOTES ON THE TASK:

The chapter begins with a list of seven features that characterise "the kind of game that sends you home buzzing inside". The unexpected nature of some of these features, such as *Outrageously bad refereeing decisions* or *Member of opposition team receives a red card*, and Hornby's glosses on them, make for entertaining reading. So too does the account of the game that contained several of the features and resulted in heavy fines for both the Arsenal and Norwich City teams "which was only right, of course". Basic answers are likely to make some comments on the chapter, paraphrasing parts of it. Better ones will try to show what they found entertaining with a little textual detail in support, while the best will show a reasonably developed understanding of what makes the chapter entertaining, with some response to the language.

| | |
|-----------------------------------|--|
| Text: | HORNBY: <i>Fever Pitch</i> |
| Question 39 (21 marks) | What do you find moving and entertaining about Hornby's account of his depression in <i>From NW3 to N17</i> ? Remember to support your ideas with details from the chapter. |

NOTES ON THE TASK:

Perhaps the puzzle here is how depression, and recovery from it, can be made both moving and entertaining! The chapter begins with Hornby's trip from his psychiatrist's office in Hampstead to watch Arsenal play Tottenham in a re-played Littlewoods Cup semi-final. There are accounts of the games, the goals, and puzzlement about why he should be clinically depressed and how the depression lifted. The chapter is memorable because of its curious (for a non-football fanatic) mix of materials, the seriousness of depression, and the equal seriousness of supporting Arsenal in a Littlewoods Cup semi-final. Basic answers here will paraphrase parts of the chapter. They will move through the bands as understanding of the chapter becomes more developed. Best responses will reveal a reasonably sustained understanding of the chapter and engage with how it is moving and entertaining, with some response to the language Hornby uses.

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>Defying Gravity</i> - McGough, <i>Sometimes</i> - Pugh Explore the differing ways in which the poets, in these two poems, encourage you to see life and death in new ways. |

NOTES ON THE TASK:

Sometimes is an ambiguous poem and we will find answers which view it as totally optimistic and others which point out the pessimistic attitude towards human achievements. At face value, the message (with examples) seems to be 'Sometimes things don't go, after all,/from bad to worse'; however, the situations cited in the second stanza - 'step back from war;/elect an honest man' - are ones that invite cynicism, a feeling that spills over into the final stanza, causing the last half line to sound rather unhelpful. We should be aware of both interpretations and accept either provided there is textual support and discussion. The situation in *Defying Gravity* is that 'one of my closest friends' is about to die. By using the extended metaphor of gravity (though the force is first referred to literally: 'Let go of the book ...') to portray the death of 'the man that I love (not the armful of bones)' nor the 'box of leftovers' and by linking it with the further image of a game of rugby ('freeing himself from the tackle ... sidestep ... streak down the wing'), the sadness of the impending event is turned to the more optimistic circumstance of moving 'towards a dimension as yet unimagined'. The plethora of imagery - 'yo-yo' with an 'invisible string' -, enjambment - 'aw/Kwardly' -, and technique - '(open brackets ...)' - should give plenty of scope for response. Basic answers will paraphrase and explain; sound responses will focus on the interpretations of life and death and make some comment on the poetic technique, whilst those achieving the higher bands will demonstrate secure understanding and give comment with an increasing sensitivity to the language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

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|------------------------------|--|
| Text | OCR: <i>Opening Lines – Section G: How It Looks From Here</i> |
| Question 2 (30 marks) | Compare the ways in which the poets memorably convey to you feelings of dislike for the animals in <i>Mort Aux Chats</i> (Porter) and <i>Rat, O Rat ...</i> (Logue). |

NOTES ON THE TASK:

The 'dislike' is, of course, expressed humorously in both poems. Porter compiles a list of the less attractive features of cats in the first 13 lines which can be taken at face value. However, after that satire creeps in - 'traditions are alien to ours'; 'property values are falling'; 'insist on their own language and religion' - until the climax of 'Death to all cats'. *Rat, O Rat ...* relies heavily on irony to convey the speaker's dislike of the rat eating his potatoes: 'Thank you ...'; 'would sing your praises nightly'. Basic answers will probably list the criticisms with textual support; middle band responses will see some of the satire and irony with suitable quotation and some comment on the language. To achieve the higher bands there should be secure understanding of the poets' tone, technique and a clear focus on the language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

| | |
|----------------------------------|---|
| Text | OCR: <i>Opening Lines – Section G: How It Looks From Here</i> |
| Question 3 (30 marks) | Compare the ways in which the poets use vivid images to appeal to your senses in any TWO of the following poems: <i>Oh Grateful Colours, Bright Looks!</i> (Smith) <i>The Cat and the Sea</i> (Thomas) <i>In Your Mind</i> (Duffy). |

NOTES ON THE TASK:

In *Oh Grateful Colours, Bright Looks!* and *The Cat and the Sea* the main sense appealed to is sight, as both poems have an array of dazzling colours - 'green', 'red', 'ginger', 'pink' - as well as, more subtly, 'no colour, is a negative' after rain and 'the sea's mirror'. There is also reference to touch ('fabricated things') and hearing ('domestic purr'). Duffy utilises an appeal to all the senses in her evocation of a daydream: 'muffled ... warm coat ... orange ... rasp ... seagulls. Bells. A flute ... scent'. Lower band answers will list words and phrases with a little comment and answers will move up the bands according to how they focus on and respond to the language of the poems, with reward being given to those which link the appeal to the senses with the meanings of the poems. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

| | |
|----------------------------------|--|
| Text | OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i> |
| Question 4 (30 marks) | <i>Recruiting</i> - Mackintosh, <i>The Parable of the Old Man and the Young</i> - Owen Compare the ways in which the poets, in these two poems, powerfully criticise those who send young men to war. |

NOTES ON THE TASK:

'Propaganda' and 'irony' are words which spring to mind with regard to *Recruiting*, making the criticism apparent: 'don't we damned well know/How the message ought to read'. There is also the poet's attitude to civilians - fat, cowardly, 'harlot', 'blasted journalists' - and the refrain 'Lads, you're wanted ...' the final use of which is the climax to the poem '...Come and die!' *The Parable of the Old Man and the Young* uses the Biblical story of Abram and Isaac with the twist at the end that Abram did not spare his son but killed him 'and half the seed of Europe, one by one'. These lines sum up Owen's bitterness. The parody of the story, Biblical language, anachronistic reference to the First World War, symbolism ('Ram of Pride'), criticism of the governments of Europe and the word 'seed' combine to make a highly-crafted, effective poem. There is much to discuss in both these poems and overviews will be helpful although paraphrase/explanation will only reach the lowest bands. Sound answers will focus on the 'criticism' with reference to tone and language, whilst those worthy of the highest bands will exhibit a sophisticated understanding of the poets' attitudes and methods. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

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|------------------------------|---|
| Text | OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i> |
| Question 5 (30 marks) | Explore the differing ways in which the poets movingly convey memories of men killed in war, in <i>Spring in War-Time</i> (Nesbit) and <i>The Seed-Merchant's Son</i> (Herbertson). |

NOTES ON THE TASK:

Spring in War-Time utilises natural imagery to portray memories of the lost loved one, with the contrast between the signs of spring (new buds, violets, birds, roses) which last year were appreciated, and the empty present - 'we shall not go again', scentless violets, 'we never built our nest', daisies which have 'not yet' grown 'on your clay'. The past beauties (described with an appeal to all the senses) represent the dead soldier and thus are memories. *The Seed-Merchant's Son* stresses the youth of the dead boy - 'he was a child ...' - describing his looks and actions culminating in the poignancy of 'His school books' carelessly thrown into a cupboard which 'have scarcely had time to gather dust'. The memories here are precise and vivid. Basic answers will give paraphrase and/or explanation with some textual support; middle band answers will show some engagement with the language, whilst those at a higher level will provide an overview of each poem and really scrutinise the poets at work with a personal response. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

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|------------------------------|--|
| Text | OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i> |
| Question 6 (30 marks) | Explore the differing ways in which the poets memorably convey to you thoughts and feelings about loss of life in war, in any TWO of the following poems: <i>The Falling Leaves</i> (Cole) <i>Joining the Colours</i> (Hinkson) <i>The Bohemians</i> (Gurney). |

NOTES ON THE TASK:

The Falling Leaves uses the extended metaphor of leaves/snowflakes to portray the dead soldiers but more is required than just a straightforward $x = y$, for the question is focused upon 'thoughts and feelings'. Thus, the implications of words and phrases such as 'silently', 'gallant', 'no wind of age or pestilence', 'strewed' should be considered along with Cole's technique. In *Joining the Colours* the first three lines of each stanza portray the soldiers marching away, whilst the truncated final lines, when put together, reveal a different story - and the poet's thoughts and feelings. In stronger answers these will be teased out from an exploration of the language, structure etc. The key to *The Bohemians* is the last line 'In Artois or Picardy they lie ...' with the 'they' referring to both the Bohemians and those who 'argued of army ways'. Whatever attitude towards army life they took they ended up the same - dead. Lower band answers will explain or paraphrase; middle band answers will begin to consider the imagery and show understanding of the poems; those deserving the higher bands will focus on the question and support their comments on thoughts and feelings with sound textual support and response to the language. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

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|----------------------------------|---|
| Text: | Poems 2: Larkin and Fanthorpe |
| Question 7 (30 marks) | <i>Reasons for Attendance</i> (Larkin); <i>Growing Up</i> (Fanthorpe) Compare some of the ways in which the poets powerfully convey the feeling of not belonging in these two poems. |

NOTES ON THE TASK:

Answers should show understanding of both poems, and the feeling of not belonging that both convey. In *Reasons for Attendance* the poet is outside a club/ dance floor looking in at young dancing couples. He questions why he remains outside, separated from the couples by the barrier of lighted glass. He decides he is outside because he has chosen to be, preferring to be individual and happy in the service of his art. Others obtain their happiness as couples. Perhaps to each their own, as long as they are honest with themselves. Fanthorpe runs through phases of her life in which she has always felt she did not belong. In the third verse, for example, she describes adolescence as a dance with a rhythm that catches many, but she was always out of step. In the last verse she is still a wallflower admiring the way others are able to tread the measure. Sound answers will be those which identify the poets' feeling of being outsiders and make some apt comments on the language of the poems, but depend mainly on paraphrase. Answers will rise through the bands as understanding of the poets' feelings becomes clearer and better supported. Best answers will be those which identify the poets' feelings and engage sensitively with the imagery in the poems. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.

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|----------------------------------|---|
| Text: | Poems 2: Larkin and Fanthorpe |
| Question 8 (30 marks) | Compare some of the ways in which the poets vividly convey their views of working people in any TWO of the following poems: <i>Posterity</i> (Larkin) <i>You Will Be Hearing from Us Shortly</i> (Fanthorpe) <i>Patients</i> (Fanthorpe). Remember to refer closely to the language the poets use. |

NOTES ON THE TASK:

Answers should show understanding of both poems and the views of working people that they offer. All three poems contain elements of humour, and it is hoped that candidates will be able to locate it and respond to it. Jake Balokowsy, whose name suggests the poet does not take him very seriously, views the subject of his biography with contempt; his research is undertaken only to get tenure. The language Balokowsky uses should be referred to in answers here. In *You Will Be Hearing from Us Shortly*, candidates might view either the interviewer, the interviewee (or both) as the working person and focus on the belittling nature of the questions, what they reveal about the interviewer or the likely effect on the interviewee. Fanthorpe writes as a member of the hospital staff in *Patients* and focuses on their oddities and idiosyncrasies, preoccupations and lusts, which, wittily, have made them patients. Fairly basic answers here are likely to offer an extended paraphrase of two poems, showing some understanding of what they are about. Sound answers will show understanding of the poets' feelings about the working people in the two chosen poems. Answers will move up the bands as they respond more closely to the chosen poems, and 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.

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|----------------------------------|--|
| Text: | Poems 2: Larkin and Fanthorpe |
| Question 9 (30 marks) | <p>Compare some of the ways in which the poets make you feel strongly about any TWO of the following:</p> <p>Mr Bleaney in Mr Bleaney (Larkin) 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 language the poets use.</p> |

NOTES ON THE TASK:

Candidates are expected to show knowledge and understanding of, and personal response to two of the poems. The strong feelings are likely to be highly sympathetic to all three characters, especially Alison. Personal response should be supported by details from each poem, for example the description of Mr Bleaney's room, his habits and likely reflections on his "home" in the Larkin. Sympathy for the old man might be tempered by his surliness in his younger days and the reference to the disinherited children. The contrast between Alison prior to her injury and the Alison she has become after it is poignant. Basic answers here may simply do little more than paraphrase two poems and claim to find them, to a greater or lesser extent, moving. Sound answers will show reasonably sustained understanding of the poems and some response to the characters' situations and the poems' language. 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 comments of substance on each of the two poems.

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| Text | <i>Touched with Fire</i> ed. Hydes |
| Question 10 (30 marks) | <p><i>Dulce et Decorum Est</i> - Owen, <i>5 Ways to Kill a Man</i> - Brock</p> <p>Compare the ways in which the poets here use disturbing imagery to portray violent death.</p> |

NOTES ON THE TASK:

The key words in this question are 'disturbing imagery' and answers deserving to be placed in the higher bands will show a close focus on this by choosing relevant words and phrases and discussing what it is about them that shocks, surprises, worries or nauseates the reader. There is, of course, plenty of evidence in both poems. In *Dulce et Decorum Est* each stanza provides material which affects the reader in different ways: the exhausted soldiers who are 'bent double', 'knock-kneed', 'bloodshod' and so exhausted that they are 'even' deaf to their greatest enemy; the extended metaphor of the gas attack and recurring nightmare and the horrendous description of the dying soldier who is callously 'flung' on the wagon and whose death throes are so graphically described. The second stanza can be usefully compared with stanza three of *5 Ways to Kill a Man* where the seemingly never ending list sums up life in the trenches before the poet moves on to more frightening and contemporary methods of violence. Basic answers will 'metaphor spot' with a little comment and responses will move up the bands according to how well they engage with the language of the poems. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

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| Text | <i>Touched with Fire ed.Hydes</i> |
| Question 11 (30 marks) | Explore the differing ways in which the poets use humour to criticise people in <i>Telephone Conversation</i> (Soyinka) and <i>In Westminster Abbey</i> (Betjeman). |

NOTES ON THE TASK:

The 'lady' in *In Westminster Abbey* is jingoistic, selfish, snobbish, avaricious (one could go on) and totally un-Christian, whilst the landlady in *Telephone Conversation* is a racist. So much is clear and needs to be stated but the thrust of the question is humour. Soyinka uses satire and mockery to indicate the status ('lipstick coated, long gold-rolled/Cigarette-holder pipped') and ignorance ('DON'T KNOW WHAT THAT IS') of the potential landlady so that the reader is always on the side of the African and rejoices in the discomfiture of the woman at the end caused by the apparently innocent ambiguity of 'bottom raven black ... wouldn't you rather/See for yourself'. Betjeman's monologue is ironic as the 'lady' unwittingly condemns herself with her *non sequiturs* ('Democracy and proper drains'), hypocrisy and self interest ('do not let my shares go down'). It is always difficult to write about humour but everyone should be able to pick out some parts which are amusing and make some comment. Stronger answers will not only choose suitable examples but will be able to discuss the poets' reasons for using humour and comment in some detail on language, structure and technique. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

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| Text | <i>Touched with Fire ed.Hydes</i> |
| Question 12 (30 marks) | Compare the ways in which the poets create vivid pictures of people in <i>Refugee Mother and Child</i> (Achebe) and <i>Digging</i> (Heaney). |

NOTES ON THE TASK:

The people in these two poems are very different: the mother, her dying baby and the other children in the camp in *Refugee Mother and Child* and Heaney's father and grandfather digging in the other poem. The blunt description in the Achebe poem ('odours of diarrhoea ... dried-up bottoms ... empty bellies') and the poignant detail of the mother's actions ('combed the rust-coloured hair') are intended to shock and move the reader, whilst one shares Heaney's admiration for the effort and skill of his forebears in their manual labour - 'straining rump', 'nestled on the lug', 'nicking and slicing neatly' -. Both 'pictures' are striking because of the detail and also the poetic techniques - assonance, onomatopoeia, imagery, enjambment - and answers that do justice to these should find their way into the higher bands, whilst those that merely list words and phrases or rely on paraphrase and/or explanation will be placed in the lower bands. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

| Text | OCR: Opening Worlds |
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| Question 13 (30 marks) | <p>(a) <i>Dead Men's Path</i>: 'Three days later ...' to '... said the old priest, already outside.'</p> <p>(b) <i>The Gold-Legged Frog</i>: 'Nak and his neighbours ...' to '... his wife for a blanket.'</p> <p>Explore the ways in which the two writers vividly describe confrontations between people in these extracts.</p> |

NOTES ON THE TASK:

In extract a), Obi, the young enthusiastic headmaster and the ancient priest of *Ani* are poles apart, each believing that his opinion is correct. The difference, however, is their approach to the argument: Obi is confrontational and aggressive, interrupting the old man, speaking in short abrupt sentences, having an insolent 'satisfied smile on his face', intolerant ('fantastic'), utilising sarcasm ('I don't suppose the ancestors will find a little detour too burdensome'), whilst the priest is more conciliatory - 'I have heard ...', 'what you say may be true ...' -, reasonable and quotes the proverb 'let the hawk perch ...' preaching co-existence, not conflict or compromise. In extract b), Nak and the others are being humiliated by the fat-faced official, who not only has them sit on the floor in an inferior position but has the impertinence to ask why they have so many children. Nak begins 'with humility' but his 'exasperation' soon bursts through 'uncontrollable' and his reply, whether it is blurted out in innocence or in desperation, or is a misguided attempt to gain favour by amusing the official, falls flat as the latter is first disappointed and then nonplussed. Paraphrase or narrative of the stories will only reach the lower bands and answers will move up the scale according to their selection of detail and comment on the language. Comparison is not required in this question.

| Text | OCR: Opening Worlds |
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| Question 14 (30 marks) | <p>How do the writers make any TWO of the following characters particularly unpleasant for you?</p> <p>Mr Chase (in <i>The Pieces of Silver</i>)</p> <p>The tailor's wife (in <i>The Tall Woman and Her Short Husband</i>)</p> <p>The husband (in <i>The Train from Rhodesia</i>)</p> |

NOTES ON THE TASK:

Mr Chase, the acting Headmaster, is a bully who is arrogant and self-important ('unnecessary clamour') and enjoys humiliating the pupils under his care: he scrawls an x on their foreheads, allows (even encourages) the school to laugh at them and is obviously, at the end of the story, looking forward to more 'fun' ('eyed their bowed heads in enjoyment'). The tailor's wife is also a bully, nosy and a busybody who aids the authorities in their persecution of Mr Short. The husband on the train is mean and insensitive both to the vendor and to his wife. Lower band answers will most likely produce character studies with a little support from the text; middle band responses will be focused on the unpleasantness, and those that reach the higher bands will show secure understanding of what makes the chosen characters unpleasant (with textual support) and make some reference to language. Comparison is not required in this question.

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| Text | OCR: Opening Worlds |
| Question 15 (30 marks) | Explore the ways in which the writers memorably portray relationships between adults and children in any TWO of the following stories: <i>The Red Ball</i> (Khan) <i>The Winter Oak</i> (Nagibin) <i>Two Kinds</i> (Tan). |

NOTES ON THE TASK:

In *The Red Ball* the relationships between Bolan and both his father and his mother may be discussed. The mocking and beating of the boy by his father is caused to some degree by the latter's disappointment at his life and hopes for his son (as revealed at the end of the story), whilst Bolan's mother understands her son's loneliness and is 'a sort of shield' to protect him. The relationship between Anna Vasilevna and Savushkin at the beginning of the story is that of teacher and pupil but in the forest the roles are reversed and Anna is the humble student ('here in the forest she had better keep quiet') and Savushkin the expert. In *Two Kinds* the relationship can be summed up as what the mother wants, the daughter doesn't - the rift is as great as the two pieces of Schumann on opposite sides of the page which Jing-mei discovers at the end of the story. Lower band answers will narrate or give character study and responses will move up the bands according to how they tease out the nuances of the relationships, with relevant textual support and comment on language. Comparison is not required in this question.

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| Text | LAWRENCE: Ten Short Stories (ed. Whittle and Blatchford) |
| Question 16 (30 marks) | (a) <i>The Lovely Lady</i> : "Robert!" she said ...' to "perhaps you are right," he said.' (b) <i>Second Best</i> : "No, indeed ...' to "Perhaps he is," said Frances coldly.' Explore the ways in which Lawrence memorably portrays relationships between characters at these particular points in the stories. |

NOTES ON THE TASK:

The key words in this question are 'at these particular points in the stories', for general accounts of the relationships between Robert and Ciss and Frances and Tom are not required. In extract a) Ciss, in desperation, tries to make Robert 'declare himself' and her passionate, yet pathetic, outbursts - 'Won't you kiss me? ... won't you?' - and actions - 'caught his hand and pressed it to her breast' - evoke pity for her, especially when contrasted with Robert's rapid changes of colour ('dusky-creamy ... flushed crimson ... went pale again'), fear and embarrassment ('anxiously ... shame ... uneasily') and gentle actions ('came softly over to her, and kissed her gently on the cheek'). Both characters are in pain, as Lawrence's words indicate ('with difficulty ... a painful sight ... sarcastic stoicism') and Robert's seems all the greater as he is almost paralysed and unable to take action against his mother's influence. At the beginning of extract b) Tom is the dominant character and Frances weak - 'flippancy hateful to her', 'shaky fashion', 'tentatively' - but the tables are turned when their eyes meet and Tom is 'uneasy ... baffled' whilst Frances 'smiled [in satisfaction] as she departed', though she is unwilling to admit her change of heart to her sister. Lower band responses will discuss the relationships in general terms, perhaps with little reference to the extracts; middle band answers will focus on the extracts and discuss the relationships portrayed in them; higher band scripts will demonstrate secure understanding of the relationships and focus on Lawrence's language and technique. Comparison is not required in this question.

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| Text | LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford) |
| Question 17 (30 marks) | How does Lawrence's writing bring TWO of the following characters to life for you? Syson (in <i>The Shades of Spring</i>) The teacher (in <i>A Lesson on a Tortoise</i>) Lessford (in <i>Lessford's Rabbits</i>) |

NOTES ON THE TASK:

Lower band answers will probably give character studies of the two chosen characters but those deserving of being placed in the higher bands may well compare the changed Syson with the vivid description of the unchanged countryside at the start of the story, discuss his discomfiture in the presence of the gamekeeper and his conversations with Hilda and response to her news that she too is 'married'. The teacher in *A Lesson on a Tortoise* springs to life not only in his interaction with the boys of the class but in his thoughts about 'the last lesson on Friday afternoon' where he began thinking that he had planned a 'pleasant lesson' but ended 'very tired and very sick'. Lessford is described in detail by Lawrence ('a radical incapacity to spell ...') and some candidates will, no doubt, be able to relate to him. His distress at the loss of his rabbits ('as a man would announce his wife and children slain') and verbal attack on Halket ('like a serpent ...') add to the character portrayed. Comparison is not required in this question.

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| Text | LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford) |
| Question 18 (30 marks) | How does Lawrence's writing powerfully portray conflict between men and women in <i>Tickets, Please</i> and <i>Her Turn</i> ? |

NOTES ON THE TASK:

The conflict in *Tickets, Please* is mainly physical and that in *Her Turn* psychological. The conflict between John Thomas and Annie can be said to begin when she wants 'to consider him a person' whilst he wishes to remain 'a mere nocturnal presence' and escalates into the attack on the inspector by the vengeful girls, where there is a vivid and disturbing description of the assault and the physical and mental pain felt by John Thomas. The resolution of this conflict can be seen as both victory and loss for both John Thomas and Annie, as he 'did not give in to them really' but chose Annie out of 'malice', yet left the room with 'his face closed, his head dropped'. Annie, with 'bitter hopelessness' rejects John Thomas but quietens her loudly gloating friends 'as if in torture'. In the other story Mrs Radford is determined to get the strike money from her husband and, when he refuses, goes on a spending spree, carefully keeping some money secret and pleading poverty to her husband after her purchases. The ending of the story, where Radford capitulates and the likening of the two characters to a cat and a tortoise may be mentioned in some answers. Lower band responses will narrate the conflicts and answers will move up the bands according to how they provide detail and focus on the language. Comparison is not required in this question.

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| Text | <i>J G BALLARD: Empire of the Sun</i> |
| Question 19 (30 marks) | (a) Chapter 3: 'He always looked forward ... 'to '... evening performance.' (b) Chapter 42: 'Below them was the Shanghai Bund ...' to '... of the Nanking Road.' Explore the ways in which Ballard conveys vivid impressions of Shanghai before and after the war, in these two extracts. |

NOTES ON THE TASK:

Although comparison is not required in questions on prose texts, it may be a useful way of constructing a response to this question, because the impressions of Shanghai before and after the war can be summed up as 'the same yet different'. The low life and conmen are there in both extracts but in passage a) the non-natives are Czech, Polish, Jew and Nazi, and the Americans are 'sleeping through the early hours of Sunday morning' six thousand miles away. In extract b) the Americans are in Shanghai and the other nationalities are noticeably absent; the 'Sun Sun department store' of the Nanking Road has been replaced by 'back-alley garages'; and the only non-human relics of the past are the 'pre-war Packards'. There is so much detail in both extracts that a discriminator will be how carefully answers select, link and comment on people and actions. Lower band answers will list details with some textual support; middle band responses will begin to discriminate in their material and make some comment. Higher band answers will not only quote but will look carefully at how Ballard describes these colourful, action-packed scenes.

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| Text | <i>J G BALLARD: Empire of the Sun</i> |
| Question 20 (30 marks) | In what ways does Ballard's writing bring to life any TWO of the following characters? Private Kimura Sergeant Nagata Frank |

NOTES ON THE TASK:

All three are minor characters but they have their importance in the novel. Private Kimura is obviously a very young man - 'had grown almost as much as Jim in his years at the camp' - and, although seemingly friendly with the boy, dressing him in his kendo armour, is still one of the enemy and a person to be wary of: 'He remembered the burst of violence as Private Kimura attacked him ...'. The Japanese shows childish delight when he finds the turtle but also takes part in the execution of the Chinese coolie. After the war, returning to the Lunghua area, he is shot by former British prisoners. Sergeant Nagata over-reacts in his meetings with the prisoners - 'screamed into the face'; 'expressed a few drops of spittle' - but, in fact, 'needed to work himself up into a fury'. He appears to be a comic character but is a danger to Jim as he knows full well what he is up to but never manages to catch him. Frank is Basie's 'legman', his 'loose blond hair' framing 'an open American face' being at odds with his devious character. He is disturbed by Jim and he can't see why Basie is cultivating the boy. Lower and middle band answers will probably give character studies with textual support, whilst those reaching the higher bands will scrutinise Ballard's writing. Comparison of characters is not required.

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| Text | <i>J G BALLARD: Empire of the Sun</i> |
| Question 21 (30 marks) | Explore ONE or TWO moments from the novel where you feel that Ballard's writing vividly portrays the horrors Jim experiences during the war. |

NOTES ON THE TASK:

'Moments' should be long enough for answers to be able to explore them with some thoroughness, yet not so long that they require lengthy paraphrase followed by little analysis or comment. The candidate's choice of moments should, as far as possible, be respected. Three suggestions are given for Foundation Tier: building the runway, the execution of the coolie and Jim in the paddy fields. The passage on the runway is in the latter part of Chapter 19. Captured Chinese soldiers and the British prisoners on Jim's truck are being used as forced labour. Many of the Chinese are 'emaciated to the point of death' and sit 'naked'; they are 'laying their own bones in a carpet for the Japanese bombers' and their bodies will be put in a lime pit. The Europeans will follow suit. Jim is aware of this but finds refuge in his daydreams of aircraft, which he sees as salvation: 'eager to enfold himself in their wings'. Perhaps the most disturbing part is when Jim hopes his parents are 'safe and dead'. The execution of the coolie is sheer barbarity: Private Kimura and the other soldiers kick the rickshaw to pieces as the poor coolie utters 'the strange sing-song that the Chinese made when they knew they were about to be killed'. It takes a horrifying ten minutes to kill the man, a protracted length of time to show how the Japanese despise the non-intervention of the British. Jim watches this despite trying to block it out with thoughts of algebra, and it is surely no coincidence that the same evening he squares up to Mr Vincent, who he knows will not fight with him. In the paddy fields, Jim collects the dropped provisions, sees Private Kimura shot and killed and his body floating in the canal and watches the former PoW with his 'white skin' and bloody bandages. Lower band answers will paraphrase; middle band answers will make a personal response to the horrors, picking out salient details, and those reaching the higher bands will do all the above with the addition of comment on language.

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| Text: | <i>ACHEBE: Things Fall Apart</i> |
| Question 22 (30 marks) | Chapter Eight: 'Okonkwo did not taste any food...' to 'become a woman indeed.' How does Achebe's writing make you feel about Okonkwo as you read this extract? |

NOTES ON THE TASK: Candidates should show an understanding of Okonkwo's situation in this extract, although very few readers are likely to respond to him with unalloyed sympathy. He has just cut down Ikemefuna, a character for whom readers do feel great sympathy, although there was no pressing reason for him to do so personally. It is clear from his actions that he is experiencing great remorse, not eating or sleeping. Candidates might legitimately argue that Okonkwo has brought this suffering on himself. His reflection that Ezinma should have been a boy suggests he is brooding over the loss of Ikemefuna, a boy who possessed qualities that he valued in a son (unlike Nwoye's qualities). His absent-mindedness over the snuff-spoon also implies that his mind is distracted. Candidates might, like Nwoye, feel repelled by him; however, Ezinma seems more sympathetically disposed. There might be interesting comment on the last paragraph where his question to himself suggests little remorse and indeed more than a touch of self-glorification. Readers might respond to such details in the writing as "eyes were red and fierce like the eyes of a rat", the comparison of Okonkwo to "a drunken giant walking with the legs of a mosquito" and the disparaging reference to women in the last paragraph. Fairly basic responses will paraphrase the extract; better ones will comment on Okonkwo's action in killing Ikemefuna and his suffering, whilst sound answers here will develop a reasonably sustained response supported by reference to the language of the extract. The best answers will provide a sensitive personal response and focus closely on the language of the extract.

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| Text: | ACHEBE: <i>Things Fall Apart</i> |
| Question 23 (30 marks) | How does Achebe make Ikemefuna such an important and tragic character in the novel? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

Answers are expected to show knowledge and understanding of Ikemefuna and his importance as a figure in the novel. There is likely to be unpointed character study of Ikemefuna that does not focus on his importance in the novel. Credit should be given for a character study showing knowledge of what he does, and what is done to him, in the novel. Better responses will try to comment on the way Ikemefuna's murder illuminates Okonkwo's character and affects how readers respond to Okonkwo thereafter. His relationship with Nwoye, who is much affected by his death, widens the rift between Okonkwo and Nwoye. The way Ikemefuna comes to Okonkwo's household and the decision over what to do with him finally reveal much about the culture of Umuofia. His shocking death is arguably the emotional and dramatic highlight of a novel that is usually thoroughly objective and unemotional in tone. Fairly basic answers are likely to offer a character study of Ikemefuna. Responses will move through the bands as personal engagement with the character becomes stronger and his contribution to the structure and emotional impact of the novel more fully considered. The best responses will also engage closely with the language Achebe uses in episodes involving Ikemefuna.

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| Text: | ACHEBE: <i>Things Fall Apart</i> |
| Question 24 (30 marks) | Explore any ONE or TWO moments in the novel which Achebe's writing makes particularly frightening for you. |

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. A 'moment' should be long enough for answers to be able to explore it with some thoroughness, yet not so long that it requires lengthy paraphrase followed by very little analysis or comment. Likely moments are the killing of Ikemefuna in Chapter 7, the abduction of Ezinma by Chielo in Chapter 11 and the treatment of the elders of Umuofia in Chapter 23. Answers should provide a full discussion of the chosen moment/s using textual detail to show why they are frightening. This will require personal engagement. Basic answers here will paraphrase one or two incidents. Differentiation will occur as answers start to develop the response to what frightens them using ever more textual detail in support, and starting to look at the way Achebe's language makes the incident/incidents frightening. The best answers here will focus closely on the language Achebe uses, linking his language to a reader's response.

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| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 25: (30 marks) | <p>“He’s coming up,” he said. “Come on hand...” to ‘... I wish I was the fish, he thought, with everything he has against only my will and my intelligence.’</p> <p>How does Hemingway vividly portray the start of the battle between the old man and the fish in this extract?</p> |

NOTES ON THE TASK:

The old man is suffering physically, the cramp in his left hand hampering his efforts to secure the fish. There is a little suspense creating tension as the ocean’s surface bulges before the massive, unending marlin appears. Its colours are beautiful, but the references to its sword, a rapier and scythe suggest the danger it poses to the old man. The old man sees the battle as one between the strength (and intelligence) of the great fish and his own will and greater intelligence. The odds seem against the old man, given the size of the fish and the fact that he is alone. The respect that old man has for his opposite is shown in his deeming it his brother, linked to his two hands. That the battle will be between equals is suggested by the need for his left hand to be worthy to the task. Basic answers here will summarise the extract offering brief comments on the narrative. Answers will move through the bands as the response is supported with more detail from the extract and fuller engagement with the language is made. The best responses will be those that engage closely with the writing and bring out the vivid portrayal of the beginning of the battle.

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| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 26 (30 marks) | <p>Santiago says, “I am a strange old man.”</p> <p>How does Hemingway bring out Santiago’s “strangeness”?</p> <p>Remember to support your ideas with details from the novel.</p> |

NOTES ON THE TASK:

This is a very open question and a wide range of responses should be expected. Much will depend on the candidate’s definition of “strange”. The most likely interpretation is that the old man is unusual; perhaps in his determination, the magnitude of his struggle with the great marlin, his being an anachronism in a fishing world equipped with better technology, in his isolation at sea, his sense of brotherhood with the creatures of the sea, or even, unfortunately, to his being a Christ-like figure. Basic answers will depend heavily on story-telling, summarising much of the novel and claiming that only a strange person would behave and live as the old man does. Answers will rise through the bands as more textual support is provided for the candidate’s view of the old man’s strangeness. Best responses will engage closely with the old man, examining in detail why he, and the reader, might see him as “strange” and looking closely at the language Hemingway uses to bring out his strangeness.

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| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 27 (30 marks) | Does Hemingway's writing make you feel that the old man copes successfully with what seems to be a very lonely life? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

Candidates need to make clear whether they believe Santiago's life to be lonely or not, and may well take issue with the assumption of the question that his is a lonely life. His wife is dead, he clearly misses her and has no family. On land he has the companionship of Manolin, but is something of an anachronism to younger fishermen, isolated as *salao*. At sea he is alone, but sees sea creatures and birds as companions/brothers to whom he talks. He also copes with loneliness by thinking of baseball, Joe DiMaggio, incidents in the past like the arm-wrestling and thinking/dreaming about the lions. Responses might suggest that he copes quite successfully. Basic responses will recount a little of the story or summarise much of the novel tacking on the comment that he is, or is not, coping successfully with loneliness. Responses will rise through the bands as ever more detailed textual support is offered for the opinion offered. Best answers will show a very clear understanding of Hemingway's portrayal of the old man, his loneliness and how he copes with it, with close scrutiny of Hemingway's language in support.

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| Text: | ORWELL: <i>Nineteen Eighty-Four</i> |
| Question 28 (30 marks) | Part Three, III: 'We control life, Winston...' to '...the emaciation of his body.' How does Orwell's writing here make this extract so horrifying? |

NOTES ON THE TASK:

Responses should be very closely focused on the extract. O'Brien's claim that the Party now creates human nature, that its power is unshakeable and, by implication, that it has eliminated all traces of human decency is horrifying. The Party's contempt for others is clear in O'Brien's dismissal of them as "irrelevant". Also horrifying is the way O'Brien uses against Winston the promises that he was led into making when pledging himself to the Brotherhood. It is horrifying that Winston, the last man, has been brutalised into the figure he sees in the mirror, and O'Brien's gloating statement that Winston must "see yourself as you are" (or, more accurately as he has been re-made) adds to the horror. There is plenty of opportunity to illustrate the horror of the extract by looking at the language of the last paragraph with words like "skeleton" and "creature" and much other detail on Winston's appearance. Basic answers here will do little more than paraphrase the extract, with some comment on what is horrifying. Sound answers will show understanding of what is horrifying with some reference to language. Best answers will analyse the extract in depth, responding clearly to what is horrifying and engaging closely with Orwell's language.

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| Text: | ORWELL: <i>Nineteen Eighty-Four</i> |
| Question 29 (30 marks) | A heroic rebel. Just a weak woman. How does Orwell's writing encourage you to view Julia? |

NOTES ON THE TASK:

The thrust of the question should lead to much more than a mere character study of Julia, although comments on her character will certainly need to be made. Her rebellion against the Party is from the waist down; she takes pleasure in activities that she knows from her membership of the Junior Anti-Sex League fly in the face of the way the Party links chastity with political orthodoxy. Her many relationships with men have constituted her rebellion and worked to her advantage in acquiring luxuries like real coffee. Julia's rebellion is not intellectual; she has no interest in the past or political theory. Responses might indicate that her rebellion is heroic because she is totally aware of what she is doing and the consequences if she is caught. We imagine, but do not know, that she probably put up less resistance in the Ministry of Love than Winston does, but when they last meet she has a long scar across her forehead and temple. The effect on both is the same; each betrayed the other. Basic answers here will be heavily dependent on narrative with little focus on Julia as a rebel. Answers will move through the bands as the personal response to Julia and her rebellion becomes more developed and more fully supported. Best answers will show very clear understanding of the nature of Julia's rebellion and assess it fully, with detailed support from, and close reference to, the language Orwell uses.

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| Text: | ORWELL: <i>Nineteen Eighty-Four</i> |
| Question 30 (30 marks) | How does Orwell persuade you that the Party will never lose its grip on power in <i>Nineteen Eighty-Four</i> ? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK: There are occasional straws for Winston and the reader to clutch at in the hope of a better Party-free future. Winston imagines that the proles may rise up, but his encounters with the proles suggest that they are satisfied with an existence where they have easy access to pornography, beer and gambling. He himself embodies what decency there is in the novel suggesting that the spirit of man will prevail against the Party. Candidates have the opportunity to explore these possibilities but are likely to conclude that the Party has complete control of the proles and that its victory over Winston represents the crushing of the spirit of man in "the last man". Answers that examine the political structures instituted by the Party to secure and maintain total control over Oceania are also thoroughly relevant. Candidates may challenge the premise of the question and argue that Orwell offers some glimmerings of hope. This is perfectly acceptable. As with responses that accept the question's premise, there should be plenty of textual detail used to support the case being made. Basic answers are likely to do little more than describe some of the ways the Party exercises its power. Responses will rise through the bands as they focus more closely on the question, show clearer understanding of Orwell's presentation of the Party, and provide detailed textual knowledge in support of their case. Top band answers will demonstrate mastery of detail, personal response, and insight, together with the ability to analyse the language Orwell uses to persuade.

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|-----------------------------------|---|
| Text: | SUSAN HILL (ed.) <i>Modern Women's Short Stories</i> |
| Question 31 (30 marks) | <p><i>Passages</i> (Devlin): 'You can imagine from this ...' to 'how it impressed me.'</p> <p><i>Another Survivor</i> (Ruth Fainlight): 'He's fifty now ...' to 'cousins to play with.'</p> <p>How do the writers memorably bring to life the childhood experiences of the girl and Rudi in these two extracts?</p> |

NOTES ON THE TASK:

Answers are expected to show understanding of both extracts and perhaps a little awareness of the stories from which they are taken. The girl in the first extract has come from a poorer background than the one she is now enjoying; she is without responsibilities and free of adult disapproval. She recognises the loss of a kind of innocence in this new sophisticated world. She refers to the point where "everything changed"; this sophisticated world will soon be dealing her a blow from which she will take years to recover. Rudi's experience is of a "collective desolation" where he is part of a Jewish group being evacuated from Nazi Germany, an experience that has imprinted a permanent appalled expression on his face. His attempt to re-create the mother he is leaving here, and will never see again, leads to the tragic climax of the story. Basic answers will make some comment on what happens in both extracts. Answers will move up the bands as they engage in more detail and respond to the situations and the writing. The best answers will engage closely with the language of each extract. Comparison/contrast is not required in responses to prose. Answers need not comment equally on both extracts, but there should be comment of substance on each.

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|-----------------------------------|--|
| Text: | SUSAN HILL (ed.) <i>Modern Women's Short Stories</i> |
| Question 32 (30 marks) | <p>How much sympathy do the writers create in you for any TWO of the following male characters?</p> <p>The man in <i>The Man Who Kept the Sweetshop at the Bus Station</i> Matt in <i>Savages</i> Martin in <i>Weekend</i></p> <p>Remember to support your ideas with details from the stories.</p> |

NOTES ON THE TASK: Answers are expected to show knowledge of the two stories chosen from the list, focusing specifically on the ways characters are presented as deserving, or not, of sympathy. The man who kept the sweet shop is not very distinctly characterised and is seen largely through the eyes of the girls who gossip about him. Sympathy might be felt for him at the end of the story when his insignificance in the eyes of the now grown-up girls is emphasised. Matt is another rather shadowy figure, with a past and an interest in farming; as a man he is an object of interest to girls, especially to Mabel, in whom he seems to have little interest despite her pursuit of him. When the rumour arises that Mabel is pregnant it is assumed that Matt is the father. Martin is thoroughly obnoxious to the point of being a caricature of the self-absorbed husband. Candidates would be hard-pressed to find anything to feel sympathy for in Martin. Basic answers will give brief summaries of two stories with an evaluation of whether the characters deserve any sympathy. Answers will rise through the bands as they focus more closely on the sympathy or its absence evoked by both situation and language. Answers will rise ever higher through the bands according to the skill with which they link their response to the language the writers use.

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|-----------------------------------|---|
| Text: | SUSAN HILL (ed.) <i>Modern Women's Short Stories</i> |
| Question 33 (30 marks) | <p>In what ways do the writers powerfully reveal how any TWO of the following characters are affected by death?</p> <p>Mrs Burton in <i>Addy</i> Rudi in <i>Another Survivor</i> The narrator in <i>Stone Trees</i></p> <p>Remember to support your ideas with details from the stories.</p> |

NOTES ON THE TASK: In *Addy*, Mrs Burton leaves the dying dog Addy to attend a dinner-party she finds almost intolerable, spending much of the dinner remembering the difficulties presented to her by her dying mother. Returning to her flat she finds that Addy has died. She copes by feeling insufficient regret for the dog's death, knowing the dog is no longer threatened by "decrepitude and pain and loneliness", all of which afflicted her mother and may her. Rudi is unable to come to terms with his mother's death in a concentration camp, recreating a revenant in his daughter and finding the vision so disturbing that he is walking to his death at the end of the story. The narrator in *Stone Trees* is devastated by her husband's recent death and is about to make some painful discoveries. Basic responses here will depend heavily on plot summary. Better ones will show reasonably sustained understanding of how the deaths have affected the characters and how they have coped. Sound answers will be looking to link their view of the characters' reactions to some detail of the writing. Answers will move ever higher up the bands as they show confidence and skill in analysing the language the writers use to bring to life the feelings of the characters. Answers need not provide equal focus on both characters, but comments on both should be of some substance. Comparison is not a requirement here.

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|-----------------------------------|--|
| Text | PALIN: <i>Pole to Pole</i> |
| Question 34 (30 marks) | <p>(a) Day 34 'I celebrate the end ...' to 'paranoid and impersonal.' (b) Day 133 'We eat lunch ...' to 'representative "of the left".'</p> <p>Explore the ways in which Palin, in this extract, makes his experiences in restaurants both amusing and entertaining.</p> |

NOTES ON THE TASK:

Extract a) is from Day 34 in Kiev. Three days before, in Novgorod, Palin had had a surfeit of crayfish and vodka; hence his abstemious breakfast in the Warsaw Hotel. This establishment is, as he says, 'the Soviet system in microcosm - unwieldy, paranoid and impersonal' and this is demonstrated in the preceding paragraph which explains the delicate negotiations needed to obtain even a sliver of cheese from various officials and a waitress who ignores him. The humour here comes from the fact that restaurants are supposed to be welcoming and to feed customers, and this one isn't and doesn't! At least the food (if one ever gets it) sounds palatable, unlike in Chile in extract b) (Day 133). Although the fruit is 'plentiful and fresh', the 'picorocos' and 'piures' ('marine cowpats') and the 'evil-looking orange parasites' do not appear appetising, despite the aphrodisiac qualities of the latter. The humour and entertainment in this extract lie in the weird and wonderful food and musical instruments, which appear (even in their modern garb of plastic and wood) too socialist for Pinochet. Palin's style in both these passages is like that which occurs elsewhere in *Pole to Pole*: arrive in a new place; comment on the (to him and us) peculiarities (likening them to something familiar to the English) and make a statement about politics. Lower band answers will paraphrase; middle band responses will focus on amusing and entertaining, and those worthy of the higher bands will scrutinise Palin's language and style. Comparison is not required in this question.

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| Text | PALIN: Pole to Pole |
| Question 35 (30 marks) | In what ways does Palin's writing make his ride by snowmobile on Day 5 seem both dangerous and exciting? |

NOTES ON THE TASK:

Palin sets off on his snowmobile trek with an 'anti-polar bear rifle' and a bottle of whisky! The slope is so steep that they are 'warned not to use the brakes' (though the full horrors of doing so are not told to the driver); there are 'perilous gullies'; 'Walls of Death'; 'roller-coaster conditions' but the views of the 'epic winter panorama', wild life and the crossing of the ice 'like invading Mongol hordes' make it worthwhile. There is much detail in this section and it is typical of Palin's style in that his companions are introduced and gently mocked, humour is injected and the reader gains a sense of the unfamiliarity of the scene and experience whilst not believing that the dangers are really there. Lower band answers will list/paraphrase/describe and responses will move up the bands according to their focus on Palin's language and style.

| | |
|-------------------------------|--|
| Text | PALIN: Pole to Pole |
| Question 36 (30 marks) | In what ways does Palin's writing bring alive for you any ONE day of his journey from <i>Pole to Pole</i> ? |

NOTES ON THE TASK:

This is an open question and we must accept whatever day candidates choose to write about. What we are looking for is a fresh personal response, coupled with detail from the text and (for the higher bands) discussion of Palin's writing.

| | |
|-------------------------------|---|
| Text: | HORNBY: Fever Pitch |
| Question 37 (30 marks) | <i>Welcome to England, England v Holland March 1988:</i> 'Every couple of years...' to '...highlights on TV.' How does Hornby in this extract persuade you that Wembley internationals are "a miserable experience"? |

NOTES ON THE TASK: Hornby describes going to an international as "a miserable experience", having witnessed an English crowd celebrating the death of a Scotland manager with obscene songs and accompanying the National Anthem with Nazi salutes. Right-wing extremism, drunkenness and disrespect seem the hallmarks of an England-supporting crowd. On this occasion he missed part of the game trying to enter the ground, delayed by the mounted police charge, probably occasioned by dealing with "crop-headed, thick-necked people" who presumably had no tickets, had damaged stadium property illegally entering the ground, and offered racist abuse to Hornby's group and to Ruud Gullit. Included in his account of the misery of the experience is criticism of the organisation of the game (the mounted police, the absence of stewards). However, the focus of the answer should be on the crowd. Basic answers here will depend on paraphrase, 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 the band should be.

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|-----------------------------------|---|
| Text: | HORNBY: <i>Fever Pitch</i> |
| Question 38 (30 marks) | How does Hornby make his chapter <i>Seven Goals and a Punch-Up</i> , about the Arsenal versus Norwich match played on 4.11.89 so entertaining? Remember to support your ideas with details from the chapter. |

NOTES ON THE TASK: The chapter begins with a list of seven features that characterise “the kind of game that sends you home buzzing inside”. The unexpected nature of some of these features, such as *Outrageously bad refereeing decisions* or *Member of opposition team receives a red card*, and Hornby’s glosses on them, make for entertaining reading. So too does the account of the game that contained several of the features and resulted in heavy fines for both the Arsenal and Norwich City teams “which was only right, of course”. Hornby’s humour comes through not only in the surprising nature of features that send you home with a buzz. The comment that the enlivening nature of an on-field punch-up is accompanied by “a not inconsiderable degree of Corinthian sadness” is a gem, and the enjoyment of “slippery chaos in the goalmouth” is also noteworthy. Fairly basic approaches here will make some relevant comments on the chapter with a little textual support, while better ones will show a reasonably sustained understanding of why they found the chapter entertaining, making some response to the language Hornby uses. The best will explore the chapter in depth showing insight into how the language makes the chapter entertaining.

| | |
|-----------------------------------|--|
| Text: | HORNBY: <i>Fever Pitch</i> |
| Question 39 (30 marks) | How does Hornby make his account of his depression so moving and entertaining in <i>From NW3 to N17</i> ? Remember to support your ideas with details from the chapter. |

NOTES ON THE TASK:

Perhaps the puzzle here is how it is possible to make depression, and the recovery from it, entertaining! The chapter begins with Hornby’s trip from his psychiatrist’s office in Hampstead to watch Arsenal play Tottenham in a re-played Littlewoods Cup semi-final. There are accounts of the games, the goals, and puzzlement about why he should be clinically depressed and how the depression lifted. The chapter is both moving and entertaining because of its curious (for a non-football fanatic) mix of materials, the seriousness of depression, and the equal seriousness of supporting Arsenal in a Littlewoods Cup semi-final. Basic answers here will paraphrase the chapter, offering some reference to language. They will move through the bands as understanding of the chapter becomes more developed and consideration of the language more detailed and responsive.

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, reward appropriately.
- 4 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (i.e. 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 in Unit 2442.

1901 English Literature – Generic Band Descriptors

Unit 2444/01 - Foundation Tier

| BAND | MARK | DESCRIPTOR |
|--------------------|----------------------------------|---|
| | | ***Be prepared to use the FULL range! *** |
| | | The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper. |
| | | In response to the demands of the text and of the task, answers will |
| Above 4 | 15 | 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 3 2 1 0 | <ul style="list-style-type: none"> • show very little awareness • make very limited comment • not meet any of the criteria above |

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 3 | <ul style="list-style-type: none"> • show very little awareness of the character |
| | 2 1 0 | <ul style="list-style-type: none"> • not meet any of the criteria above |

| | |
|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Much Ado About Nothing</i> |
| Question 1: (14 marks) | Act Four Scene One: 'CLAUDIO: Leonato, stand I here?' to '[<i>Hero faints.</i>] What are your feelings towards Hero and her situation in this passage? |

NOTES ON THE TASK:

The task requires very close focus on the words of the extract, though good answers will be informed by an understanding of how Claudio has been manipulated by Don John. Though Hero does not do much of the talking, the words and attitudes of Leonato and Claudio give plenty of opportunity for comment. Better answers will begin to comment on Claudio's angry tone and the way in which he plays on the idea of Hero's identity. This builds up pity for her since she has no idea what he is talking about and clearly feels herself under pressure. Furthermore, she gets no support from her father, and Don Pedro and Don John produce 'concrete' evidence of her treachery. In simple terms it is four against one and all Leonato can do is pity himself. Good answers will go beyond explanation and paraphrase and will begin to explore the words and the tone of the passage.

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|-----------------------------------|--|
| Text: | SHAKESPEARE: <i>Much Ado About Nothing</i> |
| Question 2: (14 marks) | You are Don John. You are locked up in prison at the end of the play. You might be thinking about: <ul style="list-style-type: none"> • Claudio and Hero • your brother. Write your thoughts. |

NOTES ON THE TASK:

Since Don John's motivation is something of a mystery, this should prove to be an interesting exercise in deduction. There is no doubt that he will be fuming at having been caught, but his arrogance may mean that he feels that he will be able to manipulate his way out of the situation when the dust has settled. He will no doubt feel contempt for Claudio and Hero and be angry that his stratagem did not reach fruition. He will also probably feel contempt for his brother – in fact 'contempt' is the word which most strongly springs to mind in relation to this character. Successful answers will not merely tell the story but will try to create an idiosyncratic voice for the character.

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|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 3: (14 marks) | <p>Act Two Scene Three: 'FRIAR: Be plain good son, and homely in thy drift;' to 'FRIAR: Wisely and slow, they stumble that run fast.'</p> <p>What memorable first impressions of Friar Lawrence does this passage give you? You should consider:</p> <ul style="list-style-type: none"> • his reactions to what Romeo tells him here • what he says to Romeo. |

NOTES ON THE TASK:

Candidates may regard Friar Lawrence with some suspicion; he is, some may argue, the man who encouraged Romeo and Juliet to marry, who gave Juliet the sleeping potion, and who thus in effect led to their deaths. This is a possible view of the character's role in the play, but it is not one that this passage supports; here he is acting as a warm and kindly father-figure to Romeo, and his lengthy speech surely suggests a gentle and loving teasing of Romeo's apparent change of heart. His closing words (" . . . they stumble that run fast") surely also suggest that he does not really want to endorse Romeo's impetuous wish to marry Juliet immediately, though he does of course just before this say that he will marry them because this could lead to a change in the hatred between the two families – perhaps the only sign that can be argued in this passage of the Friar's role in helping to create the coming tragedy. Some answers may wander beyond the lines quoted, but the main focus must be upon the picture that is given here of the Friar and his personality; candidates who address both bullet-points should address this. Answers that spend too long on what Romeo says and does are likely to be self-penalising, but better answers will explore at least something of the language used by the Friar, especially in his main speech here.

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|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 4: (14 marks) | <p>You are Juliet. The Nurse has just advised you to marry Paris after all because Romeo has been banished.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your feelings about the Nurse • Tybalt's death and Romeo's banishment. <p>Write your thoughts.</p> |

NOTES ON THE TASK:

This moment occurs at the end of Act 3 Scene 5, and one must expect Juliet's thoughts to be very torn; she has trusted the Nurse for all her life, and recent events appear to have fully supported this trust. When the Nurse says that "Romeo's a dishclout to him (Paris)" and that because Romeo is as good as dead then Juliet can have "no use of him", Juliet is likely to be both bitterly angry ("Well, thou hast comforted me marvellous much") and suddenly aware of how utterly alone she is. She is, too, shocked to the core by Tybalt's death – the cousin whom she clearly loved – and even more torn because of how he has been killed and by whom. Sound answers will certainly show something of this confusion and uncertainty in Juliet's mind, and better ones will make this very clear indeed. Examiners must beware of over-rewarding answers in which Juliet appears to know of events that have not yet happened, or of which she can have no direct knowledge – this is a monologue, not a descriptive essay. Examiners should reward answers highly which attempt to re-create a suitable "voice".

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| Text: | WILDE: <i>An Ideal Husband</i> |
| Question 5: (14 marks) | <p>FIRST ACT: 'LADY MARKBY: Good evening, dear Gertrude!' to 'VICOMTE DE NANJAC: ...wonderful language. It should be more widely known.'</p> <p>What do you find dramatic about this first meeting between Lady Chiltern and Mrs Cheveley?</p> |

NOTES ON THE TASK:

This passage is taken from very early in the play at the Chilterns' party and introduces us to the two main female characters. Though Lady Chiltern has been on stage from the beginning, she has only spoken a few words prior to this. Candidates should be aware of the social nature and business of the occasion and that this encounter is a sort of 'snapshot'. The action moves from the breadth of a lively social occasion to focus on the two characters and shows that the politeness and formality are masking something else (Lady Chiltern moves towards Mrs Cheveley and then suddenly stops, and 'bows rather distantly.') They clearly have 'a history'. The coquettishness of Mrs Cheveley's behaviour and the coldness of Lady Chiltern create intrigue, as does the former's interest in Sir Robert. Furthermore the Vicomte's reference to meeting her in Berlin gives her an exotic quality. Good answers will begin to explore the ways in which Wilde uses the language and stage directions to raise questions in the minds of the audience.

| | |
|-----------------------------------|---|
| Text: | WILDE: <i>An Ideal Husband</i> |
| Question 6: (14 marks) | <p>Do you think that Sir Robert is an 'ideal husband'?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way he treats his wife • his wife's opinion of him. <p>Support your ideas with details from the play.</p> |

NOTES ON THE TASK:

The obvious answer might be 'no' since Sir Robert's behaviour in his youth at least was less than virtuous but there is no doubt of his devotion to his wife which borders on worship (at one point he says that she 'does not know what weakness or temptation is'). There is a key speech at the end of the second act when he talks about women putting men on pedestals but he appears to have done the same with his wife. He conceals things from her - in her interest, he says, but candidates may see this as an excuse for his behaviour and ultimately he blames her for making him do the honourable thing. His wife has what may be seen as an unrealistically high opinion of him and when he shows that he has feet of clay she finds it difficult to cope. In the end, however, by suffering, he is made a better person and the relationship is strengthened. Successful answers will create a strong argument well supported by textual detail.

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|-----------------------------------|--|
| Text: | <i>IBSEN: An Enemy of the People</i> |
| Question 7: (14 marks) | <p>Act Four: 'ASLAKSEN: As Chairman, I must request the speaker...' to 'DR STOCKMANN: ...moral scurvy that's going about.'</p> <p>What does this passage dramatically convey to you about Dr Stockmann's beliefs and feelings?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what he says here • how he reacts to the people at the public meeting. |

NOTES ON THE TASK:

It is perhaps unlikely that many answers will be particularly sympathetic towards Dr Stockmann and his views here, though those candidates who understand and support his views generally will possibly feel more drawn to what he says at this moment, and to the vigour with which he says it. The vehement and unambiguous way in which he says that "the majority is never right" is not a view likely to appeal to some 21st century readers or audiences, nor will most people respond particularly warmly to his comment that "it's the fools that form the overwhelming majority". However, the thrust of good answers will not be so much upon *what* he says as upon the power of what he says, and of the dramatic way in which this is presented, and of both of these factors there can be little doubt. His anger and determination are very evident indeed in almost every sentence of what he says, and confident answers will explore something of the rhetoric and forcefulness of his language and manner. His reactions to other people, Aslaksen, Hovstad and Billings, are strongly suggestive of a growing impatience and intolerance, and he uses their brief comments as springboards for his own thoughts.

| | |
|-----------------------------------|--|
| Text: | <i>IBSEN: An Enemy of the People</i> |
| Question 8: (14 marks) | <p>Explore ONE or TWO moments in the play when you feel particularly sympathetic towards Dr Stockmann's family.</p> <p>Remember to support your feelings with details from the play</p> |

NOTES ON THE TASK:

As always in such a question, examiners must be flexible in what candidates regard as a "moment", provided that what is selected is a fairly short, self-contained and identifiable section of the play; a long narrative or paraphrase will not attract many marks, even if focused entirely upon the family. Sympathy is likely to be felt almost whenever Dr Stockmann is with his family – his wife, his children, and possibly his brother Peter, though in the last case the sympathy is more likely to be felt for Dr Stockmann. What matters is that a good answer will move beyond simple assertion or description, and look at what creates sympathetic feelings; the best answers will use and perhaps discuss details from the text.

| | |
|-----------------------------------|---|
| Text: | OCR: Opening Lines: War |
| Question 9: (14 marks) | <p><i>The Charge of the Light Brigade</i> (Tennyson) <i>Vitai Lampada</i> (Newbolt)</p> <p>What do you think the poets find admirable about the soldiers in these two poems?</p> <p>Remember to look closely at the language the poets use.</p> |

NOTES ON THE TASK:

The question requires more than a mere paraphrase or narrative. *The Charge of the Light Brigade* clearly illustrates the heroism of men who go into a hopeless situation without concern for their own safety and despite understanding the incompetence of their commanding officers. Candidates are expected to look at the visual imagery of the poem, the complimentary vocabulary used to describe the soldiers ('boldly', 'flashed' 'glory' etc.) and the best answers will consider the way in which the sound contributes. *Vitai Lampada* is a much 'quieter' poem but also focuses on the way in which the men follow orders and do not consider their individual safety, only the common good and the higher purpose. Good answers will begin to explore the way that the school sporting ethos is carried into war and the way in which the men are presented as 'joyful' in doing their duty. Comparison is not required, but a sense of the poems as poetry will earn high reward.

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| Text: | OCR: Opening Lines: War |
| Question 10: (14 marks) | <p>What do TWO of the following poems make you feel about the soldiers?</p> <p><i>To Lucasta, Going to the Wars</i> (Lovelace) <i>Tommy's Dead</i> (Dobell) <i>The Man He Killed</i> (Hardy)</p> <p>Remember to look closely at the language the poets use.</p> |

NOTES ON THE TASK:

The three poems are very different but no comparison is explicitly required in this question. The soldier presented in the Lovelace may appear admirable – or foolhardy. He clearly looks on war as an adventure and has more interest in honour than in his lover. The story told in *Tommy's Dead* is a heart-rending one and though it focuses more on the effect of the death of Tommy on his family, there is plenty of comment to be made about the way in which young men are removed from their natural environment (in this case the farm) and sent off to die. It is unlikely that candidates will feel anything but pity for the soldier here. The Hardy comments on the universality of the soldiers' experiences, irrespective of which side they are on. Here too one can only pity their helplessness. Good answers will not merely explain the poems but will begin to explore language and respond to the poems as poetry.

| | |
|------------------------------------|---|
| Text: | OCR: Opening Lines: Town and Country |
| Question 11: (14 marks) | <p><i>The Passionate Shepherd to His Love</i> (Marlowe) <i>The Nymph's Reply to the Shepherd</i> (Raleigh)</p> <p>Explore some of the feelings about nature and love that these two poems convey to you.</p> <p>Remember to look closely at the language the poets use.</p> |

NOTES ON THE TASK:

These two poems are almost bound to have been prepared for comparison, though this is not explicitly required, so it is to be hoped that answers are not too formulaic and that they focus on the terms of the question. In order to seduce the nymph, the shepherd presents nature in the most idealised 'chocolate box' way; it has no unpleasant aspects. The nymph sees the opposite side and is not taken in. The Raleigh is much more focused on the ephemeral nature of life and on the imminence of age and decay, and the poem does not take itself quite so seriously. Good answers will begin to comment on some of the language and imagery but given the time constraints we should not expect the two poems to be given equal attention.

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|------------------------------------|--|
| Text: | OCR: Opening Lines: Town and Country |
| Question 12: (14 marks) | <p>What do the poets make you feel about life in the town in TWO of the following poems?</p> <p><i>Conveyancing</i> (Hood) <i>The Song of the Shirt</i> (Hood) <i>London</i> (Blake)</p> <p>Remember to refer closely to the words and images of the poems in your answer</p> |

NOTES ON THE TASK:

None of these poems presents the town in a complimentary way and the two Hood poems are quite long, so we should not expect the whole of them to be covered. *Conveyancing* focuses on transport and the inconveniences attached to it. Though there is some humour in the depiction of the various modes, the poet's irritation communicates itself. *The Song of the Shirt* deals with the plight of the 19th Century equivalent of the 'sweatshop' worker and shows how hard life was for the poor in the towns. Even though it was not easy in the country at least there was some relief in walking outside and enjoying nature. Blake gives an even more depressing view of city life and in more savage terms. Good answers will focus on some of the words and images created (apt selection will be a good discriminator) and there is no requirement for comparison here.

| | |
|------------------------------------|---|
| Text: | BLAKE: <i>Songs of Innocence and Experience</i> |
| Question 13: (14 marks) | <i>On Another's Sorrow</i> (Innocence), <i>The Human Abstract</i> (Experience) What do these two poems say so powerfully about feelings that people have for each other? |

NOTES ON THE TASK:

Two strikingly different poems and moods here, and while there is no requirement in the question for candidates to compare them it is quite likely that many will – while, of course, any such comparison must be appropriately rewarded, answers that do not compare must not be penalised. *On Another's Sorrow* is an apparently simple and easy poem, with pictures that appeal to the most basic warm human emotions – one human's concern for another's sorrow, a father's sadness when his child cries, a mother's love and concern for her sad or fearful infant, all of which human feelings reflect those of God for us. The poignancy of the closing lines is something that the most confident answers may touch upon. *The Human Abstract*, by contrast, is hard and cynical in its views of human life and misery, and the selfishness and deceit that spread this; significantly, the word "Gods" is used in the final stanza – the Christian God does not appear in this poem; again, better answers may discuss this.

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| Text: | BLAKE: <i>Songs of Innocence and Experience</i> |
| Question 14: (14 marks) | What striking pictures of the natural world do TWO of the following poems give you? <i>Nurse's Song</i> (Innocence) <i>Night</i> (Innocence) <i>The Tyger</i> (Experience) Remember to refer closely to the words and images of the poems in your answer. |

NOTES ON THE TASK:

There should be more than enough material in any two of these poems to lead to a full answer; each is rooted in images of the natural world, and candidates should be well able to explore at least something of what is striking about the images and language. The voice in *Nurse's Song* is warm and affectionate, and the pictures that she creates are similarly appealing; *Night* describes a time of day that can be frightening, but the angels in stanza two and subsequently ensure that all possible dangers and fears are made harmless, and the picture at the end of the lion lying beside the lamb is perhaps sentimental but nonetheless powerful and moving; *The Tyger*, on the other hand, is famously fierce and dangerous, though with an awesomeness that the poem admires and respects – this really is nature in the raw, and the picture is very striking. Better answers will begin to explore Blake's images and words in some detail, and examiners must expect more than simple paraphrase for a higher mark.

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|------------------------------------|---|
| Text: | HARDY: Selected Poems |
| Question 15: (14 marks) | <p><i>A Wife in London</i> <i>The Self-Unseeing</i></p> <p>Explore what these two poems so movingly say about how the passing of time changes things.</p> |

NOTES ON THE TASK:

Two poems that illustrate this reality of life, combined with bitter comment on how cruel the passing of time can be; there is no requirement for candidates to compare the poems, but those who do so should be appropriately rewarded. *A Wife in London* is surely the more moving of the two; the timing of the two letters is particularly cruel to the wife, and indeed to the husband, who had no idea of the impact that his own letter would have; the juxtaposition of the timing in the two stanzas is ironic in a truly terrible way. *The Self-Unseeing* is much less bitter, but there is a real sadness in the fact that “we were looking away”, and had therefore no concept when young of what the future would bring, and of how time would change so much. Better answers will do more than just paraphrase, and will at least begin to *explore* the language of each poem as well as their thoughts.

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| Text: | HARDY: Selected Poems |
| Question 16: (14 marks) | <p>What moving impressions of growing older do TWO of the following poems convey to you?</p> <p><i>I Look Into My Glass</i> <i>To Lizbie Browne</i> <i>In Tenebris 1</i></p> <p>Remember to refer closely to the words and images of the poems in your answer.</p> |

NOTES ON THE TASK:

More perhaps than many poets, Hardy was very concerned about growing older, and each of these poems, albeit in different ways, makes reference to the pain that aging brings. The darkest is certainly *In Tenebris*, which has no lighter moment at all; natural images, so often used by Hardy to bring joy and comfort, are used here simply to reinforce his desolation. *I Look Into My Glass* is also bleak, and its second stanza is perhaps as dark as anything in this selection of poems; there is, though, some ironic humour in the contrast that the poet feels between his inner person and his outward appearance. *To Lizbie Browne*, in contrast, is light and almost comic in tone – but with nonetheless a sad nostalgia at what might have been, if only Better answers will as always move beyond paraphrase to look at at least some of the effects of the language used in the poems.

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|------------------------------------|---|
| Text: | AUSTEN: <i>Northanger Abbey</i> |
| Question 17: (14 marks) | <p>Chapter Nine: 'At about half-past twelve, a remarkably loud rap...' to 'Catherine took the advice, and ran off to get ready.'</p> <p>What do you think makes John Thorpe so dislikeable at this point in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way he speaks • the effect he has on Catherine. |

NOTES ON THE TASK:

Though the question requires close examination of the extract, good answers will be informed by previous impressions of the boorishness and unpleasantness of John Thorpe. He rides roughshod over Catherine's doubts about whether any arrangement has been made for the outing. He clearly does not care whether she has made any other appointments and is concerned only with himself. He even indirectly accuses her of leading him on. Catherine is helpless since Mrs Allen is too dim to see that she is uneasy about the outing and does not come to the rescue. Good answers will begin to see that the coarseness of Thorpe's speech is very revealing of his character and contrasts strongly with the politeness and correctness of the way in which Catherine speaks.

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| Text: | AUSTEN: <i>Northanger Abbey</i> |
| Question 18: (14 marks) | <p>Explore what you find amusing about any ONE moment in the novel.</p> <p>Remember to support your answer with details from the novel.</p> |

NOTES ON THE TASK:

This is a very open task but it requires an informed personal response, not merely a narrative of events. The most likely areas for selection are probably some of Henry Tilney's gently mocking conversations with Catherine, some of her over-dramatic responses to Gothic elements at the Abbey, perhaps some of Isabella's more hypocritical speeches. Good answers will show engagement and will begin to see how the writing works.

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| Text: | DICKENS: <i>Hard Times</i> |
| Question 19: (14 marks) | Book the Second, Chapter One: 'If you please, ma'am, the gentleman would wish to see you..' to '...the inference he drew from the communication.' What are your first impressions of James Harthouse here? |

NOTES ON THE TASK:

Though the question requires close focus on the extract it is to be hoped that candidates will see the signal to consider this presentation of Harthouse as a preparation for how his character will develop. He is the epitome of 'cool' here – self-confident, apparently bored, rather louche. Good answers will begin to see how Mrs Sparsit's view of him contrasts with Dickens's; she sees him in entirely complimentary terms, whereas Dickens suggests a more sinister side to him ('no more faith in anything than Lucifer'). He is worldly wise and knows how to flatter Mrs Sparsit ('you are not a native, I think?'). There is some mystery about him and the reader's curiosity is aroused as to why he has turned up in Coketown and what contribution he is likely to make to the novel. Good answers will show some engagement and will begin to consider the language of the passage.

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|------------------------------------|---|
| Text: | DICKENS: <i>Hard Times</i> |
| Question 20: (14 marks) | What do you find most memorable about the character of Bitzer? Remember to support your view of him with details from the novel. |

NOTES ON THE TASK:

More than a prepared character sketch is required here; candidates are asked for a response and good answers will make that their starting point and select appropriately. (Notable parts of the novel are the scene in the schoolroom at the beginning and at the circus when he tries to apprehend Tom) Good answers will also show an awareness of the part Bitzer plays in the structure of the novel. Apart from providing a foil for Sissy at the beginning of the novel, he clearly demonstrates the flaws in Gradgrind's teaching philosophy since he turns out to be the epitome of what Gradgrind seems to want to create. He is cold, calculating – and thoroughly unpleasant. He has a heart which is 'accessible to reason and to nothing else'. His personal appearance is colourless – Dickens says he 'runs himself into a white heat when other people run themselves into a glow'. He also plays a major role in the plot in that he works in the Bank, suspects Tom of the robbery and pursues him to the circus. He makes one almost sorry for Tom.

| | |
|------------------------------------|--|
| Text: | HARDY: <i>Far From the Madding Crowd</i> |
| Question 21: (14 marks) | Chapter 43: 'Don't – don't kiss them! O, Frank...' to '...I am not morally yours.' What does this passage vividly show you of Troy's feelings for Fanny and Bathsheba at this point in the novel? |

NOTES ON THE TASK:

This is one of the most melodramatic and macabre moments in the novel – Bathsheba has just opened the coffin containing the bodies of both Fanny Robin and her baby, and almost immediately is confronted by Troy, who demands to know who has died; when he sees Fanny he bends to kiss her, and what he later says in this passage demonstrates beyond all possible doubt that despite the way he treated her earlier in the novel he had truly loved her in a way that he never loved Bathsheba, and his closing words to his wife are perhaps the cruellest he has ever spoken. Candidates should have plenty to say about the contrasting feelings that he has for the two women, and about the different kinds of language that he uses; for example, he calls Fanny his darling, and says that “in the sight of heaven you are my very, very wife”, as opposed to the “nothing” he repeats to Bathsheba. Examiners must be wary of over-rewarding answers that concentrate upon Bathsheba – the focus of answers must be Troy and his feelings.

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| Text: | HARDY: <i>Far From the Madding Crowd</i> |
| Question 22: (14 marks) | Explore ONE moment from the novel when you feel particularly sorry for Mr Boldwood. You should consider: <ul style="list-style-type: none"> • what happens in your chosen moment • what makes you feel so sorry for Mr Boldwood. |

NOTES ON THE TASK:

An open question, and examiners must be prepared to reward any moment, provided that it is a clearly defined *moment* rather than a long sequence of narrative, and provided too that it focuses clearly and unambiguously upon feeling sorry for Boldwood at their chosen point in the novel. Answers will naturally need to contextualise and paraphrase (bullet-point one) but better ones will address bullet-point two more fully and explore in some detail what it is that makes readers feel sorry for Boldwood at this point.

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| Text: | <i>ELIOT: Silas Marner</i> |
| Question 23: (14 marks) | <p>Chapter One: ‘ Silas was still looking at his friend...’ to ‘ ...I can do nothing but pray for you, Silas.’</p> <p>What do you find particularly powerful and significant about this moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • William Dane’s behaviour • the impact of his behaviour on Silas |

NOTES ON THE TASK:

Virtually everything in the novel hinges on this moment since it drives Silas out of his home and the community in which he lives and casts him in the role of outsider. It also deprives him of his faith in both God and man and the rest of the novel shows the struggles he goes through in order to regain this faith. The moment is dramatic because of the intensity of feeling, largely unspoken, when Silas realises the treachery of William Dane. The process that the elders go through in reaching a verdict has no logic to it, just a spurious procedure of praying and drawing lots. Good answers will not merely re-tell the incident but will begin to see the significance of what happens in the novel as a whole and will begin to explore the writing.

| | |
|------------------------------------|---|
| Text: | <i>ELIOT: Silas Marner</i> |
| Question 24: (14 marks) | <p>What are your impressions of the way the villagers of Raveloe treat Silas?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way they treat Silas when he first arrives • the way they treat him after the arrival of Eppie. • <p>Remember to support your answer with details from the novel.</p> |

NOTES ON THE TASK:

The villagers generally seem to be fairly simple folk, not brimming over with human kindness when Silas first appears in their midst, though not particularly hostile either. They do seem to be superstitious in that his slightly strange appearance and his fits make them treat him as something of an alien, but they generally leave him alone and if they think he can help them they make use of him. They are kind and tolerant enough when he assumes the care of Eppie; in fact Dolly Winthrop is a tower of strength. This is a fairly open question and candidates will make different points. They may focus on the village in general or specific individuals and they may interpret the word ‘villagers’ quite loosely, even including the Casses. We should allow whatever approach they choose but look for specific detail in support of their impressions.

| Text: | POE: Selected Tales |
|------------------------------------|--|
| Question 25: (14 marks) | <p><i>The Cask of Amontillado</i>: ‘It was now midnight and my task was drawing to a close...’ to ‘...<i>In pace requiescat!</i>’</p> <p><i>The Pit and the Pendulum</i>: ‘Down – steadily down it crept...’ to ‘ the dungeons of the Inquisition.’</p> <p>What in your view makes each of these two passages so terrifying?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situations described by the two narrators • some of the words and phrases that make the passages terrifying. |

NOTES ON THE TASK:

There should be no shortage of material in these two passages for candidates to explore, as both are full of terror and horror, with language to match their contents. The deliberate and cold-hearted entombment in the first passage is perhaps particularly cruel, and the contrast drawn between the growing fear of Fortunato as he realises what is happening and the apparently almost emotionless and sadistic pleasure of the narrator is truly chilling. The final words (*In pace requiescat!*) are particularly awful in the circumstances, and better answers may want to comment on these, and indeed on Fortunato’s unfortunate name. The second passage is arguably more “normal” in its creation of fear – the terror of an apparently unavoidable and dreadful death – but there is again plenty of material in its language for candidates to explore, especially in the use it makes of dashes and breathless phrases, reflecting the narrator’s terror at his impending doom. Examiners should look for considerably more in better answers than just paraphrase, and bullet-point two must be addressed for a higher mark.

| Text: | POE: Selected Tales |
|------------------------------------|---|
| Question 26: (14 marks) | <p>Explore TWO moments, each from a different tale, that you have found especially memorable.</p> <p>You should consider:</p> <ul style="list-style-type: none"> what the situation is in each of your two moments the words and phrases used. |

NOTES ON THE TASK:

An open question, and examiners must be willing to accept and reward discussion of any two moments that candidates choose, provided that they are clearly defined *moments* rather than prolonged sequences or even complete tales, and that answers focus properly upon the language used that makes them so memorable. Simple narrative will not achieve high marks, and bullet-point two must be addressed.

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|------------------------------------|---|
| Text: | WELLS: <i>The History of Mr Polly</i> |
| Question 27: (14 marks) | Chapter 1: 'The arrival at the inn was a great affair...' to '...reaching down, apple in hand...' What in your view makes this such a happy occasion for Mr Polly and his friends? Remember to refer closely to words and phrases Wells uses. |

NOTES ON THE TASK:

Candidates' memories of the novel may well lead to a sense that until he settles at the Potwell Inn Mr Polly's life has been almost consistently gloomy, but in fact he has some good times as a young man, at least on the few occasions when he and the other two P's can escape from work. This passage describes one such gloriously happy occasion – interestingly, perhaps, also at an inn – and the whole episode is uninhibitedly delightful in its events and its language; the only momentary cloud comes when the girl is replaced by her “mother of forbidding aspect”. Answers should concentrate upon what happens in this passage, and upon its language, but some may want to draw comparisons and contrasts with later events; if brief and relevant these may be rewarded, but the prime focus must be this episode and the way it is written. Better answers will of course explore at least something of its mood as created by the writing.

| | |
|------------------------------------|---|
| Text: | WELLS: <i>The History of Mr Polly</i> |
| Question 28: (14 marks) | Explore what you find amusing about any ONE moment in the novel. Remember to support your answer with details from the novel. |

NOTES ON THE TASK:

Candidates have an entirely free choice here, and examiners must be open to whatever is selected, provided only that what is chosen is a very clearly defined single *moment*, not a sequence, and that it is selected because it is found amusing. Candidates may find things amusing that examiners do not, but again provided that answers justify the choice with supporting evidence of humour then examiners must reward accordingly. Some answers are likely to be largely or even entirely narrative, but better ones will do what the rider says, and support their ideas with some detailed justification from the novel.

| | |
|------------------------------------|--|
| Text: | KATE CHOPIN: Short Stories |
| Question 29: (14 marks) | <p><i>The Dream of an Hour/The Story of an Hour</i>: ‘How fancy was running riot...’ to ‘...of joy that kills.’</p> <p><i>The Father of Désirée’s Baby/ Désirée’s Baby</i>: ‘Some weeks later, there was a curious scene...’ to ‘...cursed with the brand of slavery.’</p> <p>What do you find powerful about these two endings?</p> <p>Remember to refer closely to the words the writer uses here.</p> |

NOTES ON THE TASK:

The Dream of an Hour is full of irony – Mrs Mallard hears that her husband has been killed, instead of grieving she starts to rejoice in her freedom and look to the future, her husband returns and she dies of shock. The last few paragraphs encapsulate the change in her feelings: ‘She breathed in a quick prayer that life would be long. It was only yesterday she had thought with a shudder that life might be long’. The ending of *The Father of Désirée’s Baby* is also quite low key after the preceding tragedy but it is also heavily ironic in revealing that what happened to Désirée was not only cruel, but built on a misapprehension. One can only surmise what effect the final revelation will have on Armand. Good answers will be informed by what happens in the rest of the stories but will go beyond narrative and will begin to comment on language and imagery. Because of the time constraints, candidates may not spend equal time on both extracts.

| | |
|------------------------------------|---|
| Text: | KATE CHOPIN: Short Stories |
| Question 30: (14 marks) | <p>What do you find striking about any TWO of these very independent women?</p> <p>Choose from:</p> <p>Calixta (<i>At the ’Cadian Ball</i>) Adrienne (<i>Lilacs</i>) Claire (<i>Tonie /At Chênière Caminada</i>) Madame Carambeau (<i>A Matter of Prejudice</i>)</p> <p>Remember to support your ideas with details from the story.</p> |

NOTES ON THE TASK:

What candidates find striking will, of course, vary, but the formulation of the question is designed to lead them away from straightforward character sketch to informed personal response. Calixta is vain and a flirt and has poor old Bobinot jumping through hoops to get her attention, which is all on Alcée. She is pretty and likeable but prepared to compromise. Adrienne is also very much in control of her life but is not, perhaps, so likeable. She treats her servants pretty badly and does not allow herself to be dictated to by anyone. She is out of her depth with the nuns, however. Claire is seen through Tonie’s eyes and because we feel sorry for him, we see her as spoilt and unfeeling. Madame Carambeau is bigoted and self opinionated, but she eventually learns her lesson. We should allow whatever responses candidates produce but we should expect the most successful answers to begin to look at Chopin’s presentation of the characters and the way in which she uses language to describe them.

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 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 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 2442.

1901 English Literature – Generic Band Descriptors

Unit 2444/02 - Higher Tier

| BAND | MARK | DESCRIPTOR |
|----------------|--|--|
| | | ***Be prepared to use the FULL range! *** |
| | | The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper. |
| | | In response to the demands of the text and of the task, answers will |
| 1 | 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 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 very little awareness make very limited comment not meet any of the above criteria |

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 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 not meet any of the above criteria |

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|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Much Ado About Nothing</i> |
| Question 1: (20 marks) | Act Four Scene One: 'CLAUDIO: Leonato, stand I here?' to '[<i>Hero faints.</i>] How does Shakespeare's writing make this passage so powerfully dramatic? |

NOTES ON THE TASK:

The task requires very close focus on the tone and dynamics of the extract, though good answers will be informed by an understanding of how Claudio has been manipulated by Don John and how this represents a turning point in the action. Hero does not do much of the talking, and this provides a powerful contrast with the words and attitudes of Leonato and Claudio. The latter's angry tone and playing on the idea of Hero's identity and name builds up pity for her since she has no idea what he is talking about and clearly feels herself under pressure. Furthermore, she gets no support from her father, and Don Pedro and Don John produce 'concrete' evidence of her treachery. In simple terms it is four against one and all Leonato can do is pity himself. Good answers will explore the words and images of the extract in some detail and will show a consciousness of the way in which the characterisation is being developed.

| | |
|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Much Ado About Nothing</i> |
| Question 2: (20 marks) | You are Don John. You are locked up in prison at the end of the play. Write your thoughts. |

NOTES ON THE TASK:

Since Don John's motivation is something of a mystery, this should prove to be an interesting exercise in deduction. There is no doubt that he will be fuming at having been caught, but his arrogance may mean that he feels that he will be able to manipulate his way out of the situation when the dust has settled. He will no doubt feel contempt for Claudio and Hero and be angry that his stratagem did not reach fruition. He will also probably feel contempt for his brother – in fact 'contempt' is the word which most strongly springs to mind in relation to this character. Successful answers will create an idiosyncratic voice for the character firmly rooted in details from the play.

| | |
|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 3: (20 marks) | Act Two Scene Three: 'FRIAR: Be plain good son, and homely in thy drift;' to 'FRIAR: Wisely and slow, they stumble that run fast.' How does Shakespeare's writing vividly show Friar Lawrence's character and thoughts at this moment in the play? |

NOTES ON THE TASK:

Some candidates may regard Friar Lawrence with some suspicion; he is, some argue, the man who encouraged Romeo and Juliet to marry, who gave Juliet the sleeping potion, and who thus in effect led to their deaths. This is a possible view of the character's role in the play, but it is not one that this passage supports; here he is acting as a warm and kindly father-figure to Romeo, and his lengthy speech surely suggests a gentle and loving teasing of Romeo's apparent change of heart. His closing words (" . . . they stumble that run fast") surely too suggest that he does not really want to endorse Romeo's impetuous wish to marry Juliet immediately, though he does of course just before this say that he will marry them because this could lead to a change in the hatred between the two families – perhaps the only sign that can be argued in this passage of the Friar's role in helping to create the coming tragedy. The question asks for discussion of how Shakespeare's writing creates the character and his thoughts here, so examiners must look for answers that go significantly beyond simple narrative and/or character study, and that do attempt to explore and discuss something of Shakespeare's writing in Friar Lawrence's speeches, and its effects upon a reader or audience.

| | |
|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 4: (20 marks) | You are Juliet. The Nurse has just advised you to marry Paris after all, because Romeo has been banished. Write your thoughts. |

NOTES ON THE TASK:

This moment occurs at the end of Act 3 Scene 5, and one must expect Juliet's thoughts to be very torn; she has trusted the Nurse for all her life, and recent events appear to have fully supported this trust. When the Nurse says that "Romeo's a dishclout to him (Paris)" and that because Romeo is as good as dead then Juliet can have "no use of him", Juliet is likely to be both bitterly angry ("Well, thou hast comforted me marvellous much") and suddenly aware of how utterly alone she is. She is, too, shocked to the core by Tybalt's death – the cousin whom she clearly loved – and even more torn because of how he has been killed and by whom. Sound answers will certainly show something of this confusion and uncertainty in Juliet's mind, and better ones will make this very clear indeed. The best will probably capture something at least of Shakespeare's language and manner, though there will be no need at all for any pastiche of Elizabethan poetry or vocabulary. Examiners must beware of over-rewarding answers in which Juliet appears to know of events that have not yet happened, or of which she can have no direct knowledge – this is a monologue, not a descriptive essay. The best answers are likely to attempt to re-create an entirely appropriate "voice" for Juliet.

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| Text: | <i>WILDE: An Ideal Husband</i> |
| Question 5: (20 marks) | FIRST ACT: 'LADY MARKBY: Good evening, dear Gertrude!' to 'VICOMTE DE NANJAC: ...wonderful language. It should be more widely known.' How does Wilde's writing make this moment so intriguing? |

NOTES ON THE TASK:

This passage is taken from very early in the play at the Chilterns' party and introduces us to the two main female characters. Though Lady Chiltern has been on stage from the beginning, she has only spoken a few words prior to this. Candidates should be aware of the social nature and business of the occasion and that this encounter is a sort of 'snapshot'. The action moves from the breadth of a lively social occasion to focus on the two characters and shows that the politeness and formality are masking something else (Lady Chiltern moves towards Mrs Cheveley and then suddenly stops, and 'bows rather distantly.') They clearly have 'a history'. The coquettishness of Mrs Cheveley's behaviour and the coldness of Lady Chiltern create intrigue, as does the former's interest in Sir Robert. Furthermore the Vicomte's reference to meeting her in Berlin gives her an exotic quality. Good answers will explore in detail the ways in which Wilde uses the language and stage directions to raise questions in the minds of the audience.

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| Text: | <i>WILDE: An Ideal Husband</i> |
| Question 6: (20 marks) | Does Wilde portray Sir Robert as an 'ideal husband' in your view? Support your ideas with details from the play. |

NOTES ON THE TASK:

The obvious answer might be 'no' since Sir Robert's behaviour in his youth at least was less than virtuous but there is no doubt of his devotion to his wife which borders on worship (at one point he says that she 'does not know what weakness or temptation is'). There is a key speech at the end of the second act when he talks about women putting men on pedestals but he appears to have done the same with his wife. He conceals things from her - in her interest, he says, but candidates may see this as an excuse for his behaviour. Ultimately he blames her for making him do the honourable thing. Good answers may question the depth of the relationship since both characters seem impossibly idealistic and find it difficult to cope when their expectations are disappointed. In the end, however, by suffering, he is made a better person and the relationship is strengthened. Successful answers will create a strong argument well supported by textual detail.

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| Text: | <i>IBSEN: An Enemy of the People</i> |
| Question 7: (20 marks) | Act Four: 'ASLAKSEN: As Chairman, I must request the speaker...' to 'DR STOCKMANN: ...moral scurvy that's going about.' How does Ibsen powerfully convey Dr Stockmann's beliefs and feelings at this point in the play? |

NOTES ON THE TASK:

It is perhaps unlikely that many answers will be particularly sympathetic towards Dr Stockmann and his views here, though those candidates who understand and support his views generally will possibly feel more drawn to what he says at this moment, and to the vigour with which he says it. The vehement and unambiguous way in which he says that "the majority is never right" is not a view likely to appeal to some 21st century readers or audiences, nor will most people respond particularly warmly to his comment that "it's the fools that form the overwhelming majority". However, the thrust of good answers will not be so much upon *what* he says as upon *the power* of what he says, and of this there can be little doubt. His anger and determination are very evident indeed in almost every sentence of what he says, and good answers will explore something of the rhetoric and forcefulness of his language used by Ibsen here, and the effects that this will have upon a reader or audience. His reactions to other people, Aslaksen, Hovstad and Billings, are strongly suggestive of a growing impatience and intolerance, and Ibsen uses their brief comments as springboards for what he makes Dr Stockmann say.

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

NOTES ON THE TASK:

As always in such a question, examiners must be flexible in what candidates regard as a "moment", provided that what is selected is a fairly short, self-contained and identifiable section of the play; a long narrative or paraphrase will not attract many marks, even if focused entirely upon the family. Sympathy is likely to be felt almost whenever Dr Stockmann is with his family – his wife, his children, and possibly his brother Peter, though in the last case the sympathy is more likely to be felt for Dr Stockmann. What matters is that a good answer must move significantly beyond simple assertion or description, and look at how Ibsen's writing creates sympathetic feelings; the best may also explore something of Ibsen's stagecraft in the chosen moment(s).

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| Text: | OCR: Opening Lines: War |
| Question 9: (20 marks) | <i>The Charge of the Light Brigade</i> (Tennyson) <i>Vitai Lampada</i> (Newbolt) Compare some of the ways that the poets make the soldiers seem admirable in these two poems. |

NOTES ON THE TASK:

The question requires more than a mere paraphrase or narrative. *The Charge of the Light Brigade* clearly illustrates the heroism of men who go into a hopeless situation without concern for their own safety and despite understanding the incompetence of their commanding officers. Candidates are expected to look at the visual imagery of the poem, the complimentary vocabulary used to describe the soldiers ('boldly', 'flashed' 'glory' etc.) and the best answers will consider the way in which the sound contributes. *Vitai Lampada* is a much 'quieter' poem but also focuses on the way in which the men follow orders and do not consider their individual safety, only the common good and the higher purpose. Good answers will compare the ways in which the poets use form and language to convey the heroism of the men.

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| Text: | OCR: Opening Lines: War |
| Question 10: (20 marks) | Compare some of the ways in which the poets create strong feelings about the soldiers in TWO of the following poems: <i>To Lucasta, Going to the Wars</i> (Lovelace) <i>Tommy's Dead</i> (Dobell) <i>The Man He Killed</i> (Hardy). |

NOTES ON THE TASK:

The three poems are very different and it should not be too difficult for candidates to find points of contrast. The soldier presented in the Lovelace may appear admirable – or foolhardy. He clearly looks on war as an adventure and has more interest in honour than in his lover. The story told in *Tommy's Dead* is a heart-rending one and though it focuses more on the effect of the death of Tommy on his family, there is plenty of comment to be made about the way in which young men are removed from their natural environment (in this case the farm) and sent off to die. It is unlikely that candidates will feel anything but pity for the soldier here. The Hardy comments on the universality of the soldiers' experiences, irrespective of which side they are on. Here too one can only pity their helplessness. Good answers will respond to the mood and tone of the poems and explore some of the language and form in detail.

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| Text: | OCR: Opening Lines: Town and Country |
| Question 11: (20 marks) | <p><i>The Passionate Shepherd to His Love</i> (Marlowe) <i>The Nymph's Reply to the Shepherd</i> (Raleigh)</p> <p>Explore some of the different ways that the poets use nature to convey feelings about love in these two poems.</p> |

NOTES ON THE TASK:

These two poems are almost bound to have been prepared for comparison so it is to be hoped that answers are not too formulaic and that they focus on the terms of the question. In order to seduce the nymph, the shepherd presents nature in the most idealised 'chocolate box' way; it has no unpleasant aspects. The nymph sees the opposite side and is not taken in. The Raleigh is much more focused on the ephemeral nature of life and on the imminence of age and decay, and the poem does not take itself quite so seriously. Good answers will no doubt comment on the way in which one poem parodies the other, and will explore some of the language and imagery in detail.

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| Text: | OCR: Opening Lines: Town and Country |
| Question 12: (20 marks) | <p>Compare some of the ways in which the poets create a vivid picture of life in the town in TWO of the following poems:</p> <p><i>Conveyancing</i> (Hood) <i>The Song of the Shirt</i> (Hood) <i>London</i> (Blake).</p> |

NOTES ON THE TASK:

None of these poems presents the town in a complimentary way and the two Hood poems are quite long, so we should not expect the whole of them to be covered. *Conveyancing* focuses on transport and the inconveniences attached to it. Though there is some humour in the depiction of the various modes, the poet's irritation communicates itself. *The Song of the Shirt* deals with the plight of the 19th Century equivalent of the 'sweatshop' worker and shows how hard life was for the poor in the towns. Even though it was not easy in the country at least there was some relief in walking outside and enjoying nature. Blake gives an even more depressing view of city life and in more savage terms. Good answers will respond to the different tones of the poems and explore some of the words and images created in detail.

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| Text: | BLAKE: <i>Songs of Innocence and Experience</i> |
| Question 13: (20 marks) | <i>On Another's Sorrow (Innocence)</i> <i>The Human Abstract (Experience)</i> How does Blake portray such strikingly different views about human and divine love in these two poems? |

NOTES ON THE TASK:

Two strikingly different poems and moods here, and there should also be plenty of opportunity for comparison and contrast, in terms of content and of language and images. *On Another's Sorrow* is an apparently simple and easy poem, with pictures that appeal to the most basic warm human emotions – one human's concern for another's sorrow, a father's sadness when his child cries, a mother's love and concern for her sad or fearful infant, all of which human feelings reflect those of God for us. The poignancy of the closing lines is something that more confident answers may well touch upon. *The Human Abstract*, by contrast, is hard and cynical in its views of human life and misery, and the selfishness and deceit that spread this; significantly, the word "Gods" is used in the final stanza – the Christian God does not appear in this poem; again, better answers may discuss this absence, and its impacts upon the poem, and examiners must certainly look for some close exploration of the ways in which Blake has created such strikingly different moods in the two poems.

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| Text: | BLAKE: <i>Songs of Innocence and Experience</i> |
| Question 14: (20 marks) | How does Blake's writing create such striking pictures of the natural world in TWO of the following poems? <i>Nurse's Song (Innocence)</i> <i>Night (Innocence)</i> <i>The Tyger (Experience)</i> |

NOTES ON THE TASK:

There should be more than enough material in any two of these poems to lead to a full answer; each is rooted in images of the natural world, and candidates should be well able to explore at least something of what is striking about Blake's images and language. The voice in *Nurse's Song* is warm and affectionate, and the pictures that she creates are similarly appealing; *Night* describes a time of day that can be frightening, but the angels in stanza two and subsequently ensure that all possible dangers and fears are made harmless, and the picture at the end of the lion lying beside the lamb is perhaps sentimental but nonetheless powerful and moving; *The Tyger*, on the other hand, is famously fierce and dangerous, though with an awesomeness that the poem admires and respects – this really is nature in the raw, and the picture is very striking. Better answers will begin to explore Blake's images and words in some detail, and examiners must expect considerably more than simple paraphrase for a high mark.

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| Text: | HARDY: Selected Poems |
| Question 15: (20 marks) | <p><i>A Wife in London</i> <i>The Self-Unseeing</i></p> <p>Compare how Hardy in these two poems so movingly conveys how the passing of time changes things.</p> |

NOTES ON THE TASK:

Two poems that illustrate this reality of life, combined with bitter comment on how cruel the passing of time can be. *A Wife in London* is surely the more moving of the two; the timing of the two letters is particularly cruel to the wife, and indeed to the husband, who had no idea of the impact that his own letter would have; the juxtaposition of the timing in the two stanzas is ironic in a truly terrible way. *The Self-Unseeing* is much less bitter, but there is a real sadness in the fact that “we were looking away”, and had therefore no concept when young of what the future would bring, and of how time would change so much. Better answers will do a lot more than simply paraphrase, and will *explore* the language of each poem as well as their thoughts; comparison is a requirement of all answers.

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| Text: | HARDY: Selected Poems |
| Question 16: (20 marks) | <p>Compare how Hardy’s writing creates such moving impressions of growing older in TWO of the following poems:</p> <p><i>I Look Into My Glass</i> <i>To Lizbie Browne</i> <i>In Tenebris 1.</i></p> |

NOTES ON THE TASK:

More perhaps than many poets, Hardy was very concerned about growing old, and each of these poems, albeit in different ways, makes reference to the pain that aging brings. The darkest is certainly *In Tenebris*, which has no lighter moment at all; natural images, so often used by Hardy to bring joy and comfort, are used here simply to reinforce his desolation. *I Look Into My Glass* is also bleak, and its second stanza is perhaps as dark as anything in this selection of poems; there is, though, some ironic humour in the contrast that the poet feels between his inner person and his outward appearance. *To Lizbie Browne*, in contrast, is light and almost comic in tone – but with nonetheless a sad nostalgia at what might have been, if only Better answers must as always move beyond paraphrase to look at the effects of the language used by Hardy in the poems, and comparison between the two is a requirement.

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| Text: | AUSTEN: <i>Northanger Abbey</i> |
| Question 17: (20 marks) | Chapter Nine: 'At about half-past twelve, a remarkably loud rap...' to 'Catherine took the advice, and ran off to get ready.' How does Austen's writing make John Thorpe so dislikeable at this point in the novel? |

NOTES ON THE TASK:

Though the question requires close examination of the extract, good answers will be informed by the impressions of the boorishness and unpleasantness of John Thorpe. He rides roughshod over Catherine's doubts about whether any arrangement has been made for the outing. He clearly does not care whether she has made any other appointments and is concerned only with himself. He even indirectly accuses her of leading him on. Catherine is helpless since Mrs Allen is too dim to see that she is uneasy about the outing and does not come to the rescue. Good answers will respond to the contrast between the characters and their perceptions and will also explore the language in some detail. The coarseness of his speech is very revealing of Thorpe's character and some candidates may refer to the differences between him and Henry Tilney.

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| Text: | AUSTEN: <i>Northanger Abbey</i> |
| Question 18: (20 marks) | Explore the ways in which Austen makes any ONE moment in the novel amusing for you. |

NOTES ON THE TASK:

This is a very open task requiring an informed personal response and attention to the characterisation, the structure and the use of language and particularly irony. The most likely areas for selection are probably some of Henry Tilney's gently mocking conversations with Catherine, some of her over dramatic responses to Gothic elements at the Abbey, perhaps some of Isabella's more hypocritical speeches. Good answers will show engagement and a sense of how the writing works, particularly Austen's irony.

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| Text: | DICKENS: <i>Hard Times</i> |
| Question 19: (20 marks) | Book the Second, Chapter One: 'If you please, ma'am, the gentleman would wish to see you..' to ' ...the inference he drew from the communication.' What first impressions of James Harthouse does Dickens's writing create for you here? |

NOTES ON THE TASK:

Though the question requires close focus on the extract, candidates will be informed by their knowledge of how the character of Harthouse develops in the course of the novel. He is the epitome of 'cool' here – self-confident, apparently bored, rather louche. Good answers will begin to see how Mrs Sparsit's view of him contrasts with Dickens's; she sees him in entirely complimentary terms, whereas Dickens suggests a more sinister side to him ('no more faith in anything than Lucifer'). He is worldly wise and knows how to flatter Mrs Sparsit ('you are not a native, I think?'). There is some mystery about him and the reader's curiosity is aroused as to why he has turned up in Coketown and what contribution he is likely to make to the novel. Good answers will show engagement and will explore the ways in which Dickens builds up a picture through description and through the interaction of the two characters.

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| Text: | DICKENS: <i>Hard Times</i> |
| Question 20: (20 marks) | How does Dickens make Bitzer such a memorable character? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

Apart from providing a foil for Sissy at the beginning of the novel, Bitzer clearly demonstrates the flaws in Gradgrind's teaching philosophy since he turns out to be the epitome of what Gradgrind seems to want to create. He is cold, calculating – and thoroughly unpleasant. He has a heart which is 'accessible to reason and to nothing else'. His personal appearance is colourless – Dickens says he 'runs himself into a white heat when other people run themselves into a glow'. He also plays a major role in the plot in that he works in the Bank, suspects Tom of the robbery and pursues him to the circus. He makes one almost sorry for Tom. Good answers will give a strong personal response supported by appropriate detail and will consider in detail some of the language Dickens uses. They will focus just as much on the character's role as on his personality.

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| Text: | <i>HARDY: Far From the Madding Crowd</i> |
| Question 21: (20 marks) | Chapter 43: ‘ Don’t – don’t kiss them! O, Frank...’ to ‘ ...I am not morally yours.’ How does Hardy’s writing so powerfully portray Troy’s feelings for Fanny and Bathsheba at this point in the novel? |

NOTES ON THE TASK:

This is one of the most melodramatic and macabre moments in Hardy’s novel – Bathsheba has just opened the coffin containing the bodies of both Fanny Robin and her baby, and almost immediately is confronted by Troy, who demands to know who has died; when he sees Fanny he bends to kiss her, and what he later says in this passage demonstrates beyond all possible doubt that despite the way he treated her earlier in the novel he had truly loved her in a way that he never loved Bathsheba, and his closing words to his wife are perhaps the cruellest that Hardy has given him. Candidates should have plenty to say about the contrasting feelings that he has for the two women, and about the different kinds of language that Hardy makes him use; for example, he calls Fanny his darling, and says that “in the sight of heaven you are my very, very wife”, as opposed to the “nothing” he repeats to Bathsheba. Examiners must be wary of over-rewarding answers that concentrate upon Bathsheba – the focus of answers must unequivocally be Troy, and the ways that Hardy has presented his feelings here.

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| Text: | <i>HARDY: Far From the Madding Crowd</i> |
| Question 22: (20 marks) | Explore in detail ONE moment in the novel when Hardy makes you feel particularly sorry for Mr Boldwood. |

NOTES ON THE TASK:

An open question, and examiners must be prepared to reward any moment, provided that it is a clearly defined *moment* rather than a long sequence of narrative, and provided too that it focuses clearly and unambiguously upon how Hardy makes them feel sorry for Boldwood at their chosen point in the novel. Answers will naturally need to contextualise and paraphrase, but better ones must explore in some detail what it is in Hardy’s writing that makes readers feel sorry for Boldwood at this point.

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| Text: | ELIOT: <i>Silas Marner</i> |
| Question 23: (20 marks) | Chapter One: ' Silas was still looking at his friend...' to ' ...I can do nothing but pray for you, Silas' How does Eliot make this such a powerful and significant moment in the novel? |

NOTES ON THE TASK:

Virtually everything in the novel hinges on this moment since it drives Silas out of his home and the community in which he lived and casts him in the role of outsider. It also deprives him of his faith in both God and man and the rest of the novel shows the struggles he goes through in order to regain this faith. The moment is dramatic because of the intensity of feeling, largely unspoken, when Silas realises the treachery of William Dane. The process that the elders go through in reaching a verdict has no logic to it, just a spurious procedure of praying and drawing lots. Good answers will see the significance of what happens in the novel as a whole and will also explore the writing in some detail. They will be sensitive to Eliot's irony: 'This resolution can be a ground of surprise only to those who are unacquainted with that obscure religious life which has gone on in the alleys of our towns.'

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| Text: | ELIOT: <i>Silas Marner</i> |
| Question 24: (20 marks) | What impressions does Eliot create of the way the villagers of Raveloe treat Silas? Remember to support your answer with details from the novel. |

NOTES ON THE TASK:

The villagers generally seem to be fairly simple folk, not brimming over with human kindness when Silas first appears in their midst, though not particularly hostile either. They do seem to be superstitious in that his slightly strange appearance and his fits make them treat him as something of an alien, but they generally leave him alone and if they think he can help them they make use of him. They are kind and tolerant enough when he assumes the care of Eppie; in fact Dolly Winthrop is a tower of strength. This is a fairly open question and candidates will make different points. They may focus on the village in general or on individuals. They may also interpret the word 'villagers' fairly loosely and include the Casses, for example. We should allow whatever approach they choose but look for specific detail in support of their impressions. Good answers will explore in some detail the language that Eliot uses to create these impressions.

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| Text: | POE: Selected Tales |
| Question 25: (20 marks) | <p><i>The Cask of Amontillado</i>: ‘It was now midnight and my task was drawing to a close...’ to ‘...<i>In pace requiescat!</i>’</p> <p><i>The Pit and the Pendulum</i>: ‘Down – steadily down it crept...’ to ‘the dungeons of the Inquisition.’</p> <p>How does Poe’s writing make these two passages so terrifying?</p> |

NOTES ON THE TASK:

There should be no shortage of material in these two passages for candidates to explore, as both are full of terror and horror, with language to match their contents. Poe’s creation of deliberate and cold-hearted entombment in the first passage is perhaps particularly cruel, and the contrast that he draws between the growing fear of Fortunato as he realises what is happening and the apparently almost emotionless and sadistic pleasure of the narrator is truly chilling. The final words (*In pace requiescat!*) are particularly awful in the circumstances, and better answers may want to comment on these, and indeed on Fortunato’s unfortunate name. The second passage is arguably more “normal” in its creation of fear – the terror of an apparently unavoidable and dreadful death – but there is again plenty of material in Poe’s language for candidates to explore, especially in the use it makes of dashes and breathless phrases, reflecting the narrator’s terror at his impending doom. Examiners must expect considerably more in better answers than just paraphrase, and for a higher mark there must be clear and detailed exploration of Poe’s writing.

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| Text: | POE: Selected Tales |
| Question 26: (20 marks) | Explore TWO moments, each from a different tale, that Poe’s writing makes especially gripping for you. |

NOTES ON THE TASK:

An open question, and examiners must be willing to accept and reward discussion of any two moments that candidates choose, provided that they are clearly defined *moments* rather than prolonged sequences or even complete tales, and that answers focus properly upon the language used that makes them so memorable. Simple narrative will not achieve high marks, and answers must focus very clearly upon Poe’s writing, its language and tone.

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| Text: | WELLS: <i>The History of Mr Polly</i> |
| Question 27: (20 marks) | Chapter 1: 'The arrival at the inn was a great affair...' to '...reaching down, apple in hand...' How does Wells so vividly portray the happiness of this occasion? |

NOTES ON THE TASK:

Candidates' memories of the novel are perhaps likely to lead to a sense that until he settles at the Potwell Inn Mr Polly's life has been portrayed by Wells as almost consistently gloomy, but in fact he has some good times as a young man, at least on the few occasions when he and the other two P's can escape from work. In this passage Wells describes one such gloriously happy occasion – interestingly, perhaps, also at an inn – and the whole episode is uninhibitedly delightful in its events and its language; the only momentary cloud comes when the girl is replaced by her “mother of forbidding aspect”. Answers should concentrate upon what happens in this passage, and more particularly upon its language, but some may want to draw comparisons and contrasts with later events; if brief and relevant these may be rewarded, but the prime focus must be this episode and the way it is written. Better answers will of course explore at least something of how Wells's writing creates happiness.

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| Text: | WELLS: <i>The History of Mr Polly</i> |
| Question 28: (20 marks) | Explore the ways in which Wells makes any ONE moment in the novel amusing for you. |

NOTES ON THE TASK:

Candidates have an entirely free choice here, and examiners must be open to whatever is selected, provided only that what is chosen is a very clearly defined single *moment*, not a sequence, and that it is selected because candidates have found the writing to be amusing. Candidates may of course find things amusing that examiners do not, but again provided that answers justify the choice with supporting evidence of humour then examiners must reward accordingly. Better answers will explore Wells's writing in some detail, and must go significantly beyond bare narrative/paraphrase.

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| Text: | CHOPIN: Short Stories |
| Question 29: (20 marks) | <p><i>The Dream of an Hour</i>: ‘How fancy was running riot...’ to ‘...of joy that kills.’</p> <p><i>The Father of Désirée’s Baby</i>: ‘Some weeks later, there was a curious scene...’ to ‘...cursed with the brand of slavery.’</p> <p>How does Chopin’s writing make these two endings so powerful?</p> |

NOTES ON THE TASK:

The Dream of an Hour is full of irony – Mrs Mallard hears that her husband has been killed, instead of grieving she starts to rejoice in her freedom and look to the future, her husband returns and she dies of shock. The last few paragraphs encapsulate the change in her feelings: ‘She breathed in a quick prayer that life would be long. It was only yesterday she had thought with a shudder that life might be long’. Good answers will note the way the writing builds to a climax in an understated way with balanced sentences, the matter-of-fact arrival of the husband and the lack of actual description of Mrs Mallard’s death. The ending of *The Father of Désirée’s Baby* is also quite low key after the preceding tragedy but it is also heavily ironic in revealing that what happened to Désirée was not only cruel, but built on a misapprehension. One can only surmise what effect the final revelation will have on Armand. Good answers will be informed by what happens in the rest of the stories but will also explore the language and imagery in detail. Because of the time constraints, they may not spend equal time on both extracts.

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| Text: | CHOPIN: Short Stories |
| Question 30: (20 marks) | <p>Explore how Chopin creates striking impressions of any TWO of these very independent women:</p> <p>Calixta (<i>At the ‘Cadian Ball</i>) Adrienne (<i>Lilacs</i>) Claire (<i>Tonie (At Chênière Caminada)</i>) Madame Carambeau (<i>A Matter of Prejudice</i>).</p> <p>Remember to support your ideas with details from the stories.</p> |

NOTES ON THE TASK:

The focus of the question is on Chopin’s method, so successful answers will explore the language in some detail to show how she creates a response. Calixta is vain and a flirt and has poor old Bobinot jumping through hoops to get her attention, which is all on Alcée. She is pretty and likeable but prepared to compromise. Good answers may well consider the use of dialect in this story. Adrienne is also very much in control of her life but is not, perhaps, so likeable. She treats her servants pretty badly and does not allow herself to be dictated to by anyone. She is out of her depth with the nuns, however and the contrast between her life in the city and in the convent is made very clear. Good answers will comment on the fact that Claire is seen through Tonie’s eyes and because we feel sorry for him, we see her as spoilt and unfeeling. Madame Carambeau is bigoted and self opinionated, but she eventually learns her lesson.

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 5, Scene 1: 'DON PEDRO: But when shall we set the savage...' to 'DOGBERRY: ...that I am an ass.'</p> <p>What do you think makes this such an entertaining and dramatic moment in the play?</p> <p>You should consider:</p> <p>the relationship between Don Pedro, Claudio and Benedick Dogberry's behaviour the language the characters use.</p> |

| | |
|---|--|
| NOTES ON THE TASK: | |
| <p>Benedick has just issued his challenge to Claudio prior to this extract. Consequently, the tone of the banter between the three men at this point is more barbed and acerbic than earlier encounters. Moreover, Claudio and Don Pedro have also been accused of villainy earlier in the scene. It is to be hoped that most answers will respond to the entertainment which comes about through the banter: Dogberry's linguistic errors and Don Pedro's rejoinders for example. Stronger answers may be aware of the dramatic impact of this combination of comedy and seriousness and should be well rewarded. The best answers are likely to deal directly with the dramatic effect of Benedick's deadly seriousness, of Don Pedro's and Claudio's arrogant pursuit of light relief in the face of accusations of villainy and of Borachio's confession for example. Moreover, those answers which might comment on the significance of this moment should be highly rewarded.</p> | |

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|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Much Ado About Nothing</i> |
| Question 2: (21 marks) | <p>You might feel differently about Beatrice at different points in the play.</p> <p>Show why, by exploring TWO different moments in the play.</p> |

| | |
|--|--|
| NOTES ON THE TASK: | |
| <p>The question is very open and differentiation is likely to spring from the extent to which answers can select two distinct moments and move beyond a narrative account to shape an argued personal response to Beatrice on each occasion. It is to be hoped that most answers will be able to shape a case for an enthusiastic response to Beatrice as a life-giving and witty character who seeks to undermine courtly ceremony and celebrate freedom. However, in contrast to this, attention to her isolation, loneliness, even her rather brutal exhortation of Benedick to 'kill Claudio', may also figure but it is important to be receptive to a range of responses and textual evidence. The best answers are likely to avoid over-simplification and to suggest some awareness of how Shakespeare conditions the responses of the audience.</p> | |

| | |
|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Much Ado About Nothing</i> |
| Question 3: (21 marks) | <p>You are Hero just after the dance at the end of the play.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • marrying Claudio • your earlier attempt to marry • the future. <p>Write your thoughts.</p> |

NOTES ON THE TASK:

Hero seems clearly in the ascendancy at this point. Claudio is denied the opportunity to see his betrothed's face before marrying and, as a seemingly more chastened nobleman, willingly takes her hand in marriage. The solemn unmasking doesn't prevent Hero from continuing her gulling of Beatrice as she uncovers the love letter which finally forces the less orthodox couple together. It is to be hoped that many answers will register some of the seriousness Hero might experience after marrying Claudio: references to her earlier humiliation may figure. However, Hero's willingness to conform and satisfy her father's expectations ultimately win out and it is to be hoped that many answers will register these traits. References to her views on love and marriage may also feature, as she fulfils the plan, hatched earlier in the play, to get Benedick and Beatrice hitched. The strongest answers are likely to suggest a secure grasp of appropriate details and of Hero's character, as well as a developing sense of her 'voice'. The bullets are offered as suggestions only.

| | |
|-----------------------------------|--|
| Text: | SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 4: (21 marks) | <p>Act 1, Scene 3: 'LADY CAPULET: Enough of this...' to 'JULIET: ...make it fly.'</p> <p>What do you think makes this such an entertaining and significant moment in the play?</p> <p>You should consider:</p> <p>the Nurse's behaviour Lady Capulet's proposal Juliet's response.</p> |

NOTES ON THE TASK:

It is to be hoped that attention to the bullets will help many answers to respond to the impact of Lady Capulet's meeting with her daughter as she proposes Paris as her preferred choice of husband. The stronger answers may be able to give some attention to features like the contrasting views on marriage between the Nurse and Lady Capulet, the overly elaborate imagery used by Lady Capulet, the contrast between Lady Capulet's and the Nurse's diction, the entertainment inherent in the Nurse's rambling reminiscences or the significance of the relationship between mother and daughter for example. In addition the strongest answers are likely to show awareness of context. For example, this is the first time the audience have been introduced to Juliet although her future has already been mapped out in an earlier scene between Lord Capulet and Paris.

| | |
|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 5: (21 marks) | What do you find so moving about the relationship between Romeo and Juliet? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

The question is an open one and there should be plenty of scope for a personal response to what makes Juliet's and Romeo's relationship so moving. It is important to be receptive to a range of ideas. It is to be hoped that most answers will focus on the suddenness and intensity of their relationship, their willingness to defy their respective families in the name of love, and the tragedy that consequently unfolds. Stronger answers may highlight the situations the lovers find themselves in. The balcony scene or their first encounter at the masked ball, or their painful parting, or the doomed outcomes... may serve to show 'moving'. The best answers are likely to be firmly anchored to the detail in the play, and at the same time engage with the idea of 'moving' by seeing Juliet's and Romeo's relationship in the context of the whole play.

| | |
|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 6: (21 marks) | You are Friar Lawrence just after Friar John has told you that your letter has not reached Romeo (Act 5, Scene 2). You might be thinking about: <ul style="list-style-type: none"> • the contents of your letter • the situation for Romeo and Juliet now • your own future. Write your thoughts. |

NOTES ON THE TASK:

After the Friar's confident and successful command over Juliet's fake death, over the funeral and over the subsequent delivery of her body to the Capulets' family vault, Friar John's unwelcome news that his carefully written letter outlining the whole ruse has not reached Romeo is a cruel blow. It is to be hoped that most answers will register some of the personal conflict the Friar might experience after receiving this news - was he right to encourage Juliet to take the sleeping potion and offer hope in the direst of circumstances? Did he allow himself to be swayed by the extreme emotions and actions of Romeo and Juliet, taking over his reason? However, answers may also acknowledge the Friar's ability to think quickly under pressure and to set deeper reflections at one remove when considering the immediate practicalities. He is a driven man at this stage. The strongest answers are likely to suggest a secure grasp of appropriate details and of the Friar'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>First Act: 'SIR ROBERT CHILTERN: Mrs Cheveley, you cannot be serious...' to 'MRS CHEVELEY...It is for you to accept them.'</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"> • Mrs Cheveley's behaviour • Sir Robert's situation and and his feelings • the way the tension builds up. |

NOTES ON THE TASK:

It is to be hoped that most answers will be able to show an awareness that this is the highly charged moment in the play in which Sir Robert's guilty secret returns to haunt him in the form of Mrs Cheveley and her calculating proposition. Differentiation is likely to emerge from the extent to which answers bring out the seriousness of the situation for Sir Robert and show its devastating effect on him, and engage with some of the detail of Mrs Cheveley's behaviour and the way she clearly enjoys the power she is wielding. Answers which engage with the third bullet directly and suggest some of the ways in which suspense is built by features like the gradual revelation of Mrs Cheveley's proposition, her cutting remarks, the slow dawning of the truth on Sir Robert and the effect on his behaviour, the "precipice" metaphor... should be very highly rewarded.

| | |
|-----------------------------------|--|
| Text: | <i>WILDE: An Ideal Husband</i> |
| Question 8: (21 marks) | <p>How does the character of Mabel Chiltern add to your enjoyment 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 and differentiation is likely to spring from the extent to which answers can move beyond a conventional character study and shape an argued and supported personal response to the enjoyment Mabel provides. It is to be hoped that most answers will be able to show some appreciation of her romantic sparring with Lord Goring and bring out some of the liveliness and humour of their exchanges. Strong answers may be able to see not only the effect of her attractiveness, her originality and her wit, and her contribution to the play's romantic interest and happy resolution, but also suggest some awareness of the way she contrasts so refreshingly with the high-minded seriousness of Lady Chiltern and the cynicism of Mrs Cheveley.

| | |
|-----------------------------------|--|
| Text: | <i>WILDE: An Ideal Husband</i> |
| Question 9: (21 marks) | <p>You are Lord Goring waiting at the Chilterns' house (at the start of the Fourth Act).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Mrs Cheveley's visit to you on the previous evening • your reasons for visiting the Chilterns • the future. <p>Write your thoughts.</p> |

NOTES ON THE TASK:

Lord Goring has much to ponder as he waits impatiently to see Sir Robert and Lady Chiltern. His main concern is to reassure them that he has managed to retrieve Sir Robert's incriminating letter but he also needs to warn Lady Chiltern that Mrs Cheveley has now stolen her letter and plans to destroy her marriage with it. He does not yet know (but is no doubt hoping) that Sir Robert has stuck to his principles and denounced the corrupt canal scheme and he would certainly welcome the opportunity to clear up the confusion and embarrassment created by Sir Robert's discovery of Mrs Cheveley in his drawing-room on the previous evening. He has been so preoccupied with the Chilterns' difficulties that he has missed his appointment with Miss Mabel but he is about to propose to her so she is likely to loom large in his reflections. There are many possible trains of thought for Lord Goring at this point in the play and it is therefore important to be receptive to a variety of possible reflections and not to expect exhaustive coverage. The strongest answers are likely to suggest a secure grasp of some of the appropriate detail at the prescribed moment and of Lord Goring's character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.

| | |
|------------------------------------|--|
| Text: | <i>IBSEN: An Enemy of the People</i> |
| Question 10: (21 marks) | <p>Act One: 'DR. STOCKMANN: Oh, you musn't take...' to '...[He walks about the room.]'</p> <p>What do you find fascinating about this early scene in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Dr. Stockmann's character and state of mind at this point • his relationship with his brother, the Mayor • the hints of things to come. |

NOTES ON THE TASK:

It is to be hoped that most answers will show some awareness of this as the happy and optimistic opening to the play with Dr. Stockmann counting his blessings, enjoying his new-found financial security and relishing life in his new community before all the powerful forces of self-interest are ranged against him. Strong answers are likely to focus on the details of Stockmann's optimism and see the emerging contrast between his lively, open-hearted generosity and the caution and prudence of his brother. Differentiation is likely to emerge from the extent to which answers show some awareness, particularly in response to the third bullet, of the effect of the extract in the context of what happens later in the play. Answers which look at some of the ways in which the feelings and attitudes expressed here are to be ironically reversed, suggest the dramatic contrast between the mood here and the mood later in the play, pick up the references to Hovstad as a valued house-guest, to the postman, the article... should be very well rewarded.

| | |
|------------------------------------|---|
| Text: | <i>IBSEN: An Enemy of the People</i> |
| Question 11: (21 marks) | What do you think makes Aslaksen and Captain Horster such different characters in the play? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

Aslaksen appears to be the model citizen and public servant, keen to represent the interests of the middle classes, the Ratepayers and the Temperance Society, but in reality he is a self-serving, calculating and hypocritical trimmer. Horster, on the other hand, is a refreshingly brave, loyal, independent, disinterested and generous friend to the Stockmann family who certainly fits the final definition of “the strongest man in the world”. The best answers are likely to maintain the comparative focus and shape a personal, supported response to the two characters, and also, perhaps, relate the striking differences to some of the play’s key ideas.

| | |
|------------------------------------|---|
| Text: | <i>IBSEN: An Enemy of the People</i> |
| Question 12: (21 marks) | You are Mrs. Stockmann. Your husband has just told you that he is determined to stand up to his brother, the Mayor, despite the threat of dismissal from the Baths (at the end of Act Two). You might be thinking about: <ul style="list-style-type: none"> • the row between your husband and his brother • your husband’s words and actions • the future for yourself and your family. Write your thoughts. |

NOTES ON THE TASK:

Mrs. Stockmann has witnessed the row between her husband and his brother, has heard the threat of dismissal from the Baths and the Mayor’s assertion that Thomas is behaving like a “public enemy” and agrees that this is “shameful and disgraceful” treatment. Nevertheless her principal concern is always the security and comfort of her family, and she urges moderation and restraint on her hot-headed husband and daughter. She clearly feels that Thomas should agree to his brother’s demands and suppress the truth about the polluted water, and reproaches him for even considering a course of action which will lose him his job, jeopardise the future of his family, particularly his two young sons and is doomed to failure. Her husband calls her “stupid” and ignores her desperate pleas, and she finishes Act Two in tears. The strongest answers are likely to suggest a secure grasp of appropriate detail at the prescribed moment and of Mrs. Stockmann’s cautious character, as well a developing sense of her voice. The bullets are offered as suggestions only.

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 <ul style="list-style-type: none"> show a little awareness makes some comment <ul style="list-style-type: none"> show very little awareness makes very limited comment <ul style="list-style-type: none"> 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 5, Scene 1: 'DON PEDRO: But when shall we set the savage...' to 'DOGBERRY: ...that I am an ass.' Explore some of the ways in which Shakespeare makes this such an entertaining and dramatic moment in the play. |

| | |
|--|--|
| NOTES ON THE TASK: | |
| <p>Benedick has just issued his challenge to Claudio prior to the start of this extract. Consequently, the tone of the banter between the three men at this point is more barbed and acerbic than earlier encounters. Moreover, Claudio and Don Pedro have also been accused of villainy by Leonato and Antonio earlier in the scene. It is important to be aware that this is a full extract and exhaustive coverage of it is not to be expected. Most answers may be aware of the dramatic impact of this combination of comedy and seriousness and those which enjoy the entertainment which comes about through Dogberry's linguistic errors, Don Pedro's rejoinders, the teasing of Benedick for example, should be well rewarded. Stronger answers should be able to focus explicitly on 'some of the ways' of the question and really scrutinise the playwright at work here. Answers which explore the entertainment and drama present in the banter between Don Pedro, Claudio and Benedick, relish the change in mood as the scene progresses from comic banter to despair, and enjoy the impact of the confession given by Borachio, should be highly rewarded.</p> | |

| | |
|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Much Ado About Nothing</i> |
| Question 2: (30 marks) | Does the way Shakespeare portrays Beatrice encourage you to feel differently about her at different points in the play? Remember to support your ideas with details from the play. |

| | |
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| NOTES ON THE TASK: | |
| <p>Although some answers may argue for a consistent and unchanging response, and this could be a valid and successful line of argument, the simple answer to the question is likely to be 'yes'. It is hoped that most answers will respond strongly to Beatrice's strong, independent spirit alongside her loyalty and honour, her ability to express herself openly and cleverly yet also to mask her true feelings, her crippling pride alongside her unequivocal actions.... Differentiation is likely to emerge from the extent to which answers engage with the way Shakespeare presents a complex and, at times, contradictory character to the audience. Stronger answers may be able to focus explicitly on the 'way' of the question and really scrutinise the playwright at work here - the way her 'merry war' with Benedick contrasts with her easy acceptance of Benedick's love again, based on hearsay, for example.</p> | |

| | |
|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Much Ado About Nothing</i> |
| Question 3: (30 marks) | You are Hero just after the dance at the end of the play. Write your thoughts. |

NOTES ON THE TASK:

Hero seems in the ascendancy by the end of the play. Claudio is denied the opportunity to see his betrothed's face before marrying and, as a seemingly more chastened nobleman than of late, willingly takes her hand in marriage. The solemn unmasking doesn't prevent Hero from continuing her gulling of Beatrice as she uncovers the love letter which finally forces the less orthodox couple together. It is to be hoped that many answers will register some of the seriousness Hero might experience after marrying Claudio and references to her earlier humiliation and her cruel rejection may figure. However, Hero's willingness to conform and satisfy her father's expectations ultimately win out and it is to be hoped that many answers will register this compromise. References to her views on love and marriage may also feature at this point, as she fulfils the plan, hatched earlier in the play, to get Benedick and Beatrice hitched. The strongest answers are likely to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point of view. A mixture of seriousness and joyful acceptance is likely to be the dominant note, along with a sense of celebration.

| | |
|-----------------------------------|---|
| Text: | SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 4: (30 marks) | Act 1, Scene 3: 'LADY CAPULET: Enough of this...' to 'JULIET: ...make it fly.' Explore some of the ways in which Shakespeare makes this such an entertaining and significant moment in the play. |

NOTES ON THE TASK:

It is to be hoped that most answers will be able to explore the significance of Lady Capulet's announcement that Paris seeks Juliet's hand in marriage, the entertainment derived from the Nurse's rambling reminiscences and Juliet's response to her mother's declaration. Stronger answers may be able to explore the context of the extract. This is the first time the audience have been introduced to Juliet although her future has already been mapped out in an earlier scene between Lord Capulet and Paris. These details serve as a significant backdrop to what appears to be an arranged marriage. Answers which explore the contrasting views on marriage between the Nurse and Lady Capulet, the overly elaborate imagery used by Lady Capulet, the contrast between Lady Capulet's and the Nurse's diction or the significance of Juliet's silence here, should be highly rewarded. The strongest answers are likely to scrutinise the playwright at work here and get to grips with 'the ways' in the question.

| | |
|-----------------------------------|--|
| Text: | SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 5: (30 marks) | How does Shakespeare make the relationship between Romeo and Juliet so moving for you? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

The question is a very open one and there is plenty of scope for a personal response to what constitutes a moving relationship. It is important to be receptive to a variety of approaches here and to a range of ideas. It is to be hoped that most answers will focus on the suddenness and intensity of their relationship, their willingness to defy their respective families in the name of love and the tragedy that consequently unfolds. The question directs attention away from a conventional study of the relationship, and differentiation is likely to spring from the extent to which answers can maintain an informed personal response to the impact of the relationship on an audience. Stronger answers may be able to focus explicitly on the 'how' of the question and really scrutinise the playwright at work. The best answers are likely to be firmly anchored to the detail in the play and at the same time engage with the idea of 'moving' by seeing Juliet's and Romeo's relationship in the context of the whole play.

| | |
|-----------------------------------|--|
| Text: | SHAKESPEARE: <i>Romeo and Juliet</i> |
| Question 6: (30 marks) | You are Friar Lawrence just after Friar John has told you that your letter has not reached Romeo (Act 5, Scene 2). Write your thoughts. |

NOTES ON THE TASK:

After the Friar's confident and successful management of Juliet's fake death, the funeral and the subsequent delivery of her body to the Capulets' family vault, Friar John's unwelcome news that his carefully written letter outlining the whole ruse has not reached Romeo is a cruel blow. It is to be hoped that most answers will register some of the personal conflict the Friar might experience after receiving this news - was he right to encourage Juliet to take the sleeping potion and offer hope in the direst of circumstances? Did he allow himself to be swayed by the extreme emotions and actions of Romeo and Juliet, taking over his reason? However, answers may also acknowledge the Friar's ability to think quickly under pressure and to set deeper reflections at one remove when considering the immediate practicalities. He is a driven man at this stage. The strongest answers are likely to represent a convincing 'voice' and point of view. A sense of a hasty and rather unplanned approach to the situation, a 'knee jerk' reaction, is likely to be the dominant note.

| | |
|-----------------------------------|--|
| Text: | <i>WILDE: An Ideal Husband</i> |
| Question 7: (30 marks) | <p>First Act: 'SIR ROBERT CHILTERN: Mrs Cheveley, you cannot be serious...' 'MRS CHEVELEY...It is for you to accept them.'</p> <p>Explore some of the ways in which Wilde makes this such a dramatic moment in the play.</p> |

NOTES ON THE TASK:

It is to be hoped that many answers will be able to respond strongly to this highly charged moment in the play in which Sir Robert's guilty secret returns to haunt him in the form of Mrs Cheveley and her calculating proposition. Strong answers should be able to focus explicitly on the "some of the ways" of the question and really scrutinise the playwright at work here though exhaustive coverage of this packed passage should not be expected. A firm grasp of the seriousness of the situation for Sir Robert and its devastating effect on him and a willingness to explore the portrayal of Mrs Cheveley's enjoyment of the power she so confidently wields, are likely to characterise successful answers. Close attention to some striking features like the way Wilde has primed the audience for Mrs Cheveley's revelation throughout the First Act and the way in which he builds suspense through the gradual revelation of Mrs Cheveley's proposition, through her cutting remarks, through the slow dawning of the truth on Sir Robert and its effect on his behaviour, through the "precipice" metaphor...should be highly rewarded.

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|-----------------------------------|---|
| Text: | <i>WILDE: An Ideal Husband</i> |
| Question 8: (30 marks) | <p>How does Wilde's portrayal of Mabel Chiltern contribute to your enjoyment of the play?</p> <p>Remember to support your ideas with details from the play.</p> |

NOTES ON THE TASK:

The witty skirmishes between Mabel Chiltern and Lord Goring enliven the play from the opening moments to the announcement of their happy union in the final scene. The question directs attention away from a conventional discussion of a character to an evaluation of what she brings to the play, and it is to be hoped that the emphasis on "enjoyment" will stimulate answers to engage with the liveliness, freshness, originality and wit which consistently characterise Miss Mabel. Strong answers are likely to maintain this focus on "enjoyment" and shape an argued personal response fully grounded in the text. Answers which respond strongly to her light-hearted bantering and explore the way in which her relationship with Lord Goring provides romantic interest and a happy resolution, but also consider the way that Mabel provides a contrast to (and an enjoyable relief from) the earnest highmindedness of Lady Chiltern and the self-serving cynicism of Mrs Cheveley ...should be highly rewarded.

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|-----------------------------------|---|
| Text: | WILDE: <i>An Ideal Husband</i> |
| Question 9: (30 marks) | You are Lord Goring waiting at the Chilterns' house (at the start of the Fourth Act). Write your thoughts. |

NOTES ON THE TASK:

Lord Goring has much to ponder as he waits impatiently to see Sir Robert and Lady Chiltern. His main concern is to reassure them that he has managed to retrieve Sir Robert's incriminating letter but he also needs to warn Lady Chiltern that Mrs Cheveley has now stolen her letter and plans to destroy her marriage with it. He does not yet know (but is no doubt hoping) that Sir Robert has stuck to his principles and denounced the corrupt canal scheme, and he would certainly welcome the opportunity to clear up the confusion and embarrassment created by Sir Robert's discovery of Mrs Cheveley in his drawing-room on the previous evening. He has been so preoccupied with the Chilterns' difficulties that he has missed his appointment with Miss Mabel but he is about to propose to her so she is likely to loom large in his reflections. There are many possible trains of thought for Lord Goring at this point in the play and it is therefore important to be receptive to a variety of possible reflections and not to expect exhaustive coverage. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing "voice" and point of view.

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|------------------------------------|---|
| Text: | IBSEN: <i>An Enemy of the People</i> |
| Question 10: (30 marks) | Act One: 'DR. STOCKMANN. Oh, you musn't take...' to '...[<i>He walks about the room.</i>]' Explore some of the ways in which Ibsen creates such a fascinating introduction to the play here. |

NOTES ON THE TASK:

It is to be hoped that most answers will show clear awareness of the effect of this as a happy and optimistic opening to the play with Dr. Stockmann counting his blessings, enjoying his new-found financial security and relishing life in his new community before all the powerful forces of self-interest are ranged against him. This is an open question with many possible responses to "fascinating" features, and exhaustive coverage of this packed passage should not be expected, but strong answers are likely to explore the fascinating portrayal of Stockmann's optimism as the calm before the storm, and the emerging contrast between his lively, open-hearted generosity and the caution and prudence of his brother as a hint of conflict to come. Answers which can see the extract as an exposition, can be explicit in their attention to the dramatic contrast between the mood here and the mood later in the play, can trace in detail some of the ways in which the feelings and attitudes expressed here are to be ironically transformed or corrupted, can pick up the references to Hovstad as a valued house-guest, to the postman, the article...should be highly rewarded.

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|------------------------------------|---|
| Text: | <i>IBSEN: An Enemy of the People</i> |
| Question 11: (30 marks) | How does Ibsen's portrayal of Aslaksen and Captain Horster make them such different characters in the play? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

Aslaksen appears to be the model citizen and public servant, keen to represent the interests of the middle classes, the Ratepayers and the Temperance Society, but in reality he is a self-serving, calculating and hypocritical trimmer. Horster, on the other hand, is a refreshingly brave, loyal, independent, disinterested and generous friend to the Stockmann family who certainly fits the final definition of "the strongest man in the world". Strong answers should be able to focus explicitly on the "How" of the question and scrutinise the playwright at work. Differentiation is likely to emerge from the extent to which answers can maintain a detailed and comparative focus on the portrayal of the two characters and suggest how this portrayal relates to some of the play's key ideas.

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|------------------------------------|---|
| Text: | <i>IBSEN: An Enemy of the People</i> |
| Question 12: (30 marks) | You are Mrs. Stockmann. Your husband has just told you that he is determined to stand up to his brother, the Mayor, despite the threat of dismissal from the Baths (at the end of Act Two). Write your thoughts. |

NOTES ON THE TASK:

Mrs. Stockmann has witnessed the row between her husband and his brother, has heard the threat of dismissal from the Baths and the Mayor's assertion that Thomas is behaving like a "public enemy" and agrees that this is "shameful and disgraceful" treatment. Nevertheless her principal concern is always the security and comfort of her family, and she urges moderation and restraint on her hot-headed husband and daughter. She clearly feels that Thomas should agree to his brother's demands and suppress the truth about the polluted water, and reproaches him for even considering a course of action which will lose him his job, jeopardise the future of his family, particularly his two young sons, and is doomed to failure. Her husband calls her "stupid" and ignores her desperate pleas, and she finishes Act Two in tears. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing "voice" and point-of-view.

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 <ul style="list-style-type: none"> • fails to meet criteria for the task and shows scant knowledge of the text |

| | |
|-----------------------------------|---|
| Text: | OCR: Opening Lines : War |
| Question 1: (21 marks) | <p><i>To Lucasta, Going to the Wars</i> - Lovelace, <i>The Volunteer</i> – Asquith</p> <p>What powerful portrayal of men’s attraction to war do you find in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how the speaker describes war to Lucasta • the volunteer’s daydream about war • the words and phrases the poets use. |

NOTES ON THE TASK:

Lovelace effectively uses the first person, and the strong contrast between the chaste nunnery of life at home and the allure of the “new mistress” shows the “sexiness” of war. His wife, he asserts, will have to love his inconstancy because the pursuit of arms is so honourable. The Volunteer’s dull pre-war existence contrasts strongly with his vivid dreams of the glamour and romance of the armies of the past. There is a strong authorial voice in *The Volunteer*, which exudes approval of the volunteer’s choice, makes him a hero as he wished to be and romanticises his death.

Most answers should be able to use the bullets to outline some of the attractions of war in both poems, though we might expect more grasp of *The Volunteer* at the lower end of the mark range. More developed responses will need to pay more attention to both poems and have a clear awareness of what the attractions of war are. Answers which can address the final bullet or the word “powerful” in the question by some examination of the style or by strong personal response should be rewarded accordingly.

| | |
|-----------------------------------|--|
| Text: | OCR: Opening Lines : War |
| Question 2: (21 marks) | <p>What strong feelings of anger about war do the poets convey to you in <i>The Hyenas</i> (Kipling) and <i>The Drum</i> (Scott)?</p> <p>Remember to refer closely to the words and phrases the poets use.</p> |

NOTES ON THE TASK:

A starting point here might be to look at the poets’ depiction of the horrific nature of death in war. Both criticise - more implicitly in the Kipling - the powers that be. The hyenas indifferently dig up and devour the corpses of the helpless soldiers with relish. The only shame here belongs to man, who has a soul and therefore should know better than the animals and not go to war. Scott talks of mangled limbs and dying groans and comments on callous, ambitious politicians luring innocent youth away to war.

Most answers should be able to show some grasp of what the poets are angry about. In response to the Kipling they may well see the poet as angry with the hyenas rather than at war in general but this is acceptable at this level. Differentiation will no doubt spring from the extent to which candidates can look at the language of the poems, such as Scott’s use of repetition -“I hate”- and the powerful rhythm of this poem- or respond personally to the sense of anger in them; perhaps also seeing that Kipling’s anger is directed more at man than the hyenas.

| | |
|-----------------------------------|--|
| Text: | OCR: <i>Opening Lines : War</i> |
| Question 3: (21 marks) | What makes the bravery of the soldiers particularly striking for you in <i>Vitai Lampada</i> (Newbolt) and <i>The Charge of the Light Brigade</i> (Tennyson)? Remember to refer closely to the words and phrases the poets use. |

NOTES ON THE TASK:

Challenge, comradeship, selflessness and having the courage to never give up, even in the face of defeat are the central tenets of Newbolt's poem. One does not act for personal gain or glory or even the abstract concept of honour. The situations in the poem are tense and presumably doomed as in Tennyson's poem. Tennyson sees the folly of the generals but lauds the Light Brigade for their bravery and nobility in the face of certain death.

Most answers should be able to show how the schoolboy values of the cricket match are carried through to the battlefield and should be rewarded for some view of the type of bravery the soldiers show. In writing about the Tennyson most answers should be able to contrast the bravery of the soldiers with the stupidity of the generals and that, in the poet's opinion, dying with honour is laudable. More developed answers will perhaps, in response to the word "striking" in the question, make some valid comment on the style or structure. For example comment might be made on the depiction of the violence the soldiers are facing in both poems, or the use of rhetorical questions in *The Charge of the Light Brigade*. Alternatively, they might respond personally to the courage shown in adhering to "Play up! play up! and play the game!"

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|-----------------------------------|---|
| Text: | OCR: <i>Opening Lines : Town and Country</i> |
| Question 4: (21 marks) | <i>Beeny Cliff</i> (Hardy) and <i>Binsey Poplars</i> (Hopkins) What makes these two poems about loss particularly moving for you? Remember to refer closely to words and phrases the poets use. |

NOTES ON THE TASK:

The candidates are free to express their own response to what is moving in the poems but might use some of the following ideas as a starting point: Hardy has a powerfully happy memory of the day at the cliff with his now dead wife, as conveyed by the vividness of the language, for example in the jewel imagery of the sea. The strongest feelings are of loss and the finality of death, created by contrasting the transience of his love, who will laugh there "nevermore", and the bulky permanence of "Old Beeny". Hopkins's love of nature is moving. His shock at the loss of the aspens is emphasised by repetition of "felled" and his strength of feeling for the environment is shown in the shocking pricked eye image as well as in the beautiful depictions of nature with his trade mark compound adjectives "wind-wandering weed-winding bank."

The points above, of course, merely scratch the surface of why the poems are moving and candidates are free to select what they wish in the time available. Most answers will be able to go some way to outline the feelings of loss in the poems and comment on what moves them. More detailed answers will either make some analysis of the style or there may be a strong personal response to the sorrow, grief and dismay in the poems and the consequent moving effect on the reader.

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|-----------------------------------|---|
| Text: | OCR: <i>Opening Lines : Town and Country</i> |
| Question 5: (21 marks) | What do you find powerful and threatening about the descriptions in <i>The Eagle</i> (Tennyson) and <i>The World</i> (Rossetti)? Remember to refer closely to words and phrases the poets use. |

NOTES ON THE TASK:

Tennyson's eagle is both powerful and threatening. His power is created through his physical attributes and the sense of his isolation and being "above" the world. His threat comes through the simile of the thunderbolt, with all the word's mythic connotations. Rossetti's poem works through the powerful personification of the world as a beautiful woman by day and Medusa with leprosy by night. The images are far more satanic and the juxtaposition of night and day throughout has a powerful effect.

There is plenty to say about the language of both poems and most answers should be able to analyse some of the imagery or diction. More developed responses might focus more closely on the language. They might, for example, look at the power of the horror imagery in the Rossetti or the awed depiction of a God-like creature in *The Eagle*.

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| Text: | OCR: <i>Opening Lines : Town and Country</i> |
| Question 6: (21 marks) | What strong feelings of anger do the poets convey to you in <i>The Song of the Shirt</i> (Hood) and <i>London</i> (Blake)? You should consider: the descriptions of the people the descriptions of their lives and jobs the words and phrases the poets use. |

NOTES ON THE TASK:

Strong diction is used to physically describe the people and convey their misery in both poems. Repetition is used powerfully by Hood to suggest the monotonous, soul-destroying nature of the woman's work "Stitch! stitch! stitch!" and by Blake to convey the political oppression of the citizens of London "chartered street...chartered Thames". Hood's is obviously a much longer, more narrative poem, which uses the woman's own voice to strong effect. Blake's anger at the treatment of soldiers, chimney sweeps and the city's prostitutes is conveyed through the power of the bleak simplicity of the ballad form and of the imagery of death in the last two verses. The bullet points are intended to allow the candidates to be selective. They need not look at both poems in the same amount of detail. Most answers should be able to make some comment on the state of the people in both poems and on why the poets are angry. More developed responses will pay more attention to the third bullet and begin to look at how the anger is conveyed by the style. A strong personal response to the strength of feeling in the poems should be rewarded accordingly.

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| Text: | BLAKE : <i>Songs of Innocence and Experience</i> |
| Question 7: (21 marks) | <p><i>Holy Thursday</i> (Experience) and <i>London</i> (Experience)</p> <p>What powerful images of suffering does Blake create for you in these two poems?</p> <p>Remember to refer closely to the words and phrases Blake uses.</p> |

NOTES ON THE TASK:

This is an open task but the focus is clearly on the effect of the imagery, and differentiation will emerge from the extent to which answers can foreground their response to the poetry. *London* provides a wide range of images of suffering and repression, and it is important not to expect exhaustive coverage and to accept that “images” can include Blake’s use of sound in both poems. Strong answers may declare themselves in their willingness to grapple with the relentlessly disturbing images in *London* (the “manacles”, the “blood”, the “plagues”...) and also the portrayal of suffering through poverty in the contrasting natural descriptions of *Holy Thursday*. The strongest answers are likely to avoid listing poetic devices and images in a mechanical way, to maintain some awareness of the context and meaning of the images they select for attention and to convey a personal response.

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| Text: | BLAKE : <i>Songs of Innocence and Experience</i> |
| Question 8: (21 marks) | <p>What feelings about love and protection does Blake movingly convey to you in <i>A Cradle Song</i> (Innocence) and <i>The Lamb</i> (Innocence)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the feelings and voice of the mother in <i>A Cradle Song</i> • the feelings and voice of the child in <i>The Lamb</i> • the words and phrases Blake uses. |

NOTES ON THE TASK:

It is to be hoped that most answers will be able to engage and to respond to some of the images of peace, security, guardianship, gentleness, contentment, harmony... in these two poems. Differentiation is likely to spring from the extent to which answers can engage the third bullet directly and locate their feelings 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 respond explicitly to some of the key features like the use of the mother’s voice or the soothing repetition in *A Cradle Song* or the use of the child’s voice and the reassuring question/answer format in *The Lamb* or the expressions of faith in a gentle, protective God in both.

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| Text: | BLAKE : <i>Songs of Innocence and Experience</i> |
| Question 9: (21 marks) | <p>What do you find most striking about the vision of heaven created in TWO of the following poems?</p> <p><i>The Little Black Boy</i> (Innocence) <i>The Chimney Sweeper</i> (Innocence) <i>Night</i> (Innocence)</p> <p>Remember to refer closely to the words and phrases Blake uses.</p> |

NOTES ON THE TASK:

Differentiation will emerge from the extent to which answers can focus explicitly on the vision of heaven in their two selected poems and foreground the poetry. The final stanzas of *The Little Black Boy* convey a symbolically cloudless image of love, equality, protection, innocence, liberation, joy..., Tom Dacre's dream in *The Chimney Sweeper* creates sunlit images of freedom, revival and joy..., the description and the voice of the lion in *Night* employ refreshing, shining images of compassion, protection, harmony... Stronger answers may well declare themselves in their willingness to grapple with some specific elements of the writing, like the imagery or the contrast between the visions of heaven and the realities described elsewhere in the poems, and the strongest are likely to show some awareness of the symbolic possibilities and of the voices employed in their two selected poems.

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|------------------------------------|---|
| Text: | HARDY: <i>Selected Poems</i> |
| Question 10: (21 marks) | <p><i>To Lizbie Browne</i> and <i>A Broken Appointment</i></p> <p>What feelings of disappointed love does Hardy convey to you in these two poems?</p> <p>Remember to refer closely to the words and phrases Hardy uses.</p> |

NOTES ON THE TASK:

This is an open question with many striking features to draw on and so it is important to be receptive to a range of possible responses. Differentiation is likely to emerge from the extent to which answers can engage the different nature of the disappointment in the two poems and locate the feelings (of regret, reproach, loss, nostalgia, curiosity...) and the expression of the disappointment, in the language Hardy uses. Stronger answers may well declare themselves in their willingness to respond not only to the feelings of the two disappointed speakers but also to some of the specific elements of the writing, like the use of first-person, of direct address, of symbolic description, repetition and patterning, questioning... Answers which engage both the self-reproach of Lizbie's lover and the direct reproach of the appointment-breaker, and wrestle with the impact of passing-time and the effects of the imagery in each poem ... should be highly rewarded.

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| Text: | HARDY: Selected Poems |
| Question 11: (21 marks) | <p>What do you find particularly moving about the portrayal of the narrators in <i>Her Death and After</i> and <i>A Wife and Another</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the narrator's situation and his feelings in <i>Her Death and After</i> • the narrator's situation and her feelings in <i>A Wife and Another</i> • the words and phrases Hardy uses. |

NOTES ON THE TASK:

It is to be hoped that the developed narrative and characterisation of these two poems should provide accessible material and differentiation could well emerge from the extent to which answers are able to engage the emotionally charged situation in both poems and the heroically unselfish actions of the narrators. Strong answers are likely to move beyond an understanding of the narrative to examine the unselfishness, the courage, the sacrifice, the magnanimity...of both narrators in some detail. The strongest answers could well declare themselves in their willingness to not only focus explicitly on what they find "moving" but also to foreground some of the specific features of the writing which produce this response. Attention to some of the features like the use of contrast (between the lover and the husband in *Her Death and After* or between the wife's initial and final feelings in *A Wife and Another*) for instance, should be well rewarded.

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| Text: | HARDY: Selected Poems |
| Question 12: (21 marks) | <p>What makes the sadness of growing old particularly vivid for you in TWO of the following poems?</p> <p><i>I Look Into My Glass</i> <i>The Self-Unseeing</i> <i>In Tenebris I</i></p> <p>Remember to refer closely to the words and phrases Hardy uses.</p> |

NOTES ON THE TASK:

It is to be hoped that most answers will be able to respond to some of the sad feelings (regret, distress, loneliness, nostalgia, gloom...) about the loss of youthful fervour, joy and intensity which the ageing process brings in their two selected poems. Strong answers are likely to be explicit about the specific nature of the sadness about the effects of time in each poem while focusing on key words and phrases. The strongest answers may well declare themselves in their willingness to respond to some of the specific elements of the writing like the descriptions of physical decay in *I Look Into My Glass*, or the images of erosion and of joyful family memories in *The Self-Unseeing*, or the symbolically bleak natural descriptions in *In Tenebris I*.

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|------------------------------------|--|
| Text: | AUSTEN: <i>Northanger Abbey</i> |
| Question 13: (21 marks) | <p>Chapter 25: “I have one favour to beg...” to ‘...said Eleanor, with a smile.’</p> <p>What makes this a striking moment in the novel for you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how Catherine reacts to the news of the broken engagement • how Henry and Eleanor react • the words and phrases Austen uses. |

NOTES ON THE TASK:

Catherine’s innocence and naivety lead her to be surprised that Isabella is inconstant and fickle and to misinterpret Captain Tilney’s intentions towards Isabella. She is deeply shocked that Isabella has deserted James. Henry and Eleanor have a stronger perception of the likely truth and are embarrassed in their turn at Catherine’s misconception of their father’s character. Henry ironically describes Isabella as everything she is not “open, candid, artless, guileless” and Eleanor points out that this is a description of Catherine. This lovely compliment and hint of their true wishes, of course, goes straight over Catherine’s head.

Most answers should show some grasp of the basic context of the passage. There are many possibilities for what they might find “striking” and candidates are free to select what most interests them. The passage reveals Isabella’s true nature, Frederick’s character, Catherine and Henry’s love, Catherine’s disillusionment with Isabella and regard for her own brother. More detailed responses might spot the major revelation in the hint that the General is not liberal and will only allow his children to marry for money. Answers should be differentiated by the extent to which they engage with some of the material above and respond personally to Catherine’s concerns or the good sense and kindness of the Tilney siblings.

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| Text: | AUSTEN: <i>Northanger Abbey</i> |
| Question 14: (21 marks) | Explore ONE or TWO moments in the novel where you find Catherine’s behaviour particularly amusing and entertaining. |

NOTES ON THE TASK:

Obvious choices might be: the incident of the chest in Catherine’s room at Northanger; her suspicions of the General running away with her; her early innocent misconceptions about Isabella; her response to John Thorpe’s “curricle hung” horse and carriage; any of her conversations about Gothic novels. We should, however, be prepared to meet candidates on their own ground. Most candidates will be able to make some basic comment on what they find particularly amusing and entertaining but more detailed answers will need to go on to comment on the reasons for their amusement. Answers that can suggest by their own response to her that we sympathise whilst laughing, or that her behaviour often highlights the follies of others, should be rewarded accordingly.

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|------------------------------------|--|
| Text: | AUSTEN: <i>Northanger Abbey</i> |
| Question 15: (21 marks) | <p>What do you think makes Eleanor Tilney such a likeable character in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • her relationship with Catherine • her relationship with Henry • how she is different from Isabella Thorpe. |

NOTES ON THE TASK:

There is much to say about Eleanor's qualities and candidates might well wish to move beyond the bullets, though they are intended to help them select material. Most candidates will see that she is an affectionate sister, presumably befriending Catherine for her brother's sake initially but without the selfish ulterior motives of Isabella Thorpe. She proves herself a loyal, kind friend to Catherine. She suffers real agonies when she has to break the news to her that she is to be expelled unceremoniously from Northanger Abbey and shows herself to have a stronger moral sense than her father. More developed answers will perhaps use the third bullet to comment on the contrast with Isabella Thorpe, which highlights Eleanor's essential goodness even more. This may well be couched in terms of who is the better friend. Candidates may even see what a good influence she has on Catherine (unlike Isabella) and the gentle way in which she "educates" her by questioning her perceptions (e.g. of Isabella and Frederick Tilney) in the novel. She replaces Isabella as Catherine's true friend as the novel progresses.

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|------------------------------------|--|
| Text: | DICKENS: <i>Hard Times</i> |
| Question 16: (21 marks) | <p>Book the Third, Chapter 9: 'Here was Louisa on the night of the same day...' to the end of the novel.</p> <p>What does this passage make you feel about what happens to Rachael, Tom and Louisa at the end of the novel?</p> <p>Remember to support your views with details from the passage.</p> |

NOTES ON THE TASK:

Candidates are free to feel what they like about the fates of the three characters but the key areas to consider might be the extent to which wrongs are redressed and characters receive their just deserts. The reader's feelings are also affected by Dickens's technique in this passage of building up the reader's hopes, often only to dash them. Poor Rachael continues virtuously still plagued by Stephen's alcoholic wife; there is no real "happy" ending for her, except that Stephen has been exonerated. Tom repents but dies before he can be reunited with his sister (deservedly so?) and Louisa never becomes a wife again or a mother but is loved by Sissy's predictably happy children and regains something of what she lost by her upbringing.

Most answers may not go much beyond some grasp of what happens to the characters or some brief comments on how they feel about this. Differentiation may spring from to what extent responses are informed by a sense of how fair a fate each character meets. Answers that make some response to Dickens's style here as instrumental in determining their feelings, or who support their ideas with close reference to the passage, should be rewarded accordingly.

| | |
|------------------------------------|---|
| Text: | DICKENS: <i>Hard Times</i> |
| Question 17: (21 marks) | <p>What do you find disturbing and upsetting about Louisa's marriage to Bounderby?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Bounderby's character • why she marries him • how the marriage ends. |

NOTES ON THE TASK:

Clearly the middle-aged, blustering, pompous, self-centred Bounderby is not a suitable match for Louisa and his interest in her is fairly disturbing in itself, especially as exemplified by the kiss she rubs off her face early in the novel. She marries him because she is indifferent to life and will do anything for Tom as the only person who sparks any affection in her. The fact that Tom is willing to use her in this way to have access to Bounderby's money and take revenge for his upbringing, with no thought for her, is perhaps even more disturbing. The vivid depiction of Louisa's distress in the aftermath of the Harthouse affair and Gradgrind's realisation of what he has done in allowing them to marry are equally upsetting.

The bullet points are designed to allow the candidates to be selective and to lead them towards disturbing issues but they are for guidance only and other aspects of the marriage can be considered. Their age difference and the fact that Louisa does not love him will no doubt loom large in many answers. Answers that do not merely narrate but focus clearly on what is disturbing and why they find it so should be rewarded accordingly.

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| Text: | DICKENS: <i>Hard Times</i> |
| Question 18: (21 marks) | <p>Explore ONE or TWO moments in the novel which make you feel particularly angry about the way people in Coketown are treated.</p> <p>Remember to support your ideas with details from the novel.</p> |

NOTES ON THE TASK:

This is an open question and we shall need to meet candidates on their own ground. "People in Coketown" can encompass many characters. Obvious choices might be Sissy's treatment at Gradgrind's school; the "education" of Tom and Louisa; Stephen Blackpool being tied to his alcoholic wife and the various scenes between himself and Bounderby; his expulsion from the union; Tom's treatment of him and of Louisa; Harthouse's callousness; the descriptions of working conditions in Coketown itself....

A basic answer might merely outline the moment and the nature of the treatment received and a more developed one will probably respond more personally and give reasons for anger.

Differentiation will no doubt spring from the candidates' selection and their ability to support their response with explanation and detail from their chosen moments. Answers that show an implicit grasp of what Dickens is angry about should be highly rewarded.

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|------------------------------------|---|
| Text: | HARDY: <i>Far From the Madding Crowd</i> |
| Question 19: (21 marks) | Chapter 34. “ ‘Frank dearest...’”to “ ‘...you are, Bathsheba.’” What do you think makes this such a dramatic moment in the novel? You should consider: <ul style="list-style-type: none"> • Boldwood’s reactions to the conversation he hears • the way Troy behaves towards Boldwood • the way the tension builds up. |

NOTES ON THE TASK:

An awareness of context is likely to be a key discriminator here. It is to be hoped most answers will be able to respond to some of the dramatic action (the eavesdropping, the violence, the threats...) and strong answers are likely to focus on some of the detail of Boldwood’s suffering (the physical impact on him of the overheard intimacy, the descriptions of his voice, his indecision, his suicidal despair...), but the strongest answers may well reveal themselves in their response to the second and third bullets and show some awareness of the powerful situational ironies (that Troy and Bathsheba are already married and that Troy is (as Boldwood himself suspects) relishing the opportunity to torture Boldwood, that Boldwood having attempted to bribe Troy into marrying Fanny, becomes desperate for Troy to save Bathsheba’s reputation by marrying her...)

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| Text: | HARDY: <i>Far From the Madding Crowd</i> |
| Question 20: (21 marks) | Explore ONE or TWO moments in the novel where you find the behaviour of Bathsheba’s farmworkers particularly entertaining. Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

This is an open question about the entertaining ordinariness of the backdrop to the emotional turmoil of the principal characters which the rustics provide and there are many moments and entertaining features to select from. The Malthouse scene, Bathsheba’s first meeting with her workforce, the panic and incompetence in the face of fire or bloated sheep, the joyful response to the final union between Bathsheba and Gabriel... may prove to be fertile areas, but it is important to be receptive to a variety of choices and the definition of what constitutes a “moment” is likely to vary. Differentiation is likely to spring from the extent to which answers can avoid an unselective working-through of particular sections and shape a personal response to some of the entertaining features (like the physical descriptions, the particular character quirks, the anecdotes, the dialect, the friendly banter...).

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|------------------------------------|---|
| Text: | HARDY: <i>Far From the Madding Crowd</i> |
| Question 21: (21 marks) | What is there about Sergeant Troy's character up to the point of his marriage to Bathsheba which makes you feel that the marriage will fail? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

This is a character question which focuses mainly on the first half or so of the novel and on the evidence of Troy's unsuitability for marriage. Strong answers are likely to move beyond a narrative re-working of his actions prior to his marriage to shape a personal and evaluative response to the characteristics which may make him a fascinating character but which suggest that he is ill-suited for the role of a husband/farmer (the romantic charm, the military background, the mercurial moods, the callous selfishness, the capacity for viciousness and manipulation...). The strongest answers could well declare themselves in their attention to specific moments and evidence which demonstrate his inconstancy and mendacity (in his treatment of Fanny and Boldwood, for instance) and any attention to the introductory portrayal of his character (in Chapter 25) which focuses on his impulsive nature, his casual lying to women, his living for the moment...or to the telling contrasts with Oak, should be well rewarded.

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| Text: | Eliot: <i>Silas Marner</i> |
| Question 22: (21 marks) | Chapter 1: 'For some time Silas was mute...' to 'shudder at this blasphemy'. What makes this such a gripping moment in the novel for you? |

NOTES ON THE TASK:

The moment is both gripping in itself and, of course, the starting point for Silas's loss of faith, journey to Raveloe, miserliness and isolation from other people. The accusation of theft is startling in itself but the reader can perceive Silas's gradual realisation that William must be the thief and we wait to see whether he will accuse him and whether he will be believed. Silas's certainty that God will vindicate him is dramatically shattered when the lots go against him and his formal expulsion from the church is dramatic. His accusation of William and the "shudder" at his blasphemy add to the gripping nature of events even more. Silas's fit is a key factor in William's ability to commit the crime and is seen as a sign of God's disfavour but his epilepsy will ultimately work in Silas's favour as the novel progresses.

This is an open question and we must meet the candidates on their own ground. Most answers will no doubt look at the passage in varying degrees of detail and some may give a more detailed personal response to the injustice of what happens to Silas here or to the "detective" element of the passage. Another approach might be to make some response to why the moment is gripping as a catalyst for events in the novel as a whole.

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| Text: | <i>Eliot: Silas Marner</i> |
| Question 23: (21 marks) | <p>What do you think are the most important differences between Nancy Lammeter and Godfrey Cass?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the differences in their characters • their different moral values. |

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| NOTES ON THE TASK: | |
| <p>The Red House has been a rather chaotic and loveless place since the Squire was widowed whereas the Lammeter household is all “neatness, purity and liberal orderliness” sunned by Nancy’s “good angel” inviting to industry, sobriety and peace. Where Godfrey follows his desires and is weak and vacillating, Nancy is driven by strong, somewhat inflexible principles. Godfrey’s being mainly redeemed by his marriage to Nancy is, of course, a key part of the novel. A crucial difference between them is over the adoption of Eppie. Godfrey wants Eppie for mainly selfish reasons, whereas Nancy’s objection to adoption is on religious grounds. If God, through some higher purpose, did not mean you to have children then you put up with the deprivation. Nancy believes that nothing is worth doing wrong for –even love.</p> <p>Answers will probably use some of the material above and the bullets are designed to allow them to be selective. They may find other contrasts and main differences. The discriminating factor may well be the extent to which answers can respond to the second bullet.</p> | |

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| Text: | <i>Eliot: Silas Marner</i> |
| Question 24: (21 marks) | <p>Explore ONE or TWO moments in the novel which you find particularly moving.</p> <p>Remember to support your ideas with details from the novel.</p> |

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| NOTES ON THE TASK: | |
| <p>This is an open question and we must accept what comes. Some possibilities are: the villagers helping Silas in the Rainbow when his gold is stolen; the arrival of Eppie; Eppie’s effect of integrating Silas into the community; Dolly’s support of Silas; Godfrey’s confession to Nancy and her response; Eppie rejecting Godfrey; the wedding at the end.</p> <p>Interpretations of “moving” may vary and candidates might choose moments of despair such as Silas’s feelings after the theft of the gold.</p> <p>Candidates will need to make an appropriate choice of moment. More developed answers will need to go beyond narrating the moment to giving sound reasons for their choice or show a supported personal response to the moment, with some clear explanation of why it is moving.</p> | |

| Text: | POE: Selected Tales |
|------------------------------------|---|
| Question 25: (21 marks) | <p>(a) <i>The Tell-Tale Heart</i> ‘And now at the dead hour...’ to ‘...trouble me no more.’</p> <p>(b) <i>The Black Cat</i> ‘The moodiness of my usual temper...’ to ‘...without a groan.’</p> <p>What do you think makes these two moments so shocking?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the thoughts and feelings of the narrators • the descriptions of the murders • 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 intrinsically shocking in the calculated murder of an innocent and terrified old man and the sickeningly sudden and arbitrary murder of an “uncomplaining” wife by her demented husband. Strong answers are likely to move beyond a simple narrative reworking of the action in each extract, to be more explicit about the shocking nature of each murder and to respond to some of the shocking effects produced by the writing, in response to the second and third bullets, in particular. Any specific attention to features like the silence, the building beating, the violent action, the obsessive repetition, the rapidly changing moods and apparent guiltlessness of the narrator...in *The Tell-Tale Heart*, and to the unexpectedness and random nature of the murder, the brutality of the blow, the disturbingly restrained and conversational recounting of the violence... in *The Black Cat*, and the suddenness of each attack, the use of intimate first-person approaches, the insights into the deranged nature of each narrator ...should be highly rewarded.

| Text: | POE: Selected Tales |
|------------------------------------|--|
| Question 26: (21 marks) | <p>What do you think makes these TWO settings particularly frightening?</p> <p>The dungeon in <i>The Pit and the Pendulum</i> Montresor’s underground vaults in <i>The Cask of Amontillado</i></p> <p>Remember to support your ideas with details from the stories.</p> |

NOTES ON THE TASK:

There are many features to focus on here and the settings are closely involved with the action of the stories but it is to be hoped that most answers will avoid the trap of simply retelling the stories, and will adopt a selective approach to the frightening features of each setting. The key to differentiation is likely to be the extent to which answers can select and focus on specific details of the descriptive writing and also suggest an awareness of the frightening impact of the settings, used as they are to incarcerate and torment the narrator of *The Pit and the Pendulum* and Fortunato in *The Cask of Amontillado*. Some attention to the effect and significance of features like: the intensity of the darkness, the cold and slimy walls, the slippery ground, the foul pit itself, the rats, the descending blade, the shrinking fiery cell... (in *The Pit and the Pendulum*), the damp, foul-smelling and extensive catacombs, the human remains, the gradual walling-in... (in *The Cask of Amontillado*), and the claustrophobic tomb-like nature of both settings, should be highly rewarded.

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| Text: | POE: Selected Tales |
| Question 27: (21 marks) | <p>What do you find interesting about TWO of the following relationships between narrators and main characters?</p> <p>The narrator and Roderick Usher (in <i>The Fall of the House of Usher</i>) The narrator and Dupin (in <i>The Murders in the Rue Morgue</i>) The narrator and Legrand (in <i>The Gold-Bug</i>)</p> <p>Remember to support your choices with details from the stories.</p> |

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 strikingly interesting in two of these unusual relationships. Stronger answers are likely to be able to move beyond the details of the experiences shared by the two characters, and to be more explicit about the ways in which the observer-narrators are fascinated and preoccupied by the striking features of their unusual friends (Usher's moribund melancholy and musical talents, Dupin's whims and his formidable intellect, Legrand's obsessive determination...)... Some attention to the details of the writing which confirm the closeness of the two men and the nature of the narrators' preoccupation with their reclusive but talented friends, should be highly rewarded.

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| Text: | WELLS: The History of Mr Polly |
| Question 28: (21 marks) | <p>Chapter One IV. 'It was good for the three P's...' to '...apple in hand....'</p> <p>What do you find particularly enjoyable about this part of the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the descriptions of the "three P's" and of their Sunday outings • their thoughts and feelings • the words and phrases Wells uses. |

NOTES ON THE TASK:

This is an open question and there should be plenty of scope for personal response to one of the jollier periods of Mr Polly's life. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account to shape an argued personal response shaped by the bullets and supported by selective references to specifically enjoyable moments and details. Strong answers may declare themselves in their attention to the enjoyable details of the rural walks, the convivial company of Parsons in particular, the ordering, anticipating and relishing of the pub grub, the innocence of the romantic dalliance with the girl in pink...as a welcome release from the daily grind of gentlemen's outfitting. The strongest answers may also find entertainment in the way the three P's affect a swaggering confidence to mask their inexperience (with women and the world in general) and may see the amusing gap between romance and reality.

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| Text: | WELLS: <i>The History of Mr Polly</i> |
| Question 29: (21 marks) | What do you think makes Mr Polly's encounters with Christabel, the red-haired girl, such memorable and important moments in the novel? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

Polly's encounters with Christabel may only occupy ten days of his life (and seven pages of the novel) but it is to be hoped that most answers will respond to the ultimately humiliating nature of this experience for Polly, though an awareness of the broader context and of the consequences for Mr Polly, might be the key to differentiation: this is the moment which dominates the "Romance" chapter, undermines Mr Polly's romantic fantasies, bringing him down to earth with a bump (literally and metaphorically) and bouncing him back to the reality of shopkeeping after an impulsive proposal to Miriam. The strongest answers are likely to show some appreciation of this moment as a turning-point for Polly, and to pay some attention to features like his exaggerated language, his naivety, his romantic readiness, his desperation to escape from the realities of retail, Christabel's uneasy reactions and rather innocent betrayal of him, the unseen presence of the schoolgirl audience, the huge gap between illusion and reality, the painful self-knowledge which Polly acquires...

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| Text: | WELLS: <i>The History of Mr Polly</i> |
| Question 30: (21 marks) | What do you think makes the Potwell Inn such an attractive final setting in the novel? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

It is to be hoped that most answers will be able to demonstrate the appeal of the Potwell Inn, both for Mr Polly and the reader, without an unnecessarily long reworking of the story so far, although some successful answers may choose to argue that the Inn becomes attractive as the final setting only after Polly's gallant and life-changing protection of the landlady and little Polly and therefore spend some time on the Uncle Jim episodes. This is an open question and it is important to be receptive to a range of possible responses, but strong answers are likely to show some appreciation of the descriptive detail which emphasises the serenity and security of the novel's final setting, and to respond to the warm, easy-going, nature of the relationship with the landlady which embodies the appeal of the Potwell Inn. The strongest answers are likely to suggest awareness of the final moments of the novel as a portrayal of an untroubled twilight which resolves Mr Polly's earlier conflicts, contrasts his earlier unhappiness and gives the novel its happy ending.

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| Text: | CHOPIN: Short Stories |
| Question 31: (21 marks) | <p><i>Tonie (At Chênière Caminada)</i>: Opening to ‘...young lady from Grand Isle’ <i>A Respectable Woman</i> Opening to ‘...experience as a sugar planter.’</p> <p>What captures your interest here in the openings to these two stories?</p> <p>Remember to refer closely to the words and phrases Chopin uses.</p> |

NOTES ON THE TASK:

Both openings set up the central relationships in the stories and reveal essential aspects of the characters. Tonie is clumsy, “too earnest-almost too honest”. He is not interested in the women of the island but is suddenly “electrified” by Claire’s music and feels that she must be a heavenly being. His fanatical infatuation with her and its likely outcome are embedded in this opening. In a more subtle way Mrs Baroda’s eventual love for Gouvernail is suggested by the technique of her not wanting him as a guest, having preconceived ideas about him, then finding she likes him although, or perhaps because, he does nothing to please her. A strong sense of place and of the social background of the characters are also created in these openings.

A basic response here might be comment on which aspects of the openings arouse interest. Most answers should be able to make some comment on how character and central relationship are, crucially, established by the openings. More developed responses might show involvement in the characters or establish what makes them want to read on, however simply this may be expressed.

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| Text: | CHOPIN: Short Stories |
| Question 32: (21 marks) | <p>What are your feelings about Adrienne in <i>Lilacs</i> and Calixta in <i>At the Cadian Ball</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> their characters their relationships what happens to them at the end of the story. |

NOTES ON THE TASK:

Both Adrienne and Calixta are passionate, temperamental, impulsive women. Chopin treats both sympathetically, but their faults are not overlooked. Adrienne treats her friends and servants in Paris in a rather cavalier fashion by her secret trips to the convent but her love of the place endears her to the reader and we feel the cruelty when she is rejected at the end of the story. Calixta is a “Spanish vixen”, she fights and flirts and strings poor old Bobinôt along only turning to him when Alcée runs to Clarisse. Yet we feel that Calixta and Alcée are better suited. She is also very funny, beautiful and, like Adrienne, willing to flout the rules and do the unexpected.

Both women are vividly depicted and there is plenty to respond to. It is an open question and candidates are free to feel as they wish. The bullets are designed to guide the candidates towards key areas of the story, where we are encouraged to respond to the characters’ behaviour or to what happens to them. Most candidates will be able to express approval or disapproval. Answers will no doubt be distinguished by a personal response rather than a prepared character sketch.

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| Text: | CHOPIN: Short Stories |
| Question 33: (21 marks) | Which TWO stories have the most satisfying endings in your view, and why? Remember to support your choices with details from the stories. |

NOTES ON THE TASK:

“Satisfying” could be seen in terms of a happy ending or of the characters receiving their just deserts or in the sense that the ending is an effective shock or surprise. Obvious choices might be: *A Matter of Prejudice*; *Désirée’s Baby/The Father of Désirée’s Baby*; *The Story of an Hour/Dream of an Hour*; *Beyond the Bayou* but there are other possibilities and we must meet the candidates on their own ground.

Most answers will be able to justify their choices in some way. More detailed responses will need to select appropriately, and explain *why* the ending is a satisfying one, with sound textual support. Another approach might be to analyse why the two chosen stories have more satisfying conclusions than others in the selection. This could be interesting if the chosen endings are also considered in sufficient detail.

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 | <ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text |
| | 11 | |
| | 10 | <ul style="list-style-type: none"> show a little awareness makes some comment |
| | 9 | |
| | 8 | |
| | 7 | <ul style="list-style-type: none"> show very little awareness make very limited comment |
| | 6 | |
| | 5 | |
| | 4 | <ul style="list-style-type: none"> fails to meet the criteria for the task and shows scant knowledge of the text |
| | 3 | |
| 2 | | |
| 1 | | |
| 0 | | |

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| Text: | OCR: <i>Opening Lines : War</i> |
| Question 1: (30 marks) | <i>To Lucasta, Going to the Wars</i> - Lovelace, <i>The Volunteer</i> – Asquith Compare how the poets powerfully convey the ways in which men are attracted to war in these two poems. |

NOTES ON THE TASK:

Lovelace effectively uses the first person, and the strong contrast between the chaste nunnery of life at home and the allure of the “new mistress” shows the “sexiness” of war. His wife, he asserts, will have to love his inconstancy because the pursuit of arms is so honourable. The Volunteer’s dull pre-war existence contrasts strongly with his vivid dreams of the glamour and romance of the armies of the past. There is a strong authorial voice in *The Volunteer*, which exudes approval of the volunteer’s choice, makes him a hero as he wished to be and romanticises his death.

Most answers will be able to outline the attractions of war in both poems and give some support from the text. More developed responses will need to pay more attention to ‘the ways’ in which effects are achieved by close attention to the patterns of imagery and perhaps, at the top end of the mark range, to the structure/rhyme scheme of both. Lovelace’s wit and persuasive powers feature strongly in the rhyme of ‘adore’ and ‘more’. Asquith places his volunteer in the heroic mode by rhyming ‘resort’ and ‘Agincourt’

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| Text: | OCR: <i>Opening Lines : War</i> |
| Question 2: (30 marks) | Compare the ways in which the poets vividly express their anger about war in <i>The Hyaenas</i> (Kipling) and <i>The Drum</i> (Scott). |

NOTES ON THE TASK:

A central feature of most answers might be to look at the poets’ depiction of the horrific nature of death in war. Both criticise-more implicitly in the Kipling-the powers that be. The hyaenas indifferently dig up and devour the corpses of the helpless soldiers with relish. The only shame here belongs to man, who has a soul and therefore should know better than the animals and not go to war. Scott talks of mangled limbs and dying groans and comments on callous, ambitious politicians luring innocent youth away to war.

Most answers should be able to comment on what the poets are angry about. Differentiation will no doubt spring from the extent to which answers can look at the different techniques such as Scott’s use of repetition -“I hate”- or Kipling’s creation of sympathy for the “poor dead soldier of the King” or alternatively to respond personally to the ways in which both poems have an angry tone.

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| Text: | OCR: <i>Opening Lines : War</i> |
| Question 3: (30 marks) | Compare the ways in which the poets make the bravery of the soldiers particularly striking for you in <i>Vitai Lampada</i> (Newbolt) and <i>The Charge of the Light Brigade</i> (Tennyson). |

NOTES ON THE TASK:

Answers will need to focus on the idea of challenge, comradeship, selflessness and never giving up being the central aspects of bravery in Newbolt's poem. One does not act for personal gain or glory or even the abstract concept of honour. The situations in the poem are tense and presumably doomed as in Tennyson's poem. Tennyson sees the folly of the generals but lauds the Light Brigade for their bravery and nobility in the face of certain death.

Most answers should be able to go some way towards outlining the issues above and should be rewarded for a clear view of how the poets make the bravery of the soldiers stand out, perhaps by examination of the depiction of the violence the soldiers are facing. More developed answers will need to look at the style in order to tackle the "striking" or comparative aspects of the question or perhaps evaluate, at the top of the mark range, how the poems differ. A strongly developed comparison, perhaps noting the use of powerful imagery, repetition, rhetorical question or heightened language should be highly rewarded.

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| Text: | OCR: <i>Opening Lines : Town and Country</i> |
| Question 4: (30 marks) | <i>Beeny Cliff</i> (Hardy) and <i>Binsey Poplars</i> (Hopkins) Compare how the poets strikingly convey to you the strength of their feelings of loss in these two poems. |

NOTES ON THE TASK:

Hardy's powerfully happy memory of the day at the cliff is conveyed by the vividness of the language, for example in the jewel imagery of the sea. The strongest feelings are of loss and the finality of death, created by contrasting the transience of his love, who will laugh there "nevermore" and the bulky permanence of "Old Beeny". Hopkins's shock at the loss of the aspens is emphasised by repetition of "felled" and his strength of feeling for the environment is shown in the shocking pricked eye image as well as in the beautiful depictions of nature with his trade mark compound adjectives "wind-wandering weed-winding bank."

The points above, of course, merely scratch the surface of how the poets' feelings of loss are conveyed and candidates are free to select what they wish in the time available. Most answers will be able to outline the situations in the poems and comment on the feelings of loss shown. More detailed answers will either make a close analysis of how feelings are conveyed through the style or make a developed comparison between the styles of the two poems. Alternatively, there may be a strong personal response to the sorrow, grief and dismay in the poems and the consequent striking effect on the reader.

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| Text: | OCR: <i>Opening Lines : Town and Country</i> |
| Question 5: (30 marks) | Compare the ways in which the poets create powerful and threatening images in <i>The Eagle</i> (Tennyson) and <i>The World</i> (Rossetti). |

NOTES ON THE TASK:

Tennyson's eagle is both powerful and threatening. His power is created through his physical attributes and the sense of his isolation and being "above" the world. His threat comes through the simile of the thunderbolt, with all the word's mythic connotations. Rossetti's poem works through the powerful personification of the world as a beautiful woman by day and Medusa with leprosy by night. The images are far more satanic and the juxtaposition of night and day throughout has a powerful effect.

There is plenty to say about the language of both poems and most answers should be able to analyse some of the imagery or diction. More developed responses might focus more closely on language or structure or make a developed comparison. They might, for example, look at the different effect of the use of the first person in the Rossetti or the awed depiction of a God-like creature in *The Eagle*.

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| Text: | OCR: <i>Opening Lines : Town and Country</i> |
| Question 6: (30 marks) | Compare how the poets convey to you strong feelings of anger in <i>The Song of the Shirt</i> (Hood) and <i>London</i> (Blake). |

NOTES ON THE TASK:

Repetition is used powerfully by Hood to suggest the monotonous, soul-destroying nature of the woman's work "Stitch! stitch! stitch!" and by Blake to convey the political oppression of the citizens of London "chartered street...chartered Thames". Strong diction is used to physically describe the people's misery in both poems. Hood's is obviously a much longer, more narrative poem, which uses the woman's own voice to strong effect. Blake's anger at the treatment of soldiers, chimney sweeps and the city's prostitutes is conveyed through the power of the bleak simplicity of the ballad form and of the imagery of death in the last two verses.

Candidates need not look at both poems in the same amount of detail as *The Song of the Shirt* is a long poem and it is acceptable to be selective. Most answers should be able to comment on the state of the people in both poems and on why the poets are angry. More developed responses will need to look at the writer at work or concentrate on looking at the similarities and differences in the poets' methods. A strong personal response to the strength of feeling in the poems should be rewarded accordingly.

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| Text: | BLAKE : <i>Songs of Innocence and Experience</i> |
| Question 7: (30 marks) | <i>Holy Thursday</i> (Experience) and <i>London</i> (Experience) Compare the ways in which Blake creates such powerful images of suffering in these two poems. |

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 shape a personal response to the images of suffering while focusing on "the ways" of the question and really scrutinising the poet at work. *London* offers a wide range of powerful images of suffering, and it is important not to expect exhaustive coverage and to accept that "images" can include Blake's use of sound in both poems. Strong answers are likely to pay close attention to some of the relentlessly disturbing images of repression in *London* (the "manacles", the "blood", the "plagues"...) and also to the contrasting natural descriptions conveying the suffering which poverty brings in *Holy Thursday*. The strongest answers are likely to explore the impact of selected imagery through an analytical approach to language and structure without losing sight of meaning and context.

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| Text: | BLAKE : <i>Songs of Innocence and Experience</i> |
| Question 8: (30 marks) | Compare how Blake movingly conveys to you feelings about love and protection in <i>A Cradle Song</i> (Innocence) and <i>The Lamb</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 feelings 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 but also explore in detail the effect and significance of some of the key features in each poem like: the use of the mother's voice, the reassuring repetition, the soothing sounds, the contented images... in *A Cradle Song* or the use of the child's voice, the reassuring question/answer format, the images of peace and innocence... in *The Lamb*, or the expressions of faith in a gentle, protective God and the range of symbolic imagery in both.

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| Text: | BLAKE : <i>Songs of Innocence and Experience</i> |
| Question 9: (30 marks) | Compare the ways in which Blake creates a striking vision of heaven in TWO of the following poems: <i>The Little Black Boy</i> (Innocence) <i>The Chimney Sweeper</i> (Innocence) <i>Night</i> (Innocence). |

NOTES ON THE TASK:

The question offers some choice but it maintains the focus on Blake's writing and good answers are likely to keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can focus explicitly on the vision of heaven created in their two selected poems and shape a personal response to these visions while focusing on the "the ways" of the question and really scrutinising the poet at work. The final stanzas of *The Little Black Boy* convey a symbolically cloudless image of love, equality, protection, innocence, liberation, joy..., Tom Dacre's dream in *The Chimney Sweeper* creates sunlit images of freedom, revival and joy..., the description and the voice of the lion in *Night* employ refreshing, shining images of compassion, protection, harmony... Thoughtful attention to the effect of features like the use of dialogue and of different points of view, the contrasts between the visions and the realities depicted elsewhere in the poems, the ironies, the repetition and (most important perhaps the range of imagery and of symbolic possibilities) in each of the poems...should be well rewarded.

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| Text: | HARDY: <i>Selected Poems</i> |
| Question 10: (30 marks) | <i>To Lizbie Browne</i> and <i>A Broken Appointment</i> Compare the ways in which Hardy conveys to you feelings of disappointed love in these two poems. |

NOTES ON THE TASK:

Good answers are likely to explore the different nature of the relationships and of the disappointment in the two poems but will keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to the different feelings of each lover (self-reproach, regret, nostalgia, curiosity... in *To Lizbie Browne* and the more direct reproach of the appointment-breaker, sadness, loss, suffering...in *A Broken Appointment*) and to the painful awareness of the transience and fragility of love, while focusing on the "the ways" of the question and really scrutinising the poet at work. The strongest answers are likely to sustain close and comparative attention to the effect of features like the use of first-person, of direct address, of symbolic description, of repetition and patterning, questioning...

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| Text: | HARDY: Selected Poems |
| Question 11: (30 marks) | Compare the ways in which Hardy movingly portrays the narrators in <i>Her Death and After</i> and <i>A Wife and Another</i> . Remember to refer closely to the words and phrases Hardy uses. |

NOTES ON THE TASK:

The emphasis in the question is on the poet and differentiation should emerge from the extent to which answers can shape a personal response to the narrators while maintaining the focus on “the ways” of the question. Strong answers are likely to engage the emotionally charged situations in both poems without drifting into excessive re-telling, and to examine the feelings, characters and situations of both heroically unselfish narrators in some detail while scrutinising the writer at work. The strongest answers are likely to maintain a detailed and well-supported personal response to the unselfishness, the courage, the sacrifice, the magnanimity... of each narrator, and to explore the effect of particular features of language and structure like: the use of first person, the use of contrast (between the lover and the husband in *Her Death and After* or between the wife’s initial and final feelings in *A Wife and Another*)... the developed characterisation, pathos and narrative of both poems...

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| Text: | HARDY: Selected Poems |
| Question 12: (30 marks) | Explore the different ways in which Hardy vividly conveys to you the sadness of growing old in TWO of the following poems: <i>I Look Into My Glass</i> <i>The Self-Unseeing</i> <i>In Tenebris I.</i> |

NOTES ON THE TASK:

Good answers are likely to explore the specific nature of the sadness about the ageing process in each poem but will keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to Hardy’s regret about the loss of youthful fervour, joy and intensity which the passing of time brings 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 descriptions of physical decay in *I Look Into My Glass*, or the images of erosion and of joyful family memories in *The Self-Unseeing*, or the symbolically bleak descriptions in *In Tenebris I.*

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| Text: | AUSTEN: <i>Northanger Abbey</i> |
| Question 13: (30 marks) | Chapter 25: “ ‘I have one favour to beg...’ ” to ‘...said Eleanor, with a smile.’ In what ways does Austen make this such a dramatic and revealing moment in the novel? |

NOTES ON THE TASK:

Catherine’s innocence and naivety lead her to be surprised that Isabella is inconstant and fickle and to misinterpret Captain Tilney’s intentions towards Isabella. She is deeply shocked that Isabella has deserted James. Henry and Eleanor have a stronger perception of the likely truth and are embarrassed in their turn at Catherine’s misconception of their father’s character. Henry ironically describes Isabella as everything she is not “open, candid, artless, guileless” and Eleanor points out that this is a description of Catherine. This lovely compliment and hint of their true wishes, of course, goes straight over Catherine’s head.

Most answers should show some grasp of the context of the passage. There is drama in Catherine’s sudden revelation that she will leave Northanger if Captain Tilney arrives and of her dithering over whether to allow Henry to read the letter. There are many possibilities for “revealing”. The passage reveals Isabella’s true nature, Frederick’s character, Catherine and Henry’s love, Catherine’s disillusionment with Isabella and regard for her own brother. The major subtle revelation is in the hint that the General is not liberal and will only allow his children to marry for money. Answers should be differentiated by the extent to which they engage with some of the material above. More detailed responses will possibly be moving towards appreciation of the ironies in the extract and perhaps of Henry Tilney’s ironic take on Isabella.

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| Text: | AUSTEN: <i>Northanger Abbey</i> |
| Question 14: (30 marks) | Explore ONE or TWO moments in the novel where Austen’s writing encourages you to find Catherine’s behaviour particularly amusing and entertaining. |

NOTES ON THE TASK:

Obvious choices might be: the incident of the chest in Catherine’s room at Northanger; her suspicions of the General running away with her; her early innocent misconceptions about Isabella; her response to John Thorpe’s “curricle hung” horse and carriage; any of her conversations about Gothic novels. We should, however, be prepared to meet candidates on their own ground. Most candidates will be able to comment on what they find amusing and entertaining but more detailed answers will need to respond to the writer at work and show how Austen’s style makes us laugh (very kindly usually) at Catherine. More sophisticated responses may well examine how her innocence and straightforward nature-particularly in the Bath scenes-entertain by highlighting the artifice of those surrounding her.

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| Text: | AUSTEN: <i>Northanger Abbey</i> |
| Question 15: (30 marks) | In what ways does Austen make Eleanor Tilney such a likeable character in the novel? |

NOTES ON THE TASK:

There is much to say about Eleanor's qualities and candidates will need to select effectively and respond to the writer at work and "the ways" in which Austen operates in order to move up the mark range. Most candidates will see that she is intelligent (she can hold her own with Henry) an affectionate sister, a loyal, kind friend and a dutiful daughter. She suffers real agonies when she has to break the news to Catherine that she is to be expelled unceremoniously from Northanger Abbey and shows herself to have a stronger moral sense than her father. She has suffered separation from her lover with little complaint. More developed answers will perhaps comment on Austen's contrasting her with Isabella Thorpe, which highlights Eleanor's essential goodness even more. They may even see what a good influence she has on Catherine and the gentle way in which she "educates" her by questioning her perceptions (e.g. of Isabella and Frederick Tilney) in the novel.

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| Text: | DICKENS: <i>Hard Times</i> |
| Question 16: (30 marks) | Book the Third, Chapter 9: 'Here was Louisa on the night of the same day...' to the end of the novel. In what ways does Dickens make this a moving ending to the novel? |

NOTES ON THE TASK:

This is an open question and we should accept what candidates find moving. Some key areas to consider are: the effect on the reader of the extent to which wrongs are redressed and characters receive their just deserts; how we are affected by Dickens's technique in this passage-building up the reader's hopes sometimes only to dash them; a moving sense of conclusion. Stephen Blackpool is exonerated and Gradgrind almost admits his failures. Poor Rachael continues virtuously, still plagued by Stephen's alcoholic wife. Tom repents but dies piteously before being reconciled with his sister and Louisa never becomes a wife again or a mother but is loved by Sissy's predictably happy children and regains something of what she lost by her upbringing.

Most answers should be able to outline some of the aspects of the ending that they find moving, probably in terms of what happens to the characters and how far they receive their just deserts in the passage. Differentiation may spring from the extent to which responses show a sense of the author and examine Dickens's style, such as the repetition of "Such a thing..." Alternatively answers may be moved by the sense of themes in the novel coming to a conclusion, particularly the failure of Utilitarian philosophy, and that Louisa and Sissy have a better than hoped for ending, whilst the conclusion for Stephen Blackpool and Tom is tragic.

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| Text: | DICKENS: <i>Hard Times</i> |
| Question 17: (30 marks) | In what ways does Dickens make Louisa's marriage to Bounderby such a disturbing part of the novel for you? |

NOTES ON THE TASK:

Bounderby's relationship with Louisa is fairly disturbing in itself, especially as exemplified by the kiss she rubs off her face early in the novel. She marries him because she is indifferent to life and will do anything for Tom as the only person who sparks any affection in her. The fact that Tom is willing to use her in this way with no thought for her is perhaps even more disturbing. Gradgrind's support of the marriage is grotesque as he realises himself by the end of the novel.

Their age difference and the fact that Louisa does not love him will no doubt loom large in most answers. More developed responses will need to respond to the writer at work perhaps by looking at some of the incidents above and how they are presented; or by Dickens's comic satire on Bounderby; or by the vivid depiction of Louisa's distress in the aftermath of the Harthouse affair; or in Gradgrind's realisation of what he has done in allowing them to marry.

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| Text: | DICKENS: <i>Hard Times</i> |
| Question 18: (30 marks) | Explore ONE or TWO moments in the novel where Dickens makes you feel particularly angry about the way people in Coketown are treated. Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

This is an open question and we shall need to meet candidates on their own ground. Obvious choices might be Sissy's treatment at Gradgrind's school; the "education" of Tom and Louisa; Stephen Blackpool being tied to his alcoholic wife and the various scenes between himself and Bounderby; his expulsion from the union; Tom's treatment of him and of Louisa; Harthouse's callousness; the descriptions of working conditions in Coketown itself....

A standard answer might outline the moment and give reasons for anger at the treatment of individuals or groups of people such as the mill hands. More sophisticated responses will need to comment on how Dickens's writing, whether in terms of style, plotting or characterisation, evokes the anger felt. Moments could also be chosen as emblematic of one of Dickens's wider themes, for example when Gradgrind catches Tom and Louisa looking at the circus.

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| Text: | HARDY: <i>Far From the Madding Crowd</i> |
| Question 19: (30 marks) | Chapter 34. “ ‘Frank dearest...’ ” to “ ‘...you are, Bathsheba.’ ” Explore the ways in which Hardy makes this such a dramatic moment in the novel. |

NOTES ON THE TASK:

A clear awareness of the context will be an important starting-point for all answers as Boldwood, having attempted to bribe Troy into marrying Fanny, overhears and is tortured by the intimacies between Bathsheba and Troy. It is to be hoped that many answers will be aware of the crushing irony of the situation (that Troy and Bathsheba are already married, that Boldwood abandons the Fanny stratagem and becomes desperate for Troy to save Bathsheba’s reputation by marrying her...) but the focus in the question is on Hardy’s writing and strong answers will keep the “the ways” of the question clearly in view. The strongest answers may declare themselves in the extent to which they not only grasp the dramatic context but also sustain close attention to the key features of the writing like: the portrayal of Boldwood’s suffering (the physical impact on him of the overheard intimacies, the descriptions of his voice, his indecision, his suicidal despair...), the building of suspense, the depiction of the dramatic action (the eavesdropping, the violence, the threats), the foreshadowing of the Troy’s murder and Boldwood’s attempted suicide...

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| Text: | HARDY: <i>Far From the Madding Crowd</i> |
| Question 20: (30 marks) | Explore ONE or TWO moments in the novel where you feel that Hardy’s writing makes the behaviour of Bathsheba’s farmworkers particularly entertaining. 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 avoid a narrative reworking of selected moments and shape a personal response to the entertaining elements while focusing on Hardy’s writing. The Malthouse scene, Bathsheba’s first meeting with her workforce, the panic and incompetence in the face of fire or bloated sheep, the joyful response to the final union between Bathsheba and Gabriel...may prove to be fertile areas, but it is important to be receptive to a variety of choices and the definition of what constitutes a “moment” is likely to vary. The strongest answers are likely to examine the sources of the humour and of the entertainment generally in some detail (in the physical descriptions, the portrayal of particular character quirks, the nature of the anecdotes, the dialect features, the nature of the relationships, the banter...) and perhaps see the lower-key, earthy ordinariness of the rustics as a relief from the dramatic and tragic events unfolding elsewhere in the novel.

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| Text: | HARDY: <i>Far From the Madding Crowd</i> |
| Question 21: (30 marks) | How does Hardy's portrayal of Sergeant Troy up to the point of his marriage to Bathsheba encourage you to feel that the marriage will fail? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

This is a character question which focuses mainly on the first half or so of the novel and on the evidence of Troy's unsuitability for marriage. Strong answers are likely to concentrate on the way Hardy presents Troy as the handsome, charming, dangerous, mysterious, romantic swordsman and practised deceiver, irresistible to Fanny, Bathsheba and others, and ill-suited for the role of husband/farmer, particularly in the light of the contrast Hardy constructs between Troy and Oak. The emphasis in the question is on the writer and differentiation should emerge from the extent to which answers can move beyond a simple character analysis to concentrate on the ways in which Hardy's writing makes Troy's inconstancy, his mendacity, his mercurial moods, his callous selfishness, his capacity for viciousness and manipulation (in his treatment of Fanny and Boldwood, for instance)... fully comprehensible to the reader. Close attention to Hardy's introductory portrayal of Troy (in Chapter 25) which focuses on his impulsive nature, his casual lying to women, his living for the moment...or to the detail of the telling contrasts with Oak should be well rewarded.

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| Text: | Eliot: <i>Silas Marner</i> |
| Question 22: (30 marks) | Chapter 1: 'For some time Silas was mute...' to 'shudder at this blasphemy'. In what ways does Eliot make this such a gripping moment in the novel? |

NOTES ON THE TASK:

The moment is both gripping in itself and, of course, the starting point for Silas's loss of faith, journey to Raveloe, miserliness and isolation from other people. The accusation of theft is startling in itself but the reader can perceive Silas's gradual realisation that William must be the thief and we wait to see whether he will accuse him and whether he will be believed. Silas's certainty that God will vindicate him is dramatically shattered when the lots go against him and his formal expulsion from the church is dramatic. His accusation of William and the "shudder" at his blasphemy add to the gripping nature of events even more. Silas's fit is a key factor in William's ability to commit the crime and is seen as a sign of God's disfavour but his epilepsy will ultimately work in Silas's favour as the novel progresses.

Most answers will no doubt look at the passage in varying degrees of detail but another approach might be to look at "the ways" of the question and comment on Eliot's narrative skill or show why the moment is gripping as a catalyst for events in the novel as a whole.

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| Text: | <i>Eliot: Silas Marner</i> |
| Question 23: (30 marks) | How does Eliot make the differences between the characters and moral values of Nancy Lammeter and Godfrey Cass such a striking part of the novel? |

NOTES ON THE TASK:

The differences between Godfrey and Nancy are marked. Godfrey may be socially superior but Nancy is more respectable and has stronger moral values. The Red House has been a rather chaotic and loveless place since the Squire was widowed whereas the Lammeter household is all “neatness, purity and liberal orderliness” sunned by Nancy’s “good angel” inviting to industry, sobriety and peace. Where Godfrey is weak and vacillating, Nancy is driven by strong, somewhat inflexible principles. Godfrey’s being, in the main, redeemed by his marriage to Nancy is, of course, a key part of the novel.

A crucial difference between them is over the adoption of Eppie. Godfrey wants Eppie for mainly selfish reasons, whereas Nancy’s objection to adoption is on religious grounds. If God, through some higher purpose, did not mean you to have children then you put up with the deprivation. Nancy believes that nothing is worth doing wrong for –even love and ultimately Godfrey’s wrong doing deprives them of Eppie.

Most answers should be able to comment on the differences between Godfrey and Nancy and will do so in varying degrees of detail. The highest marks should be reserved for answers which can see that their relationship embodies many of the moral lessons in the novel in a compelling and dramatic fashion.

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| Text: | <i>Eliot: Silas Marner</i> |
| Question 24: (30 marks) | Explore ONE or TWO moments in the novel which Eliot makes particularly moving for you. Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

This is an open question and we must accept what comes. Some possibilities are: the villagers helping Silas in the Rainbow when his gold is stolen; the arrival of Eppie; Eppie’s effect of integrating Silas into the community; Dolly’s support of Silas; Godfrey’s confession to Nancy and her response; Eppie rejecting Godfrey; the wedding at the end.

Interpretations of “moving” may vary and candidates might choose moments of despair such as Silas’s feelings after the theft of the gold.

Whatever the choice or choices, more developed answers will need to go beyond narrating the moment or moments to look at the writer at work or show a well-supported personal response to the moment with some detailed explanation of why it is moving.

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| Text: | POE: Selected Tales |
| Question 25: (30 marks) | <p><i>The Tell-Tale Heart</i> ‘And now at the dead hour...’ to ‘...trouble me no more.’</p> <p><i>The Black Cat</i> ‘The moodiness of my usual temper...’ to ‘...without a groan.’</p> <p>How does Poe make these two moments so shocking for you?</p> |

NOTES ON THE TASK:

Although it is to be hoped that all answers will find something intrinsically shocking in the two situations (the calculated murder of an innocent and terrified old man and the sickeningly sudden and arbitrary murder of an “uncomplaining” wife by her demented husband), strong answers are likely to avoid narrative approaches and to be precise and economical in the way they establish the shocking elements in the extracts. The main focus in the question is on the writer and strong answers are likely to pay close attention to the effect of particularly shocking features of the writing. The best answers are likely to pinpoint the effect of a variety of techniques which Poe employs to shock the reader like: the descriptions of the silence, the building beating, the violent action, the use of the obsessive repetition, the portrayal of the rapidly changing moods and apparent guiltlessness of the narrator...in *The Tell-Tale Heart*, the unexpectedness and random nature of the murder, the description of the brutal blow, the disturbingly restrained and conversational recounting of the violence... in *The Black Cat*, and the suddenness of each attack, the use of intimate first-person approaches, the insights into the deranged nature of the narrators...in both stories.

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| Text: | POE: Selected Tales |
| Question 26: (30 marks) | <p>Explore the ways in which Poe makes these TWO settings particularly frightening:</p> <p>The dungeon in <i>The Pit and the Pendulum</i> Montresor’s underground vaults in <i>The Cask of Amontillado</i>.</p> <p>Remember to support your ideas with details from the stories.</p> |

NOTES ON THE TASK:

There are many possible features to focus on here as the settings are closely involved with the action of the stories but differentiation is likely to spring from the extent to which answers can move beyond a narrative account, can maintain the focus on the “the ways” of the question and on Poe’s descriptive writing and can selectively establish the frightening impact and significance of the settings in the context of each story, used as they are to incarcerate and torment the narrator of *The Pit and the Pendulum* and Fortunato in *The Cask of Amontillado*. Strong answers are likely to be characterised by close attention to the effect and significance of descriptive details like: the intensity of the darkness, the cold and slimy walls, the slippery ground, the indeterminate shape of the dungeon, the foul pit itself, the rats, the descending blade, the shrinking fiery cell... (in *The Pit and the Pendulum*); the damp, foul-smelling and extensive catacombs, the human remains, the gradual walling-in...(in *The Cask of Amontillado*); and the claustrophobic tomb-like nature of both settings.

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| Text: | POE: Selected Tales |
| Question 27: (30 marks) | <p>Explore the ways in which Poe engages your interest in TWO of the following relationships between narrators and main characters:</p> <p>the narrator and Roderick Usher (in <i>The Fall of the House of Usher</i>) the narrator and Dupin (in <i>The Murders in the Rue Morgue</i>) the narrator and Legrand (in <i>The Gold-Bug</i>).</p> <p>Remember to support your ideas with details from the stories.</p> |

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| NOTES ON THE TASK: | |
| <p>The main focus in the question is on the writer and stronger answers are likely to pay close and explicit attention to details of the writing, and the effect of the first-person narration in particular. The best answers are likely to make selective use of the detail of the experiences shared by the two characters to establish the intrinsically interesting and unusual nature of each relationship, while exploring the ways in which Poe engages the reader like: the characterisation of the observer-narrators almost wholly in terms of their preoccupations with the fascinating features of their unusual friends (Usher's moribund melancholy and musical talents, Dupin's whims and his formidable intellect, Legrand's obsessive determination). Exploration of the details of the writing which confirm the closeness of the two men and the nature of the narrators' preoccupation with their reclusive but talented friends, should be highly rewarded.</p> | |

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| Text: | WELLS: The History of Mr Polly |
| Question 28: (30 marks) | <p>Chapter One: 'It was good for the three P's...' to '...apple in hand....'</p> <p>Explore the ways in which Wells creates such an enjoyable part of the novel here.</p> |

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| NOTES ON THE TASK: | |
| <p>Differentiation is likely to spring from the extent to which answers can adopt a selective approach to the range of enjoyable material available (the rural walks, the convivial company of Parsons, in particular, the ordering, anticipating and relishing of the pub grub, the innocence of the romantic dalliance with the girl in pink...) Strong answers should be able to focus explicitly on the "the ways" of the question and scrutinise the writing, especially perhaps in the presentation of the amusing gap between the romantic release of the country ramble and daily reality of gentlemen's outfitting. The strongest answers are likely to examine not only the detailing of one of the jollier and more stimulating episodes in Mr Polly's life, contrasting with the later frustrations and disappointments, but also to respond to the gentle irony with which the three P's (affecting a swaggering confidence to mask their inexperience with women and the world in general) are portrayed. Close attention to the innocence and "joy de vive" of the three P's and to the descriptions of the rural delights, as a precursor to the Potwell Inn idyll, should be highly rewarded.</p> | |

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| Text: | WELLS: <i>The History of Mr Polly</i> |
| Question 29: (30 marks) | How do you think Wells makes Mr Polly's encounters with Christabel, the red-haired girl, such memorable and significant moments in the novel? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

Good answers are likely to show a clear awareness of the context for these encounters: Mr Polly escapes from the humdrum ordinariness of daily life and from Mr Johnson's business plans by weaving a fantasy of courtly love around his conversations with a schoolgirl but is eventually brought down to earth with a bump (literally and metaphorically) and bounced back to the reality of shopkeeping after an impulsive proposal to Miriam. Strong answers should be able to see the importance of these encounters in terms of the conflicts which beset Mr Polly, and focus explicitly on the "the how" of the question by scrutinising the writing. The strongest answers may declare themselves in their close attention to features like Polly's exaggerated language, the portrayal of his naivety and his romantic readiness, the presentation of Christabel's uneasy reactions and rather innocent betrayal of him, our early awareness of the extended schoolgirl audience on the other side of the wall, the symbolic possibilities of the wall itself, the contrast between the "goddess" and the "red-haired girl with pigtails" as illusion collides with reality, the description of his humiliating descent and the pain of acquiring self-knowledge...

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| Text: | WELLS: <i>The History of Mr Polly</i> |
| Question 30: (30 marks) | How does Wells's portrayal of the Potwell Inn make it such an attractive final setting in the novel? Remember to support your ideas with details from the novel. |

NOTES ON THE TASK:

Good answers are likely to establish a clear understanding of the appeal of the Potwell Inn, both for Mr Polly and the reader, without an unnecessarily long reworking of the story, although some answers might construct an effective argument that the Inn only becomes an attractive final setting after Mr Polly's gallant and life-changing protection of the landlady and little Polly and therefore spend some time on the Uncle Jim episodes. Strong answers should be able to pay close attention to the effect of the descriptive detail in portraying the serenity and security of the final setting, to develop a response to the warm, easy-going relationship with the fat woman which embodies the appeal of the Potwell Inn and to focus explicitly on the "how" of the question by scrutinising the writing. The strongest answers may declare themselves in their close attention to the impact of the setting as a portrayal of an untroubled twilight which resolves Mr Polly's earlier conflicts, contrasts his earlier unhappiness and gives the novel its happy ending.

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| Text: | CHOPIN: Short Stories |
| Question 31: (30 marks) | <p><i>Tonie (At Chênrière Caminada):</i> Opening to ‘...young lady from Grand Isle’ <i>A Respectable Woman</i> Opening to ‘...experience as a sugar planter.’</p> <p>In what ways does Chopin capture your interest here in the openings to these two stories?</p> |

NOTES ON THE TASK:

Both openings set up the central relationships in the stories and reveal essential aspects of the characters. Tonie is clumsy, “too earnest-almost too honest”. He is not interested in the women of the island but is suddenly “electrified” by Claire’s music and feels that she must be a heavenly being. His fanatical infatuation with her and its likely outcome are embedded in this opening. In a more subtle way Mrs Baroda’s eventual love for Gouvernail is suggested by the technique of her not wanting him as a guest, having preconceived ideas about him, then finding she likes him although, or perhaps because, he does nothing to please her. A strong sense of place and of the social background of the characters are also created in these openings.

Most answers should be able to comment on how interest in the characters and central relationships is established by the openings. More developed responses might look at the style in greater detail; inform their answers by knowledge of the stories as a whole or respond to what constitutes their effectiveness in terms of making us want to read on. We should accept whatever the candidates find interesting as long as this is supported by details from the passages.

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| Text: | CHOPIN: Short Stories |
| Question 32: (30 marks) | <p>What does Chopin’s writing encourage you to feel about Adrienne in Lilacs and Calixta in At the ‘Cadian Ball?</p> <p>Remember to support your ideas with details from the stories.</p> |

NOTES ON THE TASK:

Both Adrienne and Calixta are passionate, temperamental, impulsive women. Chopin treats both sympathetically, but their faults are not overlooked. Adrienne treats her friends and servants in Paris in a rather cavalier fashion by her secret trips to the convent but her love of the place endears her to the reader and we feel the cruelty when she is rejected at the end of the story. Calixta is a “Spanish vixen”; she fights and flirts and strings poor old Bobinôt along only turning to him when Alcée runs to Clarisse. Yet we feel that Calixta and Alcée are better suited. She is also very funny, beautiful and, like Adrienne, willing to flout the rules and do the unexpected.

Both women are vividly depicted and there is plenty to respond to. It is an open question and candidates are free to feel as they wish. Answers will no doubt be distinguished by the candidates’ ability to respond to Chopin’s presentation and support their views with close textual reference.

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|------------------------------------|---|
| Text: | CHOPIN: Short Stories |
| Question 33: (30 marks) | For which TWO stories do you think Chopin creates the most satisfying endings, and why? Remember to support your choices with details from the stories. |

NOTES ON THE TASK:

“Satisfying” could be seen in terms of a happy ending or of the characters receiving their just deserts or in the sense that the ending is an effective shock or surprise. Obvious choices might be: *A Matter of Prejudice*; *Désirée’s Baby/The Father of Désirée’s Baby*; *The Story of an Hour/Dream of an Hour*; *Beyond the Bayou* but there are other possibilities and we must meet the candidates on their own ground.

Most answers will be able to justify their choices in some way. More detailed responses will need to select effectively, recognise the writer at work and explain *why* the ending is a satisfying one, with sound textual support.

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 (i.e. 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 3 2 1 0 | <ul style="list-style-type: none"> • show very little awareness • make very limited comment • not meet any of the criteria above |

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 3 | <ul style="list-style-type: none"> show very little awareness of the character |
| | 2 1 0 | <ul style="list-style-type: none"> not meet any of the criteria above |

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| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 1: (14 marks) | Act One: 'SISTER: Now why do you go getting yourself so upset?' to 'KEN: ...I will have lost a valuable asset.' What do you find revealing and dramatic about this moment in the play? You should consider: what is happening to Ken here how the characters react. |

NOTES ON THE TASK:

In this passage, Ken is being efficiently calmed down through the expertise of Sister Anderson, who then summarily dismisses the ineffectual Mrs Boyle, the Social Worker. Better answers may note with some amusement how Ken sees through the Sister's plan of using the naïve Nurse Sadler to defuse his anger, and as they rise through the bands, answers will note with growing clarity and detail the indications we receive here of the tender relationship that is developing between Ken and Nurse Sadler, as he gently mocks at her perceptiveness in understanding the situation.

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|-----------------------------------|---|
| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 2: (14 marks) | What are your impressions of Mr Hill in the play? Remember to support your ideas with details from the play. |

NOTES ON THE TASK:

It is to be hoped that answers to this question achieve more than a basic trawl through the play outlining Mr Hill's part in it, since more thoughtful reading of his character reveals the sharp, logical and ultimately caring professional that he is. His cautious and down to earth approach is seen in his initial doubts about Ken's desire to be allowed to die. His attitude is hardened, however, when he meets Dr Emerson and realises the extent of Ken's struggle to get his wishes heard, and better answers will show increasing awareness of the polarity of the positions of the two men. More detailed answers will point out also the burgeoning 'love interest' supplied by Mr Hill in his relationship with Dr Scott.

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| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 3: (14 marks) | End of Act Two: 'WILLY: Go on now. I'll be right up.' to 'BIFF: (<i>rushing down the stairs</i>) Pop!' What do you think makes this passage so dramatic? |

NOTES ON THE TASK:

There are several important threads. Linda's repeated calls to Willy to come to bed become more and more anxious and fearful. Willy is mentally conversing with Biff, reasserting the same old delusions, and with Ben, whose words convey the lure of 'diamonds' and increasingly sound ironic and fateful ('perfect proposition', 'We'll be late'). The drama mounts as Willy realises he is alone and the music rises to a high intensity. Better answers are likely to show or imply understanding of what is about to happen, as well as looking closely at dramatic effects in the passage.

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|-----------------------------------|---|
| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 4: (14 marks) | What makes you feel sorry for Linda? You should consider: <ul style="list-style-type: none"> • her relationship with Willy • her relationship with her sons. |

NOTES ON THE TASK:

Better answers are likely to be those which do not merely provide a rehearsed character study, but which respond to 'feel sorry' in personal terms. Linda knows that Willy has been trying to kill himself; she is loving and supportive to him, and ultimately both heartbroken and mystified by him. She is proud of and also angry with her sons, and very doubtful about Ben. She tries hard to smooth over conflicts between Willy and Biff, and the struggle to hold Willy together has aged her. Perhaps some answers may argue that she should have behaved differently.

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| Text: | R C SHERRIFF: <i>Journey's End</i> |
| Question 5: (14 marks) | End of Act One: 'OSBORNE: (<i>standing beside STANHOPE...</i>)' to 'THE CURTAIN FALLS.' What makes this a surprising and moving moment in the relationship between Stanhope and Osborne? You should consider: what Stanhope and Osborne do and say here Osborne's relationship with Stanhope. |

NOTES ON THE TASK:

Answers should recognise that this passage occurs at the end of a long day for Stanhope, where his taking over a messy set of trenches coincides with the arrival of the hero-worshipping Raleigh, and with him the possibility of his poor physical and mental condition being discovered by the girl he loves. This contextual detail will be evident in better answers. In this passage, the drunken Stanhope is tenderly comforted and encouraged to sleep by his beloved mentor Osborne. More detailed and perceptive answers may note that the trivial exchange with Mason about the pepper serves as a counterpoint to Stanhope's anxiety and Osborne's patient attempts to allay it.

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| Text: | R C SHERRIFF: <i>Journey's End</i> |
| Question 6: (14 marks) | How does your view of Trotter change as the play progresses? Remember to support your ideas with details from the play. |

NOTES ON THE TASK: It is to be hoped that answers will go beyond a simple trawl through Trotter's appearances in the play, and better answers will see him in relation to the drama as a whole. He first appears, short and fat, as a contrast to the tall, handsome Stanhope, and from then on he brings some light relief to the darkness and intensity of the drama being played out around him. He has a number of moments of verbal sparring with Mason, the cook, and his nostalgic reminiscences single him out as the ordinary man forced into an extraordinary situation. Although he is occasionally tactless and appears insensitive, it is hoped that better candidates will grasp the essential kindness and decency of the character, and make the point that he is a fitting as well as an obvious choice as Stanhope's second-in-command following Osborne's death. As usual, the best answers will be those that are able to refer to details from the play.

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| Text: | PINTER: <i>The Caretaker</i> |
| Question 7: (14 marks) | Act II: MICK: 'You're stinking the place out.' to 'MICK: Who do you bank with?' What are your impressions of Mick at this point in the play? |

NOTES ON THE TASK: Mick is insulting ('skate', 'barbarian'), repetitive ('decorate', 'rooms', 'bank'), and condescending in using the language of property ('rateable value', 'comprehensive indemnity'). How 'Honest' is Mick? Does the audience find him amusing here, or is he a bully? Better answers may be able to tackle these issues, and show awareness of the exaggeration and sarcasm in the speech. Appreciation of the fact that Mick is berating Davies whilst denying him his trousers, and of the contrast between Mick's treatment of him and Aston's, may well be signs of a good answer.

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| Text: | PINTER: <i>The Caretaker</i> |
| Question 8: (14 marks) | You are Davies at the end of the play. You might be thinking about: <ul style="list-style-type: none"> • Mick and Aston • what you will do now. Write your thoughts. |

NOTES ON THE TASK: The bullets are offered as suggestions only. Davies may look back on the kind treatment he has received from Aston with puzzlement since he has just been rejected and evicted; he may also reflect on the intimidation he has suffered at the hands of Mick with characteristic overstatement and paranoia. What he will do now may be constructed in terms of what he has already told us, shoes and Sidcup, or we may be given a glimpse of his 'real' desperation and fear. Better answers are likely to combine some details from the play with a recognisable voice for the character.

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|-----------------------------------|---|
| Text: | OCR: <i>Opening Lines: How It Looks From Here</i> |
| Question 9: (14 marks) | <p><i>Mirror</i>: Plath, <i>Judging Distances</i>: Reed.</p> <p>Explore what these TWO poems vividly convey about outward appearances.</p> <p>Remember to support your ideas with words and images from the poems.</p> |

NOTES ON THE TASK:

It is to be hoped that some answers will understand and discuss a little of the mirror's description of itself, masked as it is in imagery and metaphor. For greater reward, answers should also convey the frightening concept of the last two lines – the inexorability of growing old. *Judging Distances* is a powerful mixture of the cold language of an army lecture on judging distances, juxtaposed with the raw recruit's reflections on the relationship between time and distance. Better answers may make some mention of language and tone, even pointing out Reed's rich irony; and the best answers might engage with all of the above.

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| Text: | OCR: <i>Opening Lines: How It Looks From Here</i> |
| Question 10: (14 marks) | <p>What brings animals strikingly to life for you in TWO of the following poems?</p> <p><i>The Cat and the Sea</i> (Thomas) <i>Mort aux Chats</i> (Porter) <i>Rat, O Rat...</i>(Logue)</p> <p>Remember to support your ideas with words and images from the poems.</p> |

NOTES ON THE TASK:

The Cat and the Sea is a brief portrait of a black cat, and more perceptive answers may see, as well as a striking descriptive metaphor, the cat's self-centred and objective nature as compared with the cold March sea by which it sits. There is much detail to discuss in *Mort aux Chats*, and answers may concentrate on the nasty physical habits of cats, their alien lifestyle and characteristics, or their general worthlessness as animals. Stronger answers may go beyond glorified paraphrase to point out the irrational and phobic nature of this diatribe. The slick subtlety and mock apologetic tone in *Rat, O Rat...* may be discussed with some evidence in better answers, and it is to be hoped that the fullest answers will convey some of the understated sarcasm in the poet's plea for his unwelcome guest to leave

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| Text: | OCR: Opening Lines: The 1914-18 War (ii) |
| Question 11: (14 marks) | <p><i>The Deserter</i>: Letts, <i>The Hero</i>: Sassoon.</p> <p>What do you find particularly moving about the reactions to the deaths of the soldiers expressed in these TWO poems?</p> <p>Remember to refer closely to the words and phrases the poets use.</p> |

NOTES ON THE TASK: After a bleak opening, where the Deserter's cowardice is outlined, the reader's sympathies are engaged as the young soldier is revealed, through similes and metaphors, to be no more than a frightened child, and better answers will respond with some sensitivity here. The harsh repetitions employed to describe his execution are followed by ironical references to his mother's grief, as she remains blissfully unaware of his cowardice. Sympathy for the young soldier in *The Hero* is not apparent – he is a 'cold-footed, useless swine'. Here, the sympathy is reserved for his mother, a double sympathy both for her loss, pitifully described, and for the fact that her pride in her son's heroic death is based on a lie. Answers that go some way towards recognising the ironies present in both poems should be especially rewarded.

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| Text: | OCR: Opening Lines: The 1914-18 War (ii) |
| Question 12: (14 marks) | <p>What feelings about soldiers going off to war do TWO of the following poems strikingly express?</p> <p><i>Recruiting</i> (Mackintosh) <i>Joining the Colours</i> (Hinkson) <i>The Send-Off</i> (Owen)</p> <p>Remember to support your ideas with words and images from the poems.</p> |

NOTES ON THE TASK: *Recruiting* begins jauntily enough, but the narrator's bitter sarcasm soon appears, as the techniques of propaganda of those left at home, the 'fat civilians', the 'girls with feathers', the 'blasted journalists', the 'harlots', are set in bitter contrast to the truths of life – and death – in the front line. Better answers may comment on the repetition of the propagandist's refrain 'Lads, you're wanted', that has its final rendition as 'Lads, you're wanted. Come and die'. In similar vein, the apparent optimism of *Joining the Colours* is soon counterpointed with grimmer hints of the fates of the 'gay and golden boys', for they are headed 'to glory and the grave', and their final destination takes them 'into the dark'. The darkness of *The Send-Off* has no counterpoint, for the soldiers here go down 'darkening lanes', 'secretly, like wrongs hushed-up'. The flowers they have resemble funeral sprays, and the poem ends with the certainty that if and when they return, it will be to 'creep back, silent' to a world they scarcely remember. Better answers will be those that discuss the qualities of both language and tone in their chosen poems.

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| Text: | LARKIN AND FANTHORPE: Poems 2 |
| Question 13: (14 marks) | <p><i>Annus Mirabilis</i>: Larkin, <i>Growing Up</i>: Fanthorpe.</p> <p>What do these TWO poems vividly convey to you about being an outsider?</p> <p>Remember to support your ideas with words and images from the poems.</p> |

NOTES ON THE TASK:

The revolution was 'rather late'/'just too late' for Larkin. Stanza two suggests a 50s world in which he belongs, stanza three the new world of sex without 'shame' which applied to 'Everyone' except, it is implied, him. Better answers may be those that can detect overstatement (e.g. the start) and other kinds of irony (e.g. 'never better'). Fanthorpe's ages of (wo)man are built on the declaration that she 'wasn't good At' what comes more easily to others, and therefore not 'good'/'nice'. She describes herself as quietly anarchistic: 'Shoplifting daintily', 'surly', 'wormed along years'. Any signs of response to her ironic turns of phrase may well be the signs of a better answer.

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| Text: | LARKIN AND FANTHORPE: Poems 2 |
| Question 14: (14 marks) | <p>What do you find moving about the ways in which time affects people in TWO of the following poems?</p> <p><i>The View</i> (Larkin) <i>Half-past Two</i> (Fanthorpe) <i>Old Man, Old Man</i> (Fanthorpe)</p> <p>Remember to refer to words and images from the poems in your answer.</p> |

NOTES ON THE TASK:

In the first poem time has passed for Larkin, leaving him wondering where his life has gone, and feeling 'drear'. The conceit on which the poem is built is climbing a mountain and seeing the view; better answers are likely to respond to some aspects of this. In the second the pupil escapes into a world of his own, while the teacher is aware of the clock. Better answers may make reference to and respond to Fanthorpe's inventive compound words in the early part of this poem. In the third Fanthorpe's old man was master ('lifelong adjuster', 'World authority', 'dab hand') of his precise world but is now losing his faculties, which moves the poet as well as the reader, as better answers will probably be able to show.

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| Text: | <i>Touched With Fire</i> |
| Question 15: (14 marks) | <i>Mushrooms: Plath, Hawk Roosting: Hughes.</i> What do you think makes the power of nature so striking in these TWO poems? |

NOTES ON THE TASK:

Plath's mushrooms are both weak and strong, meek and irresistible. Their power consists in part in their numbers: 'so many of us'. They are also a mysterious power; the poem could without its title be about a number of other things. Hughes's hawk exerts a timeless sway over his world, and sounds arrogantly confident about it all. Better answers are likely to move away from merely explaining the texts and towards at least acknowledging if not exploring the effects of language in the poems.

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| Text: | <i>Touched With Fire</i> |
| Question 16: (14 marks) | What do you find memorable about the portrayal of children in any TWO of the following poems? <i>Mid Term Break</i> (Heaney) <i>Refugee Mother and Child</i> (Achebe) <i>Nursery Rhyme of Innocence and Experience</i> (Causley) |

NOTES ON THE TASK:

Better answers are likely to respond to 'memorable' in a detectably personal way, rather than merely explaining or paraphrasing. Answers using the first poem could refer to the moving portrayal of the dead four year old, or his bewildered elder brother. In the second the child dying of malnutrition is visually evoked as well as poignantly rendered through the mother's persisting care. In the third what is perhaps most striking is the childish spoken voice, which then changes.

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| Text: | <i>OCR: Opening Worlds</i> |
| Question 17: (14 marks) | <i>The Young Couple:</i> 'At the same time, a large bedroom and dressing room...' to 'ample satin bedspreads matching the curtains' <i>The Winter Oak:</i> ' "I'll see you home." ' to '...went off along the twisting path.' What change in the lives of Cathy and Anna do the endings of these stories powerfully convey to you? Remember to refer to details from the extracts in your answer. |

NOTES ON THE TASK:

The point of the question is to relate the endings of the stories to what has gone before. The gradual absorption of the independent Cathy into the lifestyle of her in-laws is represented by the references to rooms and furnishings, and also to sunset over the 'mausoleum'. Anna Vasilevna is no longer the orthodox teacher of discrete nouns but instead an amazed learner for whom the forest and the guardian Savushkin have been a revelation. Better answers are likely not only to make reference to the extracts but also to show understanding of the gist of each story.

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| Text: | OCR: <i>Opening Worlds</i> |
| Question 18: (14 marks) | <p>What do you find particularly memorable about the relationships between parents and children in any TWO of the following stories?</p> <p><i>The Gold-Legged Frog</i> (Srinawk) <i>Two Kinds</i> (Tan) <i>The Red Ball</i> (Khan)</p> <p>Remember to support your ideas with details from the stories.</p> |

NOTES ON THE TASK:

Answers could profitably discuss the fatherly love and grief in *The Gold-Legged Frog*, the battle of wills in *Two Kinds*, or the combination of love and severity in *The Red Ball*. They should be able to respond personally to the key term 'memorable' in the question rather than just narrating the stories, and better answers may be able to cite detailed evidence in support of their responses.

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| Text: | LAWRENCE: <i>Ten D H Lawrence Short Stories</i> |
| Question 19: (14 marks) | <p><i>Lessford's Rabbits</i>: 'At playtime I began to question Halket...' to '...into the allotments off the field -'</p> <p><i>A Lesson on a Tortoise</i>: 'When the monitors had finished...' to 'like disease in the lamplight.'</p> <p>Explore what you find striking about the difficult relationships between schoolmaster and child in each of these passages.</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what prompts Halket's confession and Segar's denial • the words and phrases Lawrence uses. |

NOTES ON THE TASK: Basic answers may begin by contextualising the two situations here; better answers will point to the young schoolmaster's interrogations as evidence of his discomfort where teaching is concerned, and his lack of experience and confidence. In fact, the beginnings of both stories are not without humour, where Lawrence's acute observation is apparent. Credit is due to those candidates who engage with the language of the two interrogations. There is touching enthusiasm as Halket talks of his and Lessford's venture, and his decision not to lie is equally moving. The passage ends almost optimistically, as the boy eagerly starts to relate his theories about the theft. The theft in *A Lesson on a Tortoise*, again following charming descriptions of the pupils' excitement and eagerness over their 'living' lesson, ends less happily. Here, the young schoolmaster fails to extract a confession. Answers may comment on the disappointing end, and those who remark upon the dismal weather's mirroring of the struggling schoolmaster's mood, should be well rewarded.

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| Text: | LAWRENCE: <i>Ten Short Stories</i> |
| Question 20: (14 marks) | <p>What vivid impressions of the countryside and country life do TWO of the following stories convey to you?</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 country life described in *A Prelude* is far from idyllic, as the farming family live frugally and simply; and perceptive answers may make this point. However, the gentle and caring qualities of the family are lovingly described, and the sons' attempts at being guysers is lively and light heartedly told. The tender coming together of the young lovers at the end of the story is touching, and credit is due to those who respond to this. There is much florid description in *The Shades of Spring* of the countryside Syson has abandoned, and answers may comment on his pain as he acknowledges both this, and the fact that his former love Hilda has not only grown away from him, but discovered her own identity and found true happiness with the keeper, Arthur. Passions run similarly high in *Second Best*, as Frances decides that the rustic Tom, the 'second best', will be good enough for her, and seals this with the death of a second mole killed for his sake. Lawrence's observation of the countryside, and the blind, helpless mole, is again perceptive and moving, and better answers will respond to this.

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| Text: | BALLARD: <i>Empire of the Sun</i> |
| Question 21: (14 marks) | <p>Chapter 31: 'Eager to be rid of the last prisoners...' to 'nymphs in the box of the Generalissimo'.</p> <p>What do you find so horrifying about Jim's experiences here?</p> |

NOTES ON THE TASK:
Jim watches his friend die. The prisoners are incapable of walking far. Masked Japanese strip shoes and belts from the dead. Jim himself has his shoes taken and then plays dead. The closing picture is surreal and hellish, flames illuminating looted goods in the stadium. Better answers may show awareness of the context, the end of Part II where Jim escapes death, and are likely to show some response to Ballard's language, for example Jim's innocent sounding last words to Maxted, and the striking similes 'like the courier of an efficient travel company', 'as if trying to bolt it to the earth'.

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| Text: | BALLARD: <i>Empire of the Sun</i> |
| Question 22: (14 marks) | <p>What do you find memorable about the portrayal of Mrs Vincent in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • her life in Lunghua Camp • her relationship with Jim. |

NOTES ON THE TASK:

She suffers ('her nerves were always stretched') in the crowded conditions of the camp, trying to maintain distance and privacy. She doesn't seem to understand Jim, and is often irritated by him. She shows him kindness at times but also behaves with indifference towards him and indeed a kind of hostility in trying to exclude him from her world. Better answers are likely to be those which are most evidently rooted in the text, and show some response to 'memorable' in the question, rather than merely narrating.

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| Text: | HILL (Ed): <i>Modern Women's Short Stories</i> |
| Question 23: (14 marks) | <p><i>A Love Match</i>: 'This first raid was concentrated...' to 'accepted by the coroner and became truth.'</p> <p><i>Miss Anstruther's Letters</i>: 'They pulled her down...' to 'shaking, wholly bereft.'</p> <p>What do you find exciting and moving about these descriptions of the devastating effect of an air raid?</p> <p>You should consider: what has happened to Justin and Celia the reasons for Miss Anstruther's desperation.</p> |

NOTES ON THE TASK: Basic answers may give some context to the first passage from *A Love Match*, which gives a detailed and graphic description of the air raid that kills the illicit lovers. Throughout the story, the siblings' secret has been set against small town social habits and gossip, and the passage is made more powerful by its threat of revealing their love, as better answers may indicate. The rescuers' explanation for Justin and Celia's compromising position is beautifully understated and life-affirming, and the strongest answers may comment on this aspect of the passage. The second passage occurs during the lengthy description of the air raid that destroys Miss Anstruther's life. In this passage, she risks life and limb in an attempt to rescue her letters, realising that her abandoning them was one last failure to care about the relationship with her dead lover that has always in fact defined her life. Credit is due to those answers that refer both to the quality of the description of the destruction, and to the depth of the passions running in counterpoint to it.

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| Text: | HILL (Ed): <i>Modern Women's Short Stories</i> |
| Question 24: (14 marks) | <p>What do you find striking about the portraits of women who are misfits in TWO of the following stories?</p> <p>Mabel in <i>Savages</i> (O'Brien) Mrs Burton in <i>Addy</i> (Blackwood) Sally in <i>Nothing Missing But the Samovar</i> (Lively)</p> <p>Remember to support your answer with details from the stories.</p> |

NOTES ON THE TASK: The arrival of Mabel after ten years in Australia is described through the eyes of the young narrator, who becomes her companion as she begins her progress through the village, and it is to be hoped that better answers will detail some of Mabel's odd remarks and behaviour as she does so. Description of her increasingly bizarre behaviour as she goes through her false pregnancy and labour, and her final disappearance, will provoke pity for the young woman. Blackwell's story begins with a description of the uncomfortable relationship between Mrs Burton and her dog Addy, viewed by her as an inconvenience and a tie. The disastrous dinner party where Mrs Burton agonises over her neglect of the dying animal, equating it with her failure to care for her own mother, is painfully described. The portrait of Sally in *Nothing Missing But the Samovar* is drawn through the adoring eyes of the German student, Dieter, and answers may give such details as her inappropriate mount, dress and demeanour at the cubbing meet, where her child-like innocence wrenches him with 'pity and love'. The best answers will be those that engage with the detail of the descriptions.

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| Text: | ACHEBE: <i>Things Fall Apart</i> |
| Question 25: (14 marks) | <p>Chapter Nine: 'Ekwefi had suffered a good deal...' to 'proper burial when he died.'</p> <p>What makes you feel sympathy for Ekwefi here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what has happened to Ekwefi • the fate of Onwumbiko. |

NOTES ON THE TASK: Fuller answers may point out that Ekwefi's character has already been established as brave, resilient and caring, even able to stand up to Okwonko at times. The sad tale of her infants' deaths is heartrending, especially since great store is set by childbirth in Umuofian society. Some answers may refer to her unsuccessful attempts to confront and defy even Death at times, and better answers will respond strongly to the deliberately casual personification of Death as Ekwefi engages him in a one-sided battle. There may be a similarly robust reaction to the medicine-man's callous advice.

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| Text: | ACHEBE: <i>Things Fall Apart</i> |
| Question 26: (14 marks) | <p>What makes Mr Smith's arrival as a missionary such a disaster for Umuofia?</p> <p>You should consider: the violent events that follow what this means for the future of Umuofia.</p> |

NOTES ON THE TASK: Better candidates will hopefully use their knowledge of the novel to trace the relevant events. The replacement of the kindly Mr Brown, whose quiet conversion of the clan was proving successful, with the evangelical Rev. Smith, is the beginning of Umuofia's tragic end. The over-zealous convert Enoch, with his unmasking of an *egwugwu*, unleashes a series of events ending in the burning down of the church, to the delight of the warlike Okwonko. The arrest and humiliation of Okwonko and the other leaders, however, lead relentlessly to Okwonko's massacre of the court messenger. It is his shame at the clan's reaction to this, 'tumult instead of action', and the question, 'why did he do it?', that leads him to the ultimate realisation that the clan is doomed, and that the only way he can retain his self-respect is through his suicide. The best answers will be those with some awareness of the inexorability of the above.

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| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 27: (14 marks) | <p>' "What will you have to eat?" the boy asked.' to 'over the old man's shoulders.'</p> <p>What do you find interesting and moving about the relationship of the old man and the boy at this point in the novel?</p> |

NOTES ON THE TASK:
The old man is the hero the boy can look up to, making striking utterances about baseball ('The Yankees cannot lose'), money ('First you borrow, then you beg') and of course fishing ('Anyone can be a fisherman in May'). He is also the object of the boy's caring attentions, providing food and keeping him warm; he is anxious about the 'fiction' that they go through. Better answers will probably be able to refer closely to the passage and trace a degree of personal response to the characters and their relationship.

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| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 28: (10 marks) | <p>Why do you think the old man has such strong feelings about the marlin he catches?</p> <p>Remember to support your answer with details from the novel.</p> |

NOTES ON THE TASK:
The old man believes they are linked and that the contest will lead to the death of the fish or himself. Nevertheless he describes the fish as a friend in his conversation with the small bird, and describes the fish as 'noble', too noble merely to kill and eat. He describes the fish as fearless and recognises that he will have to be equally fearless in order to defeat it. Answers are likely to give some evidence of what strong feelings he has en route to suggesting why. Better answers are likely to provide support from the text as well as explicitly suggesting reasons.

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| Text: | ORWELL: <i>Nineteen Eighty-Four</i> |
| Question 29: (14 marks) | <p>Part Two, VI: 'It had happened at last.' to 'the scrap of paper, which this time there was no need to conceal.'</p> <p>What do you think makes this passage so gripping?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way O'Brien behaves • Winston's thoughts and feelings. |

NOTES ON THE TASK:

The episode starts with terse, mysterious sentences. O'Brien is composed and controlled in his actions ('a small cough', 'laying a friendly hand', 'resettled his spectacles') and the 'peculiar, grave courtesy' with which he speaks. Winston is nervous because of who and where it is, because of the reference to Syme and the fact that O'Brien gives him his address in front of a telescreen. Better answers are likely to look closely at the passage, and show some understanding of why Winston is on edge.

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| Text: | ORWELL: <i>Nineteen Eighty-Four</i> |
| Question 30: (14 marks) | What do you think is so important in the novel about Winston's relationship with Julia? |

NOTES ON THE TASK:

The drama of their covert relationship could be explored, as could the idea that sex and love are weapons of rebellion against the Party. Answers may observe that the fact that they betray each other testifies to the power of Big Brother. Better answers will probably be those which respond to 'so important' by reacting personally, by referring to particular parts of the text, and by responding, however implicitly and basically, to the idea of importance to the novel.

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| Text: | PALIN: Pole to Pole |
| Question 31: (14 marks) | <p>Day 108: 'Huddled in a corner..' to '...interviewed by the BBC.'</p> <p>Day 116: 'The crew of my raft...' to '..Zambesi before disappearing again.'</p> <p>What gives you a feeling of tension and danger in these passages?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the treatment of the suspect by Dr Baela • what happens to Palin at the rapid. |

NOTES ON THE TASK:

The two passages each contain a different kind of tension and danger. In the first passage Dr Baela, carrying out an investigation into a suspected 'black witch', is seen as both ludicrous – 'welding goggles' and 'a heart-shaped mirror with a border of shells' – and sinister, when his acolytes torture the terrified victim, to no ostensible purpose, and when he issues a shaken Palin with warnings of evil. Better answers will attempt to respond to the powerful contrasts here. It is to be hoped that the best answers will also show awareness of Palin's lively narrative style in the second passage, where he describes his foolish decision to swim down a rapid. His painful progress is described in detail which answers will discuss to a lesser or greater extent as they rise through the bands, and in spite of his humorous asides, this passage can be seen as the relating of a terrifying experience.

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|------------------------------------|---|
| Text: | PALIN: Pole to Pole |
| Question 32: (14 marks) | <p>What do you find vivid about the descriptions of TWO of the following hotels in the book?</p> <p>The Old Cataract Hotel (Days 59 and 60) The 'Nile Hilton' (Days 63 and 64) The Dodoma Hotel (Days 101 and 102)</p> <p>Remember to support your choices with details from the book.</p> |

NOTES ON THE TASK:

Better answers will be those that respond with some textual detail and awareness of Palin's language. The Old Cataract Hotel in Egypt has 'one of the most extraordinarily rich views one could wish for', and the colonial style Dodoma Hotel has a lack of hot water and the mosquito net is full of holes. The 'Nile Hilton' is of especial interest, as there are 'bodies everywhere', washing is at a communal trough, and one of the bedrooms contains a scorpion that has to be killed.

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| Text: | HORNBY: Fever Pitch |
| Question 33: (14 marks) | <p>My Mum and Charlie George: 'Away games were my equivalent...' to '...didn't matter in the slightest'</p> <p>What impressions does this extract give you of Hornby as a young football supporter?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the train journey • the walk to the ground. |

NOTES ON THE TASK:

Better answers are likely to do more than summarise or paraphrase the passage, but instead use detailed references to respond to the child and the lifestyle and behaviours into which he has become socialised. There are contradictions to explore. He enjoys the trip on the Football Specials ('staying late', 'do it properly', 'we could roll up') yet sounds less proud of his association with broken light bulbs and guard dogs. His self-caricature in terms of voice, glasses and ears is comically incongruous with his 'urban hooligan fantasies', although he seems genuinely attracted, some might argue, to intimidation of others.

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|------------------------------------|---|
| Text: | HORNBY: Fever Pitch |
| Question 34: (14 marks) | <p>Which TWO footballers described in Hornby's book do you find most memorable, and why?</p> <p>Remember to support your ideas with details from the book.</p> |

NOTES ON THE TASK:

There many from which to choose. Famous footballers such as Liam Brady, Charlie George, Pele and Gazza are in the book, as are lesser knowns such as Gus Caesar. Better answers are likely to be able to respond to 'memorable' in the question and in a personal way and be able to provide support from the text for their views.

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 (i.e. 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 7 | <ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text |
| | 6 5 | <ul style="list-style-type: none"> show a little awareness make some comment |
| | 4 3 | <ul style="list-style-type: none"> show very little awareness make very limited comment |
| | 2 1 | <ul style="list-style-type: none"> not meet any of the above criteria |
| | 0 | |

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 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 not meet any of the above criteria |

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| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 1: (20 marks) | Act One: 'SISTER: Now why do you go getting yourself so upset?' to 'KEN: ...I will have lost a valuable asset.' Explore the ways in which Clark makes this such a revealing and dramatic moment in the play. |

NOTES ON THE TASK:

Some answers will identify this as the first of several moments in the play when Ken has been put into physical distress as a result of verbal confrontation – in this occasion with Mrs Boyle, the Social Worker. It is to be hoped that better answers will refer to the professional way in which Sister Anderson calms Ken, followed by her summary dismissal of the ineffectual Mrs Boyle, and her cunning use of the inexperienced Nurse Sadler to defuse Ken's ill temper. There follows a lighter exchange between Ken and Nurse Sadler as Ken, gently mocking her perceptiveness, continues to build a touching relationship with the young girl. The best answers will be those that observe, with some detail, the insights into various characters revealed during the scene.

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| Text: | CLARK: <i>Whose Life Is It Anyway?</i> |
| Question 2: (20 marks) | How does Clark make Mr Hill a cautious yet caring individual? |

NOTES ON THE TASK:

Although Mr Hill is not one of the principal characters in the play, he is nevertheless of sufficient importance in several ways for a substantial answer to be made, and basic answers will note that it is his decision to help Ken that allows the subsequent drama to unfold. When we first meet him, he is the cautious yet thoughtful recipient of Ken's request that he represent him in his fight to be allowed to die. Mr Hill's professionalism in the face of Dr Emerson's obduracy is apparent in his subsequent meeting with him, and during this difficult conversation the reasons behind Mr Hill's eventual decision to represent Ken become clear – better answers will appreciate this. The human side of Mr Hill is seen in his brief conversation with Dr Scott after their evening out together. The best answers will use the detail in all of the above to show Mr Hill as a cautious, logical, articulate, and ultimately caring, individual.

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| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 3: (20 marks) | End of Act Two: 'WILLY: Go on now. I'll be right up.' to 'BIFF: (<i>rushing down the stairs</i>) Pop!' How does Miller make this passage so dramatic? |

NOTES ON THE TASK: There are several important threads. Linda's repeated calls to Willy to come to bed become more and more anxious and fearful. Willy is mentally conversing with Biff, reasserting the same old delusions, and with Ben, whose words convey the lure of 'diamonds' and increasingly sound ironic and fateful ('perfect proposition', 'We'll be late'). The drama mounts as Willy realises he is alone and the music rises to a high intensity. Answers will probably show or imply understanding of what is about to happen, as well as looking at various dramatic effects in the passage. Better answers are likely to deploy detailed reference together with an expression of personal response to the drama.

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| Text: | MILLER: <i>Death of a Salesman</i> |
| Question 4: (20 marks) | How does Miller make Linda a memorable and important character in the play? |

NOTES ON THE TASK: Answers should go beyond a rehearsed character study, and show awareness of the character's contribution to the play. Better answers are likely to respond to 'memorable' in distinctively personal terms. Linda, knowing that he has been trying to kill himself, is devotedly loving and supportive to Willy throughout, and ultimately both heartbroken and mystified by him. She is proud of and also angry with her sons, and very doubtful about Ben. Her genuineness arguably throws into relief the illusions of other members of her family.

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| Text: | R C SHERRIFF: <i>Journey's End</i> |
| Question 5: (20 marks) | End of Act One: 'OSBORNE: (<i>standing beside STANHOPE...</i>)' to 'THE CURTAIN FALLS.' How does Sherriff make this a surprising and moving moment in the play? |

NOTES ON THE TASK: Perceptive answers will note that this passage, occurring at the end of Act One, forms the end of a momentous day for Stanhope. After taking over a set of messy trenches, he has been devastated to find that the hero-worshipping Raleigh has joined his company. Stanhope has poured out his fears about his poor physical and mental state being related to the girl he loves, and here we see his physical and emotional collapse as he sinks into the safe arms of his trusted and respected confidant, Osborne. Better answers will point out the contrast seen here between Stanhope the hero and a Stanhope barely out of his teens and struggling to cope with unendurable horrors. High reward is due to those answers that note that the trivial conversation with Mason about the pepper serves to counterpoint and emphasise the drama implicit in Stanhope's willing escape into oblivion, knowing he will be watched over by his good friend.

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| Text: | R C SHERRIFF: <i>Journey's End</i> |
| Question 6: (20 marks) | How does Sherriff change your view of Trotter as the play progresses? |

NOTES ON THE TASK: In his first appearance in the play, the short, fat Trotter can be seen as a foil to the tall, handsome Stanhope, and his role as the ordinary man turned soldier, promoted through the ranks, continues from there. His jovial sparring with the cook, Mason, over their food provides moments of light relief, as do such things as his chart, his touching reminiscences of home, and simple kindnesses to Raleigh. More sensitive answers, however, will have some grasp of Trotter's essential decency, in spite of his occasional tactlessness and Stanhope's assertion that 'nothing upsets you'. When at the end Stanhope appoints him as his second-in-command, there is no doubt that he is a deserving recipient of this dignity as he disappears for the last time 'into the dark'. The best answers will use details such as those above to give a convincing account of how the character changes.

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| Text: | PINTER: <i>The Caretaker</i> |
| Question 7: (20 marks) | Act II: MICK: 'You're stinking the place out.' to 'MICK: Who do you bank with?' What impressions of Mick does Pinter create for you at this point in the play? |

NOTES ON THE TASK: Mick is insulting ('skate', 'barbarian'), repetitive ('decorate', 'rooms', 'bank'), and condescending in using the language of property ('rateable value', 'comprehensive indemnity'). He is berating Davies whilst denying him his trousers. Answers are likely to respond to the exaggeration and sarcasm in the speech. Better answers may tackle issues such as how 'Honest' Mick is here, to what extent he is portrayed as a comic figure, and how different his treatment of Davies is from his brother's.

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| Text: | PINTER: <i>The Caretaker</i> |
| Question 8: (20 marks) | You are Davies at the end of the play. Write your thoughts. |

NOTES ON THE TASK: Davies may look back on the kind treatment he has received from Aston with puzzlement since he has just been rejected and evicted; he may also reflect on the intimidation he has suffered at the hands of Mick with characteristic overstatement and paranoia. What he will do now may be constructed in terms of what he has already told us, shoes and Sidcup, or we may be given a glimpse of his 'real' desperation and fear. Answers are likely to combine details from the play with a recognisable voice for the character; better answers may be more assured and convincing in both respects.

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| Text: | OCR: <i>Opening Lines: How It Looks From Here</i> |
| Question 9: (20 marks) | <i>Mirror</i> : Plath, <i>Judging Distances</i> : Reed. Compare how the poets vividly convey thoughts and feelings about outward appearances in these TWO poems. |

NOTES ON THE TASK: The extended metaphor and personification inherent in *Mirror* should be noted in most answers, and better answers should be able to discuss the engaging and ingenious detail accompanying it. To gain the highest reward, however, answers should show some understanding of the poem as a reflection – literally – of Plath's views on the inexorability of growing old. There is rich imagery in Reed's poem, as he expresses with mock naivety the young recruit's dislike of depersonalisation, as he drifts between the words of his superior's lecture and his own reflections on the difference between chronological and physical distance. Again, the richness of the imagery, as well as the subtlety of viewpoint and tone, will be found worthy of detailed discussion in better answers.

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| Text: | OCR: Opening Lines: How It Looks From Here |
| Question 10: (20 marks) | Explore the differing ways the poets bring animals strikingly to life for you in TWO of the following poems: <i>The Cat and the Sea</i> (Thomas) <i>Mort aux Chats</i> (Porter) <i>Rat, O Rat...</i> (Logue) |

NOTES ON THE TASK: The phobic rant that is *Mort aux Chats* is rich in assertion, and consequently there is much to discuss. Answers may concentrate on the nasty physical habits of cats described, their alien lifestyle and characteristics, or their general worthlessness as animals. But it is to be hoped that more sensitive answers will point out the more frightening and irrational aspects of this diatribe, and its symbolic significance. In contrast, the smooth subtlety and mock apologetic tone in *Rat, O Rat...* is an exercise in understatement, and answers should attempt to explain how the methods being used by the narrator to discourage his unwelcome guest reflect the animal's tastes and personality. *The Cat and the Sea* may be seen as a cameo of the black cat, with its eyes which 'anticipate the gorse petals' Better answers will point out that its apparent domesticity and tamedness, 'a domestic purr', mask its cold and self-centred nature seen through the elaborate metaphor of the sea.

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| Text: | OCR: Opening Lines: The 1914-18 War (ii) |
| Question 11: (20 marks) | <i>The Deserter</i> : Letts, <i>The Hero</i> : Sassoon. Compare the ways in which the poets here movingly portray sympathy for loss of life in wartime in these TWO poems. |

NOTES ON THE TASK: The uncompromising beginning of *The Deserter*, baldly describing the cowardice of its protagonist, gives way to frank questioning of the reader as to how differently he/she would behave in a similar situation. Sympathy for the unnamed man is then cunningly evoked by a series of similes, metaphors and personifications, followed by a recounting of the fact, repeated for emphasis, that the young soldier was shot by his own side. The ultimate irony movingly conveyed in the last lines, where his mother believes her son died a hero, will be observed in better answers. Similar sympathy for the dead soldier is not evoked in *The Hero*, however, where he is a 'cold-footed, useless swine'. Here it is the mother whose plight is to be pitied, and there are moving descriptions of her mingled grief and pride. The reader's sympathy here is twofold, however, both for the old lady's grief and because the reader knows that her pride is misplaced and her son is in fact a coward, and better answers will note this. The best answers will recognise and comment on these various ironies in the poems.

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| Text: | OCR: Opening Lines: The 1914-18 War (ii) |
| Question 12: (20 marks) | <p>Compare the ways in which the poets strikingly express thoughts and feelings about soldiers going off to war, in TWO of the following poems:</p> <p><i>Recruiting</i> (Mackintosh) <i>Joining the Colours</i> (Hinkson) <i>The Send-Off</i> (Owen)</p> |

NOTES ON THE TASK: *Recruiting* is a poem of contrasts – the jaunty rhetoric of the propagandists is set against the bitter truths of life – and death - on the front line. The ‘fat civilians’, the ‘girls with feathers’, the ‘blasted journalists’, the ‘harlots’, none are spared the poet’s vitriol, and the refrain ‘Lads, you’re wanted...’ has its final rendition in the phrase ‘Lads, you’re wanted. Come and die.’ *Joining the Colours* is at first glance more optimistic, where the ‘mother’s sons’ march gaily. But similar contrasts are seen here to those in *Recruiting*, and upon closer reading an altogether grimmer picture emerges. The young recruits are heading for ‘glory and the grave’, and the poem is in fact a fleeting moment viewed by onlookers, as they pass ‘Into the dark’. From the outset, *The Send-Off* is darker in tone than the other poems. Here, the soldiers are sent off down ‘darkening lanes’ ‘like wrongs hushed up’. The flowers they are given resemble funeral sprays, their faces are ‘grimly gay’, and the poem ends with the certainty that if and when they return they will ‘creep back, silent’, to a world they scarcely remember. The similarities as well as the differences between the poems will be noted in better answers.

| | |
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| Text: | LARKIN AND FANTHORPE: Poems 2 |
| Question 13: (20 marks) | <p><i>Annus Mirabilis</i>: Larkin, <i>Growing Up</i>: Fanthorpe.</p> <p>Compare the ways in which the poets vividly convey the experience of being an outsider in these TWO poems.</p> |

NOTES ON THE TASK: The revolution was ‘rather late’/‘just too late’ for Larkin. Stanza two suggests a 50s world in which he belongs, stanza three the new world of sex without ‘shame’ which applied to ‘Everyone’ except, it is implied, him. Fanthorpe’s ages of (wo)man are built on the declaration that she ‘wasn’t good At’ what comes more easily to others, and therefore not ‘good’/‘nice’. She describes herself as quietly anarchistic: ‘Shoplifting daintily’, ‘surly’, ‘wormed along years’. Confident response to ironic tone and turn of phrase in either or both poems may well be the sign of a better answer.

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| Text: | LARKIN AND FANTHORPE: Poems 2 |
| Question 14: (20 marks) | <p>Compare the ways in which the poets movingly describe how time affects people in any TWO of the following poems:</p> <p><i>The View</i> (Larkin) <i>Half-past Two</i> (Fanthorpe) <i>Old Man, Old Man</i> (Fanthorpe).</p> <p>Remember to refer to words and images from the poems in your answer.</p> |

NOTES ON THE TASK: In the first poem time has passed for Larkin, leaving him wondering where his life has gone, and feeling 'drear'. Better answers are likely to show understanding of the conceit on which the poem is built, climbing a mountain and seeing the view. In the second the pupil escapes into a world of his own, while the teacher is aware of the clock. Better answers may make reference to and respond to Fanthorpe's range of references to time in the poem. In the third Fanthorpe's old man was master ('lifelong adjuster', 'World authority', 'dab hand') of his precise world but is now losing his faculties, which moves the poet as well as the reader; better answers will probably be able to show this in some detail.

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| Text: | Touched With Fire |
| Question 15: (20 marks) | <p><i>Mushrooms:</i> Plath, <i>Hawk Roosting:</i> Hughes.</p> <p>Compare the ways in which the poets strikingly convey the power of nature in these TWO poems.</p> |

NOTES ON THE TASK: Plath's mushrooms are both weak and strong, meek and irresistible. Their power consists in part in their numbers: 'so many of us'. Hughes's hawk exerts a timeless sway over his world, and sounds arrogantly confident about it all. Answers should be able to move away from merely explaining the texts and towards exploring the effects of language in the poems. Better answers may be those which respond with some personal conviction to the term 'strikingly' in the question.

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|------------------------------------|---|
| Text: | Touched With Fire |
| Question 16: (20 marks) | <p>Compare the ways in which any TWO of the following children are portrayed:</p> <p>the dead brother in <i>Mid-Term Break</i> (Heaney) the dying child in <i>Refugee Mother and Child</i> (Achebe) the boy in <i>Nursery Rhyme of Innocence and Experience</i> (Causley).</p> |

NOTES ON THE TASK: Answers should go beyond merely explaining or paraphrasing, and better answers are likely to respond to 'memorable' in a detectably personal way. Answers using the Heaney could refer to the moving portrayal of the dead four year old, or his bewildered elder brother. In the Achebe the child dying of malnutrition is visually evoked as well as poignantly rendered through the mother's persisting care. In the Causley what is perhaps most striking is the childish spoken voice in the first three stanzas which is echoed by the 'stranger' later.

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| Text: | OCR: Opening Worlds |
| Question 17: (20 marks) | <p><i>The Young Couple:</i> 'At the same time, a large bedroom and dressing room...' to 'ample satin bedspreads matching the curtains'</p> <p><i>The Winter Oak:</i> " 'I'll see you home.' " to '...went off along the twisting path.'</p> <p>How do the writers make you powerfully aware of changes in the lives of Cathy and Anna as you read these closing extracts?</p> <p>Remember to refer to details from the extracts in your answer.</p> |

NOTES ON THE TASK: The point of the question is to relate the endings of the stories to what has gone before. The gradual absorption of the independent Cathy into the lifestyle of her in-laws is represented by the references to rooms and furnishings, and also to sunset over the 'mausoleum'. Anna Vasilevna is no longer the orthodox teacher of discrete nouns but instead an amazed learner for whom the forest and the guardian Savushkin have been a revelation. Better answers are likely to make close reference to the extracts and show understanding of each story.

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| Text: | OCR: <i>Opening Worlds</i> |
| Question 18: (20 marks) | <p>How do the writers make so memorable the relationships between parents and children in any TWO of the following stories?</p> <p><i>The Gold-Legged Frog</i> (Srinawk) <i>Two Kinds</i> (Tan) <i>The Red Ball</i> (Khan)</p> <p>Remember to support your ideas with details from the stories.</p> |

NOTES ON THE TASK: Answers could profitably discuss the fatherly love and grief in *The Gold-Legged Frog*, the battle of wills in *Two Kinds*, or the combination of love and severity in *The Red Ball*. They should be able to respond personally to the key term 'memorable' in the question, and be able to cite evidence in support of their responses. Better answers may be those which can do both of these with greater precision and conviction.

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| Text: | LAWRENCE: <i>Ten Short Stories</i> |
| Question 19: (20 marks) | <p><i>Lessford's Rabbits</i>: 'At playtime I began to question Halket...' to '...into the allotments off the field -' <i>A Lesson on a Tortoise</i>: 'When the monitors had finished...' to 'like disease in the lamplight.'</p> <p>How does Lawrence strikingly portray the difficult relationships between schoolmaster and child in these passages?</p> |

NOTES ON THE TASK: The two stories to which these passages are the endings show the young schoolmaster's ambivalent attitude towards school teaching in general, and his complicated young charges in particular. Candidates would do well to contextualise the situations in the passages to some extent, but more credit must be given to answers that engage with the language of the two interrogations. Halket's enthusiasm when he speaks of his and Lessford's venture is touching, and his decision to abandon lying and confess all is equally so. The passage ends not unkindly with Halket's buoyancy returned, as he starts to relate his theories about the theft. *A Lesson on a Tortoise* again concerns theft, but here the episode ends less optimistically, as the inexperienced schoolmaster fails to extract the truth from his young pupil. More confident answers may comment on the contrast of this episode with the charming earlier descriptions of the children's excitement, before the discovery of the theft of the rubbers. The passage ends with the weather a dismal mirror of the mood of the struggling schoolmaster.

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| Text: | LAWRENCE: <i>Ten Short Stories</i> |
| Question 20: (20 marks) | <p>What vivid impressions of the countryside and country life does Lawrence's writing convey to you 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: More perceptive candidates will hopefully realise that as a rural idyll, *A Prelude* leaves much to be desired, as the farming family's life is frugal and simple. In spite of that, however, they are seen to be a caring and gentle family, and the sons' attempts at being guysers is lively, and light heartedly told. More sensitive responses may view the eventual union of the bucolic young farm labourer and the mistress of Ramsley Mill with some pleasure. We see the countryside in *The Shades of Spring* through Syson's eyes, and more perceptive answers will remark on the pain behind his vision, as he realises that this is the life he has abandoned. Intermingled with some of Lawrence's most detailed observations of nature, there emerges the feeling that Syson's choice to move away from the countryside was not in fact his but Hilda's, since she thrives not on his dry intellect but on 'her own soil' and with her man of the soil, the keeper Arthur. In *Second Best*, Lawrence's perceptive observation of the countryside, of the blind helpless mole, and of the rustic Tom, is a backdrop to the passions that are revealed. Frances decides that her 'second best', Tom, will in fact be good enough for her, and she seals her pledge with her killing of the second mole. As ever, the best answers will be those that engage fully with the counterpoint of the countryside and its human inhabitants that is present in the writing.

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| Text: | BALLARD: <i>Empire of the Sun</i> |
| Question 21: (20 marks) | <p>Chapter 31: 'Eager to be rid of the last prisoners...' to 'nymphs in the box of the Generalissimo'.</p> <p>How does Ballard make Jim's experiences here so horrifying?</p> |

NOTES ON THE TASK: Jim watches his friend die. The prisoners are incapable of walking far. Masked Japanese strip shoes and belts from the dead. Jim himself has his shoes taken and then plays dead. The closing picture is surreal and hellish, flames illuminating looted goods in the stadium. Answers may show awareness of the context, the end of Part II where Jim escapes death, and better answers may be able to pick out for commentary details in Ballard's language, for example Jim's innocent sounding last words to Maxted, and the striking similes 'like the courier of an efficient travel company', 'as if trying to bolt it to the earth'.

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| Text: | BALLARD: <i>Empire of the Sun</i> |
| Question 22: (20 marks) | What do you find memorable about Ballard's portrayal of Mrs Vincent in the novel? |

NOTES ON THE TASK: She suffers ('her nerves were always stretched') in the crowded conditions of the camp, trying to maintain distance and privacy. She doesn't seem to understand Jim, and is often irritated by him. She shows him kindness at times but also behaves with indifference towards him and indeed a kind of hostility in trying to exclude him from her world. Better answers are likely to be those which are most evidently rooted in the text, and show confident response to 'memorable' in the question.

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| Text: | HILL (Ed): <i>Modern Women's Short Stories</i> |
| Question 23: (20 marks) | <p><i>A Love Match</i>: 'This first raid was concentrated...' to 'accepted by the coroner and became truth.'</p> <p><i>Miss Anstruther's Letters</i>: 'They pulled her down...' to 'shaking, wholly bereft.'</p> <p>How do the writers here create both exciting and moving descriptions of the devastating effect of an air raid?</p> |

NOTES ON THE TASK: The passage from *A Love Match* comes at the end of the story, which charts the love affair of Justin and Celia over twenty years. Throughout the story, the siblings' secret passion is set against the backdrop of small town habits and gossip. The description of the air raid that kills them is graphic and detailed, and made more powerful by the undercurrent of threat of disaster that becomes only too real when the bodies are discovered. The rescuers' explanation of the compromising position in which Justin and Celia are found at the end of the passage is beautifully understated and life-affirming, and better answers will recognise this. The lengthy and gripping description of the air raid, the 'blazing night that had cut her life in two', forms the central section of *Miss Anstruther's Letters*. The passage relates her panic at the realisation that of all the things she saved, the one thing that was of any importance, her letters from her dead lover, had been forgotten. She sees that all that is left for her is the prospect of continuing a life made unbearable by the knowledge of her failure, for a second time, to care enough. In both passages, the gripping descriptions of the devastation are in counterpoint to the human passions and tragedies revealed, and the best answers will engage fully with this.

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| Text: | HILL (Ed): <i>Modern Women's Short Stories</i> |
| Question 24: (20 marks) | Explore how the writers create striking portraits of women who are misfits in TWO of the following stories: Mabel in <i>Savages</i> (O'Brien) Mrs Burton in <i>Addy</i> (Blackwood) Sally in <i>Nothing Missing But the Samovar</i> (Lively). |

NOTES ON THE TASK: The arrival of Mabel after ten years' absence in Australia is eagerly awaited and humorously described by the young narrator, so her strangeness and eccentricity in the flesh is something that more comprehensive answers will comment upon. Her triumphant progress round the village, with the narrator in attendance, increases the impression of her oddness, and the description of her consequent false pregnancy and labour prompts pity for, as well as amazement at, the pathetic Mabel. There are painful descriptions in Blackwell's story, both of Addy's miserable life, resented and neglected by her owner, and of Mrs Burton's agony as she thinks of Addy dying alone while she is at a dinner party where she does not fit in. Credit is due to answers that note that it is Mrs Burton's equation of her failure to take care of her mother with her desertion of Addy, that drives her finally to despair. The portrait of Sally in *Nothing Missing But the Samovar*, drawn through the pitying, loving eyes of the German student, Dieter, is that of a child, 'the only one without lipstick, a hair-do, the quick glancing self-consciousness of young womanhood'. This, together with such details as her inappropriate mount and her attire at the cubbing meet, bring the character alive for the reader, and better answers will note this.

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| Text: | ACHEBE: <i>Things Fall Apart</i> |
| Question 25: (20 marks) | Chapter Nine: 'Ekwefi had suffered a good deal...' to 'proper burial when he died.' How does Achebe create sympathy in you for Ekwefi here? |

NOTES ON THE TASK: Ekwefi is seen in the novel to be brave, resilient and caring, not afraid to stand up to Okonkwo when necessary, so the sad litany of unsuccessful childbearing told here, when she is desperately tending her sick only child, Ezinma, is heart-rending, and better answers will bring their thoughts about Ekwefi's admirable character to bear here. In a society where childrearing is seen as a woman's all-important role, the passage is a list of births and deaths, where Death itself is invoked, in vain, to spare her babies. Achebe's personification of Death, with his obduracy and persistence in the face of Ekwefi's courage, will be noted in better answers. Having established pity for her persistent losses, Achebe creates even more sympathy for Ekwefi with his account of the callous advice of the medicine-man, and the best answers will comment on the culmination of the passage with the deliberately casual mention of the death of her last child.

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| Text: | ACHEBE: <i>Things Fall Apart</i> |
| Question 26: (20 marks) | How does Achebe's writing powerfully portray the tragic impact on Umuofia of the Reverend Smith's arrival as a missionary? |

NOTES ON THE TASK: Mr Brown, the previous missionary, is portrayed as an almost kindly figure, cautious and devout, who subtly persuades Umuofians to become educated and converted. The confrontational Rev. Smith's arrival gives the over-zealous converts, such as Enoch, free rein. The latter's unmasking of an *egwugwu* and the consequent razing of the church result in a temporary burst of happiness for Okwonko, with his determination to fight changes; but with the arrest of Okwonko and the other clan leaders, and after his subsequent massacre of the court messenger, Okwonko sees his clan break into 'tumult instead of action', and ask 'why did he do it?'. Credit is due to answers that do not simply trace the relentless march of events here, but confidently identify them as leading inevitably to the suicide of the noble Okwonko.

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| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 27: (20 marks) | ' "What will you have to eat?" the boy asked.' to '... over the old man's shoulders.' |
| | How does Hemingway movingly portray the relationship between the old man and the boy at this point in the novel? |

NOTES ON THE TASK: The old man is the hero the boy can look up to, making striking utterances about baseball ('The Yankees cannot lose'), money ('First you borrow, then you beg') and of course fishing ('Anyone can be a fisherman in May'). He is also the object of the boy's caring attentions, providing food and keeping him warm; he is anxious about the 'fiction' that they go through. Answers will probably be able to refer closely to the passage and better ones may be able to trace confidently their personal response to the characters and their relationship.

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| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 28: (20 marks) | In what ways does Hemingway convey the strength of the old man's feelings about the marlin he catches? |
| | Remember to support your ideas with details from the novel. |

NOTES ON THE TASK: The old man believes they are linked and that the contest will lead to the death of the fish or himself. Nevertheless he describes the fish as a friend in his conversation with the small bird, and describes the fish as 'noble', too noble merely to kill and eat. He describes the fish as fearless and recognises that he will have to be equally fearless in order to defeat it. Better answers are likely to use the text confidently and in detail.

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| Text: | ORWELL: <i>Ninety Eighty-Four</i> |
| Question 29: (20 marks) | Part Two, VI: 'It had happened at last.' to 'the scrap of paper, which this time there was no need to conceal.' How does Orwell's writing make this passage so gripping? |

NOTES ON THE TASK: The episode starts with terse, mysterious sentences. O'Brien is composed and controlled in his actions ('a small cough', 'laying a friendly hand', 'resettled his spectacles') and the 'peculiar, grave courtesy' with which he speaks. Winston is nervous because of who and where it is, because of the reference to Syme and the fact that O'Brien gives him his address in front of a telescreen. Better answers are likely to look closely at the passage, and show understanding of context.

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| Text: | ORWELL: <i>Nineteen Eighty-Four</i> |
| Question 30: (20 marks) | How does Orwell make Winston's relationship with Julia so significant in the novel? |

NOTES ON THE TASK: The drama of their covert relationship could be explored, as could the idea that sex and love are weapons of rebellion against the Party. Answers may observe that the fact that they betray each other testifies to the power of Big Brother. Better answers will probably be those which respond to 'so significant' by reacting personally, by referring confidently to particular parts of the text, and by responding explicitly to the idea of significance.

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| Text: | PALIN: <i>Pole to Pole</i> |
| Question 31: (20 marks) | Day 108: 'Huddled in a corner..' to '...interviewed by the BBC.' Day 116: 'The crew of my raft...' to '..Zambesi before disappearing again.' How does Palin's writing create a sense of tension and danger in these passages? |

NOTES ON THE TASK: One of Palin's ventures into what he calls 'Darkest Africa', is described in the first passage, where the sinister witch doctor Dr Baela carries out an investigation into a suspected 'black witch'. The initial description of the terrified suspect is sympathetic; he is 'pathetic' and 'helpless'. Palin's fine sense of the ridiculous comes to the fore when he describes the inappropriate items Dr Baela uses, such as welding goggles and a heart-shaped mirror bordered with shells, more suited to a white elephant stall than an inquisition. The description of the victim's subsequent torture is vividly described, and at the end of the passage Dr Baela issues Palin with warnings of 'evil'. Palin's exciting narrative style is again seen in Zambia when he agrees to swim down a rapid. With a lively use of repetition 'No problem', and alliteration '...swept and spun...' Palin describes his painful progress on what is, in fact, in spite of his humorous asides, a terrifying experience. Better answers will be those that are able to engage with the detail of Palin's lively writing style.

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| Text: | <i>PALIN: Pole to Pole</i> |
| Question 32: (20 marks) | How does Palin's writing make vivid for you his description of TWO of the following hotels? The Old Cataract Hotel (Days 59 and 60) The 'Nile Hilton' (Days 63 and 64) The Dodoma Hotel (Days 101 and 102) |

NOTES ON THE TASK: Better answers will show some detailed response to Palin's lively language. The Old Cataract Hotel in Egypt has 'one of the most extraordinarily rich views one could wish for', and the colonial style Dodoma Hotel has a lack of hot water and the mosquito net is full of holes. The 'Nile Hilton' is of especial interest, as there are 'bodies everywhere', washing is at a communal trough, and one of the bedrooms contains a scorpion that has to be killed.

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| Text: | <i>HORNBY: Fever Pitch</i> |
| Question 33: (20 marks) | My Mum and Charlie George: 'Away games were my equivalent...' to '...didn't matter in the slightest' How does Hornby memorably portray himself as a young football supporter at this point in the book? |

NOTES ON THE TASK: Answers are likely to do more than summarise or paraphrase the passage, but instead use detailed references to respond to the child and the lifestyle and behaviours into which he has become socialised. There are contradictions to explore. He enjoys the trip on the Football Specials ('staying late', 'do it properly', 'we could roll up') yet sounds less proud of his association with broken light bulbs and guard dogs. His self-caricature in terms of voice, glasses and ears is comically incongruous with his 'urban hooligan fantasies', although he seems genuinely attracted, some might argue, to intimidation of others. Better answers may be those which are more confident in their overview of the person at this point in the book.

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| Text: | <i>HORNBY: Fever Pitch</i> |
| Question 34: (20 marks) | How does Hornby's writing make any TWO footballers come to life in the book? |

NOTES ON THE TASK: There many from which to choose. Famous footballers such as Liam Brady, Charlie George, Pele and Gazza are in the book, as are lesser knowns such as Gus Caesar. Answers should be able to respond personally to 'come to life' in the question and better answers are likely to provide clear and convincing support from the text for their views.

Grade Thresholds

General Certificate of Secondary Education
English Literature (1901)
January 2009 Assessment Series

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 | 16 | | | 0 |
| 2442/1 | Raw | 46 | | | | 33 | 27 | 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 | 40 | | | 0 |
| 2443 | Raw | 45 | 42 | 37 | 32 | 27 | 22 | 17 | 12 | 7 | 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 | 35 | 30 | 27 | | | 0 |
| | UMS | 60 | 54 | 48 | 42 | 36 | 30 | 24 | | | 0 |
| 2445/1 | Raw | 21 | | | | 19 | 16 | 13 | 10 | 7 | 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 | 16 | | | 0 |
| 2446/1 | Raw | 46 | | | | 37 | 30 | 23 | 17 | 11 | 0 |
| | UMS | 69 | | | | 60 | 50 | 40 | 30 | 20 | 0 |
| 2446/2 | Raw | 66 | 57 | 51 | 45 | 39 | 33 | 30 | | | 0 |
| | UMS | 100 | 90 | 80 | 70 | 60 | 50 | 40 | | | 0 |
| 2447 | Raw | 45 | 42 | 37 | 32 | 27 | 22 | 17 | 12 | 7 | 0 |
| | UMS | 60 | 54 | 48 | 42 | 36 | 30 | 24 | 18 | 12 | 0 |
| 2448/1 | Raw | 42 | | | | 34 | 27 | 21 | 15 | 9 | 0 |
| | UMS | 41 | | | | 36 | 30 | 24 | 18 | 12 | 0 |
| 2448/2 | Raw | 60 | 46 | 42 | 38 | 34 | 29 | 26 | | | 0 |
| | UMS | 60 | 54 | 48 | 42 | 36 | 30 | 24 | | | 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 | 2.5 | 13.0 | 35.7 | 66.7 | 87.6 | 96.4 | 99.2 | 99.9 | 100 | 1222 |

1222 candidates were entered for aggregation this series.

For a description of how UMS marks are calculated see;
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Statistics are correct at the time of publication

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