

Mark Schemes for the Units

June 2009

1901/MS/R/09

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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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Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

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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><i>Act One: WILLY: That is a one million dollar... to BIFF...working on commission!</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 Happy suggests his business idea • the relationship between Willy and Biff • the way the tension builds up.

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 the first bullet will nudge many answers into a successful appreciation of the context: in a desperate appeal for their help Linda has confided in her sons about Willy's loss of salary and his suicide attempts, and Happy is attempting to strike a more optimistic note and ease the tension between Biff and Willy with his business "plan". Strong answers are likely to grasp the fractious nature of the relationship between Biff and Willy despite the temporary enthusiasm for Happy's idea, and explore what Willy's confused and contradictory advice reveals about his state of mind. Differentiation may well emerge in the extent to which answers can reveal understanding of the way the Lomans are deluding themselves here and can engage the sources of the tension: the interruptions, Willy's need to control and advise, Biff's protective attitude to his mother, Willy's guilt in the face of Biff's fury... Any developed sense of the way the angry exchange between Biff and Willy is continuing to build suspense and prime the audience for the Boston revelation should be very well rewarded.

Text:	MILLER: <i>Death of a Salesman</i>
Question 2: (21 marks)	<p>What do you think are the main differences between the characters of Willy and Charley, and what makes these differences so striking?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

The contrasts between the chalk-and-cheese neighbours, as businessmen, fathers and people, could scarcely be more marked, and the collision of their values is at the very heart of the play. Charley's pragmatism, commonsense, honesty, loyalty, unpretentiousness, modesty, generosity, solidity, financial security... all serve to highlight the insubstantial nature of Willy's identity and of his dreams. Differentiation is likely to spring from the extent to which answers can maintain a comparative approach to the two men (and their influence on their sons) and keep the focus on the strikingly dramatic nature of the differences between them. Close attention to the differences in action in the card game, in the memory scenes, in Charley's office...should be well rewarded.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (21 marks)	<p>You are Biff at the end of the play, after your father's funeral.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your father and the reasons for his death • the reactions of your brother and mother • the future. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Biff has achieved the assurance of self-knowledge by the end of the play and his speeches at the funeral show that he understands and has outgrown his father's misplaced dreams of business success. He is concerned that Happy has not learned the same lessons and is very attentive to his grieving mother. Of course he has the clearest view of his father's failings and still carries (and must keep to himself) the memory of the Boston visit, but he is unlikely to express bitter reflections on his father, his life and his suicide. He has expressed his love and rejected all accusations of spite in their final scene together and, at the funeral, his memories of his father's practical skills are full of warmth and sympathy. The strongest answers are likely to suggest a secure grasp of appropriate detail (rooted in Biff's final scene with his father and the understanding he displays in "Requiem") and of his character, as well as a developing sense of his newly mellow and philosophical "voice". The bullets are offered as suggestions only.

Text:	PINTER: <i>The Caretaker</i>
Question 4: (21 marks)	<p><i>Act 3: Mick: Sleep's essential... to Aston: Mmnn. Pause.</i></p> <p>What do you find dramatic and surprising about this moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Davies's complaints to Mick • Mick's reactions • the effect of Aston's entrance.

NOTES ON THE TASK:

It is to be hoped that many answers will be able to respond to the first bullet: Davies openly criticises Aston and his behaviour, choosing to unburden himself to Mick who appears to sympathise. Despite the generous attention paid to him by Aston, Davies seems to have been swayed by Mick's more manipulative and violent approach and seems to switch his 'allegiances'. Differentiation is likely to emerge from the extent to which answers can deal with the second and third bullets. The extract reveals a sudden change in Mick from aggressor into civil listener. Stronger answers may also highlight the contrast in Mick's and Davies's behaviour and responses here: the contrast between Davies's lengthy speeches, almost a monologue, and the brief affirmations that follow from Mick, for example. Moreover, awareness of the irony inherent in Aston's entrance with his present of a pair of shoes immediately after Davies's tirade against him should be well rewarded. An understanding of the changing situation, relationships and conflicts might also characterise the strongest answers.

Text:	PINTER: <i>The Caretaker</i>
Question 5: (21 marks)	Explore TWO moments in the play where your feelings about Mick are different. Remember to support your ideas with details from the play.

NOTES ON THE TASK:

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 Mick on each occasion. It is to be hoped that most answers will be able to shape a case for an unsympathetic response to Mick as a sadistic individual, capable of ridiculing others and treating them cruelly and violently. However, in contrast to this, attention to Mick's humour and comedic role, for example, may also figure prominently, 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 Pinter conditions the audience's response through the behaviour of the other characters in the play.

Text:	PINTER: <i>The Caretaker</i>
Question 6: (21 marks)	You are Aston at the end of the play, after you have turned your back on Davies. You might be thinking about: <ul style="list-style-type: none"> • how Davies behaved towards you earlier • your feelings towards Davies now • the future. Write your thoughts.

NOTES ON THE TASK:

Successful answers are likely to be firmly grounded in the details of the relationship between Davies and Aston, which have given both men a great deal to think about. By this stage, Aston, threatened by Davies's knife, doesn't think that they are 'hitting it off', and offers to pay for Davies's trip down to Sidcup whilst Davies tries to play one brother off against the other by suggesting he has a right to stay as 'caretaker'. He also hurts Aston's feelings by referring to 'his stinking shed', producing an uncharacteristically strong and decisive response in him to ask Davies to leave. Aston is a kind but mentally unstable and socially isolated man who still has vivid memories of his electric shock treatment 'in a hospital right outside London'. The strongest answers are likely to suggest a secure grasp of appropriate details and of Aston's character, as well as a developing sense of his 'voice'. Whilst Davies's unreliable nature doesn't come as any surprise to Aston, the attack on his beloved shed, which seems to represent his dreams for the future, does. The bullets are offered as suggestions only.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 7: (21 marks)	<p><i>Act Two: DR TRAVERS moves the stool... to ...DR TRAVERS replaces the stool and exits.</i></p> <p>What do you think makes this such a powerful moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why Dr Travers visits Ken • Ken's situation and his reactions here • 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 encounter with Dr Paul Travers, the consultant psychiatrist, has been set up by Dr Emerson to begin the process of having Ken committed in order to thwart his desire to seek his own death. Strong answers are likely to declare themselves in their understanding of this context and in their willingness to engage some of the complexities and impact of Ken's powerful feelings about Travers's visit, his fiancée, his family and his situation generally. The strongest answers might well declare themselves in the response to the third bullet and any attention to features like the transitions from humorous sparring to pathos, to anger and frustration, to Ken's awareness of and irritation at being assessed, to his increasingly laboured breathing, to the significance of the stool-shifting...should be highly rewarded.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 8: (21 marks)	<p>Does the portrayal of the hearing convince you that the Judge makes the right decision about Ken Harrison's case?</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. Differentiation is likely to spring from the extent to which answers can move beyond a narrative working-through of the hearing to a selective evaluation of the presentation and impact of the arguments, and to the shaping of an argued personal response. A refusal to oversimplify or to launch into ethical debates detached from the detail of the hearing, and attention to features like the weight and authority of Dr Emerson's medical evidence, Dr Barr's opposing contention that Ken is not suffering from a depressive illness (but is, nevertheless, making the wrong decision), Ken's intelligent and impassioned plea for dignity and the right to choose, the Judge's balanced summing-up...should be highly rewarded. The quality of the argument is much more important than the line adopted.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 9: (21 marks)	<p>You are Dr Scott. You have just left Dr Emerson's office after arguing with him about Mr Harrison's decision to seek his own death (in Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Dr Emerson and what he has said to you • Mr Harrison and his situation • the future. <p>Write your thoughts.</p>

NOTES ON THE TASK:	
<p>Despite warnings from the Sister about getting too involved with patients, Dr Scott has taken a close personal interest in Ken, has already found herself at odds with Dr Emerson over the forced injection of Valium, and now again over his determination to commit Ken and continue to treat him against his will. She is becoming convinced, despite all her instincts and medical training, that it is right for Ken to be able to fight for his right to die. Differentiation is likely to emerge in the extent to which answers can convey her respect for Dr Emerson as her boss and as a man dedicating to preserving life, tempered by her increasingly strong conviction that he is behaving high-handedly in this particular case. The strongest answers are likely to suggest a secure grasp of appropriate detail rooted in this conversation with Dr Emerson (like the threatening implication in Dr Emerson's remark about the post-mortem) and of Dr Scott's character, as well as a developing sense of her "voice". The bullets are offered as suggestions only.</p>	

Text:	SHERRIFF: <i>Journey's End</i>
Question 10: (21 marks)	<p><i>Act 3, scene 1: The COLONEL is deeply absorbed... to THE CURTAIN FALLS</i></p> <p>What do you find so upsetting about this ending to Act Three, Scene One?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the Colonel's behaviour • Stanhope's reactions • how Raleigh behaves.

NOTES ON THE TASK:	
<p>It is to be hoped that many answers will address the bullets directly and consider the impact of the Colonel's gleeful response to the capture of the German boy on Stanhope in particular, compared to Stanhope's bitterness in the wake of the death of Osborne. It is to be hoped that stronger answers may show an understanding of the changing situation here, of characters and their relationships. The best answers are likely to deal directly with the effect of the Colonel's excitement, of the strength of Stanhope's feelings and of Raleigh's shock and suffering, and comments on the context of the passage and the significance of this moment to the play as a whole should also be well rewarded.</p>	

Text:	SHERRIFF: <i>Journey's End</i>
Question 11: (21 marks)	What do you think makes the relationship between Stanhope and Osborne such a memorable and important part of the play? 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 Stanhope's and Osborne's relationship a memorable part of the play. It is important to be receptive to a range of ideas. For example, most answers are likely to focus on their closeness and repartee, evident under the most extreme of circumstances, and the contrast between them. Stronger answers may highlight the repartee between them, the effect their relationship has on the other characters, and the intense loyalty and intimacy between them. The best answers are likely to be firmly anchored to the detail in the play, and at the same time engage the idea of 'memorable and important' by seeing Stanhope's and Osborne's relationship in the context of the whole play.

Text:	SHERRIFF: <i>Journey's End</i>
Question 12: (21 marks)	You are Raleigh just before you and Trotter go out on patrol for the first time (in Act One). You might be thinking about: <ul style="list-style-type: none"> • your first patrol • Stanhope's behaviour towards you • Osborne and what he has said to you. Write your thoughts.

NOTES ON THE TASK:

Raleigh, young, naïve, excited has just arrived in Stanhope's company and meets his 'hero', Stanhope, for the first time. Osborne has already warned Raleigh that he has changed but it is unlikely that Raleigh is sufficiently prepared for the cold shoulder Stanhope gives him as he prepares to take on his Officer duties. Raleigh says very little after meeting Stanhope, compared to the friendly dialogue with Osborne earlier, and Trotter. It is to be hoped that most answers will register some of Raleigh's first impressions of Stanhope, his physical tiredness and pallor, as well as his coldness and distance towards him, but also Raleigh's impressions of the other soldiers – Osborne, Trotter, Mason – and the situation he finds himself in. The strongest answers are likely to suggest a secure grasp of appropriate details and of Raleigh's character, as well as a developing sense of his 'voice'. Bewilderment, enthusiasm, a willingness to please and an emerging sense of the harsh reality of war, 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)	<p><i>Act One: WILLY: That is a one million dollar... to BIFF...working on commission!</i></p> <p>Explore the ways in which Miller makes this such a dramatic and significant moment in the play.</p>

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 to display a clear awareness of the context for Happy's business "plan": in a desperate appeal for their help Linda has confided in her sons about Willy's loss of salary and his suicide attempts, and Happy is attempting to strike a more optimistic note and ease the tension between Biff and Willy. Strong answers are likely to focus explicitly on "the ways" of the question and focus on Miller at work (in his use of interruptions, in his building of the tensions, in what he reveals of Willy's state of mind through his confused and contradictory advice, in his portrayal of Willy's need to control and advise, in his emphasis on Biff's bristlingly protective attitude to his mother...). The strongest answers may declare themselves in their explicit attention to both strands of the question and not only explore the dramatic detail of the extract but also develop an understanding of its "significant" functions (in showing the deluded desperation of the Loman dream, in bringing Act One to a misleadingly optimistic close, in continuing to build suspense and prime the audience for the Boston revelation, in confirming our sympathy for Linda and her conciliatory role...).

Text:	MILLER: <i>Death of a Salesman</i>
Question 2: (30 marks)	<p>How does Miller make the differences between the characters of Willy and Charley so dramatic?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

The contrasts between the chalk-and-cheese neighbours, as businessmen, fathers and people, could scarcely be more marked, and the collision of their values is at the very heart of the play. Charley's pragmatism, commonsense, honesty, loyalty, unpretentiousness, modesty, generosity, solidity, financial security... all serve to highlight the insubstantial nature of Willy's identity and of his dreams. Differentiation may emerge from the extent to which answers can show how the striking differences in their temperaments, attitudes and values are powerfully portrayed in their relationships with and influence on their sons, and dramatically expressed in their fractious exchanges (in the card game, in the memory scenes, in Charley's office...).

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (30 marks)	You are Biff at the end of the play, after your father's funeral. Write your thoughts.

NOTES ON THE TASK:

Biff has achieved the assurance of self-knowledge by the end of the play and his speeches at the funeral show that he understands and has outgrown his father's misplaced dreams of business success. He is concerned that Happy has not learned the same lessons and is very attentive to his grieving mother. Of course he has the clearest view of his father's failings and still carries (and must keep to himself) the memory of the Boston visit, but he is unlikely to express bitter reflections on his father, his life and his suicide. He has expressed his love and rejected all accusations of spite in their final scene together and, at the funeral, his memories of his father's practical skills are full of warmth and sympathy. Successful answers are likely to suggest a secure understanding of appropriate detail (rooted in Biff's final scene with his father and the perceptions he expresses in "Requiem") and of Biff's character, as well as a grasp of his newly mellow and philosophical "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)	<i>Act Three: Mick: Sleep's essential... to Aston: Mmmn. Pause.</i> Explore the ways in which Pinter makes this such a dramatic turning point in Davies's relationship with Mick and Aston.

NOTES ON THE TASK:

Most answers are likely to focus on Davies's switch in 'allegiance' from Aston to Mick, and Mick's sudden ability to draw out confidences from Davies. Here Davies openly criticises Aston and his behaviour, choosing to unburden himself to Mick. Despite the generous attention paid to him by Aston, Davies seems to have been swayed by Mick's more manipulative and violent approach. The balance of power seems to lie with Mick at this point, as Davies is clearly unnerved by Aston's confessions earlier (at the end of Act Two). It is ironic that Aston should enter after this tirade with a pair of shoes for Davies. Most answers may be able to find rewarding areas for comment on the extract and offer some explanation as to how this is a turning point in the relationship between the men. The strongest answers are likely to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here, alongside an awareness of the context of the passage.

Text:	PINTER: <i>The Caretaker</i>
Question 5: (30 marks)	What do you find most memorable about Pinter's portrayal of the way Mick treats Davies? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

This is an open question but the emphasis on the most 'memorable' aspects of Pinter's portrayal of Mick's treatment of Davies may move answers beyond a conventional character study to a shaped personal response based on textual details, and this is likely to be a key discriminator. It is to be hoped that answers will be able to respond in some way to Mick's portrayal as a menacing and hostile force when encountering Davies, but may also refer to moments in the play where other aspects of the relationship are revealed. The best answers may be able to see, for example, how the memorable taunting of Davies by Mick exposes the hopelessness of Davies's position, and the loneliness and confusion central to the play as a whole and should be highly rewarded. Each answer should be marked on its merits as an argued and supported personal response.

Text:	PINTER: <i>The Caretaker</i>
Question 6: (30 marks)	You are Aston at the end of the play, after you have turned your back on Davies. Write your thoughts.

NOTES ON THE TASK:

Successful answers are likely to be firmly grounded in the details of the relationship between Davies and Aston, which have given both men a great deal to think about. By this stage, Aston, threatened by Davies's knife, doesn't think that they are 'hitting it off', and offers to pay for Davies's trip down to Sidcup whilst Davies tries to play one brother off against the other by suggesting he has a right to stay as 'caretaker'. He also hurts Aston's feelings by referring to 'his stinking shed', producing an uncharacteristically strong and decisive response in him to ask Davies to leave. Aston is a kind but mentally unstable and socially isolated man who still has vivid memories of his electric shock treatment 'in a hospital right outside London'. Whilst Davies's unreliable nature doesn't come as any surprise to Aston, the attack on his beloved shed, which seems to represent his dreams for the future, does, and the strongest answers may suggest his mental confusion here as his 'modus operandi' is threatened. The best answers are likely to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point of view.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 7: (30 marks)	<p><i>Act Two: DR TRAVERS moves the stool to ...DR TRAVERS replaces the stool and exits.</i></p> <p>Explore the ways in which Clark makes this such a powerful moment in the play.</p>

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 display an understanding of the context: Ken's encounter with Dr Paul Travers's, the consultant psychiatrist, has been set up by Dr Emerson to begin the process of having Ken committed in order to thwart his desire to seek his own death. Strong answers are likely to declare themselves in the way they pay explicit and selective attention to the expression of Ken's powerful feelings about Travers' visit, about his fiancée, his family and his situation generally. Detailed exploration of the ways in which the tension is built up throughout this extract (in the transitions from humorous sparring to pathos to anger and frustration, in the demonstrations of Ken's awareness of and irritation at being assessed, in his increasingly laboured breathing, in the significance of the stool-shifting...) should be highly rewarded.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 8: (30 marks)	<p>How far does Clark's portrayal of the hearing convince you that the Judge makes the right decision about Ken Harrison's case?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

This is an open question inviting an argued personal response and there is a great deal of potentially relevant material to work with so it is important to be receptive to a variety of ideas, lines of argument and textual references. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of the hearing to look at Clark's balanced presentation of the evidence and the tense delay in reaching the decision. Strong answers are unlikely to oversimplify or to launch into ethical debates detached from the detail of the hearing. Close attention to the portrayal of the weight and authority in Dr Emerson's medical evidence, of Dr Barr's opposing contention that Ken is not suffering from a depressive illness (but is, nevertheless, making the wrong decision), of Ken's intelligent and impassioned plea for dignity and the right to choose, of the Judge's balanced summing-up... is likely to characterise the strongest answers. The quality of the argument is much more important than the line adopted.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 9: (30 marks)	You are Dr Scott. You have just left Dr Emerson's office after arguing with him about Mr Harrison's decision to seek his own death (in Act Two). Write your thoughts.

NOTES ON THE TASK:

Despite warnings from the Sister about getting too involved with patients, Dr Scott has taken a close personal interest in Ken, has already found herself at odds with Dr Emerson over the forced injection of Valium, and now again over his determination to commit Ken and continue to treat him against his will. She is becoming convinced, despite all her instincts and medical training, that it is right for Ken to be able to fight for his right to die. Differentiation is likely to emerge in the extent to which answers can convey her respect for Dr Emerson as her boss and as a man dedicating to preserving life, tempered by her increasingly strong conviction that he is behaving high-handedly in this particular case. The strongest answers are likely to suggest a secure grasp of appropriate detail rooted in this conversation with Dr Emerson (like the threatening implication in Dr Emerson's remark about the post-mortem) and of Dr Scott's character, but also 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)	<i>Act 3, scene 1: The COLONEL is deeply absorbed... to THE CURTAIN FALLS</i> Explore the ways in which Sherriff makes this such a dramatic and moving ending to Act Three, Scene One.

NOTES ON THE TASK:

Most answers should be aware of the dramatic nature of the situation, and the differing characteristics of the Colonel and Stanhope, for example. There is a strong sense of how futile the raid has been and how little information has been extracted from the young German boy. The contrast between Colonel's exaggerated jollity, in the face of a disastrous raid, and Stanhope's bitterness is poignant. Stronger answers may be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. Answers which explore the dramatic effect of the language and the way substantial and significant stage directions create pathos here, respond to the way Stanhope and Raleigh deal with their situation and show strong awareness of the dramatic and moving elements of the extract should be well rewarded.

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

NOTES ON THE TASK:

The relationship between Osborne and Stanhope dominates the play and there is, therefore, a great deal of material to work with here. The extent to which answers can move beyond a conventional character study to look at Sherriff's methods and the effect of the relationship on an audience in a carefully selective and focused way, is likely to be the key discriminator here. Stronger answers may be able to focus explicitly on the 'How' of the question and really scrutinise the playwright at work. The strongest answers may declare themselves in their close attention to features like the presentation of their closeness and repartee, the effect their relationship has on the other characters, the understanding and tenderness evident under the most extreme of circumstances, the contrast between them....

Text:	SHERRIFF: <i>Journey's End</i>
Question 12: (30 marks)	You are Raleigh just before you and Trotter go out on patrol for the first time (in Act One). Write your thoughts.

NOTES ON THE TASK:

Raleigh, young, naïve, excited has just arrived in Stanhope's company and meets his 'hero', Stanhope, for the first time. Osborne has already warned Raleigh that he has changed but it is unlikely that Raleigh is sufficiently prepared for the cold shoulder Stanhope gives him as he prepares to take on his Officer duties. Raleigh says very little after meeting Stanhope compared to the friendly dialogue with Osborne earlier, and Trotter. The strongest answers are likely to explore Raleigh's first impressions of Stanhope, his physical tiredness and pallor, as well as his coldness and distance, but also Raleigh's impressions of the other soldiers – Osborne, Trotter, Mason – and the situation he finds himself in. The strongest answers are likely to develop beyond a strong grasp of context and character to represent a convincing 'voice' and point of view. Bewilderment, enthusiasm, a willingness to please and an emerging sense of the harsh reality of war 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: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 1 (21 marks)	<p><i>Things</i>: (Adcock), <i>Bedfellows</i>: (Paterson)</p> <p>What do you find memorable about the ways these two poems portray people's worries?</p> <p>Remember to refer closely to the words and phrases of the poems.</p>
<p>NOTES ON THE TASK:</p> <p>'Things' is a vague term and the reader can mentally supply his/her own interpretation of what are 'the worse things' that keep one awake at night. The 'heavy' rhythm, the long lines drawn out even further by enjambment, the repetition of 'worse' (especially at the end of the poem) all give an ominous feel. <i>Bedfellows</i>, with its descriptions of an unsavoury atmosphere - 'yellow blindspot ... greasy head' - hints at the continued presence of the last incumbent with his heart that 'tick[s] in my wrist', 'suffocated voice' and subtle threat '<i>there are other ways ...</i>' and vividly conveys the speaker's worries about whether he will go the same way as his ghostly bedfellow. Basic answers will paraphrase the poems with some textual support. Sound responses will show understanding of the worries and make 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.</p>	

Text	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 2 (21 marks)	<p>What makes <i>Defying Gravity</i> (McGough) and <i>The Hare</i> (Hill) so unusual and surprising for you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the images of gravity and a game of rugby (in <i>Defying Gravity</i>) • the words and phrases suggesting mystery and fear (in <i>The Hare</i>).
<p>NOTES ON THE TASK:</p> <p>Paraphrase or 'literal' interpretation of <i>The Hare</i> will not gain the highest marks as the focus of the question is on imagery. Phrases such as 'panic like trapped flies', 'cries glittering ... like sand' are unusual and, from the McGough poem, the expression of the force of gravity as like a 'giant yo-yo' and comparing 'defying' this natural force with death is surely surprising, though perhaps the other extended metaphor in the poem, of a game of rugby, is even more so. Lower band answers will pick out images and perhaps approach them with an $x = y$ method without much comment. Answers that reach the middle and higher bands will be those that give a brief overview of each poem and then comment on carefully selected words and phrases. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 3 (21 marks)	<p>In what ways do any TWO of the following poems encourage you to feel grateful for the beauty of the world?</p> <p><i>Oh Grateful Colours, Bright Looks!</i> (Smith) <i>Judging Distances</i> (Reed) <i>The Cat and the Sea</i> (Thomas)</p> <p>Remember to refer closely to the words and phrases of the poems.</p>
NOTES ON THE TASK:	
<p>The key phrase for <i>Oh Grateful Colours, Bright Looks</i> is surely in the line ‘Seize colours quick, heap them up while you can’ and that is preceded by the mouth-watering list of the colours of the natural and ‘fabricated’ world and the puddle ‘reflecting the height of the sky’ so successfully that it gives the reader vertigo. In <i>Judging Distances</i> the prosaic, factual ‘description’ of the instructor - ‘three kinds of tree ... what appear to be animals’ - reduces the world to the material for a military exercise; there is salvation, however, in the bored recruit’s unspoken reply about ‘vestments of purple and gold’ and ‘still white dwellings’. In <i>The Cat and the Sea</i> colour, sound, the contrast between the ‘domestic purr’ and the sea, cliff and gorse, which the ‘eyes anticipate’ paint a vivid picture of the natural world. Lower band answers will either paraphrase or pick out images at random, perhaps with a little comment. Middle band responses 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.</p>	

Text	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 4 (21 marks)	<p><i>The Deserter</i>: (Letts), <i>The Hero</i>: (Sassoon)</p> <p>What do you find particularly moving about the portrayal of the mothers’ reactions in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how the mothers think their sons died • what the mothers do not know about how their sons died • the words and phrases each poet uses.
NOTES ON THE TASK:	
<p>The thrust of the question is the reaction of the mothers and answers that focus at unnecessary length on the first part of Letts’ poem will be self-limiting. Key phrases in <i>The Deserter</i> are ‘fought and fell’ (the son ‘fell’ but he did not ‘fight’ for he ‘turned and ran away’), ‘hero’ (repeated), ‘proudly’ and ‘her best’ and these poignantly contrast with the last two lines, especially ‘deserter’s grave’. Comparisons with <i>The Hero</i> are clear: the mother in that poem says ‘we mothers are so proud’, her eyes reveal ‘triumph’ and ‘joy’ because her son has been ‘so brave’ and ‘glorious’. Both mothers are ignorant of the reality: one son with ‘an English bullet in his heart’ and the other a ‘cold-footed useless swine’ who ‘panicked’, ‘tried/To get sent home’ and ended up ‘Blown to small bits’. All answers should be able to make some or all of these points, but to reach the higher bands there should be a focus on the language and technique of the poets. Some responses may also consider the attitude of the brother officer in <i>The Hero</i> and how he expresses his thoughts about ‘Jack’ and how this contrasts with the mother’s words and actions and the pathos of the last two lines. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 5 (21 marks)	What thoughts and feelings of soldiers in war-time do the poems <i>The Target</i> (Gurney) and <i>The Send-Off</i> (Owen) vividly convey to you? Remember to refer closely to the words and phrases of the poems.
NOTES ON THE TASK: <i>The Target</i> is written in the first person and is the musing of a soldier who shot one of the enemy, tracing his confused emotions stanza by stanza. Many answers will paraphrase and/or explain the feelings and provided there is understanding coupled with textual support and a little comment on language these may be placed in the middle bands. <i>The Send-Off</i> is written from the point of view of a soldier - 'They were not ours' - and is a less personal and more descriptive account than the previous poem but the thoughts and feelings of the onlooker are expressed in the imagery: 'wreath and spray/As men's are, dead'; 'wrongs hushed up'; 'shall they return ... too few' etc. Paraphrase will only reach the lower bands; to gain higher marks there should be a close focus on the question, secure understanding and 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: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 6 (21 marks)	What makes the portrayal of the horrors of war so powerful in any TWO of the following poems? <i>Spring Offensive</i> (Owen) <i>The Deserter</i> (Letts) <i>Lamentations</i> (Sassoon)
NOTES ON THE TASK: Paraphrase, narrative or explanation will only reach the lower bands; there must be some comment on the language, which is part of the 'what'. There is much to be written about in all three poems, for example, the 'hellish' imagery of the last two stanzas of <i>Spring Offensive</i> , which contrasts with the descriptions of the natural world, though even that has ominous overtones when one considers how the 'buttercups' which 'blessed with gold' mutate into 'sudden cups/In thousands for their blood' and the 'long grass' and 'warm field' become the 'green slope/Chasmed'. The young soldier in <i>The Deserter</i> is compared to an innocent 'frightened child' and a panicking hare when he simply 'turned and ran away' and later is shockingly shot by an 'English bullet'. The grieving brother in the third poem is dehumanised ('howled and beat his chest') and Sassoon satirises the uncomprehending, unsympathetic attitude of the officer who is so oblivious of (or inured to) suffering that he can only comment that 'Such men have lost all patriotic feeling' - an ironic misunderstanding that is surely a 'horror' of war. Answers will move up the bands according to how they focus on the question, make suitable selection of words and phrases and 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	<i>Poems 2: Larkin and Fanthorpe</i>
Question 7 (21 marks)	<p><i>Toads: Larkin, Dictator: Fanthorpe.</i> Explore some of the ways in which the poets view work in these two poems. You should consider:</p> <ul style="list-style-type: none"> • why Larkin calls work the “toad” in <i>Toads</i> (Larkin) • what the secretary says about her boss in <i>Dictator</i> (Fanthorpe) • the words and phrases the poets use.

NOTES ON THE TASK:

Answers should show understanding of both poems, the feelings the poets convey, and some of the images they use. There should be a response to the “toad” imagery, with its suggestion that work is repulsive and poisons most of the week with its demands. Better answers will show understanding of the wish to live without responsibilities, like those in the delightfully alliterative list in the third verse, and the way Larkin comes to acknowledge that he cannot cast aside the toad which squats in him. Responses to *Dictator* should make something of the poem’s humour and the way in which the worlds of ancient Rome and the office are fused. Basic answers here are likely to make brief explanatory 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’ views on work, in Larkin’s case of its necessity and in Fanthorpe’s the way the office becomes a forum wherein the grandly self-important can preen and strut. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 8 (21 marks)	<p>What feelings about Time do the poets express in any TWO of the following poems? <i>An Arundel Tomb</i> (Larkin) <i>Reports</i> (Fanthorpe) <i>Half-past Two</i> (Fanthorpe) <i>Growing Out</i> (Fanthorpe) Remember to look closely at the language the poets use.</p>

NOTES ON THE TASK:

Answers should show some knowledge and understanding of the two poems under discussion and, in the case of better answers, some response to the language the poets use. In *An Arundel Tomb* effigies of the earl and countess have survived through lengths and breadths of time, the passage of which is superbly chronicled, until they have been transfigured into “Untruth”. Good answers here will try to make sensible comment on the poem’s last line. *Reports* wittily reviews life, the time allotted to us, in a series of comments associated with teachers, until the last gracing many a tombstone. School is again the inspiration for *Half-past Two* where the little boy’s “important times” are not the Time understood by the cross teacher. Responses to the boy and his passage “into ever” are likely to be sympathetic. *Growing Out*, like *Reports*, deals with life in the Solomon Grundy manner, running through life in fifty-eight short lines. Answers which catch the mood of the chosen poems, for example the dark humour of *Growing Out*, should be well rewarded. Basic answers here will do little more than provide a few comments and a little paraphrase of parts of two poems, whilst better answers will offer an extended paraphrase showing some understanding of what the poems are about. Best answers here will attempt to go beyond description and engage with the language of the poems. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 9 (21 marks)	<p>What feelings about “home” do the poets powerfully express in any TWO of the following poems?</p> <p><i>Home Is So Sad</i> (Larkin) <i>I Remember, I Remember</i> (Larkin) <i>Old Man, Old Man</i> (Fanthorpe)</p>

NOTES ON THE TASK:

Responses should show some knowledge and understanding of the two chosen poems. *Home Is So Sad* offers the sad contrast between the “joyous shot at how things ought to be” and the lifeless material and abandoned items in the last verse. Best responses, it is hoped, will discuss what “That vase.” reveals about the poet’s tone. Larkin’s home town of Coventry, where his “childhood was unspent”, offers much material to suggest his disappointment with a “home” that did not match the idyllic childhood haunts, or offer the sexual excitement, that form the stuff of other, less truthful literary memories. *Old Man, Old Man* should allow candidates to say much about the effects of time on a former DIY expert who was “not good with daughters”, and about the details of his home. Sound answers will show reasonably sustained understanding of the poems and some response to the presentation of “home”. Answers do not need to preserve an even balance of discussion, but there should be comments of substance on each of the two poems.

Text	<i>Touched with Fire</i> ed.Hydes
Question 10 (21 marks)	<p><i>Mid-Term Break</i>: (Heaney), <i>Our History</i>: (Dipoko)</p> <p>What feelings of sadness are memorably conveyed in these two poems?</p> <p>Remember to refer closely to the words and phrases of the poems.</p>

NOTES ON THE TASK:

In *Mid-Term Break* the sadness is ‘between the lines’ as it were for, at first reading, the poem may appear emotionless - but that is where the feelings of sadness lie. The young boy is initially stunned by the death of his sibling and the language reveals this by the ‘knelling’ bell, the descriptions of the reactions of the adults, the incongruity of the laughing baby and the clinical ‘corpse, stanced and bandaged’. Imagery, symbolism and emotive language do not appear until the later stanzas (‘snowdrops and candles ... poppy bruise ... cot’) leading to the unbearably sad last line. In contrast, *Our History* is packed with images but again one has to ‘read between the lines’ for the ‘waves’, drifting whales’, ‘illusion of pearls’ etc are reference to the colonial invaders. The indigenous inhabitants are equally as stunned and uncomprehending of the situation as the young boy in the previous poem (‘our sight misled us ...’) and this poem too ends with vivid, poignant imagery indicating the change in their lives using the nature they loved but which was destroyed (‘leopard skin ... false lions ... wings of whipped butterflies’). Lower band answers will paraphrase with some textual support and comment; middle band responses will focus closely on the question and make some points about 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</i> ed.Hydes
Question 11 (21 marks)	<p>In what ways do <i>Mushrooms</i> (Plath) and <i>Hawk Roosting</i> (Hughes) vividly convey the strength and power of nature?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the strength and actions of the mushrooms (in <i>Mushrooms</i>) • the appearance and actions of the hawk (in <i>Hawk Roosting</i>) • the words and phrases each poet uses.
<p>NOTES ON THE TASK:</p> <p>Both poems portray the strength and power of nature through images of violence. Hughes's hawk tears off heads, with 'hooked head and hooked feet' in 'perfect killing', whilst Plath's fungi turn from 'toes' and 'noses' through 'soft fists' to 'hammers ... rams'. Both the bird and the mushrooms are powerful: 'I hold Creation in my foot'; 'We shall by morning/Inherit the earth'. The imagery in each poem is memorable and stronger answers will probably make much of such phrases as 'Through the bones of the living'. Lower band answers will probably do little more than describe with textual support. Sound responses will make some reference to language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	<i>Touched with Fire</i> ed.Hydes
Question 12 (21 marks)	<p>What do you find memorable about the thoughts and feelings of children and adults in <i>Piano and Drums</i> (Okara) and <i>Nursery Rhyme of Innocence and Experience</i> (Causley)?</p>
<p>NOTES ON THE TASK:</p> <p>In <i>Piano and Drums</i> the poet is thinking back to his childhood with 'jungle drums', animals and hunters with primitive spears - a simple life with 'no innovations'. This is contrasted with his present adulthood in far away lands and 'new horizons' and the sophistication and 'labyrinth' of the piano with its 'complexities' where he feels lost. Past and present combine in the final stanza: 'wandering ... jungle drums and the concerto' with a kind of compromise. Causley's poem also moves from past to present but this time we have the thoughts of the child. The poem is, as the title suggests, a 'nursery rhyme'; the language and structure reflect this - 'silver penny', 'apricot tree'. The gifts from far away lands which the child craves are exotic and mystical but a dark side is already present even in the 'innocence' - 'as strong as death' - and it continues with the 'steel morning', 'grey ship' and the damaged boat. The ending of the poem ('experience') is poignant: 'Where are the other/Girls and boys?'. Lower band answers will probably describe/explain. Middle band essays will focus to a greater extent on the question with some reference to language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	OCR: <i>Opening Worlds</i>
Question 13 (21 marks)	<p><i>The Pieces of Silver: The acting Head was a squat ... to ...shame before the whole school.</i></p> <p><i>The Tall Woman and Her Short Husband: The meeting followed the customary...to ...other women chimed in.</i></p> <p>What do you find memorable about the portrayal of bullying in these two extracts? Remember to refer to details from both extracts.</p>
<p>NOTES ON THE TASK:</p> <p>The first extract concerns the bullying of pupils (Clement in particular) by a teacher (Mr Chase, the acting Head). The description of the man and his actions in the first paragraph ('fierce-eyed and unsmiling', 'sauntered', 'complete scorn', 'ordered') set the scene for his unprofessional actions of physically abusing the boys by scrawling the 'symbol of shame' on their foreheads, psychologically tormenting them by allowing and encouraging the rest of the school's mirth, and humiliating Clement by making him recite Shakespeare whilst threatening him with a stick. Chase's enjoyment in his misuse of his power and position is evident throughout. In extract b) the word 'bullies' is mentioned for it is not only the tailor's wife who is tormenting and humiliating the hapless couple (fetching the soapbox) but the members of the institute with their 'questions and denunciations ... hysterical screams, angry shouts and threatening growls' and the inhabitants of Unity Mansions who have come to see the spectacle. The short clauses, powerful adjectives, nouns and verbs (for example, 'passionate', 'pressure', 'sprang forward', 'fiasco') make this a disturbing piece of writing. Lower band answers will paraphrase and describe with perhaps some mention of personal feelings; middle band responses will show an understanding of the methods of bullying used with textual support. Comparison is not required in this question.</p>	

Text	OCR: <i>Opening Worlds</i>
Question 14 (21 marks)	<p>What clashes of culture do <i>The Train from Rhodesia</i> (Gordimer) and <i>The Young Couple</i> (Jhabvala) bring vividly to life for you?</p> <p>Remember to refer to details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>Lower band answers will probably provide a general discussion of the culture clashes with little or no textual reference but for marks in the higher bands to be awarded there should be details to back up comments, for example, the poverty of the station described at the beginning of <i>The Train from Rhodesia</i>; the contrast between the bustle of the station and the 'faces, behind glass ... uniform railway vases ... pale dead flowers'; the chocolates 'that no-one liked'; and the bartering between the young man and the vendor with the former's jubilation at the latter's humiliation. The contrast between Cathy's English life and her Indian one is stressed in <i>The Young Couple</i> by reference to manners, physical contact, and, of course, the parents-in-law who 'cared too much'. There is a lot of information in both stories and great scope for using it. Comparison is not required in this question.</p>	

Text	OCR: <i>Opening Worlds</i>
Question 15 (21 marks)	<p>What do any TWO of the following stories powerfully convey to you about the unhappiness of children?</p> <p><i>The Red Ball</i> (Khan) <i>Games at Twilight</i> (Desai) <i>The Pieces of Silver</i> (Sealy)</p> <p>Remember to refer to details from your chosen stories.</p>
<p>NOTES ON THE TASK:</p> <p>Bolan in <i>The Red Ball</i> is so unhappy that he finds consolation in cuddling up to a statue until he makes friends with the cricketers, though that brings further unhappiness when he is punished by his father for stealing. Ravi, in <i>Games at Twilight</i>, is at his happiest when he realises that he hasn't been found in the game of hide and seek, and at his most wretched at the end of the story when he discovers that not only has he not won the game but has been forgotten by the other children. Clement moves the opposite way from unhappiness at being humiliated for poverty (both by the acting Head and his father) to triumph in his revenge on his teacher. Answers will move up the bands according to how much detail they provide to support their response to the unhappiness. Comparison is not required in this question.</p>	

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 16 (21 marks)	<p><i>Her Turn</i>: 'There was a certain smug sense ... to ...He accepted it. <i>Second Best</i>: And the next day, after a secret ... to ...pleasure in this death.</p> <p>What do you find memorable about these two extracts?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Mrs Radford has done in the story and why (in <i>Her Turn</i>) • why Frances has killed the mole (in <i>Second Best</i>) • the words and phrases Lawrence uses.
<p>NOTES ON THE TASK:</p> <p>Both extracts come from the endings of the stories. In neither extract are the women's names mentioned but candidates should know and use them. Mrs Radford, in extract a), has had her revenge on her husband by spending almost all of her money on household goods and feels 'smug' satisfaction. Mr Radford, however, has been emasculated to such an extent by his wife's unexpected actions that, although he attempts physical retaliation, he 'dropped his fist to his side' and next week gives her all his wages, humbly accepting the small share she allots to him. Answers may also comment on the significance of the tortoise here. In extract b) the mole which Frances has killed after a 'secret, persistent hunt' represents the love she felt for Jimmy which she is now 'killing' and transferring her affections to Tom as she hands over the dead creature. Neither action has been easy for her, as she shrank from killing a mole earlier and she is 'all agitation, and tears, and recklessness of desire' but happy as there was a 'thrill of pleasure in this death'. Lower band answers will either paraphrase the extracts or narrate the stories; middle band responses will focus on the extracts and make some comment on 'memorable'. Comparison is not required in this question.</p>	

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 17 (21 marks)	Do you sympathise or not with John Thomas (in <i>Tickets, Please</i>) and Pauline Attenborough (in <i>The Lovely Lady</i>) when they are treated badly? Remember to support your ideas with details from the stories.
NOTES ON THE TASK: The question asks 'Do you sympathise or not' and answers should address this. The validity of the reasons given for an opinion, backed up by textual support, will be a discriminator here. The philandering John Thomas of the first story leads Annie (and others before her) on for his own gratification, preferring to remain a 'mere nocturnal presence'. However, does he deserve the Bacchic-like frenzied attack on him by the conductors? He suffers not only physical but mental pain and is dehumanised ('as an animal lies ... as an animal might'). The description of the fight is vivid and detailed and there is plenty for quotation and discussion. It could be said that John Thomas triumphs at the end (removing the need for sympathy) when he chooses Annie, who bitterly and reluctantly rejects him, or that the most poignant moment is when he stands 'dumbly' before the locked door and leaves 'his face closed, his head dropped'. Pauline Attenborough, in <i>The Lovely Lady</i> , is a monster who controls her son and prevents him loving Ciss but, despite her efforts to keep eternal youth and attractiveness, she is an old lady who talks in her sleep, a fact taken advantage of by the girl. Pauline's sudden collapse into her dotage is extreme but she is still described as unpleasant ('gibbering irritability'; 'reeking with malevolence'), with the added ingredient of disgusting actions ('sloppily eating her food'), so that Ciss is 'almost terrified into repentance'. Lower band answers will tend to give character studies; middle band responses will focus on the question and put forward some reasons for sympathy or lack of it. Comparison is not required.	

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 18 (21 marks)	What do you find so vivid about the pictures of everyday life in any TWO of the following stories? <i>Adolf</i> <i>Rex</i> <i>A Prelude</i> Remember to support your ideas with details from the stories.
NOTES ON THE TASK: <i>Adolf</i> is set in the household of a miner and deals with the family's reactions to the arrival of a baby rabbit. The father's return from the pit after the night shift, the care of the baby animal and the mother's (understandable?) annoyance at the havoc caused are portrayed in a vivid and lively way and, although candidates may find some of the actions and descriptions unfamiliar, they should be able to pick out details of everyday life. <i>Rex</i> also concerns an animal, parents and children in a similar family setting, causing similar emotions in parents and offspring. <i>A Prelude</i> moves the scene to 'a small farm' and there is beautiful description of the kitchen with the mother cooking and the arrival home of the men of the house. There is a wealth of detail in these stories and lower band responses will just describe the home life with textual reference whilst those answers which reach the higher bands will have judiciously chosen their material. Comparison is not required in this question.	

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 19 (21 marks)	<p>Chapter 9: One afternoon Jim scaled the wall ... to ... drained swimming-pool. Chapter 16: He took a Coca Cola bottle ... to ... bottle from the canteen.</p> <p>What do you find memorable about Jim's reactions to the Japanese soldiers in these two extracts?</p> <p>Remember to support your answer with details from the extracts.</p>
<p>NOTES ON THE TASK:</p> <p>Extract a) is from a chapter where Jim is roaming Shanghai seeking food and is his first real encounter with the Japanese. The boy seems to know instinctively how to behave - 'Jim knew ... tittered into his hands ... grinning' - and thus is in no danger from these 'seasoned combat troops' who recognise his plight and give him food. Thus he remains safe and gets what he needs. In extract b) Jim is on his way, with Dr Ransome and the other prisoners, to the camp. There is less instinct in his actions and more knowledge based on experience. He 'bowed steeply and stepped back three paces' shows that Jim now understands Japanese etiquette, and the fact that he drains the water bottle and then laughs at himself with the Japanese, is clear evidence that he knows how these soldiers think and the actions needed to gain their respect. These are lessons that stand him in good stead in Lunghua. Lower band answers will paraphrase the extracts or discuss Jim's relationship with the Japanese in general; middle band responses will show understanding of the reactions and perhaps make some comment about the relationship with textual support.</p>	

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 20 (21 marks)	<p>'He's a survivor, though survivors can be dangerous.' (Chapter 25) What do you find memorable about the portrayal of Basie as a 'survivor' in <i>Empire of the Sun</i>?</p> <p>You should consider how Basie acts:</p> <ul style="list-style-type: none"> • in Shanghai at the beginning of the war • in Lunghua camp • after the war.
<p>NOTES ON THE TASK:</p> <p>The bullet points should help to locate the relevant parts. Basie rescues Jim in Shanghai using him as a guide to the wealthy houses; rejects him in the truck when he finds other 'victims'; uses him as a 'decoy' in the camp and makes a fleeting appearance after the war where he no longer needs Jim's vocabulary and magazines. 'Wars exist for people like Basie', Dr Ransome says and Basie survives because there is a war. However, Jim too is a 'survivor' and clear-sighted about the older man's motives and methods, and learns from him how to look out for himself. There is a wealth of detail that can be used and lower band answers will list this. In order to move up the bands there should be an increasing use of textual support, comment on what Basie does, is like and his relationship with Jim and, perhaps, some reference to language.</p>	

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 21 (21 marks)	<p>What vivid picture does Ballard paint of the Chinese poor in Shanghai before the war?</p> <p>Remember to support your answer with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>Various poor characters make an appearance in the early chapter of the novel, for example, the beggars, one of whom perpetually sits at the gates of the Amherst Avenue house, refugees, the youth with the knife who tries to steal Jim's watch, the couple who wheel away his bike. Many are vividly described: 'a bundle of living rags'; 'shaking and crying in a sing-song voice'; 'twenty Chinese women ...each on a miniature stool' and there is plenty of evidence to be found. Answers will move up the bands according to their level of detail, textual support and comment on Ballard's descriptions.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 22 (21 marks)	<p><i>Chapter 24: This is a great gathering ...to ...sand and went away.</i></p> <p>What makes this such a dramatic and significant moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Okonkwo does • why he acts as he does • the words and phrases Achebe uses.
<p>NOTES ON THE TASK:</p> <p>Responses may consider the treatment Okonkwo and the other five elders have recently received at the hands of the District Commissioner and his “messengers”. Okonkwo feels a need for vengeance and believes that, if all Umuofia rises up, all will be well. However, as the passage reveals, all Umuofia has not risen up, signifying the further falling apart of the community. The disappointed Okonkwo resorts, typically, to violence and beheads the head messenger. This action, which is not even understood by some of those present, results in the falling apart and loss of the tribe, and in the suicide of Okonkwo. Basic responses will paraphrase the extract; better ones will comment on why Okonkwo acts as he does here; the best will show a reasonably sustained personal response to Okonkwo, with support from the language of the extract, possibly noting words indicating Okonkwo’s violent and aggressive actions (“sprang to his feet ... confronted ... trembling with hate ... in a flash”, for example).</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 23 (21 marks)	<p>What do you think is so memorable about Okonkwo’s relationship with his daughter Ezinma?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>Answers are expected to show knowledge and some understanding of Okonkwo’s relationship with Ezinma. She is clearly his favourite child, and he wishes she had been a boy, a reflection of the status of women in the Umuofian culture. She is close enough to him to insist that he eats, following his inability to eat for two days after killing Ikemefuna. His concern for her is shown when he ministers to her and is so agitated when she is ill, and again when he disobeys Chielo and follows her to the hills and watches over Ezinma to ensure her safety. In exile, he shows a more manipulative side, preventing her marrying until he returns to Umuofia, to ensure that his importance as father of an eligible bride is recognised. The importance of the relationship is perhaps the way it reveals a softer side to Okonkwo, and casts light on the customs of the tribe and the relationship between parents and children. Basic responses will provide just a little narrative. Responses will move through the bands as engagement with the relationship becomes stronger and better supported by textual reference. Best answers will try to engage with the language Achebe uses in parts of the novel relevant to the relationship.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 24 (21 marks)	Explore the ways in which family life is so important in <i>Things Fall Apart</i> ? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: The novel focuses quite closely on family life. In many respects the tribe is one big family, but Okonkwo and his family are the most prominent unit that Achebe considers. Responses may consider Okonkwo's relationship with his father and his determination not to resemble him in any way. His way of life is polygamous and beating a disobedient or insubordinate wife is acceptable in the culture. Okonkwo's affection for Ezinma is an important strand in the novel, and a legitimate area here is the way Ikemefuna becomes almost an adopted son yet is killed by Okonkwo to show that he is a man without weakness. This has an effect on Nwoye, whose embracing of the white man's religion follows his alienation from Okonkwo; part of the "falling apart" is of the family. Basic responses here will comment on incidents about the family. Better ones will offer views on the importance of the family, with some textual detail in support. The best will trace what happens within Okonkwo's family showing a reasonably sustained approach to the importance of family, with textual support.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 25 (21 marks)	<i>Sometimes someone would speak in a boat... to ...further out than he had hoped to be at this hour.</i> What impressions of the old man does this extract give you as he sets out? You should consider: <ul style="list-style-type: none"> • the old man's feelings about the birds • his thoughts about the sea • the words and phrases Hemingway uses.
NOTES ON THE TASK: There is plenty of material on which to draw so candidates should be able to communicate an assortment of impressions. The old man knows the sea and its submarine geography well. He is going far out because he has endured bad luck for so long and that, given the references to the sea's depth and cruelty, could place him in danger. He appreciates the beauty of the scene ("the phosphorescence of the Gulf weed in the water"). He looks upon the creatures of the sea as his friends, and sympathises with and pities the delicate birds that, like him, are "looking and almost never finding". Comment is very likely to be made on his thinking of the sea as <i>la mar</i> and the feminine qualities he sees in her. In both his thinking and equipment he is unlike the younger fishermen. His skill and knowledge are evident in the last paragraph where he allows the current to do the work. Basic responses will summarise parts of the extract. They will move through the bands as they become better supported by more detailed textual reference. Comment on language, the key discriminator here, may highlight the way the old man appreciates the sea's beauty or develop the analogy of the sea to a woman.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 26 (21 marks)	At the beginning of the novel, the old man is said to be “ <i>salao</i> , which is the worst form of unlucky”. Is this what you think of him at the end of the novel too? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Responses should be able to establish why the old man is considered <i>salao</i> , principally because he has gone eighty-four days without taking a fish. His luck might be considered to have turned when he catches the great fish, but he may be unlucky because he does not succeed in bringing any more than its skeleton, head and tail back to shore. Answers might consider that there is more to the old man than being unlucky and that being <i>salao</i> is diminished by his achievement in catching the fish. They may also consider that his ill-luck extends to his loneliness and poverty, or that his achievement and courage elevate him beyond mere commiseration with his ill-luck. Basic answers will offer a simple description of why he is unlucky. Answers will rise through the bands as more evidence is provided for the views offered and the understanding of the novel becomes more evident.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27 (21 marks)	Explore any ONE or TWO moments in the novel when you feel great respect and admiration for the old man. Remember to support your ideas with details from the novel.
NOTES ON THE TASK: The choice of moments should, as far as possible, be respected. “Moments” should be long enough for answers to be able to explore them with some thoroughness, yet not so long that they require lengthy paraphrase followed by very little analysis or comment. “Respect and admiration” will usually be taken to refer to moments involving physical action. Moments taken from Santiago’s struggle with the fish, the hand game with the great negro from Cienfuegos, offer two apposite moments. Basic answers will make brief reference to two moments from the novel. Better ones will consider moments in a little detail, whilst best answers will show reasonably sustained understanding of two moments, with some reference to Hemingway’s language in support.	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 28 (21 marks)	<p><i>Part Three, I: As the door opened the wave of air ... to ...in the right spirit anyway.</i></p> <p>What do you find so horrifying about this extract?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Parsons' behaviour • what his daughter did • the words and phrases Orwell uses.
<p>NOTES ON THE TASK:</p> <p>Parsons is clearly in a state of terror, unable to keep still and trembling involuntarily. As ever, his unpleasant bodily reactions are to the fore in the extract. His assessment of himself as a keen chap who "tried to do my best for the Party" is quite accurate, but his assessment of what the Party will do to him is very far from the mark. It is perhaps horrifying that such a servile devotee of the Party can be brought to the Ministry of Love, and, of course, to Room 101. His mind is muddled, since he admits to thoughtcrime but feels that he'll escape punishment as he has done nothing, only had thoughts. That he has been denounced by his daughter comes as no great surprise to the reader, but it is nonetheless horrifying that loyalty to the Party ranks more highly than loyalty to family, and horrifying to the point of black comedy that Parsons should feel proud of the daughter. Candidates might note that Parsons' words "Down with Big Brother" echo Winston's earlier in the novel. Basic answers here will make some narrative comment on the extract, moving through the bands as personal response is supported by more textual detail. The best are likely to look at what they find horrifying with some reference to Orwell's language, particularly that used about, and by Parsons.</p>	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29 (21 marks)	<p>What do you find so terrifying about the Ministry of Love and what happens there?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>Winston finds himself in the Ministry of Love in Part Three of the novel. Candidates might argue that the name of the Ministry is a terrible denial of what love is. The question is asking for a personal response and candidates have a wide choice of material from which to select. The period in the waiting-room is terrifying enough, with disgusting details of vomiting and excreting, the appearance of the arrested Ampleforth and Parsons, the violence extended to Bumstead who tries to help the starving man, the hints about Room 101 and the arrival of O'Brien whom Winston had taken to be a friend. Candidates may write fairly generally about the purpose of the Ministry and what O'Brien says of the boot stamping on a human face --- for ever. They may prefer to focus on the torturing of Winston or his ordeal in Room 101. Basic answers will make a comment on the Ministry and what happens to Winston there. Answers will move through the bands as the personal response to the Ministry and what happens there becomes more developed and more fully supported. Best answers here are likely to use some detail of language to support what is found to be particularly terrifying.</p>	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30 (21 marks)	What makes London such a terrible place in <i>Nineteen Eighty-Four</i> ? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Candidates are expected to show some knowledge of conditions in London and make some response to what they feel about them. They should be able to offer plenty of details to show that the streets are squalid, that bombs drop on them, that the proles who inhabit the streets in the area of Mr Charrington's shop are ignorant, have no memory of the past, and no instinct to rebel (the reason the Party can almost totally ignore them). Echoes of a past familiar to us come through the churches of "Oranges and Lemons" and Trafalgar Square. Entertainment comes in the form of gazing at captured prisoners, or watching films featuring refugees being bombed. Candidates are likely to express their loathing of such a city and its delights. Answers will move up the bands as knowledge of this London becomes ever more detailed and response to what Orwell presents becomes keener.	

Text:	<i>Susan Hill (ed.) Modern Women's Short Stories</i>
Question 31 (21 marks)	<i>Stone Trees: So now that you are dead... to ... Tom. Anna. I.</i> <i>Weekend: On Fridays Martha would get home... to ... Martin's mouth and Martha's heart.</i> What are your impressions of the characters and lives of the women in these two extracts? You should consider: <ul style="list-style-type: none"> • what has happened to the narrator in <i>Stone Trees</i> • Martha's relations with her family in <i>Weekend</i> • 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 narrator in <i>Stone Trees</i> is devastated by the death of her husband, whose funeral, attended by, among others, Tom and Anna, was the week before. She is about to spend a day with Tom, Anna and what she believes are their two children on the Isle of Wight, which she had previously visited with her husband. Martha is clearly put-upon, the family's dogsbody, and particularly taken for granted by her husband Martin. Basic responses here will paraphrase the extracts. They will move through the bands as more textual detail is supplied to support the impressions of the characters. The best responses will offer some comment on the language: perhaps on the unfinished or very short sentences in the extract from <i>Stone Trees</i> ; or the longer sentences listing Martha's unending activities in the service of her odious family. 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.	

Text:	<i>Susan Hill (ed.) Modern Women's Short Stories</i>
Question 32 (21 marks)	Explore the ways in which any TWO of the following make an unexpected discovery: Millicent in <i>The New People</i> (Tremain) Rudi in <i>Another Survivor</i> (Fainlight) The rescue workers in <i>A Love Match</i> (Warner).
NOTES ON THE TASK: Answers are expected to show knowledge of the two stories chosen from the list, focusing specifically on the discoveries that the characters make and why they are unexpected. Millicent is expecting to move to Italy with Alison and discovers that Alison is now infatuated with Diana and will not be accompanying her. She also discovers that her cynical belief that this country is "finished" is also a factor in persuading Alison to leave her. Rudi discovers, in trying to recreate his mother in his daughter Faith, that he possesses the traits of the concentration camp brutality that was exhibited towards his dead mother. The rescue workers stumble across the incestuous secret of Justin and Celia. Basic responses here will paraphrase the stories; better ones will focus on the unexpected discovery without tracing why it is unexpected or how those who make it react to it. Best answers will consider the discovery in some detail and refer to the language the writers use.	

Text:	<i>Susan Hill (ed.) Modern Women's Short Stories</i>
Question 33 (21 marks)	What are your feelings about the ways people's lives change dramatically in any TWO of the following stories? Miss Anstruther in <i>Miss Anstruther's Letters</i> (Macawley) The girl in <i>Passages</i> (Devlin) Anna in <i>Mannequin</i> (Rhys) Remember to support your ideas with details from the stories.
NOTES ON THE TASK: Candidates are expected to show knowledge and understanding of the dramatic changes to people's lives in the two chosen stories and what it is that changes them. Personal engagement is also required since "your feelings" are expected. Miss Anstruther's life is changed when her precious letters are destroyed, except for one hurtful fragment, cutting her life in two and reducing her to "a drifting ghost". The girl's life is changed by the sounds she hears from Moraig's room, so that she spends three years in hospital, cannot form a mature relationship with John, and has now awoken either to "reality" or "madness". The narrator concludes that telling her story has changed and healed her. This is a difficult and complex short story and candidates who handle it well should be well rewarded. Anna at the beginning of her first day as a mannequin is lost; the way the story is narrated reflects her difficulties in adjusting to this new world. However, at the end of the day she feels that she belongs in the great maddening city which is Paris. Basic answers here will offer simple paraphrase. Better answers here will show some knowledge of and response to the ways people's lives are changed. Best answers here will be looking to link the response to some detail in 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)	<p><i>Day 99: Animal-spotting is every bit as obsessive ... to ... more lugubrious beasts.</i></p> <p>What do you find fascinating about Palin's encounters with animals here?</p> <p>Remember to support your answer with details from the extract.</p>
<p>NOTES ON THE TASK:</p> <p>As 'fascinating' appears in the question, we should expect some personal response in answers here. The veldt is like a stage set and the cheetah has a 'magnetic effect' not only on the 'supporting cast' of animals but on Palin too, and not surprisingly when we read of the speed, appearance and habits of the beast, to say nothing of the sustained suspense and slow build up to the attack so that for fifteen minutes 'nothing moves except eyeballs'. The migrating wildebeeste are equally as mesmerising, even though they are described with humour ('characteristics of a school outing ...') and pathos (drowning and prey to big cats). The hyenas look like Disney rejects and 'giggle' in an endearing way. There is much detail here and answers will move up the bands according to their ability to respond to Palin's descriptions (which, as ever, are enhanced by reference to things the reader can relate to) and use of language.</p>	

Text	PALIN: <i>Pole to Pole</i>
Question 35 (21 marks)	<p>What makes Palin's difficulties when travelling by road so memorable, in the following two journeys?</p> <ul style="list-style-type: none"> • Gedaref to Kanina (on Day 75) • Kanina to Shedi (on Day 76) <p>Remember to support your answer with details from the text.</p>
<p>NOTES ON THE TASK:</p> <p>On Day 75 Palin and co are travelling by Landcruiser and are behind schedule. The difficulties they encounter are taking a wrong turning, an impassable track, and being stuck in the mud resulting in a crack in the suspension. In the midst of this chaos, Palin, as usual, is able to observe the surroundings and especially the people ('a little boy holding a candle'), the countryside and to find interest and beauty in the grimmest moments. As if these problems were not enough, on Day 76 they have to continue along non-existent roads resulting in a 'disabled police escort' and an encounter with an 'upended truck'. The style of writing is much the same but there are hints that the situation this time is more serious - 'armed men who will not hesitate to shoot on sight' -. Lower band answers will list and paraphrase; middle band responses will focus on the difficulties.</p>	

Text	PALIN: <i>Pole to Pole</i>
Question 36 (21 marks)	What brings Palin's visit to Johannesburg on Days 125-126 alive for you? Remember to support your answer with details from the text.
NOTES ON THE TASK: These two days cover a range of contrasting impressions of Johannesburg and some of the things that bring the place alive are the description of Soweto; Jimmy and his neighbourhood there, which is so unlike the preceding and succeeding descriptions of the township that it might as well be on another planet; the visit to the Western Deep Mine. However, it is mainly the vividness and idiosyncrasy of Palin's descriptions, the detail of place and procedures, the background information and the (unusually for <i>Pole to Pole</i>) seriousness of the section which really bring this part of South Africa to life. There is much detail here and answers will have to be selective to avoid turning into long lists. Responses will move up the bands according to their focus on both content and language.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 37 (21 marks)	<i>Walking Distance, Arsenal v Sheffield Wednesday 21.1.89: It made sense ... to ...as a north Londoner.</i> What impressions of Hornby as an Arsenal supporter does this extract give you? You should consider: <ul style="list-style-type: none"> • the flats he looks at • the bubblegum card • the words and phrases Hornby uses.

NOTES ON THE TASK: Unsurprisingly, the extract confirms Hornby as an obsessive Arsenal supporter. Although the first paragraph offers a logical explanation for moving to a decrepit area of north London, it is clearly his obsession that draws him there, "the fulfilment of a pitiful twenty-year ambition". Flats are judged by the view they offer of the stadium or of the open-top bus ridden in by the Arsenal team if they are victorious. The flat he finally chooses offers no view, but the stadium is within earshot on windy days. The delight with which he greets the bubblegum card is that of the Arsenal obsessive, as is his pleasure at the good omen as the rental-van (not Pickfords, is the implication?) turns into the street. However, Hornby is keenly aware of the comedy arising from his flat-hunting and souvenir-finding activities and the language he uses suggests that he is inviting us to laugh with him as well as at him. Basic responses will offer a simple paraphrase of the extract. Responses will move up through the bands as the impressions of Hornby become sharper, whilst the best will refer to the language in a little detail.	
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Text:	HORNBY: <i>Fever Pitch</i>
Question 38 (21 marks)	What do you find both amusing and sad about Hornby's discussion of the North Bank in <i>Graduation Day</i> (Arsenal v. Ipswich 14.10.72)? Remember to support your ideas with details from the chapter.

NOTES ON THE TASK:

The chapter deals with Hornby's "graduation" from the Schoolboys' Enclosure to the North Bank where the adults stand, an important rite of passage for the fifteen-year-old Hornby. His first experience is amusing as he self-consciously contemplates the reactions and chants that might greet him as he makes his passage, his careful preparations, and the anti-climax of a thoroughly limited view of the game. The sadness comes from the loss of the North Bank and the consequent loss of the atmosphere generated by standing, noisy crowds. Ticket price inflation is sad, as is the loss of the old fan-base, the displacement of the working-class supporters by the new more affluent, targeted middle-class that demands success on the pitch and whose support, being more fickle, would evaporate when confronted with failure on the pitch. Responses to this fairly complex chapter are likely to be few. Basic answers will paraphrase some of the early paragraphs without much response to what is amusing. Answers that comment on both the amusing and sad parts of the chapter should be quite well rewarded. Answers which offer a personal response to both parts of the chapter, and make some comment on language, should be very well rewarded.

Text:	HORNBY: <i>Fever Pitch</i>
Question 39 (21 marks)	Explore any ONE or TWO moments in the book when you feel that being a football supporter can be dangerous.

NOTES ON THE TASK:

Moments that candidates select should, as far as possible be respected. A moment should not be so brief that it evades sensible comment, nor should it be so lengthy that it requires very lengthy paraphrase. Responses might be to moments of personal danger to Hornby (*Thumped*) or of danger to many (*Heyse!*). Possibly some might choose a moment involving Hornby's obsession with Arsenal and/or football and point to the dangers that an obsession can bring. Basic responses will offer a paraphrase of some part of the book. Better ones will look at the moment in ever more detail, focusing on its danger. The best will look in close detail at the moment and offer comment on its language.

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>Things</i> (Adcock) <i>Bedfellows</i> (Paterson) Explore the differing ways in which the poets here memorably portray people's worries.
NOTES ON THE TASK: ‘Things’ is a vague term and the reader can mentally supply his/her own interpretation of what are ‘the worse things’ that keep one awake at night. The ‘heavy’ rhythm, the long lines drawn out even further by enjambment, the repetition of ‘worse’ (especially at the end of the poem) all give an ominous feel. <i>Bedfellows</i> , with its descriptions of an unsavoury atmosphere - ‘yellow blindspot ... greasy head’ - hints at the continued presence of the last incumbent with his heart that ‘tick[s] in my wrist’, ‘suffocated voice’ and subtle threat ‘ <i>there are other ways ...</i> ’ and vividly conveys the speaker’s worries about whether he will go the same way as his ghostly bedfellow. Basic answers will paraphrase the poems with some textual support. Sound responses will show understanding of the worries and some of the poets’ techniques. The strongest answers will focus closely on structure and language and give some personal response to the expression of the worries. 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 2 (30 marks)	Compare the ways in which the poets use unusual or surprising imagery in <i>Defying Gravity</i> (McGough) and <i>The Hare</i> (Hill).
NOTES ON THE TASK: Paraphrase or ‘literal’ interpretation of <i>The Hare</i> will not gain the highest marks as the focus of the question is on imagery. Phrases such as ‘panic like trapped flies’, ‘cries glittering ... like sand’ are unusual and, from the McGough poem, the expression of the force of gravity as like a ‘giant yo-yo’ and comparing ‘defying’ this natural force with death is surely surprising, though perhaps the other extended metaphor in the poem, of a game of rugby, is even more so. Lower band answers will pick out images and perhaps approach them with an $x = y$ method without much comment. Answers that reach the higher bands will be those that give a brief over- view of each poem and then scrutinise carefully selected words and phrases discussing their effect at some length coupled with a personal response. 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 encourage you to feel grateful for the beauty of the world in any TWO of the following poems: <i>Oh Grateful Colours, Bright Looks!</i> (Smith) <i>Judging Distances</i> (Reed) <i>The Cat and the Sea</i> (Thomas).
NOTES ON THE TASK: The key phrase for <i>Oh Grateful Colours, Bright Looks</i> is surely in the line ‘Seize colours quick, heap them up while you can’ and that is preceded by the mouth-watering list of the colours of the natural and ‘fabricated’ world and the puddle ‘reflecting the height of the sky’ so successfully it gives the reader vertigo. In <i>Judging Distances</i> the prosaic, factual ‘description’ of the instructor - ‘three kinds of tree ... what appear to be animals’ - reduces the world to the material for a military exercise; there is salvation, however, in the bored recruit’s unspoken reply about ‘vestments of purple and gold’ and ‘still white dwellings’. In <i>The Cat and the Sea</i> colour, sound, the contrast between the ‘domestic purr’ and the sea, cliff and gorse, which the ‘eyes anticipate’ paint a vivid picture of the natural world. Lower band answers will either paraphrase or pick out images at random, perhaps with a little comment. Middle band responses will show some engagement with the language, whilst those to be placed in the higher bands will really scrutinise the poets at work. 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>The Deserter</i> (Letts) <i>The Hero</i> (Sassoon) Compare the ways in which the poets movingly convey the reactions of the mothers, in these two poems.
NOTES ON THE TASK: The thrust of the question is the reaction of the mothers and answers that focus at unnecessary length on the first part of Letts’ poem will be self-limiting. Key phrases in <i>The Deserter</i> are ‘fought and fell’ (the son ‘fell’ but he did not ‘fight’ for he ‘turned and ran away’), ‘hero’ (repeated), ‘proudly’ and ‘her best’ and these poignantly contrast with the last two lines, especially ‘deserter’s grave’. Comparisons with <i>The Hero</i> are clear: the mother in that poem says ‘we mothers are so proud’, her eyes reveal ‘triumph’ and ‘joy’ because her son has been ‘so brave’ and ‘glorious’. Both mothers are ignorant of the reality: one son with ‘an English bullet in his heart’ and the other a ‘cold-footed useless swine’ who ‘panicked’, ‘tried/To get sent home’ and ended up ‘Blown to small bits’. All answers should be able to make some or all of these points, but to reach the higher bands there should be a focus on the language and technique of the poets. Some responses may also consider the attitude of the brother officer in <i>The Hero</i> and how he expresses his thoughts about ‘Jack’ and how this contrasts with the mother’s words and actions and the pathos of the last two lines. 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 5 (30 marks)	Explore the differing ways in which the poets vividly express the thoughts and feelings of soldiers in war-time in <i>The Target</i> (Gurney) and <i>The Send-Off</i> (Owen).
<p>NOTES ON THE TASK:</p> <p><i>The Target</i> is written in the first person and is the musing of a soldier who shot one of the enemy, tracing his confused emotions stanza by stanza. Many answers will paraphrase and/or explain the feelings and provided there is understanding coupled with textual support and a little comment on language and form these should be placed in the middle bands. Stronger responses will not only show sound understanding of the thoughts and feelings but will include comment on how Gurney expresses these vividly for example, enjambment, word order, colloquial tone, the ambiguity of 'bloody mess'. <i>The Send-Off</i> is written from the point of view of a soldier - 'They were not ours' - and is a less personal and more descriptive account than the previous poem but the thoughts and feelings of the onlooker are expressed in the imagery: 'wreath and spray/As men's are, dead'; 'wrongs hushed up'; 'shall they return ... too few' etc. Paraphrase will only reach the lower bands; to gain higher marks there should be a close focus on the question, secure understanding and increasingly sensitive and perceptive 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.</p>	

Text	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 6 (30 marks)	In what differing ways do the poets use striking words and phrases to express the horrors of war, in any TWO of the following poems? <i>Spring Offensive</i> (Owen) <i>The Deserter</i> (Letts) <i>Lamentations</i> (Sassoon)
<p>NOTES ON THE TASK:</p> <p>This question is firmly focused on the words and imagery and paraphrase, narrative or explanation will only reach the lower bands. There is much evidence to be found in all three poems: for example, the 'hellish' imagery of the last two stanzas of <i>Spring Offensive</i>, which contrasts with the descriptions of the natural world, though even that has ominous overtones when one considers how the 'buttercups' which 'blessed with gold' mutate into 'sudden cups/In thousands for their blood' and the 'long grass' and 'warm field' become the 'green slope/Chasmed'. The young soldier in <i>The Deserter</i> is compared to an innocent 'frightened child' and a panicking hare when he simply 'turned and ran away' and later is shockingly shot by an 'English bullet'. The grieving brother in the third poem is dehumanised ('howled and beat his chest') and Sassoon satirises the uncomprehending, unsympathetic attitude of the officer who is so oblivious of (or inured to) suffering that he can only comment that 'Such men have lost all patriotic feeling' - an ironic misunderstanding that is surely a 'horror' of war. Answers will move up the bands according to how they focus on the question, make suitable selection of words and phrases and 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.</p>	

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 7 (30 marks)	<i>Toads</i> (Larkin): <i>Dictator</i> (Fanthorpe) Compare some of the ways in which the poets memorably present their views on work in these two poems.

NOTES ON THE TASK:

Answers should show understanding of both poems, the feelings the poets convey, and some of the images they use. There should be a response to the “toad” imagery, with its suggestion that work is repulsive and poisons most of the week with its demands. Better answers will show understanding of the wish to live without responsibilities, like those in the delightfully alliterative list in the third verse, and the way Larkin comes to acknowledge that he cannot cast aside the toad which squats in him. Responses to *Dictator* should make something of the poem’s humour and the way in which the worlds of ancient Rome and the office are fused whereby the office becomes a forum wherein the grandly self-important can preen and strut. Basic answers here are likely to show some understanding of the poems through paraphrase. Answers will rise through the bands as understanding of the poets’ views becomes clearer and better supported. Best answers will be those which identify the poets’ views and engage sensitively 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>Poems 2: Larkin and Fanthorpe</i>
Question 8 (30 marks)	Compare some of the ways in which the poets vividly convey the effects of Time in any TWO of the following poems: <i>An Arundel Tomb</i> (Larkin) <i>Reports</i> (Fanthorpe) <i>Half-past Two</i> (Fanthorpe) <i>Growing Out</i> (Fanthorpe). Remember to refer to closely the words and images of the poems in your answer.

NOTES ON THE TASK:

Answers should show some knowledge and understanding of the two poems under discussion and, in the case of better answers, some response to the language the poets use. In *An Arundel Tomb* effigies of the earl and countess have survived through lengths and breadths of time, the passage of which is superbly chronicled, until they have been transfigured into “Untruth”. Good answers here will try to make sensible comment on the poem’s last line. *Reports* wittily reviews life, the time allotted to us, in a series of comments associated with teachers, until the last gracing many a tombstone. School is again the inspiration for *Half-past Two* where the little boy’s “important times” are not the Time understood by the cross teacher. Responses to the boy and his passage “into ever” are likely to be sympathetic. *Growing Out*, like *Reports*, deals with life in the Solomon Grundy manner, running through life in fifty-eight short lines. Answers which catch the mood of the chosen poems, for example the dark humour of *Growing Out*, should be well rewarded. Fairly basic answers here are likely offer an extended paraphrase of two poems, showing some understanding of what they are about. Sound answers will show understanding of Time’s effects in the two chosen poems. Answers will move up the bands as they respond more closely to the two chosen poems, and comment more sensitively and perceptively on the effects of the language the poets use.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 9 (30 marks)	<p>Compare some of the ways in which the poets powerfully express feelings about home in any TWO of the following poems: <i>Home Is So Sad</i> (Larkin) <i>I Remember, I Remember</i> (Larkin) <i>Old Man, Old Man</i> (Fanthorpe).</p> <p>Remember to refer closely to the words and images of the poems in your answer.</p>

NOTES ON THE TASK:

Responses should show some knowledge and understanding of the two chosen poems. *Home Is So Sad* offers the sad contrast between the “joyous shot at how things ought to be” and the lifeless material and abandoned items in the last verse. Best responses, it is hoped, will discuss what “That vase.” reveals about the poet’s tone. Larkin’s home town of Coventry, where his “childhood was unspent”, offers much material to suggest his disappointment with a “home” that did not match the idyllic childhood haunts, or offer the sexual excitement, that form the stuff of other, less truthful literary memories. *Old Man, Old Man* should allow candidates to say much about the effects of time on a former DIY expert who was “not good with daughters”, and about the details of his home. Responses should show some knowledge and understanding of the two chosen poems. Sound answers will show reasonably sustained understanding of the poems and some response to the presentation of “home”. Responses will rise through the bands as the understanding of the poems becomes more subtle and the response to the language more sensitive. Answers do not need to preserve an even balance of discussion, but there should be comments of substance on each of the two poems.

Text	<i>Touched with Fire</i> ed.Hydes
Question 10 (30 marks)	<p><i>Mid-Term Break</i> (Heaney); <i>Our History</i> (Dipoko)</p> <p>Explore the differing ways in which the poets memorably portray feelings of sadness in these two poems.</p>

NOTES ON THE TASK:

In *Mid-Term Break* the sadness is ‘between the lines’ as it were for, at first reading, the poem may appear emotionless - but that is where the feelings of sadness lie. The young boy is initially stunned by the death of his sibling and the language reveals this by the ‘knelling’ bell, the descriptions of the reactions of the adults, the incongruity of the laughing baby and the clinical ‘corpse, stanced and bandaged’. Imagery, symbolism and emotive language do not appear until the later stanzas (‘snowdrops and candles ... poppy bruise ... cot’) leading to the unbearably sad last line. In contrast, *Our History* is packed with images but again one has to ‘read between the lines’ for the ‘waves’, drifting whales’, ‘illusion of pearls’ etc are references to the colonial invaders. The indigenous inhabitants are equally as stunned and uncomprehending of the situation as the young boy in the previous poem (‘our sight misled us ...’) and this poem too ends with vivid, poignant imagery indicating the change in their lives using the nature they loved but which was destroyed (‘leopard skin ... false lions ... wings of whipped butterflies’). Lower band answers will paraphrase with some textual support and comment; middle band responses will focus closely on the question and make some points about language, whilst those in the higher bands will demonstrate secure understanding, engagement and detailed analysis of the poets’ use of language and technique. 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</i> ed.Hydes
Question 11 (30 marks)	Compare the ways in which the poets vividly convey the strength and power of nature in <i>Mushrooms</i> (Plath) and <i>Hawk Roosting</i> (Hughes).
<p>NOTES ON THE TASK:</p> <p>Both poems portray the strength and power of nature through images of violence. Hughes's hawk tears off heads, with 'hooked head and hooked feet' in 'perfect killing', whilst Plath's fungi turn from 'toes' and 'noses' through 'soft fists' to 'hammers ... rams'. Both the bird and the mushrooms are powerful: 'I hold Creation in my foot'; 'We shall by morning/Inherit the earth'. The imagery in each poem is memorable and stronger answers will probably make much of such phrases as 'Through the bones of the living'. Lower band answers will probably do little more than describe with textual support. Sound responses will make some reference to language and the strongest essays will really engage with the poetic technique. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	<i>Touched with Fire</i> ed.Hydes
Question 12 (30 marks)	In what differing ways do the poets bring to life the thoughts and feelings of adults and children in <i>Piano and Drums</i> (Okara) and <i>Nursery Rhyme of Innocence and Experience</i> (Causley)?
<p>NOTES ON THE TASK:</p> <p>In <i>Piano and Drums</i> the poet is thinking back to his childhood with 'jungle drums', animals and hunters with primitive spears - a simple life with 'no innovations'. This is contrasted with his present adulthood in far away lands and 'new horizons' and the sophistication and 'labyrinth' of the piano with its 'complexities' where he feels lost. Past and present combine in the final stanza: 'wandering ... jungle drums and the concerto' with a kind of compromise. Causley's poem also moves from past to present but this time we have the thoughts of the child. The poem is, as the title suggests, a 'nursery rhyme'; the language and structure reflect this - 'silver penny', 'apricot tree'. The gifts from far away lands which the child craves are exotic and mystical but a dark side is already present even in the 'innocence' - 'as strong as death' - and it continues with the 'steel morning', 'grey ship' and the damaged boat. The ending of the poem ('experience') is poignant: 'Where are the other/Girls and boys?'. Lower band answers will probably describe/explain. Middle band essays will focus to a greater extent on the question with some reference to language, and essays worthy of the higher bands will be firmly rooted in an exploration of the language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	OCR: <i>Opening Worlds</i>
Question 13 (30 marks)	<p><i>The Pieces of Silver: The acting Head was a squat ... to ...shame before the whole school.</i></p> <p><i>The Tall Woman and Her Short Husband: The meeting followed the customary...to ...other women chimed in.</i></p> <p>Explore the ways in which the writers memorably portray bullying in these two extracts.</p>

NOTES ON THE TASK:

The first extract concerns the bullying of pupils (Clement in particular) by a teacher (Mr Chase, the acting Head). The description of the man and his actions in the first paragraph ('fierce-eyed and unsmiling', 'sauntered', 'complete scorn', 'ordered') set the scene for his unprofessional actions of physically abusing the boys by scrawling the 'symbol of shame' on their foreheads, psychologically tormenting them by allowing and encouraging the rest of the school's mirth, and humiliating Clement by making him recite Shakespeare whilst threatening him with a stick. Chase's enjoyment in his misuse of his power and position is evident throughout. In extract b) the word 'bullies' is mentioned for it is not only the tailor's wife who is tormenting and humiliating the hapless couple (fetching the soapbox) but the members of the institute with their 'questions and denunciations ... hysterical screams, angry shouts and threatening growls' and the inhabitants of Unity Mansions who have come to see the spectacle. The short clauses, powerful adjectives, nouns and verbs (for example, 'passionate', 'pressure', 'sprang forward', 'fiasco') make this a disturbing piece of writing. Lower band answers will paraphrase and describe with perhaps some mention of personal feelings; middle band responses will show an understanding of the methods of bullying used, whilst those reaching the higher bands will demonstrate secure understanding of the writers' methods of portraying the actions and reactions. Comparison is not required in this question.

Text	OCR: <i>Opening Worlds</i>
Question 14 (30 marks)	<p>How do the writers vividly portray clashes of culture In <i>The Train from Rhodesia</i> (Gordimer) and <i>The Young Couple</i> (Jhabvala)?</p> <p>Remember to refer to details from the stories in your answer.</p>

NOTES ON THE TASK:

Lower band answers will probably provide a general discussion of the culture clashes with little or no textual reference but for marks in the higher bands to be awarded there should be details to back up comments, for example, the poverty of the station described at the beginning of *The Train from Rhodesia*; the contrast between the bustle of the station and the 'faces, behind glass ... uniform railway vases ... pale dead flowers'; the chocolates 'that no-one liked'; and the bartering between the young man and the vendor with the former's jubilation at the latter's humiliation. The contrast between Cathy's English life and her Indian one is stressed in *The Young Couple* by reference to manners, physical contact, and, of course, the parents-in-law who 'cared too much'. There is a lot of information in both stories and great scope for using it. Comparison is not required in this question.

Text	OCR: <i>Opening Worlds</i>
Question 15 (30 marks)	How do the writers powerfully portray the unhappiness of children in any TWO of the following stories? <i>The Red Ball</i> (Khan) <i>Games at Twilight</i> (Desai) <i>The Pieces of Silver</i> (Sealy)
NOTES ON THE TASK: Bolan in <i>The Red Ball</i> is so unhappy that he finds consolation in cuddling up to a statue until he makes friends with the cricketers, though that brings further unhappiness when he is punished by his father for stealing. Ravi, in <i>Games at Twilight</i> , is at his happiest when he realises that he hasn't been found in the game of hide and seek, and at his most wretched at the end of the story when he discovers that not only has he not won the game but has been forgotten by the other children. Comparison of these two moments would be a fruitful way of pointing out his unhappiness. Clement moves the opposite way from unhappiness at being humiliated for poverty (both by the acting Head and his father) to triumph in his revenge on his teacher. Answers will move up the bands according to how much detail they provide to support their response to the unhappiness and in what detail they examine the language of the stories for its power in conveying emotions. Comparison is not required in this question.	

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 16 (30 marks)	<i>Her Turn: There was a certain smug sense ... to ... He accepted it.</i> <i>Second Best: And the next day, after a secret ... to ... pleasure in this death.</i> How does Lawrence's writing here make these powerful and significant moments in the stories?
NOTES ON THE TASK: Both extracts come from the endings of the stories. In neither extract are the women's names mentioned but candidates should know and use them. Mrs Radford, in extract a), has had her revenge on her husband by spending almost all of her money on household goods and feels 'smug' satisfaction. Mr Radford, however, has been emasculated to such an extent by his wife's unexpected actions that, although he attempts physical retaliation, he 'dropped his fist to his side' and next week gives her all his wages, humbly accepting the small share she allots to him. Answers may also comment on the significance of the tortoise here. In extract b) the mole which Frances has killed after a 'secret, persistent hunt' represents the love she felt for Jimmy which she is now 'killing' and transferring her affections to Tom as she hands over the dead creature. Neither action has been easy for her, as she shrank from killing a mole earlier and she is 'all agitation, and tears, and recklessness of desire' but happy as there was a 'thrill of pleasure in this death'. Lower band answers will either paraphrase the extracts or narrate the stories; middle band responses will focus on the extracts and make some comment on 'powerful' and 'significant', whilst those to be placed in the higher bands will demonstrate secure understanding with a focus on the language. Comparison is not required in this question.	

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 17 (30 marks)	How far does Lawrence encourage you to feel sympathy for John Thomas (in <i>Tickets, Please</i>) and Pauline Attenborough (in <i>The Lovely Lady</i>)? Remember to support your ideas with details from the stories.
NOTES ON THE TASK: The question asks 'how far' sympathy is felt and answers may respond 'not at all' for either or both characters. The validity of the reasons given for an opinion, backed up by textual support, will be a discriminator here. The philandering John Thomas of the first story leads Annie (and others before her) on for his own gratification, preferring to remain a 'mere nocturnal presence'. However, does he deserve the Bacchic-like frenzied attack on him by the conductors? He suffers not only physical but mental pain and is dehumanised ('as an animal lies ... as an animal might'). The description of the fight is vivid and detailed and there is plenty for quotation and discussion. It could be said that John Thomas triumphs at the end (removing the need for sympathy) when he chooses Annie, who bitterly and reluctantly, rejects him, or that the most poignant moment is when he stands 'dumbly' before the locked door and leaves 'his face closed, his head dropped'. Pauline Attenborough, in <i>The Lovely Lady</i> , is a monster who controls her son and prevents him loving Ciss but, despite her efforts to keep eternal youth and attractiveness, she is an old lady who talks in her sleep, a fact taken advantage of by the girl. Pauline's sudden collapse into her dotage is extreme but she is still described as unpleasant ('gibbering irritability'; 'reeking with malevolence'), with the added ingredient of disgusting actions ('sloppily eating her food'), so that Ciss is 'almost terrified into repentance'. Lower band answers will give character studies; middle band responses will focus on the question and put forward some reasons for sympathy or lack of it; higher band answers will thoughtfully address the question with relevant details from the stories and comment on Lawrence's choice of language. Comparison is not required.	

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 18 (30 marks)	In what ways do you think Lawrence paints vivid pictures of everyday life in any TWO of the following stories? <i>Adolf</i> <i>Rex</i> <i>A Prelude</i> Remember to support your ideas with details from the stories.
NOTES ON THE TASK: <i>Adolf</i> is set in the household of a miner and deals with the family's reactions to the arrival of a baby rabbit. The father's return from the pit after the night shift, the care of the baby animal and the mother's (understandable?) annoyance at the havoc caused are portrayed in a vivid and lively way and, although candidates may find some of the actions and descriptions unfamiliar, they should be able to pick out details of everyday life. <i>Rex</i> also concerns an animal, parents and children in a similar family setting, causing similar emotions in parents and offspring. <i>A Prelude</i> moves the scene to 'a small farm' and there is beautiful description of the kitchen with the mother cooking and the arrival home of the men of the house. There is a wealth of detail in these stories and lower band responses will just describe the home life with textual reference whilst those answers which reach the higher bands will have judiciously chosen their material and made some comment on the language. Comparison is not required in this question.	

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 19 (30 marks)	<p><i>Chapter 9: One afternoon Jim scaled the wall ... to ... drained swimming-pool.</i> <i>Chapter 16: He took a Coca Cola bottle ... to ... bottle from the canteen.</i></p> <p>Explore the ways in which Ballard memorably portrays Jim's reactions to the Japanese soldiers in these two extracts.</p> <p>Remember to refer to the language of both extracts in your answer.</p>
<p>NOTES ON THE TASK:</p> <p>Extract a) is from a chapter where Jim is roaming Shanghai seeking food and is his first real encounter with the Japanese. The boy seems to know instinctively how to behave - 'Jim knew ... tittered into his hands ... grinning' - and thus is in no danger from these 'seasoned combat troops' who recognise his plight and give him food. Thus he remains safe and gets what he needs. In extract b) Jim is on his way, with Dr Ransome and the other prisoners, to the camp. There is less instinct in his actions and more knowledge based on experience. He 'bowed steeply and stepped back three paces' shows that Jim now understands Japanese etiquette, and the fact that he drains the water bottle and then laughs at himself with the Japanese, is clear evidence that he knows how these soldiers think and the actions needed to gain their respect. These are lessons that stand him in good stead in Lunghua. Lower band answers will paraphrase the extracts or discuss Jim's relationship with the Japanese in general; middle band responses will show understanding of the reactions and perhaps make some comment about the relationship, whilst those reaching the higher bands will demonstrate secure understanding, give sound textual support and make some reference to language. There is no requirement to compare in answers to prose texts but this may be a favoured method in some answers.</p>	

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 20 (30 marks)	<p>'He's a survivor, though survivors can be dangerous.' (Chapter 25) In what ways does Ballard's writing help you to understand why Basie is a 'survivor'?</p>
<p>NOTES ON THE TASK:</p> <p>Basie crops up all through the novel like the proverbial bad penny! He rescues Jim in Shanghai using him as a guide to the wealthy houses; rejects him in the truck when he finds other 'victims'; uses him as a 'decoy' in the camp and makes a fleeting appearance after the war where he no longer needs Jim's vocabulary and magazines. 'Wars exist for people like Basie', Dr Ransome says and Basie survives because there is a war. However, Jim too is a 'survivor' and clear-sighted about the older man's motives and methods, and learns from him how to look out for himself. There is a wealth of detail that can be used and lower band answers will list this, but the keyword in the question is 'why', not in the sense of 'in order to live' but the ploys, tricks and psychological methods that Basie uses on Jim. Higher band responses will focus on this and look closely at Ballard's language.</p>	

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 21 (30 marks)	Explore the ways in which Ballard portrays the Chinese poor in Shanghai before the war. Remember to support your answer with reference to Ballard's writing.
NOTES ON THE TASK: Various poor characters make an appearance in the early chapter of the novel, for example, the beggars, one of whom perpetually sits at the gates of the Amherst Avenue house, refugees, the youth with the knife who tries to steal Jim's watch, the couple who wheel away his bike. Many are vividly described: 'a bundle of living rags'; 'shaking and crying in a sing-song voice'; 'twenty Chinese women ...each on a miniature stool' and there is plenty of evidence to be found. Answers will move up the bands according to their level of detail, textual support and comment on Ballard's descriptions.	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 22: (30 marks)	<i>Chapter 24: This is a great gathering ... to ...sand and went away.</i> How does Achebe's writing here make this extract so dramatic and significant?
NOTES ON THE TASK: Responses may consider the treatment Okonkwo and the other five elders have recently received at the hands of the District Commissioner and his "messengers". Okonkwo feels a need for vengeance and believes that, if all Umuofia rises up, all will be well. However, as the passage reveals, all Umuofia has not risen up, signifying the further falling apart of the community. The disappointed Okonkwo resorts, typically, to violence and beheads the head messenger. This action, which is not even understood by some of those present, results in the falling apart and loss of the tribe, and in the suicide of Okonkwo. Responses should focus closely on the extract and will move through the bands according to how closely they consider the language here and relate it to the reader's feelings. The best will show a sustained personal response to Okonkwo, his motives for what he does, and the consequences to both him and the tribe, with support from the language of the extract, possibly noting words indicating Okonkwo's violent and aggressive actions ("sprang to his feet ... confronted ... trembling with hate ... in a flash", for example).	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 23: (30 marks)	How does Achebe make Okonkwo's relationship with his daughter Ezinma so memorable in the novel? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Answers are expected to show knowledge and some understanding of Okonkwo's relationship with Ezinma. She is clearly his favourite child, and he wishes she had been a boy, a reflection of the status of women in the Umuofian culture. She is close enough to him to insist that he eats following his inability to eat for two days after killing Ikemefuna. His concern for her is shown when he ministers to her and is so agitated when she is ill, and again when he disobeys Chielo and follows her to the hills and watches over Ezinma to ensure her safety. In exile, he shows a more manipulative side, preventing her marrying until he returns to Umuofia, to ensure that his importance as father of an eligible bride is recognised. The importance of the relationship is perhaps the way it reveals a softer side to Okonkwo, and casts light on the customs of the tribe and the relationship between parents and children. Basic responses will provide just narrative. Responses will move through the bands as engagement with the relationship becomes stronger and better supported by textual reference and as its contribution to the themes of the novel becomes more detailed. Best answers will engage with the language Achebe uses in those parts of the novel relevant to the relationship to make it memorable.	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 24: (30 marks)	How does Achebe show the importance of family life in <i>Things Fall Apart</i> ? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: The novel focuses quite closely on family life. In many respects the tribe is one big family, but Okonkwo and his family are the most prominent unit that Achebe considers. Responses may consider Okonkwo's relationship with his father and his determination not to resemble him in any way. His way of life is polygamous and beating a disobedient or insubordinate wife is acceptable in the culture. Okonkwo's affection for Ezinma is an important strand in the novel, and a legitimate area here is the way Ikemefuna becomes almost an adopted son yet is killed by Okonkwo to show that he is a man without weakness. This has an effect on Nwoye, whose embracing of the white man's religion follows his alienation from Okonkwo; part of the "falling apart" is of the family. Basic responses here will narrate incidents involving family life, or make general and sweeping assertions about it. Better ones will offer views on the importance of the family, with some textual detail in support. Best will demonstrate full understanding of the importance of family life in the novel, supporting that understanding with detailed and well-selected support from the text.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 25: (30 marks)	<p><i>Sometimes someone would speak in a boat... to ...further out than he had hoped to be at this hour.</i></p> <p>What does Hemingway's writing here make you feel about the old man at the start of his journey?</p>
<p>NOTES ON THE TASK:</p> <p>There is plenty of material on which to draw so candidates should be able to communicate an assortment of impressions. The old man knows the sea and its submarine geography well. He is going far out because he has endured bad luck for so long and that, given the references to the sea's depth and cruelty, could place him in danger. He appreciates the beauty of the scene ("the phosphorescence of the Gulf weed in the water"). He looks upon the creatures of the sea as his friends, and sympathises with and pities the delicate birds that, like him, are "looking and almost never finding". Comment is very likely to be made on his thinking of the sea as <i>la mar</i> and the feminine qualities he sees in her. In both his thinking and equipment he is unlike the younger fishermen. His skill and knowledge are evident in the last paragraph where he allows the current to do the work. The emphasis of the question is on the way Hemingway persuades the reader to view the old man in a particular way. Responses will move through the bands as they become better supported by more detailed textual reference, the best engaging closely with Hemingway's language.</p>	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 26: (30 marks)	<p>At the beginning of the novel, the old man is said to be "<i>salao</i>, which is the worst form of unlucky".</p> <p>Is this how Hemingway's writing encourages you to view the old man at the end of the novel?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>Responses should be able to establish why the old man is considered <i>salao</i>, principally because he has gone eighty-four days without taking a fish. His luck might be considered to have turned when he catches the great fish and unlucky because he does not succeed in bringing any more than its skeleton, head and tail back to shore. Answers might consider that there is more to the old man than being unlucky and that being <i>salao</i> is diminished by his achievement in catching the fish. They may also consider that his ill-luck extends to his loneliness and poverty, or that his achievement and courage elevate him beyond mere commiseration with his ill-luck. Fairly basic answers here will be heavily narrative-based explaining why he is unlucky. Answers will rise through the bands as more evidence is provided for the views offered and the understanding of the novel becomes more evident. The emphasis of the question is on how Hemingway's writing evokes a personal response to the old man. Good, well-supported evaluation of the old man and his luck should be well rewarded.</p>	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (30 marks)	Explore any ONE or TWO moments in the novel when Hemingway's writing makes you feel particular respect and admiration for the old man.
<p>NOTES ON THE TASK:</p> <p>The choice of moments should, as far as possible, be respected. "Moments" should be long enough for answers to be able to explore them with some thoroughness, yet not be so long that they require lengthy paraphrase followed by very little analysis or comment. Respect will usually be derived from moments involving physical action. Moments taken from Santiago's struggle with the fish, the hand game with the great negro from Cienfuegos, offer two apposite moments. Basic answers will offer little more than paraphrase of one or two moments. Fairly basic responses will be heavily narrative-based, whilst sound answers will show reasonably sustained understanding of one or two moments that draw respect and admiration, with some reference to Hemingway's language in support. Best answers will be those that combine personal engagement with the moment or moments with a sensitive, analytical response to Hemingway's language. Answers which focus on one particular moment rather than two should provide detailed analysis and textual support, whilst those discussing two moments are likely to provide slightly less analysis and detail.</p>	

Text:	ORWELL: <i>Nineteen Eighty – Four</i>
Question 28: (30 marks)	<i>Part Three, I: As the door opened the wave of air ... to ...in the right spirit anyway.</i>
How does Orwell's writing make this extract so horrifying?	
<p>NOTES ON THE TASK:</p> <p>Parsons is clearly in a state of terror, unable to keep still and trembling involuntarily. As ever, his unpleasant bodily reactions are to the fore in the extract. His assessment of himself as a keen chap who "tried to do my best for the Party" is quite accurate, but his assessment of what the Party will do to him is very far from the mark. It is perhaps horrifying that such a servile devotee of the Party can be brought to the Ministry of Love, and, of course, to Room 101. His mind is muddled, since he admits to thoughtcrime but feels that he'll escape punishment as he has done nothing, only had thoughts. That he has been denounced by his daughter comes as no great surprise to the reader, but it is nonetheless horrifying that loyalty to the Party ranks more highly than loyalty to family, and horrifying to the point of black comedy that Parsons should feel proud of the daughter. Candidates might note that Parsons' words "Down with Big Brother" echo Winston's earlier in the novel. Basic answers here will do little more than paraphrase the extract, with some comment on what is horrifying about it. Sound answers will support understanding of what is happening here, with more detailed reference to language. Best answers will analyse the extract in some depth, focusing on what the candidate finds horrifying with close attention to the language used by and about Parsons here.</p>	

Text:	ORWELL: <i>Nineteen Eighty – Four</i>
Question 29: (30 marks)	How does Orwell's writing make you feel that the Ministry of Love is so monstrous? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Winston finds himself in the Ministry of Love in Part Three of the novel. Candidates might argue that the name of the Ministry is a terrible denial of what love is. The question is asking for a personal response and candidates have a wide choice of material from which to select. The period in the waiting-room is terrifying enough, with disgusting details of vomiting and excreting, the appearance of the arrested Ampleforth and Parsons, the violence extended to Bumstead who tries to help the starving man, the hints about Room 101 and the arrival of O'Brien whom Winston had taken to be a friend. Candidates may write fairly generally about the purpose of the Ministry and what O'Brien says of the boot stamping on a human face --- for ever. They may prefer to focus on the torturing of Winston or his ordeal in Room 101. Basic answers will give a narrative account of what happens in the Ministry without fully focusing on the word "monstrous" in the question. Answers will move through the bands as the personal response to the Ministry and what happens there becomes more developed and more fully supported. Best answers here will show good understanding of the Ministry, why it exists, and how Orwell's language renders it so monstrous.	

Text:	ORWELL: <i>Nineteen Eighty – Four</i>
Question 30: (30 marks)	How does Orwell's writing make London such a terrible place? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Candidates are expected to show knowledge of conditions in London and respond to what they feel about them. They should be able to offer plenty of details to show that the streets are squalid, that bombs drop on them, that the proles who inhabit the streets in the area of Mr Charrington's shop are ignorant, have no memory of the past, and no instinct to rebel (the reason the Party can almost totally ignore them). Echoes of a past familiar to us come through the churches of "Oranges and Lemons" and Trafalgar Square. Entertainment comes in the form of gazing at captured prisoners, or watching films featuring refugees being bombed. They may also consider Winston's living conditions and the Ministries which dominate the skyline and the lives of Londoners. London is also terrible because of the surveillance of its citizens and their exposure to the Thought Police and torture at any moment. Candidates are likely to express their loathing of such a city and its delights. Answers will rise through the bands as the mastery of detail, development of personal response and analysis of the language Orwell uses become more sophisticated. High band responses here may also discuss the Party's purpose in keeping London so squalid and its population so ignorant and fearful.	

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 31: (30 marks)	<p><i>Stone Trees: So now that you are dead... to ...Tom. Anna. I.</i> <i>Weekend: On Fridays Martha would get home... to ...Martin's mouth and Martha's heart.</i></p> <p>How do the writers vividly portray the characters and lives of the women in these two extracts?</p>
<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 narrator in <i>Stone Trees</i> is devastated by the death of her husband, whose funeral, attended by, among others, Tom and Anna, was the week before. She is about to spend a day with Tom, Anna and what she believes are their two children on the Isle of Wight, which she had previously visited with her husband. Martha is clearly put-upon, the family's dogsbody, and particularly taken for granted by her husband Martin. Basic responses here will paraphrase the extracts. They will move through the bands as more textual detail is supplied to support the impressions of the characters. The best responses will comment in detail on the language. The unfinished or very short sentences in the extract from <i>Stone Trees</i>, the narrator's belief that "Anna never did anything wrong", that the inner dialogue is with the dead husband, and the longer sentences listing Martha's unending activities in the service of her odious family offer tempting material here. 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.</p>	

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 32: (30 marks)	<p>In what ways do the writers memorably depict how any TWO of the following make an unexpected discovery?</p> <p>Millicent in <i>The New People</i> (Tremain) Rudi in <i>Another Survivor</i> (Fainlight) The rescue workers in <i>A Love Match</i> (Warner)</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK: Answers are expected to show knowledge of the two stories chosen from the list, focusing specifically on the discoveries that the characters make and why they are unexpected. Millicent is expecting to move to Italy with Alison and discovers that Alison is now infatuated with Diana and will not be accompanying her. She also discovers that her cynical belief that this country is "finished" is also a factor in persuading Alison to leave her. Rudi discovers, in trying to recreate his mother in his daughter Faith, that he possesses the traits of the concentration camp guard brutality that was exhibited towards his dead mother. The rescue workers stumble across the incestuous secret of Justin and Celia. Basic responses here will paraphrase the stories; better ones will focus on the unexpected discovery without tracing why it is unexpected or how those who make it react to it. Best answers will consider the discovery, and how it is unexpected; there will be close focus on reactions to the discovery and close engagement with the language the writers use.</p>	

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 33: (30 marks)	How do the writers vividly bring to life the dramatic changes in people's lives in any TWO of the following stories? Miss Anstruther in <i>Miss Anstruther's Letters</i> (Maccauley) The girl in <i>Passages</i> (Devlin) Anna in <i>Mannequin</i> (Rhys)
NOTES ON THE TASK: Candidates are expected to show knowledge and understanding of the dramatic changes to people's lives in the two chosen stories and what it is that changes them. Miss Anstruther's life is changed when her precious letters are destroyed, except for one hurtful fragment, cutting her life in two and reducing her to "a drifting ghost". The girl's life is changed by the sounds she hears from Moraig's room, so that she spends three years in hospital, cannot form a mature relationship with John, and has now awoken either to "reality" or "madness". The narrator concludes that telling her story has changed and healed her. This is a difficult and complex short story and candidates who handle it well should be well rewarded. Anna at the beginning of her first day as a mannequin is lost; the way the story is narrated reflects her difficulties in adjusting to this new world. However, at the end of the day she feels that she belongs in "the great maddening city" which is Paris. Basic answers here will be heavily narrative-based. Better answers will show some knowledge of and response to the ways people's lives are changed. Best answers here will be looking in detail at the changes in the lives and engaging closely with the language the writers use to bring them to life. 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 (30 marks)	<i>Day 99: Animal-spotting is every bit as obsessive ... to ... more lugubrious beasts.</i> Explore the ways in which Palin makes his encounters with animals so fascinating here.
NOTES ON THE TASK: As 'fascinating' appears in the question, we should expect some personal response in answers here. The veldt is like a stage set and the cheetah has a 'magnetic effect' not only on the 'supporting cast' of animals but on Palin too, and not surprisingly when we read of the speed, appearance and habits of the beast, to say nothing of the sustained suspense and slow build up to the attack so that for fifteen minutes 'nothing moves except eyeballs'. The migrating wildebeeste are equally as mesmerising, even though they are described with humour ('characteristics of a school outing ...') and pathos (drowning and prey to big cats). The hyenas look like Disney rejects and 'giggle' in an endearing way. There is much detail here and answers will move up the bands according to their ability to respond to Palin's descriptions (which, as ever, are enhanced by reference to things the reader can relate to) and use of language.	

Text	PALIN: <i>Pole to Pole</i>
Question 35 (30 marks)	Explore how Palin's writing vividly conveys to you his difficulties in travelling by road, in the following two journeys: <ul style="list-style-type: none"> • Gedaref to Kanina (on Day 75) • Kanina to Shedi (on Day 76).
NOTES ON THE TASK: On Day 75 Palin and co are travelling by Landcruiser and are behind schedule. The difficulties they encounter are taking a wrong turning, an impassable track, and being stuck in the mud resulting in a crack in the suspension. In the midst of this chaos, Palin, as usual, is able to observe the surroundings and especially the people ('a little boy holding a candle'), the countryside and to find interest and beauty in the grimmest moments. As if these problems were not enough, on Day 76 they have to continue along non-existent roads resulting in a 'disabled police escort' and an encounter with an 'upended truck'. The style of writing is much the same but there are hints that the situation this time is more serious - 'armed men who will not hesitate to shoot on sight' -. Lower band answers will list and paraphrase; middle band responses will focus on the difficulties, whilst those deserving the higher bands will be able to put themselves into Palin's shoes and also make some comment on the language.	

Text	PALIN: <i>Pole to Pole</i>
Question 36 (30 marks)	In what ways does Palin's writing bring alive for you his visit to Johannesburg on Days 125-126?
NOTES ON THE TASK: These two days cover a range of contrasting impressions of Johannesburg and some of the things that bring the place alive are the description of Soweto; Jimmy and his neighbourhood there, which is so unlike the preceding and succeeding descriptions of the township that it might as well be on another planet; the visit to the Western Deep Mine. However, it is mainly the vividness and idiosyncrasy of Palin's descriptions, the detail of place and procedures, the background information and the (unusually for <i>Pole to Pole</i>) seriousness of the section which really bring this part of South Africa to life. There is much detail here and answers will have to be selective to avoid turning into long lists. Responses will move up the bands according to their focus on both content and language.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 37 (30 marks)	<p><i>Walking Distance, Arsenal v Sheffield Wednesday 21.1.89: It made sense ... to ...as a north Londoner.</i></p> <p>How does Hornby's writing here create such a memorable image of him as an Arsenal supporter?</p>
<p>NOTES ON THE TASK:</p> <p>Unsurprisingly, the extract confirms Hornby as an obsessive Arsenal supporter, and his obsessiveness and the light touch displayed in the writing are what make it memorable. Although the first paragraph offers a logical explanation for moving to a decrepit area of north London, it is clearly his obsession that draws him there, "the fulfilment of a pitiful twenty-year ambition". Flats are judged by the view they offer of the stadium or of the open-top bus ridden in by the Arsenal team if they are victorious. The flat he finally chooses offers no view, but the stadium is within earshot on windy days. The delight with which he greets the bubblegum card is that of the Arsenal obsessive, as is his pleasure at the good omen as the rental-van (not Pickfords, is the implication?) turns into the street. However, Hornby is keenly aware of the comedy arising from his flat-hunting and souvenir-finding activities and the language he uses suggests that he is inviting us to laugh with him as well as at him. The amusing details deserve attention: the way "RSEN" gets the Hornby blood pumping; the possible placing of his brother-in-law's "smart Sony recorder" near the window to record the roars of a crowd which includes Hornby; or the italics concerning the bubblegum card to quell the doubts of those that disbelieve miracles. Basic responses will offer a largely unpointed paraphrase of the extract. Responses will move up through the bands as the impressions of Hornby become sharper, whilst the best will consider the language in detail.</p>	

Text:	HORNBY: <i>Fever Pitch</i>
Question 38 (30 marks)	<p>How does Hornby's writing make his discussion of the North Bank in <i>Graduation Day</i> (Arsenal v. Ipswich 14.10.72) both amusing and sad?</p> <p>Remember to support your ideas with details from the chapter.</p>
<p>NOTES ON THE TASK:</p> <p>The chapter deals with Hornby's "graduation" from the Schoolboys' Enclosure to the North Bank where the adults stand, an important rite of passage for the fifteen-year-old Hornby. His first experience is amusing as he self-consciously contemplates the reactions and chants that might greet him as he makes his passage, his careful preparations, and the anti-climax of a thoroughly limited view of the game. The sadness comes from the loss of the North Bank and the consequent loss of the atmosphere generated by standing, noisy crowds. Ticket price inflation is sad, as is the loss of the old fan-base, the displacement of the working-class supporters by the new more affluent, targeted middle-class that demands success on the pitch and whose support, being more fickle, would evaporate when confronted with failure on the pitch. Responses to this fairly complex chapter are likely to be few. Basic answers will paraphrase some of the early paragraphs without much response to what is amusing. Answers that comment on both the amusing and sad parts of the chapter should move upward through the bands as discussions become more detailed and focus more closely on the language. The best responses will be those that show full understanding of Hornby's experience of the North Bank and focus closely on the language he uses.</p>	

Text:	HORNBY: <i>Fever Pitch</i>
Question 39 (30 marks)	Explore any ONE or TWO moments in the book when Hornby's writing makes you feel that being a football supporter can be dangerous.
NOTES ON THE TASK: Moments that candidates select should, as far as possible be respected. A moment should not be so brief that it evades sensible comment, nor should it be so lengthy that it requires very lengthy paraphrase. Responses might be to moments of personal danger to Hornby (<i>Thumped</i>) or of danger to many (<i>Heyse!</i>). Possibly some might choose a moment involving Hornby's obsession with Arsenal and/or football and point to the dangers that an obsession can bring. Basic responses will offer a paraphrase of some part of the book. Better ones will look at the moment in ever more detail, focusing on its danger. The best will look in close detail at the moment, understand clearly the danger involved and engage closely with the language Hornby uses.	

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)	<p><i>Act Three Scene Two: DON JOHN: My lord and brother, God save you! to DON JOHN: ...when you have seen the sequel.</i></p> <p>What do you find disturbing about what Don John says to Claudio here?</p>

NOTES ON THE TASK:

The task requires very close focus on the words of the extract. Don John pretends concern for Claudio in the time-honoured pose of the disinterested bystander, acting out of pure altruism. He takes a while to get to the point, setting the scene and the background but dropping nasty hints ('surely suit ill spent') while he is about it. He makes unequivocal accusations about Hero's lack of chastity ('everyman's Hero') and appears to have chapter and verse to support the accusations. Claudio, no doubt convinced because of the rank and respectability of Don John and Don Pedro, and the plausibility of the former, is all too ready to believe the accusations and to make his mind up to shame Hero on the slightest evidence. More is required than a paraphrase or explanation of the passage; candidates are invited to give a personal response and the quality of the answer will be determined by the strength of this. They will surely be outraged at Don John's mendacity and Claudio's gullibility and they may also be puzzled as to the motives of the former and Don Pedro's part in all this.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (14 marks)	<p>You are Hero. You are about to unmask yourself to Claudio near the end of the play.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Claudio's behaviour towards you • your forthcoming marriage. <p>Write your thoughts.</p>

NOTES ON THE TASK:

There is no need for Hero to recount the whole course of her relationship with Claudio, but she will no doubt be thinking about his perfidy and perhaps justifying it on the grounds that he was misled and that he has atoned. She will be wondering how he will react when he discovers that the woman that he has agreed to marry is in fact yourself, the real Hero. There is nothing in the text to suggest that she will be having anything but joyful and optimistic thoughts about the marriage though better answers may begin to touch on the darker implications. The quality of the answer will, as ever, be determined by the extent to which the voice convinces and the extent to which the emotions are rooted in the text.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (14 marks)	<i>Act Five Scene Three: PRINCE: Give me the letter, I will look on it ... to the end of the play.</i> What in your view makes this such a moving ending to the play?

NOTES ON THE TASK:

There should be more than enough to say here, and candidates should have little difficulty in making plenty of relevant comments; the important thing is the word “moving” in the question – a simple outline of what has happened, and/or of what happens here, will not be enough for more than a very low mark; answers must focus upon what is moving about what is said and what happens here. There is much that is moving, of course, quite apart from the obvious central fact that the two lovers are dead, the entirely innocent Paris has been killed, and Romeo’s mother has just died. The heads of the two feuding families do call an end to their warring, but do so only after the tragic events – the words of the Friar earlier in the play, hoping that marrying Romeo and Juliet might create amity, have come ironically and dreadfully to pass; there can be no celebration of their reconciliation. Even the weather – “a glooming morning” – reflects the mood of the moment, and there is an ominous note in the Prince’s closing words – “some shall be pardoned, and some punished”. Better answers will make at least some comment about the language used, and not just about the events that happen.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (14 marks)	What makes the relationship between Juliet and both of her parents so upsetting for you? You should consider: <ul style="list-style-type: none"> • how Lord Capulet treats Juliet • how Lady Capulet treats her.

NOTES ON THE TASK:

There is ample material here, and candidates should find that they have plenty to say in response to this question, and better ones will support their ideas with reasonably detailed reference to what the two bullet-points require. Lord and Lady Capulet can perhaps be treated as a parental unit, but more discriminating candidates will discuss the differences between the two, in line with what the bullet-points say; Lady Capulet is more off-hand with Juliet, leaving most of the mothering to the Nurse, and most of her dialogues with her daughter are simply reflective of what Lord Capulet wants – and when Juliet says that 13 is too young for marriage her mother simply reminds her that she was herself married at much the same age, so that Juliet’s doubts about Paris are of little significance. Lord Capulet is of course much harder, and some of what he says to his daughter in Act 3 Scene 5 is truly unpleasant (“Hang thee, young baggage, disobedient wretch! . . . My fingers itch . . . We have a curse in having her”). Better answers may address bullet-point one by referring to some of these phrases, and will certainly do more than just say what the relationship is like. Some, too, are likely to make some comment about the Capulets’ regret and sadness at the end of the play – when, ironically, it is too late.

Text:	WILDE: <i>An Ideal Husband</i>
Question 5: (14 marks)	<p><i>Fourth Act: MABEL CHILTERN: [sadly]. Then I suppose it is my duty... to MABEL CHILTERN: ...you look weeks younger than that.</i></p> <p>What do you think makes this conversation between Lord Goring and Mabel so entertaining?</p>

NOTES ON THE TASK:

Lord Goring and Mabel have created most of the lighter moments in the play by their flirtatiousness and the sharpness of their wit and this moment provides a satisfying resolution. Though the central issue of the proposal is serious enough, the way in which Mabel anticipates it and, to some extent, trivialises it by saying 'it is the second today' is comic and she shows herself to have the upper hand - as usual. Lord Goring for once is on the back foot and trying to make her be serious, and because it has been clear throughout the play that they are made for each other, her teasing is very enjoyable, as is the uncharacteristic vulnerability he displays. The scene finishes with a series of the one-liners that we have come to expect.

Text:	WILDE: <i>An Ideal Husband</i>
Question 6: (14 marks)	<p>What do you find particularly unpleasant about Mrs Cheveley?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • her conversations with Sir Robert and Lady Chiltern • what Lord Goring says about her. <p>Remember to support your answer with details from the play.</p>

NOTES ON THE TASK:

The obvious points to make are that she is not only dishonest, but that she is a blackmailer – and almost a marriage-wrecker. Whatever Sir Robert's misdemeanours, her attempt to manipulate him into further dishonesty – and on a grand scale – shows her complete immorality. Furthermore, the dislike of two of the most respectable characters in the play, Lady Chiltern and Lord Goring, who know her of old, reinforces the unpleasant impression that she gives. The bullet points should provide a clear structure and good answers should go beyond simple character sketch to an informed personal response.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 7: (14 marks)	<p><i>Act Three: PETRA: Mr Billing? A man with all his progressive ideas... to 'PETRA: Goodbye.</i></p> <p>What do you think this extract shows about Petra's character?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what she says about her father here • how she responds to what Hovstad says.

NOTES ON THE TASK:

In order fully to appreciate this passage, candidates may want to set it in its context, though examiners must not mark down an answer that does not do this. Petra has come to the newspaper office to return a book that she had offered to translate, but because of its simplistic and unrealistic "good-always-wins" morality she is unwilling to do so; this leads neatly into her discovery that Hovstad's apparently moral offer to support Dr Stockmann's determination to publish the truth about the town baths in the press is not because of his ideas, but simply because of who he is. Petra is shocked at Hovstad's cynicism, as she was at the start of the passage when hearing about Billing. Her fiery nature – certainly inherited from her father rather than her mother – becomes very obvious towards the end of the passage, and her refusal to forgive Hovstad, followed by her perhaps slightly self-consciously dramatic exit, shows us a young woman made very much in her father's image. In addressing the first bullet-point, answers should note her total admiration for what he is doing, and in addressing the second she shows her contempt for Hovstad's selfish manipulation of the truth, and the way that he wishes to use Dr Stockmann for the benefit of the press alone. She is a tough young woman.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 8: (14 marks)	<p>In your view, is Dr Stockmann right to act in the way he does in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Dr Stockmann believes about the town baths and about his fellow-citizens • how his behaviour affects his family.

NOTES ON THE TASK:

An open question, to which there can be no simple or "right" answer; examiners must reward whatever candidates say, provided of course that it is argued cogently and supported sensibly and appropriately. The two bullet-points should lead towards some useful material and thoughts. Better answers will look at some of the language that Ibsen uses to portray Dr Stockmann's character, as well as at his actions.

Text:	OCR: <i>Opening Lines: War</i>
Question 9: (14 marks)	<i>The Drum</i> (Scott), <i>The Hyaenas</i> (Kipling) What makes the speakers so bitter and angry about war in these two poems? Remember to refer closely to the language the poets use.

NOTES ON THE TASK:

The Drum begins with the words 'I hate', setting the tone for the rest of the poem which explores the way in which young men are seduced into fighting by the glamour of uniforms and the promise of honour and glory. The second stanza provides a stark contrast showing the reality of battlefields and the death and destruction and misery that ensue. *The Hyaenas* focuses on the waste of life and the imperviousness of nature. These men do not get honourable funerals but are left to scavengers. The gruesome images of the corpses of the soldiers being consumed by the hyaenas demonstrate the pointlessness of the sacrifice. Better answers may discuss whether the tone is more pitying than bitter and angry, and we should allow this approach, but certainly the horror of the physical destruction is inescapable. Candidates are not required to compare the two poems but good answers will go beyond explanation of subject matter and will begin to consider the language and imagery. We should not expect both poems to be given equal attention, given the time constraints.

Text:	OCR: <i>Opening Lines: War</i>
Question 10: (14 marks)	What do TWO of the following poems convey to you about the horror of war? <i>The Destruction of Sennacherib</i> (Byron) <i>After Blenheim</i> (Southey) <i>The Man He Killed</i> (Hardy)

NOTES ON THE TASK:

There is plenty of powerful imagery conveying the extent of the horror of the battlefield in *The Destruction of Sennacherib*, particularly from the third stanza onwards. The first two stanzas in setting up a colourful picture of the Assyrians provide a vivid contrast showing the depiction of the paleness and greyness of the dead bodies. *After Blenheim* conveys the horror of war through the conversation between the Grandfather and his Grandchildren on discovery of a skull, a relic of the great battle between the English and French, but the only reminder of the battle since the old man is unable to remember what exactly the fighting was about. He remembers the vast destruction and the impact on families, but the purpose of the battle has been lost. Better answers will begin to see the irony of the repeated reference to 'the famous victory'. By stressing the similarity of the soldiers on opposing sides *The Man He Killed* also questions the point of the fighting. Candidates are not required to compare the poems but will go beyond paraphrase and explanation to a consideration of language and imagery. In the time available, we should not expect equal treatment of the two poems.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 11: (14 marks)	<i>The Lake Isle of Innisfree</i> (Yeats); <i>Binsey Poplars</i> (Hopkins) What strong feelings about nature do these two poems convey to you? Remember to look closely at the words and phrases the poets use.

NOTES ON THE TASK:

In the desire to escape the 'pavements grey' and to live in peace and solitude, Yeats clearly conveys his love for nature. Hopkins also expresses his love directly – in his case for a small aspect of nature rather than for a place. His poem develops into more of a polemic about the thoughtlessness of men in destroying nature, however. There is no requirement for candidates to compare the two poems but successful answers will begin to explore in detail the visual pictures the poets create and the ways in which they use sounds and rhythms to create a mood. We should expect more than explanation and paraphrase. In the time available, appropriate selection of detail will be crucial and we should not expect the two poems to be treated in an equal amount of detail.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 12: (14 marks)	What do you find particularly memorable about the poets' descriptions of the natural world in TWO of the following poems? <i>The Eagle</i> (Tennyson) <i>To Autumn</i> (Keats) <i>The Way Through the Woods</i> (Kipling)

NOTES ON THE TASK:

This is a very open task and the key to success will obviously be the selection of vivid detail and the ability to comment on, rather than merely to present and paraphrase the detail. *The Eagle* will no doubt be a popular choice because it is so short, but the density of the imagery may offer a pitfall for the unwary. The other two poems are more diffuse and therefore offer more opportunities. Good answers will be distinguished by the strength of personal response and by a real attempt to engage with language. There is no requirement to compare and we should not expect the two poems to be treated in an equal amount of detail.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 13: (14 marks)	<p><i>A Cradle Song</i> (Innocence), <i>Infant Sorrow</i> (Experience)</p> <p>What different views of infancy do these two poems strikingly convey to you?</p> <p>Remember to refer closely to the words and phrases Blake uses.</p>

NOTES ON THE TASK:

There is no requirement in the question to compare these poems, but it is very likely that some candidates will do so, and their answers should be rewarded appropriately; if they do not, no penalty should be imposed, however. The first poem is of course warm and movingly expressive of both human and divine love for an infant child, and there is plenty of material in the language and images for candidates to explore; the second, by contrast, is in a sense much more realistic in its depiction of birth and infancy, and the final line is a sad and resigned awareness of the impact that life will have upon the child. Examiners must look for discussion of details, not just for paraphrase, particularly for higher marks; because of the different lengths of the two poems, we cannot expect equal time to be spent upon both.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 14: (14 marks)	<p>What have you found most moving in any TWO of the following poems?</p> <p><i>The Little Black Boy</i> (Innocence) <i>The Chimney Sweeper</i> (Innocence) <i>London</i> (Experience)</p> <p>Remember to refer closely to the words and phrases Blake uses.</p>

NOTES ON THE TASK:

An open question, and examiners must be prepared to accept almost any response to the chosen poems, provided always of course that the word "moving" is the focus of the answer, and that words and phrases used in the poems are explored in some detail; simple paraphrase will not be enough for a higher mark. Comparison is not required by the question, but candidates who do compare should be rewarded appropriately, though those who do not must not be penalised for this.

Text:	HARDY: <i>Selected Poems</i>
Question 15: (14 marks)	<p><i>Neutral Tones, To Lizbie Browne</i></p> <p>What do these two poems memorably convey to you about how it feels to lose someone you love?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the speakers' thoughts and feelings about the women they have lost • the words and phrases Hardy uses.

NOTES ON THE TASK:

These two poems, while sharing something of the same theme, are strikingly different in mood, and candidates may want to say something about the contrasts; comparison is not a requirement, and no "penalty" must be made for an answer which treats the two poems quite separately, though thoughtful and apt comparison should be rewarded. *Neutral Tones* is a particularly bare and bleak poem, and the landscape fully reflects the grim desolation that the poet clearly feels; the language is full of empty and colourless words, and better answers will surely pick up on at least some of these. *To Lizbie Browne* is a much less serious poem, but while most of it is at least relatively calm in the poet's recollections of the girl he once wanted to love, each stanza has an undeniably wistful note, and the penultimate line of the final stanza is especially sad. Again, better answers will look at the language used, and perhaps also at the use of the choric but subtly changing conclusion to each stanza.

Text:	HARDY: <i>Selected Poems</i>
Question 16: (14 marks)	<p>What in your view makes any TWO of the following poems so moving?</p> <p><i>She At His Funeral</i> <i>Drummer Hodge</i> <i>On the Departure Platform</i></p> <p>Remember to refer closely to the words and phrases that Hardy uses.</p>

NOTES ON THE TASK:

An open question, and examiners should be flexible and generous in how they respond to what candidates propose as moving in each of their chosen poems; simple narrative and/or paraphrase will not attract high marks, even if focusing upon the moving qualities and moods of the chosen poems – better answers will be clearly looking at how the words and phrases used create this emotion. What makes each poem moving is certainly very different, and while comparison is not a requirement examiners must reward it appropriately if it occurs. Time constraints will mean that an equal balance between the two chosen poems may not be possible.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 17: (14 marks)	<p><i>Chapter 20: His sister, he said, was uncomfortably circumstanced... to ... this will not happen to me, I am sure.</i></p> <p>What do you find amusing about this conversation between Henry and Catherine? You should consider:</p> <ul style="list-style-type: none"> • her ideas about Northanger Abbey • the way in which he speaks to her.

NOTES ON THE TASK:

Catherine's obsession with the mysterious Northanger Abbey means that she is unable to conceive of Henry enjoying life anywhere else – his concern for his sister is obviously secondary to this and an 'ordinary parsonage house must be very disagreeable'. By his reactions, it is clear that Henry sees right through her and he 'winds her up' by suggesting that the Abbey is indeed as ghostly and gothic as she imagines, with 'sliding panels', 'expiring embers of a wood fire' etc. He also suggests that she would be left on her own. She is sure that she will not be frightened but, in fact, when it comes to the point and she arrives at Northanger, she acts in an identical way to that which he has described despite the fact that the house appears modern and not at all 'creepy'. Good answers will show an awareness of the dynamics of the relationship here, of her naïveté and his humour, and will begin to consider the language of the passage.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 18: (14 marks)	<p>What do you think Catherine learns as a result of her time in Bath and at Northanger Abbey?</p> <p>Remember to support your views with details from the novel.</p>

NOTES ON THE TASK:

It is certain that Catherine learns a lot from her contact with the Thorpes and with the Tilneys. She arrives in Bath as a naïve and trusting girl and is exposed to the hypocrisy and manipulation of the money-hungry Thorpes. Her eyes are finally opened when she learns of Isabella's betrayal of her brother. Her time at Northanger is perhaps more traumatic. Her suspicions that General Tilney has murdered his wife are refuted and Henry's disappointment with her is a terrible blow which serves to wake her up from her Gothic fantasies and to show her the value of his affection. Her subsequent cruel treatment by the General is distressing, but she shows herself able to cope, gets herself home and does not feel sorry for herself. Good answers will go beyond mere narrative and will see the lessons that she has learnt.

Text:	DICKENS: <i>Hard Times</i>
Question 19: (14 marks)	<i>Book the Second: Chapter 7: Tom, what's the matter? to ...but I call it unnatural conduct.</i> What are your feelings about Tom Gradgrind as you read this passage?

NOTES ON THE TASK:

Tom's self-pity and self-justification are clear here. It will be surprising if candidates are to find anything about him that deserves sympathy. They are not required to look outside the passage, but good answers will be informed by an understanding of the relationship between Tom and Louisa and of how she has always tried to protect him, with little in the way of positive results. Good answers will go beyond merely explaining/narrating what is going on and will begin to focus on the language that Dickens uses, for example the symbolism of the roses and Tom's destructiveness, his plaintive moaning about what Louisa might have done for him, and ironically, the fact that the person trying to talk sense into him is another villain, not notable for his altruism or finer feelings. Harthouse here for once has the reader on his side.

Text:	DICKENS: <i>Hard Times</i>
Question 20: (14 marks)	Choose ONE incident in the novel where you feel that someone is treated very unfairly and explain what you find so unfair about it. Remember to support your view with details from the novel.

NOTES ON THE TASK:

This is a completely open task and the quality of the answer will largely depend on the appropriateness of the selection. Key aspects of the question are the invitation to a strong personal response and the focus on unfairness. There is a lot of choice, ranging from some of the scenes in school, to those featuring Stephen Blackpool in particular. Candidates are required to construct an argument and to support it, not merely to narrate.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (14 marks)	<p><i>Chapter 5: He jumped out of bed...to ...the poverty now coming upon me!</i></p> <p>What does this passage so powerfully show you of Gabriel Oak's situation and feelings at this point in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what happens to Gabriel's sheep • how Gabriel reacts.

NOTES ON THE TASK:

Gabriel Oak is the first character to be introduced in the novel (his description opens Chapter 1) and he plays such a crucial and central role in the novel that no candidate should miss the tragic possibilities of the disaster described in this extract; Oak has recently but unsuccessfully proposed to Bathsheba, and his final thought here reflects on the even greater catastrophe that the loss of his sheep would have brought if he had been responsible for another person than himself. Shepherding has been the only life he has known so far, and the young dog's over-enthusiastic chasing of Oak's sheep over the cliff creates a dreadful – and for a man less determined than Oak a possibly final – disaster. Candidates should be well able to explore at least some of the implications of the events here, and to relate them to Oak's character and present situation. Better answers will look at some at least of Hardy's language in the passage.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 22: (14 marks)	Explore ONE moment in the novel where you feel particularly sorry for Bathsheba.

NOTES ON THE TASK:

An open question, and examiners must be prepared to accept and reward any moment, provided that it is a clearly defined *moment* rather than simply a sequence of events, and provided too that sympathy for Bathsheba, and feeling sorry for her and her situation at that moment, are the central focus. Examiners must, too, be prepared to accept a moment which they personally may not find entirely appropriate, provided that candidates justify their ideas with sufficient detail and argument; there must be at least some degree of attention to the language used in making the sympathy evident. Better answers will explore at least some of Hardy's language.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (14 marks)	<p><i>Chapter 11: Some women, I grant, would not appear to advantage... to ... which was to inspirit them for the dance.</i></p> <p>What strong first impressions of Nancy Lammeter does this passage give you?</p>

NOTES ON THE TASK:

There is no requirement to move outside the extract here, but good answers may show an awareness that Nancy's beauty and goodness are enhanced by being described after we have acquired some knowledge of Godfrey and have seen that he may not quite live up to her. She is portrayed here as very pretty, slightly vain, but in the nicest possible way, and insecure about Godfrey's feelings for her. Candidates are required to give a personal response supported with detail from the passage rather than to merely explain or narrate. The most successful will begin to explore how Eliot builds up a picture by taking us inside Nancy's thoughts, and creating a fairly colloquial inner voice showing her confusion about Godfrey's behaviour. It is unlikely that she will appear anything other than normal and attractive.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (14 marks)	<p>What do you admire about the way in which Silas takes responsibility for Eppie and brings her up?</p> <p>Remember to support your ideas with details from the novel.</p>

NOTES ON THE TASK:

It is unlikely that candidates will feel anything other than admiration for the way in which Silas takes on a small foundling child and brings her up to be a loving and sensible young woman. He not only takes care of her physical needs but instils in her a sense of right and wrong, and his love for her earns her devotion in return. Good answers will show an awareness of the various struggles that he goes through in doing his best for her, and of the help and advice of Dolly Winthrop. They may also comment on the way in which Eppie brings him out of his reclusive existence into the real world. The best answers may draw a contrast between the way in which Silas, her adoptive father, behaves and the way in which Godfrey, her real father, neglects her until it suits him to reveal himself.

Text:	POE: <i>Selected Tales</i>
Question 25: (14 marks)	<p><i>The Masque of the Red Death: The opening to ...Without was the Red Death.</i></p> <p><i>The Tell-Tale Heart: The opening to ...the whole week before I killed him.</i></p> <p>What do you find so gripping about the opening of each of these two stories?</p>

NOTES ON THE TASK:

It is important for higher marks that answers should concentrate upon what is printed here; some mention may be made of how each tale develops in order to establish why the openings are so gripping, but simple whole-tale paraphrase/narrative must not be highly rewarded. There is plenty of material in both of these openings to fill a 30-minute answer: the contrasts drawn in passage one between the horrors of the plague and the comfortable certainty of Prince Prospero and his abbey should lead to interesting discussion and illustration, while the obvious insanity of the second passage's narrator is equally and horribly fascinating, and the way that he tells us of his thoughts should again lead to thoughtful discussion. Better answers must look quite closely at the language of each passage, and show an understanding of how this creates appropriate feelings in a reader.

Text:	POE: <i>Selected Tales</i>
Question 26: (14 marks)	<p>What do you find particularly disturbing about the narrators of any TWO of the following stories?</p> <p><i>The Black Cat</i></p> <p><i>The Imp of the Perverse</i></p> <p><i>The Cask of Amontillado</i></p> <p>Remember to support your ideas with details from the stories.</p>

NOTES ON THE TASK:

There is plenty of material in each of these three tales, and candidates should have no difficulty in saying what they find disturbing about the personalities and mental states of their narrators. All are clearly unbalanced, insane, both in what they do in the tales and in the ways in which they relate their actions and thoughts, and answers should focus upon these aspects rather than simply upon narrative/paraphrase; better answers will explore at least something of the language that Poe uses.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 27: (14 marks)	<p><i>Chapter 6, section 2: I could be happy in a shop... to ...Nor I, said Mr Polly.</i></p> <p>What does this passage so entertainingly show you about Mr Polly's feelings for Miriam, and about hers for him?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way Miriam and Mr Polly speak to each other here • what is entertaining about the situation at this moment.

NOTES ON THE TASK:

Answers should focus upon this passage, though many candidates will probably want to place it clearly within its immediate context, and perhaps also discuss its implications for the rest of the novel. This will be fine if it is kept quite brief, but examiners must not over-reward answers that are more narrative than focused. There should be plenty in the passage to discuss, whether it is Mr Polly's astonishment at what he says and does, and indeed his momentary thought that while he did want to marry "somehow he wished it wasn't Miriam", or the fact that it is very clearly Miriam's intention to capture a husband – while Mr Polly wants to retain "a hypothetical note" she is the one who asks if he is in love with her, and indeed the one who first kisses. Better answers will begin to explore at least some of Wells's language in the passage, and how this helps to make the episode so entertaining.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (14 marks)	<p>Explore ONE moment in the novel when in your view Mr Polly is truly happy.</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what happens in your selected moment to make Mr Polly so happy • the words and phrases that show his happiness.

NOTES ON THE TASK:

There are perhaps only a few such moments, and they are likely to come from either relatively near to the beginning of the novel – perhaps one of the outings taken by the three P's – or more likely towards its conclusion, once Mr Polly is finally free from Miriam and settled at the Potwell Inn. Whatever candidates select, however, must be accepted by examiners, provided as always that the moment is indeed a clearly defined single one, and not a sequence of events or a lengthy narrative, and that the focus is unambiguously upon what it is in the moment that shows Mr Polly being happy. Better answers will begin to discuss at least some of the language that Wells uses.

Text:	KATE CHOPIN: <i>Short Stories</i>
Question 29: (14 marks)	<p><i>Beyond the Bayou: Oh, La Folle, La Folle!.. to ...like a muffled hammer. Her Letters : What secret save one... to ...hesitancy to be seen there.'</i></p> <p>What do these two passages convey to you about the powerful feelings that the characters are experiencing?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way La Folle feels about Chéri's injury • the husband's feelings towards his wife.

NOTES ON THE TASK:

Identifying the feelings is the preliminary part of the task. In *Beyond the Bayou* La Folle's fear for Chéri is palpable. She is torn between reassuring the wounded child and wrestling with her terror of the outside world. There is no requirement to move outside the passage, but good answers will be informed by an understanding of what a crucial episode in La Folle's life this is. Good answers may begin to see that the use of direct speech intensifies the drama of the moment and the heightened language ('precious burden', 'morbid and insane dread', 'as if a life depended on it') adds to the effect. There is no requirement either to compare the passage with that from *Her Letters*. The situation in the latter is completely different but again a character is facing a crisis. He is torn between loyalty to the memory of his wife and the promise that he made and the consuming desire to know her secret. Good answers will begin to examine the language of the passage and will see how Chopin takes the reader inside the husband's thoughts and shows how the strength of these thoughts is reflected in his physical reactions ('his fingers cramped', the 'tremor of anguish' etc). The passages will not necessarily be given equal attention, given the time constraints.

Text:	CHOPIN: <i>Short Stories</i>
Question 30: (20 marks)	<p>What do you think that TWO of the following characters learn from their difficult experiences?</p> <p>Tonie (<i>Tonie/ At Chênière Caminada</i>) Mrs Baroda (<i>A Respectable Woman</i>) Madame Carambeau (<i>A Matter of Prejudice</i>)</p> <p>Remember to support your answer with details from the stories.</p>

NOTES ON THE TASK:

Tonie probably learns about the fickleness of young women and that physical and spiritual beauty are not necessarily allied. Claire Duvigné has driven him to desperate straits, to the extent that he has considered killing himself and her too, but in the end he survives and gets on with his life and has probably learnt to rely on himself alone. Mrs Baroda's flirtation has been in danger of getting out of control and ruining her marriage. She takes the sensible route of getting out of the way when her physical attraction to Gouvernail becomes too strong, but the story ends rather ambiguously when she suggests that he visits again. She seems to have learnt how to deal with her feelings. Madame Carambeau almost loses her family because of her prejudice, but comes to realise how meaningless it is and that she gains by being prepared to compromise. More than a narrative of the stories is required – the question focuses on a learning process and good answers will select appropriate details to convey the sense of change.

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

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (20 marks)	<p><i>Act Three Scene Two: DON JOHN: My lord and brother, God save you! to DON JOHN: ...when you have seen the sequel.</i></p> <p>How does Shakespeare make this conversation between Don John and Claudio so dramatic?</p>

NOTES ON THE TASK:

The task requires very close focus on the words of the extract. Don John pretends concern for Claudio in the time-honoured pose of the disinterested bystander, acting out of pure altruism. He takes a while to get to the point, setting the scene and the background but dropping nasty hints ('surely suit ill-spent') while he is about it. He makes unequivocal accusations about Hero's lack of chastity ('everyman's Hero') and appears to have chapter and verse to support the accusations. Claudio, no doubt convinced because of the rank and respectability of Don John and Don Pedro, and the plausibility of the former, is all too ready to believe the accusations and to make his mind up to shame Hero on the slightest evidence. The question specifically directs candidates to the dramatic nature of the incident which requires a strong personal response (they will surely be outraged at Don John's mendacity and Claudio's gullibility and they may also be puzzled as to the motives of the former and Don Pedro's part in all this) and also an exploration of the way in which the incident contributes to the dynamics of the plot and the characterisation. The best answers will explore the language in some detail.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (20 marks)	<p>You are Hero. You are about to unmask yourself to Claudio near the end of the play.</p> <p>Write your thoughts.</p>

NOTES ON THE TASK:

There is no need for Hero to recount the whole course of her relationship with Claudio, but she will no doubt be thinking about his perfidy and perhaps justifying it on the grounds that he was misled and that he has atoned. She will be wondering how he will react when he discovers that the woman that he has agreed to marry is in fact, yourself, the real Hero. More cynical candidates may take the view that she will be having doubts about their future and that she may express blame towards her father, though there is no indication in the text that she is anything but happy at the reunion. The quality of the answer will, as ever, be determined by the extent to which the voice convinces and the extent to which the emotions are rooted in the text.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (20 marks)	<p><i>Act Five Scene Three: PRINCE: Give me the letter, I will look on it... to the end of the play.</i></p> <p>How does Shakespeare make this such a moving ending to the play?</p>

NOTES ON THE TASK: There should be more than enough to say here, and candidates should have little difficulty in making plenty of relevant comments. Two aspects are crucial, however: firstly, the important thing is the word “moving” in the question – a simple outline of what has happened, and/or of what happens here will not be enough for more than a very low mark; answers must unequivocally focus upon what is moving about what is said and what happens here; secondly, the question asks how Shakespeare’s writing makes the end moving, so good answers will make it absolutely clear that they can see the writer’s hand at work, and not treat the play’s events and characters as real. There is much that is moving, of course; quite apart from the obvious and absolutely central fact that the two lovers are dead, the entirely innocent Paris has been killed, and Romeo’s mother has just died. The heads of the two feuding families do call an end to their warring, but do so only after the tragic events – the words of the Friar earlier in play, hoping that marrying Romeo and Juliet might create amity, have come ironically and dreadfully to pass; there can be no celebration of their reconciliation. Even the weather – “a glooming morning” – reflects the mood of the moment, and there is an ominous note in the Prince’s closing words – “some shall be pardoned, and some punished”. As noted above, the best answers must explore at least some aspects of the language used by Shakespeare to create the mood in the passage.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (20 marks)	How does Shakespeare make the relationship between Juliet and Lord and Lady Capulet so upsetting for you?

NOTES ON THE TASK: There is ample material here, and candidates should find that they have plenty to say in response to this question, and better ones will support their ideas with reasonably detailed reference and quotation. Lord and Lady Capulet can perhaps be treated as a parental unit, but more discriminating candidates may discuss the differences between the two; Lady Capulet is more off-hand with Juliet, leaving most of the mothering to the Nurse, and most of her dialogues with her daughter are simply reflective of what Lord Capulet wants – and when Juliet says that 13 is too young for marriage her mother simply reminds her that she was herself married at much the same age, so that Juliet’s doubts about Paris are of little significance. Lord Capulet is of course much harder, and some of what he says to his daughter in Act 3 Scene 5 is truly unpleasant (“Hang thee, young baggage, disobedient wretch! . . . My fingers itch . . . We have a curse in having her”). Some, too, are likely to make some comment about Capulet’s regret and sadness at the end of the play – when, ironically, it is too late. The question, however, does not ask for comment on the attitude of the two parents towards their daughter, but for discussion of how their relationship is made upsetting – an idea that is of course implicit in what has been said, but which does also need to be made more explicitly clear; Juliet’s side of the relationship must be taken into account, too – how far is she to be admired for her independence, and her refusal to accept what her parents want and expect, or in her father’s case demand?

Text:	WILDE: <i>An Ideal Husband</i>
Question 5: (20 marks)	<p><i>Fourth Act: MABEL CHILTERN: [sadly]. Then I suppose it is my duty... to MABEL CHILTERN: ...you look weeks younger than that.</i></p> <p>How does Wilde make this conversation between Lord Goring and Mabel so entertaining?</p>

NOTES ON THE TASK:

Lord Goring and Mabel have created most of the lighter moments in the play by their flirtatiousness and the sharpness of their wit and this moment provides a satisfying resolution. Though the central issue of the proposal is serious enough, the way in which Mabel anticipates it and, to some extent, trivialises it by saying 'it is the second today' is comic and she shows herself to have the upper hand - as usual. Lord Goring for once is on the back foot and trying to make her be serious, and because it has been clear throughout the play that they are made for each other, her teasing is very enjoyable, as is the uncharacteristic vulnerability he displays. Better answers will examine Wilde's language in some detail to show how the banter conceals serious emotion and will no doubt comment on the fact that the scene finishes with a series of the one-liners that we have come to expect.

Text:	WILDE: <i>An Ideal Husband</i>
Question 6: (20 marks)	<p>How does Wilde's portrayal of Mrs Cheveley make her such an unpleasant character?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

The obvious points to make are that she is not only dishonest, but that she is a blackmailer – and almost a marriage-wrecker. Whatever Sir Robert's misdemeanours, her attempt to manipulate him into further dishonesty – and on a grand scale – shows her complete immorality. Furthermore, the dislike of two of the most respectable characters in the play, Lady Chiltern and Lord Goring, who know her of old, reinforces the unpleasant impression that she gives. Good answers may comment on the way her intelligence and wit and her physical charms conceal and exaggerate her corruption and they will explore the ways in which Wilde uses language and structure to build up an impression.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 7: (20 marks)	<i>Act Three: PETRA: Mr Billing? A man with all his progressive ideas... to PETRA: Goodbye.</i> How does Ibsen so strikingly portray Petra here?

NOTES ON THE TASK: In order fully to appreciate this passage, candidates should want to set it in its context, though examiners must not mark down a very good answer that does not do this. Petra has come to the newspaper office to return a book that she had offered to translate, but because of its simplistic and unrealistic “good-always-wins” morality she is unwilling to do so; this leads neatly into her discovery that Hovstad’s apparently moral offer to support Dr Stockmann’s determination to publish the truth about the town baths in the press is not because of his ideas, but simply because of who he is. Petra is shocked at Hovstad’s cynicism, as she was at the start of the passage when hearing about Billing. The fiery nature that Ibsen gives the character – certainly inherited from her father rather than her mother – becomes very obvious towards the end of the passage, and her refusal to forgive Hovstad, followed by her perhaps slightly self-consciously dramatic exit, shows us a young woman made very much in her father’s image. She is a tough young woman. Good answers will move well beyond simple paraphrase of the passage, and beyond a straightforward character study, and will explore at least something of how Ibsen portrays Petra through her actions and language in this passage, and may also compare it with other moments in the play.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 8: (20 marks)	Does Ibsen’s portrayal of Dr Stockmann persuade you that he is justified in the way he acts over the town baths? Remember to support your ideas with details from the play.

NOTES ON THE TASK: An open question, to which there can be no simple or “right” answer; examiners must reward whatever candidates say, provided of course that this is argued cogently and supported sensibly and appropriately. A good deal may depend upon how candidates interpret the word “justified” – Dr Stockmann’s actions must presumably be justifiable in the sense that the water in the baths is contaminated and dangerous, but at least some candidates will argue that his treatment of his family, and indeed his contempt for most of his fellow-citizens, are hardly pardonable – he could have gone about his campaign differently, perhaps, though speculation about what Ibsen has *not* written is not a fruitful approach to the task. Quotation and/or close reference to what Ibsen makes him say and do will be one strong ingredient of a good answer.

Text:	OCR: <i>Opening Lines: War</i>
Question 9: (20 marks)	<i>The Drum</i> (Scott), <i>The Hyaenas</i> (Kipling) Compare some of the ways in which the poets create feelings of bitterness and anger about war in these two poems.

NOTES ON THE TASK:

The Drum begins with the words 'I hate', setting the tone for the rest of the poem which explores the way in which young men are seduced into fighting by the glamour of uniforms and the promise of honour and glory. The second stanza provides a stark contrast with the reality of battlefields and the death and destruction and misery that ensue. Good answers will compare some of the ways in which the tone is conveyed through the use of powerful words such as 'tawdry' and 'glittering', 'ravaged' and 'ruined' reinforced by the regularity of the verse form and the use of assonance and alliteration. *The Hyaenas* focuses on the waste of life and the imperviousness of nature. These men do not get honourable funerals but are left to scavengers. The gruesome images of the corpses of the soldiers being consumed by the hyaenas demonstrate the pointlessness of the sacrifice. Better answers may discuss whether the tone is more pitying than bitter and angry, and we should allow this approach, but certainly the horror of the physical destruction is inescapable. Again, good answers will explore the language and form in detail. We should not expect both poems to be given equal attention, given the time constraints.

Text:	OCR: <i>Opening Lines: War</i>
Question 10: (20 marks)	Compare some of the ways in which the poets convey to you the horror of war in TWO of the following poems: <i>The Destruction of Sennacherib</i> (Byron) <i>After Blenheim</i> (Southey) <i>The Man He Killed</i> (Hardy).

NOTES ON THE TASK:

There is plenty of powerful imagery conveying the extent of the horror of the battlefield in *The Destruction of Sennacherib*, particularly from the third stanza onwards. The first two stanzas in setting up a colourful picture of the Assyrians provide a vivid contrast with the depiction of the paleness and greyness of the dead bodies. *After Blenheim* conveys the futility of war through the conversation between the Grandfather and his Grandchildren on discovery of a skull, a relic of the great battle between the English and French, but the only reminder of the battle since the old man is unable to remember what exactly the fighting was about. He remembers the vast destruction and the impact on families, but the purpose of the battle has been lost. By stressing the similarity of the soldiers on opposing sides *The Man He Killed* also questions the point of the fighting. Candidates are required to make at least some comparison of the ideas and language of the poems. Better answers will see the irony present in all of them, for example, the repeated reference to 'the famous victory' in *After Blenheim*. We are also looking for a sense of the poems as poetry. In the time available, we should not expect equal treatment of the two poems.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 11: (20 marks)	<i>The Lake Isle of Innisfree</i> (Yeats); <i>Binsey Poplars</i> Hopkins Compare some of the different ways in which Yeats and Hopkins convey their love of nature in these two poems.

NOTES ON THE TASK:

In the desire to escape the 'pavements grey' and to live in peace and solitude, Yeats clearly conveys his love for nature, but we should expect candidates to not only see this, but also to explore in detail the visual picture he creates of Innisfree and the ways in which he uses sounds and rhythms to create a mood. Hopkins also expresses his love directly – in his case for a small aspect of nature rather than for a place. His poem develops into more of a polemic about the thoughtlessness of men in destroying nature, however, and this should offer a useful way into a comparison of the two poems. In the time available, selection of detail and depth of analysis will be the discriminating factors in successful answers. We should not expect the two poems to be treated in an equal amount of detail.

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 12: (20 marks)	Compare some of the ways in which the poets describe aspects of the natural world in TWO of the following poems: <i>To Autumn</i> (Keats) <i>The Eagle</i> (Tennyson) <i>The Way Through the Woods</i> (Kipling).

NOTES ON THE TASK:

This is a very open task and the key to success will obviously be the selection of vivid detail and the ability to comment, and to compare. *The Eagle* will no doubt be a popular choice because it is so short, but the density of the imagery may offer a pitfall for the unwary. The other two poems are more diffuse and therefore offer more opportunities. Good answers will be distinguished by the strength of personal response and by a real attempt to engage with language and with the poems as poems. We should not expect the two poems to be treated in an equal amount of detail given the time constraints.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 13: (20 marks)	<i>A Cradle Song</i> (Innocence), <i>Infant Sorrow</i> (Experience) Compare how Blake vividly conveys very different pictures of infancy in these two poems.

NOTES ON THE TASK: There are many differences between these two poems, and candidates should find little difficulty in exploring these differences, and the ways in which Blake conveys such contrasting feelings. The first poem is warm and movingly expressive of both human and divine love for an infant child, and there is plenty of material in the language and images for candidates to explore; the second, by contrast, is in a sense much more realistic in its depiction of birth and infancy, and the final line is a sad and resigned awareness of the impact that life will have upon the child. Examiners must look for discussion of details, not just for paraphrase, particularly for higher marks; the best answers will look closely at Blake's language and poetic style. Because of the different lengths of the two poems, we cannot expect equal time to be spent upon both.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 14: (20 marks)	Compare how Blake makes any TWO of the following poems so moving for you: <i>The Little Black Boy</i> (Innocence) <i>The Chimney Sweeper</i> (Innocence) <i>London</i> (Experience).

NOTES ON THE TASK: An open question, and examiners must be prepared to accept almost any response to their chosen poems, provided always of course that the word "moving" is the clear focus of the answer, and that Blake's language and poetic style are explored in some detail; simple paraphrase will not be enough. Comparison is required by the question, though because of time constraints examiners cannot expect equal time to be spent on both poems.

Text:	HARDY: <i>Selected Poems</i>
Question 15: (20 marks)	<i>Neutral Tones</i> , <i>To Lizbie Browne</i> Compare how Hardy memorably expresses feelings about a lost love in these two poems.

NOTES ON THE TASK: These two poems, while sharing something of the same theme, are strikingly different in mood, and candidates must be expected to say something about the contrasts that there are in tone and language; the feelings that Hardy expresses are strong, and simple paraphrase will not be sufficient for more than a low mark. *Neutral Tones* is a particularly bare and bleak poem, and the landscape fully reflects the grim desolation that the poet clearly feels; the language is full of empty and colourless words, and better answers must pick up on at least some of these. *To Lizbie Browne* is of course a much less serious poem, but while most of it is at least relatively calm in the speaker's recollections of the girl he once wanted to love, each stanza has an undeniably wistful note, and the penultimate line of the final stanza is especially sad. Again, better answers must look at the language used, and perhaps also at the use of the choric but subtly changing conclusion to each stanza. Time constraints may prevent an equal balance in the time given to each poem, but both must be explored in at least reasonable detail.

Text:	HARDY: <i>Selected Poems</i>
Question 16: (20 marks)	Compare how Hardy makes any TWO of the following poems so moving for you: <i>She At His Funeral</i> <i>Drummer Hodge</i> <i>On the Departure Platform.</i>

NOTES ON THE TASK: An open question, and examiners must be flexible and generous in how they respond to what candidates propose as moving in each of their chosen poems; however, simple narrative and/or paraphrase will certainly not attract high marks, even if focusing upon the idea of being moved emotionally – answers must be clearly looking at how the words and phrases used create this emotion, and better ones will explore Hardy's writing in some detail. The moving qualities of each poem are certainly very different, and examiners must look for some understanding of exactly how Hardy creates mood and tone in each of the selected poems. Time constraints will mean that an equal balance between the two chosen poems may not be possible.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 17: (20 marks)	<p><i>Chapter 20: His sister, he said, was uncomfortably circumstanced... to ...this will not happen to me, I am sure.</i></p> <p>How does Austen make this conversation between Henry and Catherine so amusing?</p>

NOTES ON THE TASK:

Catherine's obsession with the mysterious Northanger Abbey means that she is unable to conceive of Henry enjoying life anywhere else – his concern for his sister is obviously secondary to this and an 'ordinary parsonage house must be very disagreeable'. By his reactions, it is clear that Henry sees right through her and he 'winds her up' by suggesting that the Abbey is indeed as ghostly and gothic as she imagines, with 'sliding panels', 'expiring embers of a wood fire' etc. He also suggests that she would be left on her own. She is sure that she will not be frightened but, in fact, when it comes to the point and she arrives at Northanger, she acts in an identical way to that which he has described despite the fact that the house appears modern and not at all 'creepy'. Good answers will show an awareness of the dynamics of the relationship here, of her naiveté and his humour, and will consider the language of the passage, particularly the way in which Henry piles on the descriptions, which might have been taken from the pages of a gothic novel.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 18: (20 marks)	<p>How does Austen persuade you that Catherine becomes more mature as a result of her time in Bath and at Northanger Abbey?</p> <p>Remember to support your views with details from the novel</p>

NOTES ON THE TASK:

It is certain that Catherine learns a lot from her contact with the Thorpes and with the Tilneys. She arrives in Bath as a naïve and trusting girl and is exposed to the hypocrisy and manipulation of the money-hungry Thorpes. Her eyes are finally opened when she learns of Isabella's betrayal of her brother. Her time at Northanger is perhaps more traumatic. Her suspicions that General Tilney has murdered his wife are refuted and Henry's disappointment with her is a terrible blow which serves to wake her up from her Gothic fantasies and to show her the value of his affection. Her subsequent cruel treatment by the General is distressing, but she shows herself able to cope, gets herself home and does not feel sorry for herself. Good answers will see that Austen stops poking fun at her once self-realisation sets in and that at the end of the novel she appears a completely sensible and likeable young woman who, despite her age, is ready for marriage.

Text:	DICKENS: <i>Hard Times</i>
Question 19: (20 marks)	<p><i>Book the Second: Chapter 7: "Tom, what's the matter? to ...but I call it unnatural conduct.</i></p> <p>How does Dickens affect your feelings about Tom Gradgrind as you read this passage?</p>

NOTES ON THE TASK:

Tom's self-pity and self-justification are clear here. It will be surprising if candidates are to find anything about him that deserves sympathy. They are not required to look outside the passage, but good answers will be informed by an understanding of the relationship between Tom and Louisa and of how she has always tried to protect him, with little in the way of positive results. The key to a good answer is close focus on the language that Dickens uses, for example the symbolism of the roses and Tom's destructiveness, his plaintive moaning about what Louisa might have done for him, and ironically, the fact that the person trying to talk sense into him is another villain, not notable for his altruism or finer feelings. Harthouse here for once has the reader on his side.

Text:	DICKENS: <i>Hard Times</i>
Question 20: (20 marks)	Explore ONE incident in the novel in which you feel Dickens vividly shows the unfairness of life in Victorian times.

NOTES ON THE TASK:

This is a completely open task and the quality of the answer will largely depend on the appropriateness of the selection. Key aspects of the question are the invitation to a strong personal response and the focus on unfairness. There is a lot of choice, ranging from some of the scenes in school, to those featuring Stephen Blackpool in particular, but there is also an emphasis on the customs of the time. Good answers will show awareness of Dickens's agenda in depicting a particular situation and will explore the language of their incident in some detail.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (20 marks)	<p><i>Chapter 5: He jumped out of bed... to ...the poverty now coming upon me!</i></p> <p>How does Hardy's writing here powerfully portray Gabriel Oak's desperate situation and feelings at this point in the novel?</p>

NOTES ON THE TASK: Gabriel Oak is the first character to be introduced in the novel (his description opens Chapter 1) and he plays such a crucial and central role in the novel that no candidate should miss the tragic possibilities that Hardy creates in this extract; Oak has recently but unsuccessfully proposed to Bathsheba, and his final thought here reflects on the even greater catastrophe that the loss of his sheep would have brought if he had been responsible for another person than himself. Shepherding has been the only life he has known so far, and the young dog's over-enthusiastic chasing of Oak's sheep over the cliff creates a dreadful – and for a man less determined than Oak a possibly final – disaster. Candidates should be well able to explore at least some of the implications of the events here, and to relate them to the way in which Hardy portrays Oak's character and present situation; better answers will explore the language that Hardy uses in the passage, as well as what happens in it.

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

NOTES ON THE TASK: An open question, and examiners must be prepared to accept and reward any moment, provided that it is a clearly defined *moment* rather than simply a sequence of events, and provided too that sympathy for Bathsheba, and feeling sorry for her and her situation at that moment, are the central focus. Examiners must, too, be prepared to accept a moment which they personally may not find entirely appropriate, provided that candidates justify their ideas with sufficient detail and argument; there must be at least some degree of attention to the language used in making the sympathy evident. Better answers will explore Hardy's language in some detail.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (20 marks)	<p><i>Chapter 11: Some women, I grant, would not appear to advantage... to ...which was to inspirit them for the dance.</i></p> <p>How does Eliot create strong first impressions of Nancy Lammeter here?</p>

NOTES ON THE TASK:

There is no requirement to move outside the extract here, but good answers may show an awareness that Nancy's beauty and goodness are enhanced by being described after we have acquired some knowledge of Godfrey and have seen that he may not quite live up to her. She is portrayed here as very pretty, slightly vain, but in the nicest possible way, and as insecure about Godfrey's feelings for her. Good answers will explore the way that Eliot moves from considering her objectively to taking us inside her thoughts, from quite formal and abstract language to a fairly colloquial inner voice showing her confusion about Godfrey's behaviour. It is unlikely that she will appear anything other than normal and attractive.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (20 marks)	<p>How does Eliot make you admire the way in which Silas takes responsibility for Eppie and brings her up?</p> <p>Remember to support your ideas with details from the novel.</p>

NOTES ON THE TASK:

It is unlikely that candidates will feel anything other than admiration for the way in which Silas takes on a small foundling child and brings her up to be a loving and sensible young woman. He not only takes care of her physical needs but also instils in her a sense of right and wrong and his love for her earns her devotion in return. Candidates will consider the way in which he fights to keep her against the advice of the village and the struggles that he goes through in doing his best for her. They will also consider the part played by Dolly Winthrop in being a constant source of help and advice. Good answers will show awareness of how Eppie brings him out of his reclusive existence into the real world and will show how Eliot contrasts the way in which Silas, her adoptive father, behaves and the way in which Godfrey, her real father, neglects her until it suits him to reveal himself. The most successful answers will make judgements about the ways in which Eliot creates a sense of the relationship between Silas and Eppie.

Text:	POE: <i>Selected Tales</i>
Question 25: (20 marks)	<p><i>The Masque of the Red Death: The opening to ...Without was the Red Death.</i></p> <p><i>The Tell-Tale Heart: The opening to ...the whole week before I killed him.</i></p> <p>How in your view does Poe's writing make the openings of these two stories so gripping?</p>

NOTES ON THE TASK: It is important for higher marks that answers should concentrate upon what is printed here; some mention may be made of how each tale develops in order to establish why the openings are so effective and gripping, but simple whole-tale paraphrase/narrative will certainly not be highly rewarded. There is plenty of material in these openings to fill a 30-minute answer: the contrasts that Poe creates in passage one between the horrors of the plague and the comfortable certainty of Prince Prospero and his abbey should lead to interesting discussion and illustration, while the obvious insanity of the second passage's narrator is equally and horribly fascinating, and the way that he tells us of his thoughts should again lead to thoughtful discussion. Better answers must look quite closely at the language used by Poe in each passage, and show an understanding of how this creates appropriate feelings in a reader.

Text:	POE: <i>Selected Tales</i>
Question 26: (20 marks)	<p>How does Poe's writing make the narrators of any TWO of the following stories seem so disturbing?</p> <p><i>The Black Cat</i> <i>The Imp of the Perverse</i> <i>The Cask of Amontillado</i></p>

NOTES ON THE TASK: There is plenty of material in each of these three tales, and candidates should have no difficulty in saying what they find disturbing about the ways in which Poe draws the personalities and mental states of the narrators. All are clearly unbalanced, insane, both in what they do in the tales and in the ways in which they relate their actions and thoughts, and answers should focus upon these aspects rather than simply upon narrative/paraphrase; better answers will explore Poe's language in some detail.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 27: (20 marks)	<i>Chapter 6, section 2: I could be happy in a shop... to ...Nor I, said Mr Polly.</i> How does Wells make this such an entertaining moment in the novel?

NOTES ON THE TASK: Most answers will probably focus almost entirely upon this passage, though many will want to place it clearly within its context, and perhaps even discuss its implications for the rest of the novel. While, therefore, the relevance of the passage to the whole novel may be explored, examiners must not over-reward answers that are more narrative than focused. There is plenty in the passage to discuss, whether it is Mr Polly's astonishment at what he says and does, and indeed his momentary thought that while he did want to marry "somehow he wished it wasn't Miriam", or the fact that it is very clearly Miriam's intention to capture a husband – while Mr Polly wants to retain "a hypothetical note" she is the one who asks if he is in love with her, and indeed the one who first kisses. Mr Polly's predicament, and Miriam's determination, must surely make the passage entertaining, and better answers will look at the language that Wells uses to create the feelings of the two characters and to make the situation entertaining.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (20 marks)	Explore ONE moment in the novel where Wells's writing portrays Mr Polly as truly happy.

NOTES ON THE TASK: There are perhaps only a few such moments, and they are likely to come from either relatively near to the beginning of the novel – perhaps one of the outings taken by the three P's – or more likely towards its conclusion, once Mr Polly is finally free from Miriam and settled at the Potwell Inn. Whatever candidates select, however, must be accepted by examiners, provided as always that the moment is indeed a clearly defined single one, and not a sequence of events or a lengthy narrative, and that the focus is unambiguously upon what it is in the writing at the chosen moment that shows Mr Polly being happy; answers that do no more than describe or paraphrase will not achieve high marks, while better ones will look closely at Wells's writing.

Text:	CHOPIN: <i>Short Stories</i>
Question 29: (20 marks)	<p><i>Beyond the Bayou: Oh, La Folle, La Folle!... to ...like a muffled hammer.</i> <i>Her Letters : What secret save one... to ...hesitancy to be seen there.</i></p> <p>How does Chopin in these two passages convey to you the powerful feelings that the characters are experiencing?</p>

NOTES ON THE TASK:

Identifying the feelings is only the preliminary part of the task. The focus of the question is on the writing and the ways in which Chopin uses language and structure to reveal emotions. In *Beyond the Bayou* La Folle's fear for Chéri is palpable. She is torn between reassuring the wounded child and wrestling with her terror of the outside world. The use of direct speech intensifies the drama of the moment and the heightened language ('precious burden', 'morbid and insane dread', 'as if a life depended on it') adds to the effect. There is no requirement to move outside the passage, but good answers will be informed by an understanding of what a crucial episode in La Folle's life this is. The distress of the child Chéri is also powerfully conveyed by Chopin. There is no requirement either to compare the passage with that from *Her Letters*. The situation in the latter is completely different but again a character is facing a crisis. Here Chopin takes the reader inside the husband's thoughts and shows how the strength of these thoughts is reflected in his physical reactions ('his fingers cramped', the 'tremor of anguish' etc). Good answers will examine the language of the passages in detail but will not necessarily give equal attention to both, given the time constraints.

Text:	CHOPIN: <i>Short Stories</i>
Question 30: (20 marks)	<p>How does Chopin persuade you that any TWO of the following characters have learnt from their difficult experiences?</p> <p>Tonie (<i>Tonie/ At Chênière Caminada</i>) Mrs Baroda (<i>A Respectable Woman</i>) Madame Carambeau (<i>A Matter of Prejudice</i>)</p> <p>Remember to support your answer with details from the stories.</p>

NOTES ON THE TASK:

Tonie probably learns about the fickleness of young women and that physical and spiritual beauty are not necessarily allied. Claire Duvigné has driven him to desperate straits, to the extent that he has considered killing himself and her too, but in the end he survives and gets on with his life and has probably learnt to rely on himself alone. Mrs Baroda's flirtation has been in danger of getting out of control and ruining her marriage. She takes the sensible route of getting out of the way when her physical attraction to Gouvernail becomes too strong, but the story ends rather ambiguously when she suggests that he visits again. She seems to have learnt how to deal with her feelings. Madame Carambeau almost loses her family because of her prejudice, but comes to realise how meaningless it is and that she gains by being prepared to compromise. Good answers are required to focus closely on the language and structure of the stories and particularly on their endings to demonstrate the learning process.

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 2, Scene 3: <i>BENEDICK: ...One woman is fair... to CLAUDIO: ...the fowl sits.</i></p> <p>What do you think makes this such an entertaining and revealing moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Benedick's situation and behaviour • the relationship between Benedick, Don Pedro and Claudio • Balthasar's song and the words the characters use.

NOTES ON THE TASK:

Benedick is reflecting on Claudio's decision to marry after all and he muses aloud on the many (unrealistic) virtues he would require in a future wife should he take such a step. Whilst he is hiding, Don Pedro and Claudio subject him to romantic music and begin their deception: that Beatrice is madly in love with him but is too frightened to tell him. Differentiation is likely to emerge from the extent to which answers can show awareness of the context – that Benedick has been recently angered by Beatrice's taunts – and grapple with the amusing contrast between Benedick and the other men. Answers which begin to look closely at the language of Benedick, and Don Pedro and Claudio should be well rewarded.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (21 marks)	<p>What do you feel about Hero and her part in the play?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

It is hoped that most answers will show some awareness of Hero and her role in the play. This is an open question and it is important to be receptive to a range of responses. Answers might refer to Hero's aristocratic position as daughter of Leonato and betrothed of Claudio. Hero is a typically dutiful and obedient young woman, largely silent and passive in the presence of men. Specifically, her relationship with father, fiancé and Beatrice is a rich source throughout. Whilst her relationship with Claudio and Leonato is one of duty and obedience, her relationship with Beatrice is more playful and independent: she has a sense of fun and enjoys the female camaraderie. Differentiation is likely to emerge in the amount of detail answers go into, and how wide ranging the response is. The strongest answers will produce an argued and supported personal response to the question.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (21 marks)	<p>You are Beatrice at the end of the play, just after Benedick has kissed you.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Benedick's words and actions • the way your relationship with Benedick has developed • the future. <p>Write your thoughts.</p>

NOTES ON THE TASK:

At this point in the play, Beatrice seems as scornful of men and marriage as ever when asked in public to declare her love for Benedick. The acrimony between them seems to be resurfacing despite the earlier efforts of Hero and her women to convince her that Benedick is in love with her, and her own more honest exchanges with Benedick himself about her feelings. Little does she know that both she and Benedick are victims of a 'gulling' and the hints that this may be the case at this point seem to be enough to alienate the two once more. It takes written evidence to convince her but it is unlikely that her response to him at this point would be enthusiastically passionate. Differentiation is likely to emerge in the extent to which answers can convey her wounded pride at this point, without losing the sense that she is a 'pleasant spirited' character who lives to laugh. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Beatrice's character, as well as a developing sense of her 'voice'. The bullets are offered as suggestions only.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (21 marks)	<p><i>Act 2, Scene 5: JULIET: Now good sweet Nurse... to JULIET:...Honest Nurse farewell.</i></p> <p>What do you find so dramatic and amusing about this moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Juliet's situation and her reactions • the way the Nurse behaves towards Juliet here • the impact of the Nurse's news.

NOTES ON THE TASK:

This is an extract full of drama and humour. Attention to the bullets should help answers to consider the impact of Juliet's meeting with the Nurse here, the Nurse's and Juliet's different reactions towards one another, the slow revelation of the longed-for news that Romeo will marry Juliet, the bawdiness of the Nurse.... Answers which convey an awareness of the dramatic context and the dangerous backdrop of the feud, alongside attention to the comedy which the Nurse supplies and the intensity of Juliet's feelings, should be highly rewarded.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (21 marks)	Explore ONE or TWO moments where the unfairness or harshness of any of the characters makes you particularly angry. Remember to support your views with details from the play.

NOTES ON THE TASK:

Differentiation is likely to spring from the extent to which answers can move beyond a narrative account of the unfair or harsh actions of particular characters and focus on the 'explore' of the question in shaping an argued personal response. It is important to be receptive to a range of moments, characters and textual evidence. The best answers may be able to explore a very specific moment or moments and to identify such things as hypocrisy, self-interest, manipulation, oppression, tyranny, cruelty...in action. Lord Capulet, Lady Capulet and the Prince are likely to be popular and successful choices, but the Nurse's lack of support for Juliet, leading her to seek out desperate measures to combat her imminent marriage, or the thoughtless actions of many, resulting in the deaths of Tybalt and Mercutio, could also provide a fruitful focus.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (21 marks)	You are Romeo as you travel back to Verona (end of Act 5, Scene 1). You might be thinking about: <ul style="list-style-type: none"> • your situation now • your feelings for Juliet • your reasons for returning to Verona. Write your thoughts.

NOTES ON THE TASK:

At this point in the play Romeo is living out his banishment in Mantua, waiting for news, from the Friar via Balthasar, of every turn of events that goes in his favour. However, Balthasar, ignorant of Juliet's sham death, has told Romeo of her funeral and Romeo resolves to kill himself in the tomb with Juliet. Perplexed by the Friar's apparent silence and devastated by the news, Romeo is in the first throes of a new passion, to die by Juliet's side. Uninhibited reflections on his love for Juliet, anticipation of the forthcoming macabre re-acquaintance with her, alongside the heavy realisation that his fate has already been decided, are likely to be the dominant notes in strong answers. It is unlikely that Romeo will consider the implications too deeply at this point, so agitated is he by the intense feelings which overwhelm him. Differentiation is likely to emerge in the extent to which answers can convey his passion at this point, without losing the sense that he is playing with fire. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Romeo's character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.

Text:	<i>WILDE: An Ideal Husband</i>
Question 7: (21 marks)	<p><i>Fourth Act: LORD CAVERSHAM. Well, sir what are you doing... to LORD GORING. ...the betting stands today.</i></p> <p>What do you think makes this such an entertaining moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the relationship between father and son • the language they use • the way the audience knows more than Lord Caversham.

NOTES ON THE TASK:

Lord Goring is waiting impatiently to see the Chilterns and to warn Lady Chiltern in particular about the theft of her letter; the appearance of Lord Caversham, even though he conveys interesting news about Sir Robert's speech, is something of a humorous distraction. It is to be hoped that the bullets will guide most answers to respond to some of the entertaining elements in this exchange. Differentiation is likely to emerge from the extent to which answers can show awareness of the context and grapple with the entertaining contrast and relationship between the crusty old buffer and his apparently indolent son. Strong answers are likely to look closely at the language of the two men and attempt to engage with the sources of the humour, and any attention (in response to the third bullet) to the unconscious ironies provided by Lord Caversham (the comments on Sir Robert's integrity, the unflattering remarks about his son's time-wasting and uselessness, the exhortations to propose to Miss Mabel...) should be highly rewarded.

Text:	<i>WILDE: An Ideal Husband</i>
Question 8: (21 marks)	<p>What do you think are the main differences between the characters of Lady Chiltern and Mrs Cheveley, and what makes these differences so striking?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

The contrasts and the conflicts between these two chalk-and-cheese ladies are at the very heart of the play. There is a shared strength, single-mindedness and determination perhaps, but the differences between them are very striking. Lady Chiltern is characterised by the high-minded principles which can make her appear cold, unforgiving, humourless and detached from the real world in the unbending demands she makes, particularly of her idealised husband, but she shows she is capable of change and of acts of self-sacrifice and of love. Mrs Cheveley may be witty and fascinating but she has a shady past, was expelled from school, and is an eavesdropper, a blackmailer and a thief, apparently motivated only by self-interest and financial gain. Her shameless lack of principle sets her apart from Lady Chiltern and makes them despise each other. Differentiation is likely to spring from the extent to which answers can maintain a comparative approach to the two characters and keep the focus on the strikingly dramatic nature of the differences between them. Attempts to explore these differences in action particularly their icy meeting in the First Act, or Mrs Cheveley's triumphant exposure of Sir Robert at the end of the Second Act, or their vituperative comments on each other throughout...should be highly rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 9: (21 marks)	<p>You are Sir Robert Chiltern sitting alone in the darkness after you have written to Mrs Cheveley rejecting her scheme (at the end of the First Act).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your secret • your wife and what she has said to you • the future. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Sir Robert's thoughts and feelings are likely to be in turmoil. He fears that the exposure of his dark secret will ruin his political career and, much more woundingly, may lose him the love of his wife. He is reeling from Mrs Cheveley's threatened revelation and from her corrupt proposition, and knows that the letter he has written will not be the end of the matter. His wife's words about the likely effect of dishonour on their love will be ringing in his ears and he will be acutely aware of the irony in her idealised descriptions of him as noble and unsoiled. He is unlikely to have a very clear plan of action for the future apart, perhaps, from a visit to confide in and seek advice from his closest friend, Lord Goring, the next morning. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Sir Robert's situation and character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 10: (21 marks)	<p><i>Act Three: DR. STOCKMANN puts the MAYOR'S hat... to MAYOR: ...come to an abrupt end.</i></p> <p>What makes this such a dramatic and important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Dr. Stockmann's words and actions • the reactions of the other characters • the way the audience knows more than Dr. Stockmann.

NOTES ON THE TASK:

It is to be hoped that the bullets will nudge answers to respond to some of the drama of the situation: Dr. Stockmann is initially confident enough about the publication of his article and the support of the community to wield the symbols of his brother's power, but the audience and the other characters know that the Mayor's intervention has suppressed the article and the reality of the situation gradually dawns on Dr. Stockmann. Differentiation is likely to emerge from the extent to which answers can display an awareness of the dramatic context and engage with the dramatic detail of the extract. The strongest answers may well see this as a turning-point as the treacherous and self-interested employees of the *People's Herald* are poised to frustrate Dr. Stockmann's attempts to tell the truth, and attention to any of the features which build the tension (particularly in response to the third bullet) like the exposure of the concealed Mayor, the gradual revelation of the turpitude and self-interest of Hovstad, Aslaksen and Billing, the symbolic parading and handing-over of the hat and stick, the puncturing of Dr. Stockmann's confidence and optimism, the dramatic irony generally...should be highly rewarded.

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

NOTES ON THE TASK:

Kiil may be a minor character but he nevertheless casts a dark shadow over the play, becoming a source of literal and metaphorical pollution, and emerging in the final Act, like the “devil himself”, to demonstrate the depth of his corruption and to subject his son-in-law to his final temptation. This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a narrative account of the character and shape an argued personal response which focuses on the strikingly unpleasant features. Thoughtful attention to his malice, his bitterness, his calculating self-interest, his cynicism, his ignorance, his willingness to pauperise his own daughter and grandchildren for his own financial gain...is likely to characterise successful answers.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (21 marks)	You are the Mayor. The ballot declaring your brother to be “an enemy of the people” has just begun and you have left the public meeting (near the end of Act Four). You might be thinking about: <ul style="list-style-type: none"> • your brother’s words and actions • the way the meeting has gone • the future. Write your thoughts.

NOTES ON THE TASK:

It has been a highly successful meeting from the Mayor’s point of view. He has made his dignified exit knowing that his brother’s report on the polluted water has been suppressed thus removing any threat to his own financial security and position of power, and even better, his brother has been provoked into denouncing and antagonising the community to such an extent that he is about to be declared “an enemy of the people”. Although he declined the invitation to chair the meeting, the Mayor has effectively controlled it by proposing his lackey, Aslaksen, by preventing his brother from speaking on the subject of the water and by appealing to the financial self-interest of the ratepayers. He is likely to remain indignant at what he sees as the irrational, aggressive and ungrateful behaviour of his brother but delighted and relieved at the outcome of the meeting. Successful answers are likely to suggest the self-righteousness and the conviction that he is acting in the town’s best interests (as well as his own). The strongest answers are likely to suggest a secure grasp of appropriate detail and of the Mayor’s character, as well as a developing sense of his “voice”. The bullets are offered as suggestions only.

2445/02 Higher Tier: Drama Pre-1914

INSTRUCTIONS TO EXAMINERS: Unit 5 (Higher Tier)

A INDIVIDUAL ANSWERS

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

B TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2445/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	27 26 25	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	24 23 22	<ul style="list-style-type: none"> present a clear, sustained response show understanding supported by careful and relevant reference to the text respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> make a reasonably developed personal response show overall understanding using appropriate support from the text make some response to language
5	18 17 16	<ul style="list-style-type: none"> begin to organise a response show some understanding give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	12 11 10 9 8 7 6 5 4 3 2 1 0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text show a little awareness makes some comment show very little awareness makes very limited comment fails to meet the criteria for the task and shows scant knowledge of the text

1901 English Literature – Empathic Band Descriptors

Unit 2445/02 - Higher Tier

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

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (30 marks)	<p>Act 2, Scene 3: <i>BENEDICK: ...One woman is fair... to CLAUDIO: ...the fowl sits.</i></p> <p>Explore some of the ways in which Shakespeare makes this such an entertaining and revealing moment in the play.</p>

NOTES ON THE TASK:

Benedick is reflecting on Claudio's decision to marry after all and he muses aloud on the many (unrealistic) virtues he would require in a future wife should he take such a step. Whilst he is hiding, Don Pedro and Claudio subject him to romantic music and begin their deception that Beatrice is madly in love with him but is too frightened to tell him. It is to be hoped that many answers will respond to this monologue and Benedick's attempts to establish himself as a self-proclaimed bachelor, deflecting any attention away from himself on the subject of matrimony, with his characteristic scorn and bravado. Stronger answers may be able to focus explicitly on 'some of the ways' of the question and really scrutinise the playwright at work here. Answers which focus clearly on the language and humour in the monologue and situation, the ironic use of the song to establish the entertainment (it may be sung badly as the characters' comments suggest), and which see the scene in the context of the whole play (contrasting the more serious scenes to come in Act 4, and building to Benedick's union with Beatrice) should be highly rewarded.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (30 marks)	<p>In Act 5, Scene 2 Benedick says: 'I do suffer love indeed, for I love thee against my will.'</p> <p>Which ONE character does Shakespeare encourage you to feel has suffered the most in love?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

This is an open question and so it is important to be receptive to a variety of arguments and approaches. The choice of character should also be respected. Differentiation may emerge from the extent to which answers avoid a narrative tracing of the chosen character's story and shape informed personal arguments as to how Shakespeare encourages the audience to view their chosen character as 'suffering the most in love' in action, thought or deed. However, the strongest answers, as well as picking up the emphasis in the question on Shakespeare and examining the dramatist at work, are likely to show awareness of the bigger picture. Answers may pick up on the emphasis in the question on 'suffering' by considering how social norms contribute to the 'suffering' of the character for example. Hero, Beatrice, Benedick, Claudio could all be seen as candidates for the title. Each answer should be marked on its merits as an argued and supported personal response.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (30 marks)	You are Beatrice at the end of the play, just after Benedick has kissed you. Write your thoughts.

NOTES ON THE TASK:

At this point in the play, Beatrice seems as scornful of men and marriage as ever when asked in public to declare her love for Benedick. The acrimony between them seems to be resurfacing despite the earlier efforts of Hero and her women to convince her that Benedick is in love with her, and her own more honest exchanges with Benedick himself about her feelings. Little does she know that both she and Benedick are victims of a 'gulling' and the hints that this may be the case at this point seem to be enough to alienate the two once more. It takes written evidence to convince her but it is unlikely that her response to him at this point would be enthusiastically passionate. Wounded pride, reluctance and ambivalence about the future are likely to be the dominant notes. Differentiation is likely to emerge in the extent to which answers can convey her wounded pride at this point, without losing the sense that she is a 'pleasant spirited' character who lives to laugh. The best answers are likely to explore the thoughts and feelings Beatrice has about Benedick at this point in the play, to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (30 marks)	<i>Act 2, Scene 5 - from JULIET: Now good sweet Nurse... to JULIET:...Honest Nurse farewell.</i> Explore some of the ways in which Shakespeare makes this both a humorous and dramatic moment in the play.

NOTES ON THE TASK:

It is hoped that most answers will be able to explore the dramatic and humorous impact of Juliet's meeting with the Nurse here, Juliet's and the Nurse's different reactions towards one another, the slow revelation of the longed-for news that Romeo will marry Juliet, and the bawdiness of the Nurse..., for example. Stronger answers may be able to sustain an awareness of the dramatic context and the dangerous backdrop of the feud, alongside close attention to the comedy and the intensity of Juliet's feelings. Answers which explore the humorous and dramatic effect of the word play, the contrast between Juliet's and the Nurse's attitudes, or the delaying tactics of the Nurse, for example, should be highly rewarded. The best answers are likely to really scrutinise the playwright at work here and get to grips with 'some of the ways' in the question.

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

NOTES ON THE TASK:

The question is an open one and most answers should find sufficient material to shape a response to Lord Capulet and his dramatic impact. It would be difficult to view Lord Capulet's portrayal as unimportant – despite being a doting father at the beginning, concerned that his daughter makes the right match and keen to please by showering her with attention through parties, music and entertainment, Lord Capulet's actions have contributed largely to the feud between the two families, and his vindictive treatment of Juliet later in the play is just one example of dramatic impact. Differentiation is likely to emerge in the amount of detail candidates go into, and how wide ranging their response is. Stronger answers may focus explicitly on the 'how' of the question, scrutinizing the playwright at work. Answers which move well beyond responses to the character and what he does, in order to deal with features of Lord Capulet's dramatic function should be well rewarded.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (30 marks)	You are Romeo as you travel back to Verona (end of Act 5, Scene 1). Write your thoughts.

NOTES ON THE TASK:

At this point in the play Romeo is living out his banishment in Mantua, waiting for news, from the Friar via Balthasar, of every turn of events that goes in his favour. However, Balthasar, ignorant of Juliet's sham death, has told Romeo of her funeral and Romeo resolves to kill himself in the tomb with Juliet. Perplexed by the Friar's apparent silence and devastated by the news, Romeo is in the first throes of a new passion - to die by Juliet's side. Uninhibited reflections on his love for Juliet, anticipation of the forthcoming macabre re-acquaintance with her, alongside the heavy realisation that his fate has already been decided, are likely to be the dominant notes in strong answers. It is unlikely that Romeo will consider the implications too deeply at this point, so agitated is he by the intense feelings which overwhelm him. Differentiation is likely to emerge in the extent to which answers can convey his passion at this point, without losing the sense that he is playing with fire. The best answers are likely to handle these extremes of emotion effectively and to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.

Text:	<i>WILDE: An Ideal Husband</i>
Question 7: (30 marks)	<i>Fourth Act - from LORD CAVERSHAM. Well, sir what are you doing... to LORD GORING. ...the betting stands today.</i> Explore the ways in which Wilde makes this such an entertaining moment in the play.

NOTES ON THE TASK:

Lord Goring is waiting impatiently to see the Chilterns and to warn Lady Chiltern in particular about the theft of her letter; the appearance of Lord Caversham, even though he conveys interesting news about Sir Robert's speech, is something of a humorous distraction. Differentiation is likely to emerge from the extent to which answers can engage with this context and explore the entertaining contrast and relationship between the crusty old father and his apparently indolent son. Stronger answers should be able to focus explicitly on the "ways" of the question and really scrutinise the playwright at work here. Answers which focus clearly on the language and humour in this exchange (and on the nature of the father-son relationship) and which see the scene in the context of the whole play, contrasting the more serious scenes in the Third Act, building to Goring's final happy union with Mabel and presenting Lord Caversham's unconsciously ironic remarks (on Sir Robert's integrity, his son's time-wasting and uselessness, on a proposal to Miss Mabel...) should be highly rewarded.

Text:	<i>WILDE: An Ideal Husband</i>
Question 8: (30 marks)	How does Wilde make the differences between the characters of Lady Chiltern and Mrs Cheveley so dramatic? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The contrasts and the conflicts between these two chalk-and-cheese ladies are at the very heart of the play. There is a shared strength, single-mindedness and determination perhaps, but the differences between them are very striking. Lady Chiltern is characterised by the high-minded principles which can make her appear cold, unforgiving, humourless and detached from the real world in the unbending demands she makes, particularly of her idealised husband, but she shows she is capable of change and of acts of self-sacrifice and of love. Mrs Cheveley may be witty and fascinating but she has a shady past, was expelled from school, and is an eavesdropper, a blackmailer and a thief, apparently motivated only by self-interest and financial gain. Her shameless lack of principle sets her apart from Lady Chiltern and makes them despise each other. Differentiation is likely to emerge from the extent to which answers can explore in detail how the portrayal of the striking differences in their temperaments and values generates such dramatic conflict. Close attention to the portrayal of these differences in action particularly their icy meeting in the First Act, or Mrs Cheveley's triumphant exposure of Sir Robert at the end of the Second Act, or their vituperative comments on each other throughout...should be well rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 9: (30 marks)	You are Sir Robert Chiltern sitting alone in the darkness after you have written to Mrs Cheveley rejecting her scheme (at the end of the First Act). Write your thoughts.

NOTES ON THE TASK:

Sir Robert's thoughts and feelings are likely to be in turmoil. He fears that the exposure of his dark secret will ruin his political career and, much more woundingly, may lose him the love of his wife. He is reeling from Mrs Cheveley's threatened revelation and from her corrupt proposition, and knows that the letter he has written will not be the end of the matter. His wife's words about the likely effect of dishonour on their love will be ringing in his ears and he will be acutely aware of the irony in her idealised descriptions of him as noble and unsoiled. He is unlikely to have a very clear plan of action for the future apart, perhaps, from a visit to confide in and seek advice from his closest friend, Lord Goring, the next morning. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing "voice" and point-of-view. A voice which conveys shock, guilt, anxiety and suffering, but also a desperation to salvage his marriage... seems the most likely.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 10: (30 marks)	<i>Act Three - from (DR. STOCKMANN puts the MAYOR'S hat...) to MAYOR: ...come to an abrupt end.</i> Explore the ways in which Ibsen makes this such a dramatic turning point in the play.

NOTES ON THE TASK:

Dr. Stockmann is initially confident enough about the publication of his article and the support of the community to wield the symbols of his brother's power but the audience and the other characters know that the Mayor's intervention has suppressed the article and the reality of the situation gradually dawns on Dr. Stockmann. A clear understanding of this dramatic context and a willingness to engage both the dramatic detail of the scene and the concept of a "turning point" are likely to be central features of successful answers. Stronger answers should be able to focus explicitly on the "the ways" in which Ibsen uses dramatic irony and makes the audience wait for the pivotal moment in the play where the treacherous and self-interested employees of the *People's Herald* frustrate Dr. Stockmann's attempts to tell the truth. Answers which can be explicit in their exploration of the ways in which Ibsen builds the tension (the exposure of the concealed Mayor, the gradual revelation of the turpitude of Hovstad, Aslaksen and Billing, the symbolic parading and handing over of the hat and the stick, the puncturing of Dr. Stockmann's confidence and optimism, the dramatic irony generally...) should be highly rewarded.

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

NOTES ON THE TASK:

Stronger answers should be able to focus explicitly on the "How" of the question and really scrutinise the playwright at work here. The extent to which answers can move beyond a conventional character study to look at Ibsen's methods and effect on an audience is likely to be the key discriminator here. Kiil is a dark shadow in the play, the source of literal and metaphorical pollution, who emerges in the final Act, like the "devil himself", to demonstrate the depth of his corruption and self-interest, and to subject his son-in-law to his final temptation. This is an open question and differentiation is likely to spring from the extent to which answers can move far beyond a narrative account of the character, shape an argued personal response which focuses on the strikingly unpleasant features and explore in detail the portrayal of his malice, his bitterness, his calculating self-interest, his cynicism, his ignorance, his willingness to pauperise his own daughter and grandchildren for his own financial gain, the contrast with the naivety and integrity of his son-in-law...

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (30 marks)	You are the Mayor. The ballot declaring your brother to be "an enemy of the people" has just begun and you have left the public meeting (near the end of Act Four). Write your thoughts.

NOTES ON THE TASK:

It has been a highly successful meeting from the Mayor's point of view. He has made his dignified exit knowing that his brother's report on the polluted water has been suppressed, thus removing any threat to his own financial security and position of power, and even better, his brother has been provoked into denouncing and antagonising the community to such an extent that he is about to be declared "an enemy of the people". Although he declined the invitation to chair the meeting, the Mayor has effectively controlled it by proposing his lackey, Aslaksen, by preventing his brother from speaking on the subject of the water and by appealing to the financial self-interest of the ratepayers. He is likely to remain indignant at what he sees as the irrational, aggressive and ungrateful behaviour of his brother but delighted and relieved at the outcome of the meeting. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing "voice" and point-of-view. A voice which is self-righteous and conveys the conviction that he is acting in the town's best interest (as well as his own), rather than openly calculating and cynically self-interested ...seems the most likely.

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

Text:	OCR: <i>Opening Lines : War</i>
Question 1: (21 marks)	<p><i>Ode, Written in the Beginning of the Year 1746</i> (Collins), <i>On the Idle Hill</i> (Housman)</p> <p>What strikingly different feelings about soldiers who die in war do you find in these two poems? Remember to refer closely to the words and phrases the poets use.</p>

NOTES ON THE TASK:

There is a clear contrast between Collins's romanticisation of the war dead and Housman's more fatalistic and bleak outlook. Differentiation will no doubt spring from the candidates' ability to comment on the different approaches of the two poems.

Most answers should be able to spot some basic differences and suggest something of Collins's treatment of the soldiers as "the brave", attended by fairies and personifications of Spring, Honour and Freedom. This contrasts with Housman's certainty that the soldiers will die and their contribution will be forgotten. The narrator of this poem, however, also seems seduced by the glamour of the "scarlet" coats of war. More developed answers at this level, might look at the supernatural imagery (however expressed) in the Collins or make some comment on its simple rhyme scheme, or comment on the simply expressed ideas in the Housman such as "dead and rotten". There is little sense that real lives have been lost in Collins's abstract approach, whereas Housman's soldiers are "lovely lads...dear to friends". Candidates at the top end of the range may be able to comment on the more realistic view of war Housman expresses.

Text:	OCR: <i>Opening Lines : War</i>
Question 2: (21 marks)	<p>What do you find particularly moving about the deaths of Pete in <i>Come up from the fields father...</i>(Whitman) and Tommy in <i>Tommy's Dead</i> (Dobell)?</p> <p>You should consider what you find moving about:</p> <ul style="list-style-type: none"> • their families' feelings • the words and phrases the poets use.

NOTES ON THE TASK:

These are long poems and the question is designed to allow candidates to select the aspects of the poems that they find moving. Answers are in no way expected to look at both poems exhaustively and the bullets are for guidance only.

Most answers should be able to make some comment on the facts that make the poems moving-that the family in Whitman's poem have lost their only son, initially informed that he would survive-and that his mother suffers terrible grief. Similarly Tommy's father in Dobell's poem is equally devastated- his son's death taking away all meaning from his own existence.

More developed responses at this level might make more detailed use of the bullets. The mother's grief in the Whitman is described vividly. The father's grief in *Tommy's Dead* is reflected in the "death" of the farm. Both parents want their own lives to end (by implication in the Dobell) and to join their dead children. Candidates who make use of the final bullet to look at some aspects of language such as the use of repetition in the Dobell poem or the use of different voices in the Whitman, along with many other possibilities should be rewarded accordingly.

Text:	OCR: <i>Opening Lines : War</i>
Question 3: (21 marks)	<p>What do you find memorable about the stories of war in <i>Song</i> (Brontë) and <i>The Man he Killed</i> (Hardy)?</p> <p>Remember to refer closely to the words and phrases the poets use in your answer.</p>
<p>NOTES ON THE TASK:</p> <p>Both poems use a first person narrator. Brontë suggests the misery of being an outlaw by the vivid descriptions of the winter weather. She shows how easily the two sides can swap places by phrases such as “vanquished victors”. The final verse reveals a deeply felt dislike of being the hunter rather than the hunted. The memorable nature of <i>The Man he Killed</i> springs largely from the vivid use of dramatic monologue and colloquial language. The basic story of a man killing his enemy is simply narrated but is central in the poem surrounded by the speaker’s sense that the man was his equal. His struggle to make sense of what happened is dramatic and involves the reader. It is a less descriptive than the more reflective Brontë poem but both have an intensity springing from the creation of credible participants in war.</p> <p>Most candidates at this tier should be able to spot the basic stories in each poem. In Brontë’s poem the hunter was once the hunted and Hardy’s narrator recounts his shooting of an enemy soldier.</p> <p>More developed responses will need to make some comment on what constitutes for them the “memorableness” of the two poems. Answers which can outline the effectiveness of the poems’ use of a narrator or comment in some way on the empathy for the enemy and sense of common humanity should be rewarded accordingly.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 4: (21 marks)	<p><i>The Nymph’s Reply to the Shepherd</i> (Raleigh), <i>On Wenlock Edge...</i> (Housman)</p> <p>What do you find striking about the descriptions of the countryside in these two poems?</p>
<p>NOTES ON THE TASK:</p> <p>Raleigh’s poem is, of course, a rebuff to Marlowe’s Arcadian vision and concentrates, as Housman does, on the effects of time. Sheep go for slaughter, Spring turns to Winter, flowers fade and die. Both poems use strong imagery to convey the hardship of living close to nature: “rivers rage...Philomel becometh dumb....plies the saplings double....threshed another wood..”</p> <p>Most answers should be able to comment in some way on what they find striking about the descriptions of the countryside. More developed responses might perceive the realistic view of life there and look at the style of the poems -for example the effects of personification or the use of couplets in the Raleigh, as opposed to the more ballad-like structure of the Housman. Another approach might be to look at the theme of time. To Raleigh the countryside would be ideal if time could stand still. In Housman’s poem the Roman soldier is used to contrast the transience of mankind with the permanence of the natural world. Both poems strikingly portray the vicissitudes of human life and more sophisticated responses at this tier might see this, even if the expression of it is undeveloped.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 5: (21 marks)	<p>What very different feelings about places do <i>The Lake Isle of Innisfree</i> (Yeats) and <i>A Dead Harvest in Kensington Gardens</i> (Meynell) convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why Yeats is attracted to the Isle • Meynell's feelings about the city's fallen leaves • the language the poets use.
<p>NOTES ON THE TASK:</p> <p>Yeats is attracted to the Isle of Innisfree because he feels he will live a peaceful, simple life there, surrounded by the beauty of nature. Meynell despises the sterility of the leaves in Kensington Gardens and describes the area as graceless, dark and muffled. She prefers the fertility of the countryside.</p> <p>Most answers will be able to say something about the different feelings the poets have. More developed responses will probably use the bullets to explain the differences in greater detail. Answers will no doubt be differentiated by the candidates' ability to respond to the final bullet. Yeats uses alliteration, assonance and onomatopoeia to create the peaceful atmosphere of the lake. He also employs repetition and relatively straightforward diction to suggest a sense of longing. Meynell's leaves are "dead" and are burned on a "pyre" and she also uses alliteration to stress the differences between the flora of town and country.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 6: (21 marks)	<p>What strong impressions of London do <i>Conveyancing</i> (Hood) and <i>Symphony in Yellow</i> (Wilde) give to you?</p> <p>Remember to refer closely to the words and phrases the poets use.</p>
<p>NOTES ON THE TASK:</p> <p>Hood's comic and satirical poem presents a London full of people, life, action, chaos and danger. Wilde's poem is slow and languid, painting a yellow and green picture of the Thames shrouded in fog. Like Hood he also shows the traffic and the restlessness of the people but uses a more poetic description.</p> <p>Most candidates will be able to say something about the impressions the poems give. More developed answers will need to comment on the strength of the impression and begin to consider how this is created. They might look at the narrative qualities, the fast pace and jokey rhymes in <i>Conveyancing</i> and the effectiveness of the similes in <i>Symphony in Yellow</i>, as well as its use of colour. They might consider how topical references make <i>Conveyancing</i> vivid and how the diction in the Wilde poem "crawls...restless midge...rod" perhaps suggests some disapproval. A strong personal response to city life as depicted here or to the humour in the Hood or the pictorial qualities of the Wilde, should be rewarded accordingly.</p>	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 7: (21 marks)	<p><i>A Cradle Song</i> (Innocence), <i>Infant Sorrow</i> (Experience).</p> <p>What striking impressions of the infants does Blake create for you in these two poems?</p> <p>Remember to refer closely to the words and phrases Blake uses.</p>
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to respond to some of the impressions of an infant as sweet, lovely, contented, secure, peaceful, innocent, reflecting the image of a benevolent and protective God... (in <i>A Cradle Song</i>) and as resentful, vulnerable, repressed, unhappy, fiendish... (in <i>Infant Sorrow</i>). Differentiation is likely to spring from the extent to which answers can locate the sources of these impressions in the language of the poems. Strong answers are likely to be explicit about the impressions of the infants and their relationships in each poem and to attempt some explicit focus on Blake's language. The strongest answers could well declare themselves in their willingness to engage the effect of the mother's view as opposed to the child's view and any thoughtful attention to some of the symbolic possibilities in <i>Infant Sorrow</i> (probably the more challenging of the two poems despite its brevity) should be highly rewarded.</p>	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 8: (21 marks)	<p>What powerful feelings about the destruction of love does Blake convey to you in <i>The Sick Rose</i> (Experience) and <i>The Garden of Love</i> (Experience)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the effect of the worm on the rose in <i>The Sick Rose</i> • the effect of the Chapel on the Garden in <i>The Garden of Love</i> • the words and phrases Blake uses.
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to identify and respond to some of the feelings of frustration, anger, indignation, regret, bitterness, pity, sadness... about the corruption of love and joy in these two poems from "Experience", and particularly perhaps in <i>The Garden of Love</i> with its more specific situation and striking contrasts. Strong answers are likely to maintain a well-supported personal response to both poems. The key to differentiation is likely to be the extent to which answers can not only address the feelings about love with some directness but also locate the impact of the feelings in an exploration of Blake's words and phrases. The strongest answers may well declare themselves in their willingness to engage the more challenging images and symbolic possibilities of <i>The Sick Rose</i>.</p>	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 9: (21 marks)	<p>What strong feelings do Blake's descriptions of animals and the natural world convey to you in TWO of the following poems?</p> <p><i>The Lamb</i> (Innocence) <i>Night</i> (Innocence) <i>The Tyger</i> (Experience)</p> <p>Remember to refer closely to the words and phrases Blake uses.</p>
<p>NOTES ON THE TASK: It is to be hoped that most answers will be able to respond to particular features of the descriptions (of pastoral beauty, lambs, lions, tigers...) in the two selected poems. Differentiation will emerge from the extent to which answers can focus explicitly on the nature of the feelings in their two selected poems (gentleness, peace, security, harmony... in the Innocence poems, and awe, fear, fascination, wonder...in <i>The Tyger</i>) and foreground the nature of the descriptions and their impact. Stronger answers may well declare themselves in their willingness to grapple with some specific elements of the writing, in particular the imagery, and the strongest are likely to show some awareness of the symbolic possibilities and of the religious significance in each of the descriptions.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 10: (21 marks)	<p><i>She at His Funeral</i> and <i>The Ruined Maid</i></p> <p>What do you find striking about the portrayal of "the sweetheart" (in <i>She at His Funeral</i>) and of "Melia" (in <i>The Ruined Maid</i>)?</p> <p>Remember to refer closely to the words and phrases Hardy uses.</p>
<p>NOTES ON THE TASK: It is to be hoped that most answers will be able to find something striking about the descriptions of the grieving sweetheart and her feelings of bitter exclusion, and of 'Melia's unabashed pride in her transformation. The key to differentiation is likely to be the extent to which answers can locate the impact of the two characterisations in an exploration of language and point-of-view. The strongest answers may declare themselves in the production of well-supported responses to features like: the use of the sweetheart's point-of-view, the contrasts, the pathos... of <i>She At His Funeral</i>, and the use of dialogue, dialect, the humour... in <i>The Ruined Maid</i>. Any attention to the nature and impact of the irony in <i>The Ruined Maid</i> should be highly rewarded.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 11: (21 marks)	<p>What strong feelings are conveyed to you by Hardy's descriptions of winter in <i>The Darkling Thrush</i> and <i>In Tenebris I</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the effects of winter • the moods of the speakers • the words and phrases Hardy uses.
<p>NOTES ON THE TASK:</p> <p>Loneliness, sadness, lifelessness, loss, gloom, hopelessness, painful awareness of the transience and insignificance of human life...may well appear to be the dominant feelings produced by Hardy's descriptions of winter in these two poems but the question is an open one and it is important to be receptive to a range of possible responses. Differentiation should emerge from the extent to which answers not only engage possible feelings explicitly but also pick up the focus in the question and in the bullets and locate the feelings in the language Hardy uses and in the moods of the poems. The strongest answers could well declare themselves in their willingness to focus explicitly on the effect of the descriptions of these lifeless and forbidding scenes and also to foreground some of the specific features of the writing. Any attention to features like the gathering darkness, the dying birds, the freezing of life and growth (and the symbolic possibilities of these) and to the effect of repetition, of contrast, personification, imagery..., should be highly rewarded.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 12: (21 marks)	<p>What makes you feel the sadness of death in war in TWO of the following poems?</p> <p><i>Drummer Hodge</i> <i>A Wife in London</i> <i>The Man He Killed</i></p> <p>Remember to refer closely to the words and phrases Hardy uses.</p>
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will respond to the sense of waste and insignificance in <i>Drummer Hodge</i>, to the cruel irony and crushing sense of loss in <i>A Wife in London</i> or to the wistful first-person reflections of the old soldier in <i>The Man He Killed</i>. Strong answers are likely to be explicit and selective about the features of the poems which best convey the sadness of death in war, and to avoid the trap of merely summarising events and situations. The strongest answers may well declare themselves in their willingness to respond to some of the specific elements of the writing like: the emphasis on Hodge's youth, the unfamiliar bleakness of his resting-place, his complete absorption into an alien landscape...in <i>Drummer Hodge</i>; the ominous descriptions of the London weather, the cruel twist, the contrasts... in <i>A Wife in London</i>; the use and effect of the old soldier's voice and dialect, the everyday ordinariness of his first-person reflections, the parallels with his fallen foe... in <i>The Man He Killed</i>; the pathos and ironies in all three poems, the portrayal of the impact of war on a particular individual in each ...</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 13: (21 marks)	<i>Chapter 20: Northanger is not more than half my home... to ...But it cannot really happen to me.</i> What makes this such an entertaining moment in the novel for you?
<p>NOTES ON THE TASK: Candidates might begin by showing some grasp of the context. Catherine is a great fan of the Gothic novel and hopes her dreams of castles and horror are to be realised at Northanger. Henry plays along with this on the journey there. The Abbey is more modern than Catherine expects, on arrival, but she behaves as if it is exactly as Henry describes. Most answers should have a basic idea of what Henry is doing here but might also spot the irony that Catherine <i>is</i> lodged some way from the rest of the family and that she <i>does</i> come across a “ponderous chest” with comic effect. More developed responses might make some comment on Henry Tilney’s parody of the typical features of the Gothic genre. Catherine’s perfectly serious response to Henry (This is just like a book!) is entertaining in itself and perhaps he is to blame, knowing her naivety, for Catherine’s letting her imagination run away with her subsequently. Candidates, like Catherine, might merely be entertained by Henry’s narrative abilities, without much appreciation that this is a parody and this is an acceptable response. The passage is entertaining on many levels.</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (21 marks)	What do you think makes Henry Tilney such a likeable and attractive character in the novel?
<p>NOTES ON THE TASK: The candidates may well have very different ideas as to what makes Henry likeable and attractive but more developed answers at this tier should respond to this aspect of his presentation rather than mere character sketch. Right from his introduction Henry is down-to earth, (his knowledge of muslins) but witty and entertaining. He is presented as by far the most pleasant man in the book, especially in relation to his “rival” John Thorpe. He is morally superior to his father and brother and has a sincere affection for his sister. He is intelligent, well informed and parodies Gothic novels with great creativity. His affection for Catherine never wavers even after her silly behaviour at Northanger and he is willing to defy his father’s mercenary demands and threats of disinheritance in order to marry her. There is much to say about Henry and answers need not be exhaustive but will need to cite some appropriate evidence from the novel and stronger answers might make a lively personal response to him.</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (21 marks)	What are your feelings about the way General Tilney treats Catherine? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK:</p> <p>The reader, like Catherine, takes the General at face value at first, seeing him as rather formidable but gentlemanly. We begin to question his “befriending” of our heroine when we see that his children are not comfortable with him and his rather despotic, mercenary approach to their romantic affairs becomes apparent as the novel progresses. His true motives become clearer to the reader if not to Catherine herself and we are surprised that such a proud man could be duped by a fool like John Thorpe. Candidates may find Catherine seeing him as the Gothic villain a little excessive to say the least but the shocking revelation of why he has taken her up and manner of her expulsion from Northanger will no doubt provide grounds for much adverse comment.</p> <p>Most answers will probably be able to encompass some of the ways in which he treats Catherine in the novel, especially her expulsion from Northanger. More developed responses will need to show a strong and well grounded personal response -probably anger at his hypocrisy, mercenary nature and cavalier treatment of Catherine, which also affects the well being and future of his son Henry.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 16: (21 marks)	<i>Book the Second, Chapter Seven: But, my dear Tom, if your sister...to So much the less, so much the less.</i> What do you feel about Tom Gradgrind and James Harthouse as you read this passage?
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that the candidates will feel and express a strong dislike for this awful pair but it is possible to feel some sympathy for Tom’s predicament, knowing how he has been brought up. Tom has robbed Bounderby’s Bank hence Harthouse’s help coming too late and his pallor when bankers are mentioned. His whining self-centredness in his speech about Louisa is unattractive and Harthouse’s wanting to throw him in the ornamental water is where Harthouse is at his most likeable! Harthouse, however, is equally selfish, cultivating Tom to attract Louisa and hypocritically thinking of him (quite rightly) as a whelp and an ass while he does so. Harthouse at least points his own selfishness out to Tom who is too stupid or too miserable to see how he is being manipulated.</p> <p>Most answers should be able to say something about the unattractive aspects of both men. More detailed responses may well show some sense of context-particularly of where this passage places both men in their relationship with Louisa-or of the consequences of Tom’s actions for himself and others. They might also comment on the fact that, for all his shortcomings, Tom is an innocent when compared to Harthouse.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 17: (21 marks)	<p>What do you find moving about the relationship between Sissy and Louisa in the novel? You might consider:</p> <ul style="list-style-type: none"> • their childhood friendship • how Sissy helps the adult Louisa • what Dickens tells us about their futures.
<p>NOTES ON THE TASK: Much of the material for this answer can be found in Book 1 Chapter IX <i>Sissy's Progress</i> and in Book Three Chapter I <i>Garnering</i>. In childhood Louisa tries to help Sissy with her lessons and Sissy shows Louisa a tantalising view into the world of the heart and a childhood which has sanctioned "wonder". They grow apart when Louisa can feel Sissy's pity and horror at her marriage to Bounderby and Louisa deliberately distances herself from her. They are very movingly reconciled when Louisa returns home distraught after the Harthouse affair, where Sissy shows her love and Louisa overcomes her envy of Sissy's essential goodness and happiness. Sissy movingly deals with Harthouse, where her "blend of steadiness and gentleness" overcomes him. Louisa becomes much loved by Sissy's children in their projected futures-regaining her lost childhood through them. Candidates are free to choose what they find moving in the relationship, but some of the material above is likely to feature in the answers. More detailed responses might respond closely to Sissy's essential warmth and show pity for Louisa, stunted emotionally by her upbringing, then almost destroyed when feeling surfaces. Their reconciliation might also feature strongly.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 18: (21 marks)	<p>What makes Stephen Blackpool's relationship with his trade union such a dramatic part of the novel ? Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK: The union meeting in Book Two Chapter IV <i>Men and Brothers</i> is dramatic in Dickens's satirical portrayal of Slackbridge's demeanour "froth and fume" and the style of his oratory with its rhetoric and biblical allusions. Stephen's speech is equally dramatic in its melancholy and humility as is the drama of his being shunned by his "brothers" and his acceptance of this. The next Chapter <i>Men and Masters</i> continues the drama as Bounderby reveals his hatred of the unions, leading Stephen to support his fellow workers and make his "muddle" speech. Bounderby then, ironically, fires Stephen for not being in the union, leading to his manipulation by Tom, his leaving Coketown and his subsequent death. Dickens's wider theme is that the workers are ill led but cannot always be in the wrong and that decent men like Stephen are caught between the prejudices of men and masters. Some candidates at this tier will probably tackle the question on a plot level but more developed answers might consider the drama of the union meeting or his refusal to join the union as another indicator of Stephen's integrity-he has made a promise to Rachael and will not renege on it whatever the consequences. It is a depressing episode, as the mill workers seem to have no alleviation of their conditions either from management or unions.</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 19: (21 marks)	<p><i>Chapter 27: The men and women...to ...to see it very much.</i></p> <p>What do you find particularly striking about Troy's effect on Bathsheba at this moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the impact on Bathsheba of Troy's arrival • the descriptions of their hiving of the bees • the suggestions of the growing closeness between them.
<p>NOTES ON THE TASK:</p> <p>It is to be hoped most answers will be able to recognise some of the signs of Bathsheba's blossoming passion for Troy here. Differentiation is likely to emerge from the extent to which answers can avoid a simple working-through of what happens and shape a personal, selective response to the striking evidence of the growing attraction. Strong answers are likely to show some awareness that the power of the moment lies in the quality of the descriptive writing. Any detailed response to some of the striking features of the writing (like the agitating effect of Troy's voice on Bathsheba, her flurry of self-conscious activity, her faltering, her discomfiture, the intimacy and amusement in the sharing of clothes and the hiving task, her fascination with the sword exercise, the diminishing "palisade" metaphor...) should be highly rewarded.</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 20: (21 marks)	Explore ONE moment in the novel where you feel some sympathy for Boldwood and ONE other moment where your feelings about him are different.
<p>NOTES ON THE TASK:</p> <p>This is a question inviting two different responses 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 Boldwood on each occasion. Many answers may use the proposal scenes, or Boldwood's attempted bribery of Troy, or the loss of his ricks, or the final shooting...to shape a case for a sympathetic response to the suffering of a man gripped by such a powerful passion. Conversely, the same moments may be used to condemn Boldwood's obsessional, irrational, deluded, violent... behaviour. The quality of the argument will carry much more weight than the line adopted and it is important to be receptive to a range of responses and textual evidence. The best answers are likely to avoid over-simplification in their responses, to try to focus explicitly on the idea of sympathy, to select good support, and perhaps to suggest some awareness of how Hardy conditions these responses - through the warmth of Gabriel's sympathy for Boldwood, for instance.</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (21 marks)	What do you think makes the fire and the reunion between Bathsheba and Gabriel (in Chapter 6) such a dramatic part of the novel? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question about a packed episode in the novel which has many dramatic features to select from (frantic action, selfless heroism, a nick-of-time rescue act, a reunion which generates a variety of feelings...) and exhaustive treatment should not be expected. Differentiation is likely to spring from the extent to which answers can avoid an unselective working-through of the section and shape a personal and detailed response to some of the dramatic features. The strongest answers may well declare themselves in their awareness of the dramatic context (that Gabriel and Bathsheba have experienced a reversal of fortunes, that he is at his lowest ebb and on his way to seek work after the loss of his flock, that fate in the form of the Smallbury/ Poorgrass waggon happens to bring him to Bathsheba's farm in time to save her ricks, her barn and her newly-acquired farm, that his appearance is a complete and embarrassing surprise for her...) and in their willingness to respond to some specific features of the writing like the descriptions of the fire, the portrayal of Gabriel's courage, expertise and leadership in action, the delayed revelation that the young woman behind the woollen veil is, in fact, Bathsheba...	

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (21 marks)	<i>Chapter 17: Meanwhile, why could he not make up his mind... to Godfrey would come in.</i> What do you think makes this passage so full of tension and suspense?
NOTES ON THE TASK: The context of the passage is that before it Godfrey is thinking that he must never tell Nancy that Eppie is his daughter, despite his desire to adopt her, as it would affect their relationship so dramatically. After the passage he arrives home having found Dunsey's body and Marner's gold in the Stone Pits and realises that "When God Almighty wills it, our secrets are found out". Tension is in the air from the start through both Godfrey and Nancy's unspoken thoughts about their "childlessness" and its effect on their marriage. Suspense is created by the servant's news that something has happened and her suggestions that someone may be hurt. The final paragraph is ominous with its descriptions of gravestones and the "raven" simile, ravens, of course, presaging doom of some sort, and the repetition "more and more" in the last line shows Nancy's unease. Most candidates at this tier should be able to find some tension and suspense in the passage itself. More developed responses might look more closely at the style or be informed by some sense of the context. Godfrey's long kept secret will soon be out with dramatic consequences for them both.	

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (21 marks)	What do you think makes the relationship between Dunsey (Dunstan) and Godfrey Cass such a powerful part of the novel? Remember to refer to details from the novel in your answer.
<p>NOTES ON THE TASK: The hatred they feel for each other is very strong and provokes violent thoughts in Godfrey. Dunsey hates Godfrey out of jealousy for his being the heir and because he is handsome. Godfrey hates Dunsey as he knows he manipulated the marriage with Molly and because he is blackmailing him. Dunsey knows Godfrey's weaknesses in character and enjoys the power he has over him. The only conversation they have in the novel crackles with animosity. Most answers should have some grasp of the nature of their relationship and more developed ones might respond to "powerful" by looking more closely at the text and/or respond personally to the nature of the characters-particularly Dunsey. Another approach might be to look at the power of the relationship in plot terms. Godfrey's secret marriage to Molly hangs over him throughout the novel and he is not free of Dunsey's malign influence until his body is found in the Stone Pits and Godfrey tells the truth at last. Because Dunsey kills Wildfire in the hunt and subsequently steals Marner's money, the main plot also kicks into action.</p>	

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (21 marks)	In what ways does Dolly Winthrop add to your enjoyment of the novel? You should consider: <ul style="list-style-type: none"> • her character • her role in the village • her relationship with Silas.
<p>NOTES ON THE TASK: This is an open question and the bullets are for guidance only-other approaches are acceptable. The key word is "enjoyment" and it is to be hoped that candidates will respond to Dolly's kindness and role in the village as the person who is called when anyone is ill, dying or in trouble. Her kindness to Silas is immensely enjoyable even when her attempts to integrate him into the village sometimes have a comic effect as in Aaron's carol singing. Her ability to help with the infant Eppie without taking over from Silas is touching. She is also instrumental in leading him back to trust in God and Eppie's marriage to her beloved Aaron is the finishing touch.</p> <p>Candidates can go a fair way here by looking at Dolly's character and what she does that makes her so "enjoyable". More developed responses will need to have some implicit grasp of her role in the novel or respond personally to her character.</p>	

Text:	POE: <i>Selected Tales</i>
Question 25: (21 marks)	<p>(a) <i>The Fall of the House of Usher: As if in the superhuman... to the end.</i></p> <p>(b) <i>The Imp of the Perverse: At first I made an effort... to the end.</i></p> <p>What do you find gripping here about the endings to these two stories?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the dramatic nature of the situations • the thoughts and feelings of the narrators • the words and phrases Poe uses.
<p>NOTES ON THE TASK:</p> <p>This is an open question and it is important to be receptive to a range of responses as long as they are grounded in the texts. It is to be hoped that most answers will find something gripping in the situations themselves as one narrator observes the death throes of a woman who has emerged dramatically from the vault in which she has been prematurely entombed, her brother dying of fright and the crumbling of their stately home beneath the dark waters of the tarn, and the other awaits the hangman after his perverse and involuntary confession to murder. Strong answers are likely to avoid a simple narrative reworking of the action in each, to be aware of the two extracts as endings/ resolutions/ climaxes, and to respond to some of the gripping effects produced by the writing, in response to the second and third bullets. Attention to features like the shocking impact of Madeline's brief resurrection, the descriptions of her appearance, of the storm and the macabre moonlight, the symbolic disappearance of the house, the evidence of the narrator's terror... in <i>The Fall of the House of Usher</i>, the narrator's desperate and doomed attempts to escape and suppress his confession, the sense of increasing pace, the breathlessly short sentences, the final switch to present tense... in <i>The Imp of the Perverse</i>, and the use of first-person approaches in both ...should be highly rewarded.</p>	

Text:	POE: <i>Selected Tales</i>
Question 26: (21 marks)	<p>What do you think makes the fear and suffering of the narrators so vivid in <i>The Pit and the Pendulum</i> and <i>The Premature Burial</i>?</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will demonstrate some response to the obvious suffering of these narrators, one threatened repeatedly with a slow and painful death, and the other tormented by his claustrophobia and the perceived threat of premature burial. Strong answers are likely to be explicit about the terrifying details of the situations (the confinement, the darkness, the hopelessness, the depth of the pit, the proximity of the supposed coffin lid...) but the strongest may well declare themselves in their awareness of some of the features of the writing which make the suffering of the narrators particularly vivid like: the emphasis on the physical effects on the two victims, their gradual realisation of the full horror of their situations, the impact of the oppressive darkness on them, the sharing of the narrators' despair through first-person, confessional approaches ...</p>	

Text:	POE: <i>Selected Tales</i>
Question 27: (21 marks)	<p>What captures your interest in the mysteries surrounding TWO of the following?</p> <p>The masked figure (in <i>The Masque of the Red Death</i>) Captain Kidd's treasure (in <i>The Gold-Bug</i>) The missing letter (in <i>The Purloined Letter</i>)</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>These are stories which generate a sense of mystery (an arrival of a macabre, intangible but deadly figure, a treasure-hunting/code-cracking-quest and a who/howdunnit) and then avoid or delay the explanation, so there is a great deal of material to choose from and it is important not to expect exhaustive coverage. The key to differentiation is likely to be the extent to which answers select and focus on specific details, and seize on some features of the writing, rather than simply explaining the mysteries. Strong answers are likely to respond to features like: the mysteriously sudden arrival of the masked figure within Prospero's apparently impregnable castle on the stroke of midnight, the grisly details of his appearance, his awe-inspiring effect on the revellers, the sudden deaths, his sudden disappearance...in <i>The Masque of the Red Death</i>; the mysterious beetle, Legrand's obsessive behaviour, the left-right confusion, the enigmatic code... in <i>The Gold-Bug</i>; the bafflement of the Prefect and the failure of his men to find the letter despite strenuous efforts, Dupin's dramatic production of it, the long-winded nature of the ingenious explanation... in <i>The Purloined Letter</i>. Any attention to the way Dupin and Legrand withhold information from their baffled sidekicks (the narrators) and thereby the reader or to the way Poe invests the masked figure with mystery and sinister significance but preserves this mystery or to the use of false leads (especially the gold-bug itself)... should be highly rewarded.</p>	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (21 marks)	<p><i>Chapter Eight II: Then Mr Polly stood hesitating... to ...he repeated, Fire!</i></p> <p>What do you think makes this such an amusing and dramatic moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Mr Polly's situation and state of mind at this point • the descriptions of the fire and of Mr Polly's reactions to it • the words and phrases Wells uses.
<p>NOTES ON THE TASK:</p> <p>Successful answers are likely to use the bullets to shape a selective and personal response to the amusement and drama in this episode without slipping into a narrative reworking of events. Strong answers are likely to convey a secure grasp of the context for the attempted suicide, in response to the first bullet, and to pay some attention to the dramatic descriptions of the rapidly spreading fire and to the farcical elements of Polly's misfiring plot like his realisation that razors inflict pain, his instinctive attempts to put his fire out... Any specific response to features of the writing, in response to the third bullet, like the humour in Mr Polly's thought processes, the ironic shift in his intentions, the accelerating pace and increasing volume of the action, the personification of the fire...should be highly rewarded.</p>	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (21 marks)	What do you find particularly likeable about the character of Mr Polly? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is a very open question with plenty of scope for personal response and a great deal of material to choose from, so it is important to be receptive to a variety of ideas and textual references. Differentiation is likely to spring from the extent to which answers can move beyond a narrative account of Mr Polly's actions to shape an argued personal response to his likeable characteristics supported by selective use of details. The quality of the argument and the appropriateness of the support are much more important than the line adopted, but the romantic strain in his makeup, his word-mangling, his naivety, his attempts at non-conformity, his lack of interest in money and worldly goods, his bungling vulnerability, his heroic instincts which emerge in his rescue of Rumbold's mother-in-law or in the facing-down of Uncle Jim, his need to check on Miriam's welfare...may well feature in successful answers.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (21 marks)	How do the characters of Mr and Mrs Johnson add to your enjoyment of the novel? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question and there should be plenty of scope for personal response to these minor but significant characters. Differentiation is likely to spring from the extent to which answers can move beyond a narrative account of their involvement in Mr Polly's life to shape an argued personal response to the Johnsons supported by selective references to specific moments and details. Strong answers are likely to convey some of the humour in the descriptions of the lives and attitudes of the Johnsons (his melancholy enjoyment of the funeral, his disapproval of unorthodoxy, his imperviousness to fiction, his dedication to pea-rearing, her determination to be pleasant and to preserve the social niceties, their failed attempts to direct Mr Polly into a similarly restrained and steady way of life...). Any suggestion that the Johnsons provide a comic representation of the kind of inflexible, unimaginative, prudent, money-driven, conformist, limited life ("the doom of Johnson's choice") which Polly ultimately rejects, should be highly rewarded.	

Text:	CHOPIN: <i>Short Stories</i>
Question 31: (21 marks)	<p><i>The Father of Désirée's Baby/ Désirée's Baby: When the baby was about three months old... to ..the picture of fright.</i> <i>Beyond the Bayou: She had reached the abandoned field... to La Folle done cross de bayou!</i></p> <p>What powerful feelings of fear do these two extracts bring to life for you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why the characters are afraid • the language Chopin uses.
<p>NOTES ON THE TASK:</p> <p>Désirée's fear is that her baby is not white. This, of course, has far-reaching consequences in the plantations of the Deep South. La Folle has had a phobia about the world beyond the bayou since Chéri's father was injured in the Civil War. Désirée's fear creeps up upon her as she begins to sense that there is something "wrong" with her baby through the altered behaviour of those around her and a sense of menace at first "too subtle to grasp". When realisation dawns the physical description of her fear is powerful "blood turned like ice...gaze riveted...picture of fright". Imagery of coldness permeates the extract. La Folle's fear is also realised in physical details: "restlessly from side to side...quivering...closed her eyes tightly...". It is also shown by her frozen to the spot crying for help, frantic speech and seeing the world beyond the bayou as "more crimson than flame". The amazed reaction of the child who sees her emphasises the enormity (to her) of what she is doing.</p> <p>Most candidates will be able to make some comment on why the characters are afraid here but differentiation will doubtless spring from the extent to which they can respond to the word "powerful" and make some response to style. Another approach is for candidates to show an implicit grasp of the stories as a whole to show the characters' fears are understandable or to respond personally to the characters and their terror.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 32: (21 marks)	<p>Do you feel sympathy for Tonie in <i>Tonie/At Chênière Caminada</i> and for the husband in <i>Her Letters</i>, or do you feel otherwise?</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>Claire Duvigné flirts with Tonie but is socially superior and unattainable. She is not a sympathetic character and Tonie captures our pity in his suffering until his love for Mlle. Duvigné is shown to be so powerful that he would rather drown her and himself than see her marry another man. This thought haunts him and he is only free when she dies, as he feels that in heaven they will be equal and she will know who loved her best. Even his mother is horrified at his reaction. The loyal and loving husband in <i>Her Letters</i> is so haunted by his wife's "secret that she chose to die with her" that he suspects his friends and finally commits suicide as his suspicion and jealousy are rendering life meaningless to him. The description of his spiritual torture on the final page of the story is expressed in heightened language.</p> <p>This is an open question and candidates are free to respond personally to the characters and their situation. Most answers should be able to give reasons for sympathy or otherwise. More detailed responses might maintain a balance of sympathy and a sense that both men were perhaps ill served by their women and should have expended less emotion on them.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 33: (21 marks)	<p>What makes TWO of the following characters particularly memorable for you?</p> <p>Mrs Mallard in <i>The Dream of an Hour/The Story of an Hour</i> Madame Carambeau in <i>A Matter of Prejudice</i> Armand Aubigny in <i>The Father of Désirée's Baby/Désirée's Baby</i></p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>Mrs. Mallard could be memorable for the irony of her death or for her surprising and interesting reaction to her husband's supposed death. Madame Carambeau's powerful personality and prejudices are memorable and she is half comic, half exasperating. Her transformation at the end of the story is both memorable and moving and she is unlike the other two characters here in that her story has a powerfully positive ending. Armand is passionate and cold, tender and cruel. His treatment of his wife and child is memorable for its awfulness and the revelation at the end of the story is both satisfying in terms of just deserts yet also deeply tragic.</p> <p>Most answers will no doubt make some valid points about why their chosen characters are memorable in terms of what they do or what happens to them. More developed responses will need to respond to "<i>particularly</i> memorable" in the question either in terms of characterisation or style (however implicitly) in explaining their choices. Interpretations of "memorable" can be fairly liberal encompassing what the candidates like or dislike or find surprising/shocking/amusing about the character. Another approach might be to say why they found their chosen character memorable in relation to other characters in the stories.</p>	

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

INSTRUCTIONS TO EXAMINERS: Unit 6 (Higher Tier)

A INDIVIDUAL ANSWERS

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

B ASSESSMENT OF WRITTEN COMMUNICATION

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

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

C TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2446/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	27 26 25	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	24 23 22	<ul style="list-style-type: none"> present a clear, sustained response show understanding supported by careful and relevant reference to the text respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> make a reasonably developed personal response show overall understanding using appropriate support from the text make some response to language
5	18 17 16	<ul style="list-style-type: none"> begin to organise a response show some understanding give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	12	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text
	11	
	10	
	9	<ul style="list-style-type: none"> show a little awareness makes some comment
	8	
	7	
	6	<ul style="list-style-type: none"> show very little awareness make very limited comment
	5	
	4	
	3	<ul style="list-style-type: none"> fails to meet the criteria for the task and shows scant knowledge of the text
2		
1		
0		

Text:	OCR: <i>Opening Lines : War</i>
Question 1: (30 marks)	<i>Ode, Written in the Beginning of the Year 1746</i> (Collins), <i>On the Idle Hill</i> (Housman) How do the poets convey strikingly different feelings about soldiers who die in war in these two poems?

NOTES ON THE TASK:

There is a clear contrast between Collins's romanticisation of the war dead and Housman's more fatalistic and bleak outlook. Differentiation will no doubt spring from the candidates' ability to tackle the "how" of the question.

Most answers should be able to outline Collins's treatment of the soldiers as "the brave", attended by fairies and personifications of Spring, Honour and Freedom. This contrasts with Housman's certainty that the soldiers will die and their contribution will be forgotten. The narrator of this poem, however, also seems seduced by the glamour of the "scarlet" coats of war. More developed answers, tackling the writer at work, might look at the sentimentality of the imagery (however expressed) in the Collins or at the effects of its simple rhyme scheme, or develop comment on the personification and perhaps contrast this with the powerful effect of simple diction in the Housman "dead and rotten". There is little sense that real lives have been lost in Collins's abstract approach, whereas Housman's soldiers are "lovely lads...dear to friends". Candidates might also move up the mark range if they show a well developed ability to compare the poets' differing approaches.

Text:	OCR: <i>Opening Lines : War</i>
Question 2: (30 marks)	Compare how the poets make moving for you the deaths of Pete in <i>Come up from the fields father...</i> (Whitman) and Tommy in <i>Tommy's Dead</i> (Dobell).

NOTES ON THE TASK:

These are long poems and the question is designed to allow candidates to select the aspects of the poems that they find moving. Candidates should compare but answers need not look at both poems exhaustively.

Most answers should be able to outline the facts that make the poems moving-that the family in Whitman's poem have lost their only son, initially informed that he would survive-and that his mother suffers terrible grief. Similarly Tommy's father in Dobell's poem is equally devastated- his son's death taking away all meaning from his own existence. More developed responses will look beyond the moving nature of the circumstances to examine and compare techniques. Whitman builds tension and dramatises the poem by the use of dialogue and the wording of the letter. The mother's grief is described vividly. The fecundity of the farm contrasts with the bleak news, whereas in *Tommy's Dead* the family farm dies along with Tommy and the use of repetition in the poem drives this point home. Both parents want their own lives to end (by implication in the Dobell) and to join their dead children.

Text:	OCR: <i>Opening Lines : War</i>
Question 3: (30 marks)	Compare how the poets create memorable stories about war in <i>Song</i> (Brontë) and <i>The Man he Killed</i> (Hardy).
<p>NOTES ON THE TASK: Most candidates should be able to spot the similarity in the “memorableness” of the two poems, which is their empathy for the enemy, and sense of common humanity. More developed answers will need to pay more attention to the writer at work and look at the “narrative” techniques within the poems. Both poems use a first person narrator. Brontë suggests the misery of being an outlaw by the vivid descriptions of the winter weather. She shows how easily the two sides can swap places by phrases such as “vanquished victors”. The final verse reveals a deeply felt dislike of being the hunter rather than the hunted. The memorable nature of <i>The Man he Killed</i> springs largely from the vivid use of dramatic monologue and colloquial language. The basic story of a man killing his enemy is simply narrated but is central in the poem surrounded by the speaker’s sense that the man was his equal. His struggle to make sense of what happened is dramatic and involves the reader. It is less descriptive than the more reflective Brontë poem but both have an intensity springing from the creation of credible participants in war.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 4: (30 marks)	<p><i>The Nymph’s Reply to the Shepherd</i> (Raleigh), <i>On Wenlock Edge...</i> (Housman)</p> <p>Compare how the poets strikingly portray the countryside in these two poems.</p>
<p>NOTES ON THE TASK: Raleigh’s poem is, of course, a rebuff to Marlowe’s Arcadian vision and concentrates, as Housman does on the effects of time. Sheep go for slaughter, Spring turns to Winter, flowers fade and die. Both poems use strong imagery to convey the hardship of living close to nature: “rivers rage...Philomel becometh dumb...plies the saplings double....threshed another wood..” Most answers should be able to comment on the striking portrayal of the countryside in its realistic view of life there and support this with some comment on the style. More developed answers might compare the style of the poems in greater detail-for example the effects of personification or the use of couplets in the Raleigh, as opposed to the more ballad-like structure of the Housman. Another approach might be to look more closely at the theme of time. To Raleigh the country would be ideal if time could stand still. In Housman’s poem the Roman soldier is used to contrast the transience of mankind with the permanence of the natural world. Both poems strikingly portray the vicissitudes of human life.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 5: (30 marks)	Compare the ways in which the poets convey to you very different feelings about the places they describe in <i>The Lake Isle of Innisfree</i> (Yeats) and <i>A Dead Harvest in Kensington Gardens</i> (Meynell).
<p>NOTES ON THE TASK:</p> <p>Yeats is attracted to the Isle of Innisfree because he feels he will live a peaceful, simple life there, surrounded by the beauty of nature. Meynell despises the sterility of the leaves in Kensington Gardens and describes the area as graceless, dark and muffled. She prefers the fertility of the countryside.</p> <p>Most answers will be able to compare the feelings the poets have and show how they are different. More developed responses will need to analyse the style to assess how feeling is conveyed. Yeats uses alliteration, assonance and onomatopoeia to create the peaceful atmosphere of the lake. He also employs repetition and relatively straightforward diction to suggest a sense of longing. Meynell's leaves are "dead" and are burned on a "pyre" and she also uses alliteration to stress the differences between the flora of town and country. More sophisticated answers might also compare the effects of line length, rhythm and verse form.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 6: (30 marks)	Compare how the poets create vivid impressions of London for you in <i>Conveyancing</i> (Hood) and <i>Symphony in Yellow</i> (Wilde).
<p>NOTES ON THE TASK:</p> <p>Hood's comic and satirical poem presents a London full of people, life, action, chaos and danger. Wilde's poem is slow and languid, painting a yellow and green picture of the Thames shrouded in fog. Like Hood he also shows the traffic and the restlessness of the people but uses a more poetic description.</p> <p>Most candidates will be able to point out the similarities and differences in the impressions the poems give. More developed answers will need to compare how the impressions are created. They might look at the narrative qualities, the fast pace and jokey rhymes in <i>Conveyancing</i> and the effectiveness of the similes in <i>Symphony in Yellow</i>, as well as its use of colour. They might consider how topical references make <i>Conveyancing</i> vivid and how the diction in the Wilde poem "crawls...restless midge...rod" perhaps suggests some disapproval. More sophisticated responses may make some evaluative judgements such as commenting on which poem made the most vivid impression and how this was achieved the most effectively.</p>	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 7: (30 marks)	<i>A Cradle Song</i> (Innocence), <i>Infant Sorrow</i> (Experience). How does Blake create such strikingly different impressions of the infants in these two poems?
<p>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 different impressions (of one infant as sweet, lovely, contented, secure, peaceful, innocent, reflecting the image of a benevolent and protective God... and the other as resentful, vulnerable, repressed, unhappy, fiendish...) to shape a response to the writer at work. Strong answers are likely to focus explicitly on the “how” of the question and on the contrasting nature of the poems. The strongest answers may well be those which sustain close attention to the effect and significance of features like the use of the mother’s voice, the peaceful sounds, the reassuring images, the soothing repetition...in <i>A Cradle Song</i>, or the use of the infant’s voice, the sounds of suffering, the images of control and repression... in <i>Infant Sorrow</i>, or the range of symbolic meanings in both. The handling of <i>Infant Sorrow</i>, probably the more challenging of the two poems despite its brevity, is likely to be a key discriminator.</p>	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 8: (30 marks)	Compare the ways in which Blake expresses powerful feelings about the destruction of love in <i>The Sick Rose</i> (Experience) and <i>The Garden of Love</i> (Experience).
<p>NOTES ON THE TASK: The focus in the question is on the writing and although good answers will undoubtedly explore the nature of Blake’s feelings (of frustration, anger, indignation, regret, bitterness, pity, sadness...) about the perversion of innocent love and joy in these two poems, they will keep the poetry clearly in view. Strong answers should be able to focus explicitly on the “the ways” of the question and really scrutinise the poet at work here. The strongest answers may declare themselves in the extent to which they sustain close attention to the language and structure of each poem and explore the effects of features like: the use of direct address and first-person, of contrast, of personification, of repetition, of sound, and (most important perhaps) the use of imagery and the range of symbolic possibilities in each. The handling of <i>The Sick Rose</i>, probably the more challenging of the two poems because of its remarkable intensity and compression, is likely to be a key discriminator.</p>	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 9: (30 marks)	Compare the ways in which Blake uses descriptions of animals and the natural world to express strong feelings in TWO of the following poems: <i>The Lamb</i> (Innocence) <i>Night</i> (Innocence) <i>The Tyger</i> (Experience).
NOTES ON THE TASK: The focus in the question is on the writing and although good answers will undoubtedly explore the nature of the feelings (of gentleness, peace, security, harmony... in the Innocence poems, and awe, fear, fascination, wonder... in <i>The Tyger</i>), they 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 descriptions while focusing on the “the ways” of the question and really scrutinising the poet at work. Thoughtful attention to the effect of features like the direct address, rhetorical questions and parallel structures in <i>The Lamb</i> , the contrasts and the use of the lion’s voice in <i>Night</i> , the rhetorical questions, rhythm and sound of <i>The Tyger</i> , and most important perhaps the imagery and the range of symbolic possibilities and the religious significance in each of the descriptions...should be well rewarded.	

Text:	HARDY: <i>Selected Poems</i>
Question 10: (30 marks)	<i>She at His Funeral, The Ruined Maid</i> Compare the ways in which Hardy strikingly portrays “the sweetheart” (in <i>She at His Funeral</i>) and “Melia” (in <i>The Ruined Maid</i>).
NOTES ON THE TASK: There may be parallels in the experiences of the sweetheart and 'Melia (revolving around poverty, class, convention, exclusion, attitudes to “fallen women”...) but differentiation is likely to emerge in the attention paid to the striking differences in the portrayal of the feelings and attitudes of the two women and in the tones of the two poems. Strong answers are likely to examine features of each portrayal explicitly, like: the directness of the single voice, the oppositions, the contrasts, the ironies, the pathos, the pain of the sweetheart’s grief...in <i>She at His Funeral</i> ; the more subtle ironies, conversational structure, the two distinct voices, the jocular tone, 'Melia’s unabashed pride in her transformation...in <i>The Ruined Maid</i> . The strongest answers are likely to maintain a detailed and well-supported personal response to the different portrayals and to explore the effect of particular features of language and structure without losing sight of meaning and context. The handling of the ironies in <i>The Ruined Maid</i> may prove to be a key discriminator.	

Text:	HARDY: <i>Selected Poems</i>
Question 11: (30 marks)	Compare the ways in which Hardy uses descriptions of winter to express strong feelings in <i>The Darkling Thrush</i> and <i>In Tenebris I</i> .
<p>NOTES ON THE TASK:</p> <p>The focus in the question is on Hardy's writing and although good answers will certainly explore the nature of the strong feelings in each poem (loneliness, sadness, lifelessness, loss, gloom, hopelessness, painful awareness of the transience and insignificance of human life...), they will keep the poetry clearly in view. Strong answers should be able to focus explicitly on the features of the descriptive writing and the moods in each poem and really scrutinise the poet at work here. The strongest answers may declare themselves in the extent to which they sustain close, comparative attention to the language and structure of the descriptions in each poem and explore the effects of features like: the use of first-person, the freezing of life and growth, the symbolic possibilities of the imagery, the gathering darkness, the dying birds, the effect of repetition, contrast, personification, the crushing final words ("unaware" and "unhope")...Answers which wrestle with the use of the wintry landscapes to express more complex feelings (the loss of faith in God, of 19th Century certainties... set against the possibility of hope in <i>The Darkling Thrush</i>, as opposed to the loss of all feeling and crushing hopelessness in <i>In Tenebris I</i>, for instance) should be highly rewarded.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 12: (30 marks)	Explore the different ways in which Hardy makes you feel the sadness of death in war in TWO of the following poems: <i>Drummer Hodge</i> <i>A Wife in London</i> <i>The Man He Killed</i> .
<p>NOTES ON THE TASK:</p> <p>Good answers are likely to explore the nature of the individual stories which convey the sadness of the deaths in each case (the sense of waste and insignificance in <i>Drummer Hodge</i>, the cruel irony and crushing sense of loss in <i>A Wife in London</i>, the wistful first-person reflections of the old soldier in <i>The Man He Killed</i>) but will keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal and selective response to the sad features in the two selected poems while focusing on the "the different 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 emphasis on Hodge's youth, on the unfamiliar bleakness of his resting-place, on his absorption into an alien landscape...in <i>Drummer Hodge</i>; the ominous descriptions of the London weather, the cruel twist, the contrasts...in <i>A Wife in London</i>; the use and effect of the old soldier's voice and dialect, the everyday ordinariness of his first-person reflections, the parallels with his fallen foe... in <i>The Man He Killed</i>; the different nature of the pathos and the irony in all three poems, the portrayal of the impact of war on a particular individual in each...</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 13: (30 marks)	<i>Chapter 20: Northanger is not more than half my home... to ...But it cannot really happen to me.</i> In what ways does Austen's writing make this such an entertaining moment in the novel for you?
NOTES ON THE TASK: Candidates will need to show some grasp of the context to see the full entertainment value. Catherine is a great fan of the Gothic novel and hopes her dreams of castles and horror are to be realised at Northanger. Henry plays along with this on the journey there. The Abbey is more modern than Catherine expects, on arrival, but she behaves as if it is exactly as Henry describes. Most answers should see what Henry is doing here but might also might spot the irony that Catherine <i>is</i> lodged some way from the rest of the family and that she <i>does</i> come across a "ponderous chest" with comic effect. More sophisticated responses will need to be rooted in Austen's highly entertaining parody (via Henry Tilney) of the typical features of the Gothic genre. Catherine's perfectly serious response to Henry (This is just like a book!) is entertaining in itself and perhaps he is to blame, knowing her naivety, for Catherine's letting her imagination run away with her subsequently. A really close look at the parody here would be a perfectly acceptable answer.	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (30 marks)	How does Austen's writing make Henry Tilney such a likeable and attractive character?
NOTES ON THE TASK: The candidates may well have very different ideas as to what makes Henry likeable and attractive but answers should respond to the writer at work at work and differentiation will no doubt spring from a sense of author in the answer, rather than mere character sketch. Right from his introduction Henry is down-to earth, (his knowledge of muslins) but witty and entertaining. He is presented as by far the most pleasant man in the book, especially in relation to his "rival" John Thorpe. He is morally superior to his father and brother and has a sincere affection for his sister. He is intelligent, well informed and parodies Gothic novels with great creativity. His affection for Catherine never wavers even after her silly behaviour at Northanger and he is willing to defy his father's mercenary demands and threats of disinheritance in order to marry her. There is much to say about Henry and answers need not be exhaustive but will need to cite appropriate evidence from the novel. More sophisticated responses will no doubt choose their evidence with discrimination.	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (30 marks)	How does Austen make General Tilney's "befriending" of Catherine such a memorable part of the novel for you?
<p>NOTES ON THE TASK:</p> <p>There are various ways of approaching this question. Candidates might find Austen's plotting memorable in that the reader, like Catherine, takes the General at face value at first, not knowing what John Thorpe has told him and the truth is slowly revealed. They may find her seeing him as the Gothic villain memorable, despite his apparent kindness to her and her need to impress him. The shocking revelation of why he has taken her up and the expulsion from Northanger are certainly key elements of the novel. Hints are dropped about the General's true nature but all is not revealed until the end and the reader has been distracted by the Gothic storyline in Catherine's imagination.</p> <p>Most answers should be able to encompass some of the ideas above. More detailed responses will make a good case for "memorable" or show a sense of the writer at work or a grasp of why this is such an important part of the story on many different levels.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 16: (30 marks)	<p><i>Book the Second, Chapter Seven: But, my dear Tom, if your sister... to So much the less, so much the less.</i></p> <p>What does Dickens's writing make you feel about Tom Gradgrind and James Harthouse as you read this passage?</p>
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that the candidates will feel and express a strong dislike for this awful pair but it is possible to feel some sympathy for Tom's predicament, knowing how he has been brought up. Tom has robbed Bounderby's Bank hence Harthouse's help coming too late and his pallor when bankers are mentioned. His whining self-centredness in his speech about Louisa is unattractive and Harthouse's wanting to throw him in the ornamental water is where Harthouse is at his most likeable! Harthouse, however, is equally selfish, cultivating Tom to attract Louisa and hypocritically thinking of him (quite rightly) as a whelp and an ass while he does so. Harthouse at least points his own selfishness out to Tom who is too stupid or too miserable to see how he is being manipulated.</p> <p>Most answers should be able to comment on the unattractive aspects of both men. More detailed responses may well show a strong sense of author and of context - particularly of where this passage places both men in their relationship with Louisa-or of the consequences of Tom's actions for himself and others. They might also comment on the fact that, for all his shortcomings, Tom is an innocent when compared to Harthouse.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 17: (30 marks)	What do you find moving about Dickens's portrayal of the relationship between Sissy and Louisa in the novel?
<p>NOTES ON THE TASK:</p> <p>Much of the material for this answer can be found in Book 1 Chapter IX <i>Sissy's Progress</i> and in Book Three Chapter I <i>Garnering</i>. In childhood Louisa tries to help Sissy with her lessons and Sissy shows Louisa a tantalising view into the world of the heart and a childhood, which has sanctioned "wonder". They grow apart when Louisa can feel Sissy's pity and horror at her marriage to Bounderby and Louisa deliberately distances herself from her. They are very movingly reconciled when Louisa returns home distraught after the Harthouse affair, where Sissy shows her love and Louisa overcomes her envy of Sissy's essential goodness and happiness. Sissy movingly deals with Harthouse, where her "blend of steadiness and gentleness" overcomes him. Louisa becomes much loved by Sissy's children in their projected futures-regaining her lost childhood through them.</p> <p>Candidates are free to choose what they find moving in the relationship, but some of the material above is likely to feature in most answers. More detailed responses might respond closely to Dickens's style in key passages or look at how their relationship is moving in terms of main themes in the novel-education, the imagination, the power of unselfishness and love.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 18: (30 marks)	In what ways does Dickens make Stephen Blackpool's relationship with his trade union such a dramatic and significant part of the novel?
<p>NOTES ON THE TASK:</p> <p>The union meeting in Book Two Chapter IV <i>Men and Brothers</i> is dramatic in Dickens's satirical portrayal of Slackbridge's demeanour "froth and fume" and the style of his oratory with its rhetoric and biblical allusions. Stephen's speech is equally dramatic in its melancholy and humility as is the drama of his being shunned by his "brothers" and his acceptance of this. The next Chapter <i>Men and Masters</i> continues the drama as Bounderby reveals his hatred of the unions, leading Stephen to support his fellow workers and make his "muddle" speech. Bounderby then, ironically, fires Stephen for not being in the union, leading to his manipulation by Tom, his leaving Coketown and his subsequent death. Dickens's wider theme is that the workers are ill led but cannot always be in the wrong and that decent men like Stephen are caught between the prejudices of men and masters.</p> <p>Most candidates will probably tackle the drama of the union meeting and its consequences for Stephen. More detailed responses might look at it in more thematic terms or as another indicator of Stephen's integrity-he has made a promise to Rachael and will not renege on it whatever the consequences. It is a depressing episode, as the mill workers seem to have no alleviation of their conditions either from management or unions.</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 19: (30 marks)	<i>Chapter 27: The men and women... to ...to see it very much.</i> How does Hardy strikingly convey to you the effect Troy has on Bathsheba at this moment in the novel?
NOTES ON THE TASK: It is to be hoped most answers will be able to identify and respond to the striking signs of Bathsheba's blossoming passion for Troy here but the focus in the question is on Hardy's writing and strong answers will keep the "How" of the question clearly in view by paying explicit attention to the power of the descriptive writing. Detailed exploration of the significance and effect of specific features of the writing (like the description of the agitating effect of Troy's voice on Bathsheba, of her flurry of self-conscious activity, her faltering, her discomfiture, the intimacy and amusement in the sharing of clothes and the hiving task, her fascination with the sword exercise, the diminishing "palisade" metaphor, the symbolic possibilities of the hiving itself...) should be highly rewarded.	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 20: (30 marks)	To what extent does Hardy's portrayal of Boldwood encourage you to feel sympathy for him? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question and while a complete absence of sympathy might appear flinty-hearted to the point of perversity, it is important to be receptive to a range of possible responses. Differentiation should emerge from the extent to which answers shape an informed and evaluative personal response which focuses explicitly on the idea of "sympathy", and the line of argument adopted (from the "no sympathy at all – he's deluded, obsessional and murderously violent" approach, to the "gushing sympathy – he's the innocent victim of a thoughtless prank who loses everything for love" approach) is less important than the quality of the argument and the ability to support the argument with sustained attention to textual detail and to the writer at work. Strong answers are likely to avoid oversimplification and to wrestle with the idea of "sympathy" through the detailed exploration of specific examples of suffering/irrationality (Boldwood's desperate proposals to Bathsheba and his inability to take "no" for an answer, his attempts to bribe and throttle Troy and his eventual murder of him, his neglect of his farm, the revelations contained in the chapter entitled "Bathsheba Boldwood"...) and any attention to the way Hardy positions the reader, through the warmth of Oak's sympathy for Boldwood, for instance, should be highly rewarded.	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (30 marks)	How does Hardy make the fire and the reunion between Bathsheba and Gabriel (in Chapter 6) such a dramatic part of the novel? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question about a packed episode in the novel which has many dramatic features to select from (frantic action, selfless heroism, a nick-of-time rescue act, a reunion which generates a variety of feelings...) and exhaustive treatment should not be expected. Differentiation is likely to spring from the extent to which answers can avoid a narrative reworking the chapter and shape a well supported personal response to the dramatic features while focusing on the "How" of the question. Strong answers are likely to convey a clear sense of the dramatic context (that Gabriel and Bathsheba have experienced a reversal in fortunes, that Oak is at his lowest ebb and on his way to seek work after the loss of his flock, that fate in the form of the Smallbury/Poorgrass waggon happens to deliver him to Bathsheba's newly-acquired farm just in time for him to save it, that he still loves Bathsheba, that his appearance is a complete and embarrassing surprise for her...), and close attention to the effect of specific features of the writing like the personification of the demoniac fire, the portrayal of Oak's courage, expertise and leadership in the midst of comic confusion, the delayed revelation that the young woman behind the woollen veil is, in fact, Bathsheba...should be highly rewarded.	

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (30 marks)	<i>Chapter 17: Meanwhile, why could he not make up his mind... to Godfrey would come in.</i> In what ways does Eliot create tension and suspense in this passage?
NOTES ON THE TASK: The context of the passage is that before it Godfrey is thinking that he must never tell Nancy that Eppie is his daughter, despite his desire to adopt her, as it would affect their relationship so dramatically. After the passage he arrives home having found Dunsey's body and Marner's gold in the Stone Pits and realises that "When God Almighty wills it, our secrets are found out". Tension is in the air from the start through both Godfrey and Nancy's unspoken thoughts about their "childlessness" and its effect on their marriage. Suspense is created by the servant's news that something has happened and her suggestions that someone may be hurt. The final paragraph is ominous with its descriptions of gravestones and the "raven" simile, ravens, of course, presaging doom of some sort and the repetition "more and more" in the last line shows Nancy's unease. Candidates should be able to find sufficient tension and suspense in the passage itself. More sophisticated responses will look at the passage in some depth but also be informed by a sense of context. Godfrey's long kept secret will soon be out with dramatic consequences for them both.	

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (30 marks)	How does Eliot's writing make the relationship between Dunsey (Dunstan) and Godfrey Cass such a powerful part of the novel? Remember to refer to details from the novel in your answer.
NOTES ON THE TASK: The hatred they feel for each other is very strong and provokes violent thoughts in Godfrey. Dunsey hates Godfrey out of jealousy for his being the heir and because he is handsome. Godfrey hates Dunsey as he knows he manipulated the marriage with Molly and because he is blackmailing him. Dunsey knows Godfrey's weaknesses in character and enjoys the power he has over him. The only conversation they have in the novel crackles with animosity. Most answers will probably outline the nature of their relationship and more developed ones might respond to "powerful" by looking more closely at the style and/or the effectiveness of the dialogue. Another approach might be to look at the power of the relationship in plot terms. Godfrey's secret marriage to Molly hangs over him throughout the novel and he is not free of Dunsey's malign influence until his body is found in the Stone Pits and Godfrey tells the truth at last. Because Dunsey kills Wildfire in the hunt and subsequently steals Marner's money, the main plot also kicks into action.	

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (30 marks)	How does Eliot's portrayal of Dolly Winthrop add to your enjoyment of the novel?
NOTES ON THE TASK: This is an open question and the key word is "enjoyment". It is to be hoped that candidates will respond to Dolly's kindness to Silas and attempts to integrate him into the village-sometimes with comic effect as in Aaron's carol singing. She is instrumental in leading him back to trust in God. Dolly is the person who is called when anyone is ill, dying or in trouble. Her ability to help Silas with the infant Eppie without taking over from Silas is touching. Silas and Eppie are integrated into the Winthrop family and hence the village, begging the question of whether Eppie would ever have been so happy at the Red House. Eppie's marriage to her beloved Aaron is the finishing touch. Answers can go a fair way here by looking at Eliot's portrayal of Dolly's character and what she does that makes her so "enjoyable". Her knowledge of the Church liturgy for example is most unsophisticated and she has no grasp of Silas's non-conformist background yet her behaviour is wholly Christian. More sophisticated responses will need to have some implicit grasp of her role in the novel or respond personally to Eliot's portrayal.	

Text:	POE: <i>Selected Tales</i>
Question 25: (30 marks)	<i>The Fall of the House of Usher: As if in the superhuman... to the end.</i> <i>The Imp of the Perverse: At first I made an effort... to the end.</i> Explore the ways in which Poe builds each of these endings to a climax.
NOTES ON THE TASK: Strong answers are likely to be precise and economical in the way they establish the climactic nature of the situations here as one narrator observes the death throes of a woman who has emerged dramatically from the vault in which she has been prematurely entombed, her brother dying of fright and the crumbling of their stately home beneath the dark waters of the tarn, and the other awaits the hangman after his perverse and involuntary confession to murder. The main focus in the question is on the writer and strong answers are likely to pay close and explicit attention to the effect of particular features of the writing in building to a climax. The best answers are likely to pinpoint the effect of a variety of features like: the descriptions of Madeline's shocking resurrection, of her appearance, of the two deaths, the storm and the macabre moonlight, the symbolic disappearance of the house, the evidence of the narrator's terror...in <i>The Fall of the House of Usher</i> ; the descriptions of the narrator's desperate and doomed attempts to escape and suppress his confession, the sense of increasing pace, the breathlessly short sentences, the final switch to present tense...in <i>The Imp of the Perverse</i> ; and the use in both of delay and of intimate and increasingly desperate first-person approaches....	

Text:	POE: <i>Selected Tales</i>
Question 26: (30 marks)	How do you think Poe makes the fear and suffering of the narrators so vivid in <i>The Pit and the Pendulum</i> and <i>The Premature Burial</i> ? Remember to support your ideas with details from the stories.
NOTES ON THE TASK: There are many features to focus on here 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 demonstrate a clear understanding of the suffering of these narrators, one threatened repeatedly with a slow and painful death, and the other tormented by his claustrophobia and the perceived threat of premature burial, and will focus on the terrifying effect on the narrators of features like the confinement, the darkness, the hopelessness, the depth of the pit, the proximity of the supposed coffin lid... The main focus in the question is on the writer and strong answers are likely to pay close and explicit attention to the effect of particular features of the writing. The best answers are likely to pinpoint the effect of features like: the atmospheric descriptions, the emphasis on the physical effects on the two victims, their gradual appreciation of the horrific seriousness of their situations, the impact of the oppressive darkness on them, the sharing of the narrators' despair through intimate, first-person, confessional approaches, the carefully established fears of the narrators...	

Text:	POE: <i>Selected Tales</i>
Question 27: (30 marks)	<p>How does Poe capture your interest in the mysteries surrounding TWO of the following?</p> <p>The masked figure (in <i>The Masque of the Red Death</i>) Captain Kidd's treasure (in <i>The Gold-Bug</i>) The missing letter (in <i>The Purloined Letter</i>)</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>These are stories which generate a sense of mystery (an arrival of a macabre, intangible but deadly figure, a treasure-hunting/code-cracking-quest and a who/howdunnit) and then avoid or delay the explanation, so there is a great deal of material to choose from and it is important not to expect exhaustive coverage. Strong answers are likely to be able to avoid the trap of simply unfolding the mysteries, and will selectively explore the effect of features like: the mysteriously sudden arrival of the masked figure within Prospero's apparently impregnable castle on the stroke of midnight, the grisly details of his appearance, his awe-inspiring effect on the revellers, the sudden deaths, his sudden disappearance...in <i>The Masque of the Red Death</i>; the mysterious beetle, Legrand's obsessive behaviour, the left-right confusion, the enigmatic code... in <i>The Gold-Bug</i>; the bafflement of the Prefect and the failure of his men to find the letter despite strenuous efforts, Dupin's dramatic production of it, the long-winded nature of the ingenious explanation... in <i>The Purloined Letter</i>. The main focus in the question is on Poe's writing and the strongest answers are likely to focus explicitly on some of the ways he hooks the reader, like: his use of baffled narrators from whom information is frustratingly withheld, the fascinating characterisation of the eccentric but sharp-witted Dupin and Legrand (and the contrast with their baffled sidekicks), the very gradual revelation of the truth, the use of false leads (especially the gold-bug itself), the way that Poe invests the masked figure with mystery and sinister significance but preserves this mystery...</p>	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (30 marks)	<p><i>Chapter Eight II: Then Mr Polly stood hesitating... to ...he repeated, Fire!</i></p> <p>Explore the ways in which Wells makes this such an amusing and dramatic moment in the novel.</p>
<p>NOTES ON THE TASK:</p> <p>The emphasis in the question is on Wells's writing and differentiation should spring from the extent to which answers can avoid a narrative account of the episode and shape a selective and personal response to the amusing and dramatic elements while focusing on the "How" of the question. Strong answers are likely to convey a sharp awareness of the context for this attempted suicide (and of its ironic outcomes) and to pay close attention to Wells's dramatic descriptions of the rapidly spreading fire and to the farcical elements of Polly's misfiring plot like his realization that razors inflict pain, his instinctive attempts to put his fire out... The strongest answers are likely to explore features of the writing like the comic tone which keeps the serious reality of suicide at arm's length, the humour in Mr Polly's thought processes, the ironic shift in his intentions, the accelerating pace and increasing volume of the action, the personification of the fire...</p>	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (30 marks)	How does Wells make Mr Polly such a likeable character? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: This is an open question with plenty of scope for personal response and a great deal of material to choose from so it is important to be receptive to a variety of ideas and textual references. The extent to which answers can move beyond a conventional character study to look at Wells's methods in securing the affection of the reader for his flawed central character, is likely to be the key discriminator here. Strong answers should be able to focus explicitly on the "How" of the question and scrutinise both the likeable features and the nature of the portrayal. The quality of the argument and the appropriateness of the support are much more important than the line adopted, but Wells's portrayal of the romantic strain in Polly's makeup, his word-mangling, his naivety, his attempts at non-conformity, his lack of interest in money and worldly goods, his bungling vulnerability, his heroic instincts which emerge in the rescue of Rumbold's mother-in-law or in the facing-down of Uncle Jim, his need to check on Miriam's welfare...may well feature in successful answers. Any awareness that Polly's attempts to flout convention and express his individuality and "joy de vive" are made more likeable by the contrasts with the pettiness and narrow-mindedness of the people who surround and repress him (his father, the Johnsons, Miriam, the tradespeople of Fishbourne...) should be highly rewarded.</p>	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (30 marks)	How does Wells's portrayal of Mr and Mrs Johnson contribute to your enjoyment of the novel? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: The extent to which answers can move beyond conventional character studies to look at Wells's methods in extracting humour from the relentless ordinariness of these minor but significant characters, is likely to be the key discriminator here. Strong answers should be able to focus explicitly on the "How" of the question and scrutinise the portrayal of the lives and attitudes of the Johnsons (his melancholy enjoyment of the funeral, his disapproval of unorthodoxy, his imperviousness to fiction, his dedication to pea-rearing, her determination to be pleasant and to preserve the social niceties – contrasted with her later resentment and anger at the loss of a paying lodger, their failed attempts to direct Mr Polly into a similarly restrained and steady way of life...). The strongest answers may well convey a clear awareness that these characters provide a comically enjoyable representation of the kind of inflexible, unimaginative, prudent, money-driven, conformist, limited life ("the doom of Johnson's choice") which Polly ultimately rejects.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 31: (30 marks)	<p><i>The Father of Désirée's Baby/Désirée's Baby: When the baby was about three months old... to ...the picture of fright.</i> <i>Beyond the Bayou: She had reached the abandoned field...to La Folle done cross de bayou!</i></p> <p>In what ways does Chopin's writing bring alive the characters' fear in these two extracts?</p>
<p>NOTES ON THE TASK: Désirée's fear creeps up upon her as she begins to sense that there is something "wrong" with her baby through the altered behaviour of those around her and a sense of menace at first "too subtle to grasp". When realisation dawns the physical description of her fear is powerful "blood turned like ice...gaze riveted...picture of fright". Imagery of coldness permeates the extract. La Folle's fear is also realised in physical details: "restlessly from side to side...quivering...closed her eyes tightly..." It is also shown by her frozen to the spot crying for help, frantic speech and seeing the world beyond the bayou as "more crimson than flame". The amazed reaction of the child who sees her emphasises the enormity (to her) of what she is doing. Most candidates will be able to comment on why the characters are afraid here but differentiation will doubtless spring from the extent to which they can respond to the style. More developed answers will possibly combine this with a strong sense of context. There is no requirement to compare but looking at the different situations and depictions of fear in the extracts is another possible approach.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 32: (30 marks)	<p>Explore Chopin's powerful portrayal of jealousy in <i>Tonie/At Chênrière Caminada</i> and <i>Her Letters</i>.</p>
<p>NOTES ON THE TASK: Tonie's love for Mlle. Duvigné is so powerful that he would rather drown her and himself than see her marry another man. This thought haunts him and he is only free when she dies, as he feels that in heaven they will be equal and she will know who loved her best. Even his mother is horrified at his reaction. The loyal and loving husband in <i>Her Letters</i> is so haunted by his wife's "secret that she chose to die with her" that he suspects his friends and finally commits suicide as his suspicion and jealousy are rendering life meaningless to him. The description of his spiritual torture on the final page of the story is expressed in heightened language. Candidates could explore the portrayal of jealousy by looking at the characterisation and psychology of the two characters or by analysis of the style. Differentiation will probably spring from the candidates' ability to analyse what makes the portrayal 'powerful' and to respond personally to the characters and the strength of the emotion they feel.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 33: (30 marks)	<p>In what ways does Chopin's writing make TWO of the following characters particularly memorable for you?</p> <p>Mrs Mallard in <i>The Dream of an Hour/The Story of an Hour</i> Madame Carambeau in <i>A Matter of Prejudice</i> Armand Aubigny in <i>The Father of Désirée's Baby/Désirée's Baby</i></p>
<p>NOTES ON THE TASK:</p> <p>Mrs. Mallard could be memorable for the irony of her death or for her surprising and interesting reaction to her husband's supposed death. Madame Carambeau's powerful personality and prejudices are memorable and she is half comic, half exasperating. Her transformation at the end of the story is both memorable and moving and she is unlike the other two characters here in that her story has a powerfully positive ending. Armand is passionate and cold, tender and cruel. His treatment of his wife and child is memorable for its awfulness and the revelation at the end of the story is both satisfying in terms of just deserts yet also deeply tragic.</p> <p>Most answers will no doubt make some valid points about why their chosen characters are memorable in terms of what they do or what happens to them. More developed responses will need to look at Chopin's writing and respond to the power of her portrayal, either in terms of characterisation or style. Interpretations of "memorable" can be fairly liberal encompassing what the candidates like or dislike or find surprising/shocking/amusing about the character.</p>	

2448/01 Foundation Tier: Post-1914 Texts

INSTRUCTIONS TO EXAMINERS: Unit 8 (Foundation Tier)

A INDIVIDUAL ANSWERS

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

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 1: (14 marks)	<p>Act Two: 'DR SCOTT: I hate the idea...' to 'DR SCOTT: I'm on the 'phone ...Goodnight.'</p> <p>What do you find both revealing and moving as you read this conversation?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the points Mr Hill makes • the relationship between Mr Hill and Dr Scott.

NOTES ON THE TASK:

Answers will to a greater or lesser extent identify the steps in Mr Hill's reasoning, as he decides that Ken is making a responsible and courageous decision, and that he will therefore help him in his quest to be allowed to die. Dr Scott's stance is more hesitant and undecided, and some answers may point out the contrast between the two points of view. Better answers will be able to indicate evidence of this in the words spoken by the couple. There is also evidence in the passage of a growing fondness between the two, and some better answers might observe that the perceptive Ken does not fail to remark upon the fact subsequently.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 2: (14 marks)	<p>You are John, leaving Ken's room for the last time, just before the hearing (in Act 2).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • what the Judge's decision will be • your friendship with Ken. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Whereas the audience are not told directly of John's opinions on Ken's determination to die, the play makes it clear that someone as life-affirming as John could never fully understand it; and yet more perceptive answers will note John's clear sightedness, as Ken himself observes, and will note John's concern for someone he likes and respects. However, there are many occasions when John's light-heartedness and his refusal to allow Ken to dwell on his predicament are apparent, so it is likely that John's optimistic and positive nature will prompt him to remember some of their conversations – either taken from the text or 'invented' appropriately. Answers that go some way towards capturing John's witty and lively voice should be well rewarded.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (14 marks)	REQUIEM What do you think makes this such a moving ending to the play?

NOTES ON THE TASK:

The difference between Biff ('wrong dreams') and Happy ('good dream'); the view of a salesman's life expressed by Charley; Linda's final words of puzzled love; the fact that there were so few at the funeral rather than so many: any or all of these aspects might be the basis of an answer here. The scene is a little long for a passage question, but this should give scope, and it is not expected that all parts of it will be referred to. Better answers are likely to be able to refer closely to the text and express real personal response to 'moving'.

Text:	MILLER: <i>Death of a Salesman</i>
Question 4: (14 marks)	Do you feel sorry for Happy or not? Remember to support your ideas with details from the play

NOTES ON THE TASK:

Better answers are likely to be those which do not merely provide a rehearsed character study, but which show some awareness of the character's contribution to the play, and which respond to 'memorable' in personal terms. In 'Requiem' he expresses the view that Willy had a 'good dream'; Happy is like Willy and a foil to Biff in that he deludes himself about his failure. His name arguably connotes a drifting fecklessness which expresses itself in his attitudes to women and to work. Should we feel sorry for him because Willy doesn't 'notice' him? This may be a fruitful approach to the answer.

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 5: (14 marks)	<p>Act Two Scene Two: 'STANHOPE: I want to talk with you, sergeant-major...' to ' STANHOPE: ...don't make plans to retire. S.-M: Quite, sir.'</p> <p>What do you find so moving about this moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the relationship between Stanhope and the sergeant-major • what is revealed by what they say.

NOTES ON THE TASK:

The conversation between Stanhope and the sergeant-major begins formally, where an atmosphere of mutual respect is established. Stanhope's briefing of the sergeant-major that follows reveals just why Stanhope is such a beloved leader of men, and this is why it is important. Stanhope's briefing is brusque and professional, but it is to be hoped that better answers may mention the grim humour that takes place between the two men, going beyond the basic relating of what is discussed between them.

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 6: (14 marks)	<p>What do you find so memorable about the relationship between Stanhope and Osborne in the play?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK: Stronger answers will present more than simply a catalogue of relevant events from the play here. Osborne's staunch defence to Hardy of his friend's hard drinking, and his attempts to prepare Raleigh for the changes in his hero, are evidence of Osborne's devotion to Stanhope before he even appears. More rounded answers will match this with Stanhope's despair at Osborne's death and his fury at Raleigh's failure to understand how he drinks to forget his heartbreak. Answers that offer textual detail to illustrate such episodes as Stanhope's outpouring of anguish to his mentor at Raleigh's arrival or Osborne's tender care for his exhausted young friend, should be well rewarded.

Text:	PINTER: <i>The Caretaker</i>
Question 7: (14 marks)	Act III: 'MICK: What is your name?' to ' <i>He hurls the Buddha against the gas stove. It breaks.</i> ' What do you think makes this such a dramatic moment in the play?

NOTES ON THE TASK:

There are several key aspects to the drama here: Mick's interrogation of Davies, going over old ground about his name, and taking offence when Davies calls Aston 'nutty'; Mick's slow movements; the stichomythic dialogue; Mick's speech (is he being honest and direct for once?); the stage business with the coin; and of course the climactic shattering of the Buddha. Better answers may be those which imply a personal hierarchy of effect, or hint at interpretations of character (or indeed the statue) that extend beyond the extract.

Text:	PINTER: <i>The Caretaker</i>
Question 8: (14 marks)	Do you agree with Mick that Davies is 'an old rogue' and 'an old scoundrel'? Remember to support your answer with details from the play.

NOTES ON THE TASK:

There is plenty of evidence on which to base the answer since Davies is on stage most of the time. The question asks not just for a description of what he says and does, but for an overview of the character: is he a devious and selfish individual, or a victim of society? A comical 'rogue' or an intolerant racist? Better answers are likely to make a case, whatever it is, with support from the text. It is not expected that answers will distinguish between 'rogue' and 'scoundrel'; we may, however, find some good answers at this tier which imply that he is much worse than these words suggest!

Text:	OCR: <i>Opening Lines: How It Looks From Here</i>
Question 9: (14 marks)	<p><i>I Am a Cameraman</i>: Dunn, <i>Things</i>: Adcock.</p> <p>What feelings about the problems life presents are movingly conveyed in these poems?</p> <p>Remember to refer closely to words and images from the poems.</p>

NOTES ON THE TASK: It is to be hoped that most answers will show an understanding of the central premise of *I Am a Cameraman* – that film can never really capture the truth of life and its accompanying horrors, and that life itself deceives every type of art, including film, that tries to capture it. Answers that are able not only to convey these ideas, but to discuss some of the images the poet uses, including his stunning metaphors, deserve reward. Adcock’s chilling recitation of some of life’s problems, such as foolish behaviour or betrayals, with its repeated assertion that there are unnamed and undefined ‘worse’ things in life, paints a grim picture of the captive victim, at 5 a.m., meeting these ‘worse’ things face to face, with no escape. Better answers may comment on the deceptively simple style of the poem.

Text:	OCR: <i>Opening Lines: How It Looks From Here</i>
Question 10: (14 marks)	<p>What feelings of hope do TWO of the following poems memorably convey?</p> <p><i>Wedding-Wind</i> (Larkin) <i>Oh Grateful Colours, Bright Looks!</i> (Smith) <i>Sometimes</i> (Pugh)</p> <p>Remember to refer closely to words and images from the poems.</p>

NOTES ON THE TASK: There is much rich material to choose from in each of these poems. The wind is the dominating image in *Wedding-Wind*, where the joyful bride remains resolutely hopeful in spite of her wedding night being ‘the night of the high wind’. Her modest surroundings, ‘chipped pail’, ‘hanging cloths’, are described in counterpoint to the ebullience of her spirit, her ‘happiness’, her ‘joy’. In the glorious final image, she defies even death to take away her happiness. Smith cheerfully recites a varied list of brightly coloured objects from everyday life. More perceptive answers may note her word of warning for man to fully appreciate life while he lives it; and yet she remains ultimately convinced that even death cannot be totally without colour. *Sometimes*, too, relates a list of reasons for being hopeful, ranging from small scale to global events and changes of mind that can change the world. The poem ends with a powerful metaphor, almost like a prayer. Answers that engage strongly with the uplifting images in the poems are deserving of reward.

Text:	OCR: <i>Opening Lines: The 1914-18 War (ii)</i>
Question 11: (14 marks)	<p><i>The Target, The Bohemians: Gurney</i></p> <p>What attitudes of young men towards war do these poems powerfully convey?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the soldier's thoughts in <i>The Target</i> • the behaviour of the soldiers in <i>The Bohemians</i>.

NOTES ON THE TASK: Answers should respond to the poignant simplicity of *The Target*, and understand that it is an outpouring of the grief, worry, guilt and despair of a young soldier agonising after he has killed his first enemy. Answers may comment on the young man's care for others – his own mother, whose perpetual terror would end if he himself were dead, and his victim's own mother. It is to be hoped that better answers will respond to the passion and bitterness of the last three lines, where the soldier is convinced that God has deserted both himself and everyone else involved in the war. *The Bohemians* is a more sophisticated poem, and more thorough answers will note the detailed description of the dress and behaviour of the unconventional Bohemians, constantly surprised that the army should expect them to behave in 'army ways'. Some may contrast them with the 'normal' soldiers, who 'wrenched what little soul they had still further from shape'. It is to be hoped that the ultimate irony of the last line will be appreciated in better answers – that the Bohemians' deaths in battle are every bit as final as the deaths of those who lived conventionally.

Text:	OCR: <i>Opening Lines: The 1914-18 War (ii)</i>
Question 12: (14 marks)	<p>What feelings of those who lose loved ones in war do TWO of the following poems vividly convey to you?</p> <p><i>Lamentations</i> (Sassoon) <i>The Seed-Merchant's Son</i> (Herbertson) <i>Perhaps</i> - (Brittain)</p> <p>Remember to refer closely to words and images from the poems.</p>

NOTES ON THE TASK:

Because the three poems represent three different aspects of loss of a loved one, that of a brother, a son and a lover, candidates have a reasonable choice here. *Lamentations* is outwardly unsentimental, the narrator has 'blundered in' to a scene of grief that neither he nor the 'puzzled, patient' sergeant can understand or control. Better answers may note not only the vividness of the language when describing the soldier's grief, but the sarcasm inherent in the final bland statement. The tenderness of the description of the Seed-Merchant's son in Herbertson's poem, and how the young man 'looked at death with a child's surprise', establishes the reader's pity for the old man's loss. More sensitive answers may comment on the patient stillness of the old man's grief, and his gratitude that life, seen in the seed he holds, will go on in spite of his son's death. The central conceit of *Perhaps* - will be understood in some answers, where the narrator hopes one day to enjoy again the seasons and the beauties of the natural world, even though her loved one has gone. The final stanza, however, makes it clear that there is one 'greatest joy' that she can never again know; she can never love again, because her heart is broken.

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 13: (14 marks)	<p><i>Wild Oats</i>: Larkin, <i>Going Under</i>: Fanthorpe.</p> <p>What thoughts and feelings about love do these poems vividly convey to you?</p> <p>Remember to refer closely to the words and images in the poems.</p>

NOTES ON THE TASK:

In the former poem Larkin catalogues the signs ('four hundred letters', 'numerous cathedral cities') of a long relationship, which is haunted by memories of her more attractive ('bosomy', 'beautiful') friend. He describes himself as, amongst other things, 'selfish' and 'bored'. Better answers may be able to show some awareness of the ironic, deadpan tone of some of the language, including the title. In the latter Fanthorpe memorably expresses physical closeness ('nuzzle', 'casual, heavy arm') as well as an acute sense of the differences between them, the sleeper and the guilty watcher. Better answers may be able to suggest some of the effects of the figurative language: 'neat as a dipper', 'I am a fish', 'You anchor me'.

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 14: (14 marks)	<p>What do you find memorable about the views of life expressed in any TWO of these poems?</p> <p><i>Next Please</i> (Larkin) <i>An Arundel Tomb</i> (Larkin) <i>Growing Out</i> (Fanthorpe)</p> <p>Remember to refer closely to words and images from the poems.</p>

NOTES ON THE TASK:

In the first Larkin he uses maritime imagery to convey false hopes, then to convey the grim inevitability of death. Better answers may be able to suggest response to his ironic diction: 'Sparkling', 'prinked', 'devoutly'. In the second the visual images build a sense of something lasting, from 'stone' through 'Light Each summer' to the affirmation of the last line. Again, responses to Larkin's word-choice may well be signs of better answers. Is Fanthorpe's view of our lives witty and good-humoured, or reductive and pessimistic? Perhaps better answers will suggest which.

Text:	<i>Touched With Fire</i>
Question 15: (14 marks)	<p><i>Mid-Term Break, Digging: Heaney.</i></p> <p>What do you think makes childhood experiences so vivid in these TWO poems?</p> <p>Remember to refer closely to the poems in your answer.</p>

NOTES ON THE TASK:

In the former he conveys a series of unwonted experiences, being taken out of lessons, adults shaking his hand, before he sees the body of his little brother, with the 'poppy bruise', and in his diminutive coffin. In the latter his father's and grandfather's skills of digging are sensuously evoked, as are other memories of the time, such as the potatoes and the milk bottle. Better answers are likely to be those which quote succinctly and say something about the language of the quotations.

Text:	<i>Touched With Fire</i>
Question 16: (14 marks)	<p>What makes the poets so angry in any TWO of the following poems?</p> <p><i>Dulce et Decorum Est</i> (Owen) <i>Telephone Conversation</i> (Soyinka) <i>5 Ways to Kill a Man</i> (Brock)</p> <p>Remember to refer closely to words and images from the poems.</p>

NOTES ON THE TASK:

Owen describes physical horrors as a prelude to a crescendo of denunciation. Better answers may show understanding of the title and the 'lie', and glimpse particularities of horror and anger. Soyinka too is angry, about the racist landlady, and caricatures her voice and imagined appearance. Brock's anger at man's inhumanity to man is coolly conveyed in a sarcastic menu or instruction list. Beginnings of response to ironic wording may be the sign of a better answer where the latter two poems are concerned.

Text:	OCR: <i>Opening Worlds</i>
Question 17: (14 marks)	<p><i>Two Kinds</i>: 'We didn't immediately pick the right...' to '...look forward to my future fame.'</p> <p><i>Leela's Friend</i>: 'Sidda clutched the ball...' to ' "I have asked it to follow us about." '</p> <p>What do you find amusing in these passages?</p> <p>Remember to support your answer with details from the stories.</p>

NOTES ON THE TASK:

In the first extract there is the ironic tone of the first line, and '...as though they were training films.' Mother comments wryly that her daughter doesn't need training to cry. There is the comic exaggeration of the student 'who could barely hold the scissors without shaking' and the comical visual words: 'uneven mass of crinkly black fuzz', 'lop off these soggy clumps'. There is also the exaggeration of the images of prodigy such as Cinderella accompanied by 'sparkly cartoon music'. In the second extract Sidda is telling Leela fantastic stories about his close relationship with the moon, and her childish wonder is charmingly conveyed. Better answers are likely to be those which comment however implicitly on the language used.

Text:	OCR: <i>Opening Worlds</i>
Question 18: (14 marks)	<p>Explore TWO moments, each from a different story, in which a character feels great unhappiness.</p> <p>Remember to support your answer with details from the stories.</p>

NOTES ON THE TASK:

Answers might, for example, refer to the young woman at the end of *The Train from Rhodesia*, who has discovered a void where love should be, or Nak in *The Gold-Legged Frog*, being told he has good luck, or the daughter in *Two Kinds* when she says she wishes she were dead 'Like them' (or indeed her mother at this point). Answers should move away from merely re-telling the events. Better answers are likely to refer in detail to their chosen moments.

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 19: (14 marks)	<p><i>Adolf</i>: 'Even we understood that he must go.' to ' Adolf turned his flank on us.'</p> <p><i>Rex</i>: 'I saw Rex only once again...' to 'My uncle was a fool, for all that.'</p> <p>What do you find powerful and moving about these endings to the stories?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the narrator's uncertainties about Adolf's new life • Rex's treatment by the uncle.

NOTES ON THE TASK:

Answers may refer to Adolf's previous misdemeanours, as the reason for him here to be sent inevitably back to the wild. Some may refer to Lawrence's musings on the fact that Adolf is not seen again, having reverted to the wild with no more need of the degradation of human companionship. The last paragraph, however, contains the fancy that Adolf is still seen from time to time in the coppice, and better answers will respond to this. The ending of *Rex* will be seen as a far darker affair. After the dubious delights of the little terrier's life with the narrator's family, Rex has been reclaimed by his owner, and, useless because of his 'softness', caused by his adoptive family's love, he is here shot. More thoughtful answers may comment on Lawrence's beliefs here that it is 'too much love' between dog and man that is fatal. High reward, however, goes to answers that choose to comment on the last line of the story.

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 20: (14 marks)	<p>What makes the difficult situations men find themselves in so striking, in TWO of the following stories:</p> <p>Fred in <i>A Prelude</i> Radford in <i>Her Turn</i> John Thomas in <i>Tickets, Please</i></p> <p>Remember to support your answer with details from the stories.</p>

NOTES ON THE TASK: The sensitive Fred in *A Prelude* suffers terribly when his 'Bedouin' outfit is mocked, and better answers may describe the extent of his pain and embarrassment. Similarly, it is to be hoped that some answers will refer to the equal pain of Nellie, distraught with love for the young farmer; and the ending here is, for once, completely fairytale. Answers may well respond strongly to the stubborn, womanising Radford, and to his mean refusal to hand his wife any Union money, telling her to use her savings. His consequent discomfort and humiliation when she spends these savings may be commented on, and some better answers may appreciate the bitterness of the ending, where Mrs Radford achieves an uneasy victory. The philanderer John Thomas receives his just deserts in a powerfully described assault where his jilted girlfriends wreak a terrifying revenge. Better answers will comment also on the malignant way in which John Thomas attempts retaliation by singling out the appalled Annie, and the consequent bitterness of her repulsion.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21: (14 marks)	<p>Chapter 42: 'Jim walked across the quay...' to 'the shores of this terrible city.'</p> <p>What do you think makes this passage an effective ending to the novel?</p> <p>You should consider the ways the passage describes:</p> <ul style="list-style-type: none"> • life in Shanghai • Jim himself.

NOTES ON THE TASK:

The war is being re-fought in the projected newsreels and a new war with China is foreshadowed. The old order has to some extent recovered in the image of Jim's parents 'resting in the passenger saloon on the upper deck'. Although he is sailing for England he feels that part of him will stay in Shanghai, 'this terrible city'. Perhaps the loss of his childhood is symbolised by the floating child's coffin. Better answers are likely to reach back into the novel, however imprecisely, in order to respond to the terms of the question.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 22: (14 marks)	<p>What do you find particularly unpleasant about Jim's experiences in the detention centre (in Chapters 13, 14 and 15)?</p> <p>Remember to support your answer with details from these chapters.</p>

NOTES ON THE TASK:

Although this part of the book begins with the open air cinema and spring sunshine, there is much that is nasty: Jim is ill and vomits blood; the food is poor, e.g. 'thin rice gruel'; the centre is malodorous, since many are ill and die - Private Blake's 'skin stretched across his ribs like rice-paper around a lantern'. Answers will have to be selective, and better answers will probably be rooted in the text and, to some extent, personally responsive.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 23: (14 marks)	<p><i>Stormy Weather</i>: “‘So this,” Matron stood guardian...’ to ‘...things you’ll need when you start your job...’</p> <p><i>Stone Trees</i>: ‘It is ridiculous how this boy walks.’ to ‘...with your known eyes. Now that you are.’</p> <p>What difficult relationships between adults and children do these passages vividly portray?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Matron’s reactions to Chris’s confession • the narrator’s thoughts as she accompanies Peter.

NOTES ON THE TASK:

Candidates should respond to the resourceful and self-willed heroine of *Stormy Weather*, as she does battle with the formidable matron over the discovery of her love letters. Her childish enthusiasm when describing her beau may create some enjoyment, just as the fiendishness of her double chastisement – using Band of Hope time to make clothes in which to be cast out from the orphanage – may cause disappointment. Credit is due to answers that mention also the way the ever-inventive Chris turns defeat into victory over her more gullible fellow orphans. In *Stone Trees*, it is to be hoped that most candidates will perceive the grieving widow’s growing but reluctant admission that that the boy she is accompanying here over the rocks is the child of her newly dead husband, and that the boy’s mother shares her own grief, ‘How Anna wept’. Better answers will give some response to the language, as the widow, sometimes almost incoherently, addresses her dead husband, and makes oblique references to the similarities between husband and son; his ‘long hard hands’, his ‘known eyes’, their mutual love of trees. Yet at the same time, just as she prefers stone to the sparkling vitality of trees, she will use her perpetual grief to exert control over her husband in death as she failed to in life.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 24: (14 marks)	<p>Explore the ways people respond to change in their lives in TWO of the following stories?</p> <p>Choose from:</p> <p><i>The New People</i> (Tremain)</p> <p><i>The Man Who Kept the Sweet Shop at the Bus Station</i> (Harris)</p> <p><i>Nothing Missing But the Samovar</i> (Lively).</p> <p>Remember to support your ideas with details from the stories.</p>

NOTES ON THE TASK:

Millicent, the central character of *The New People*, feels the need to change and move from a country she feels no longer values her, yet cannot accept that the ‘ghosts’ who are buying her home will change it to suit themselves. Her pessimism drives away her partner Alison, and her move to Italy will be made alone. The narrator of *The Man Who Kept the Sweet Shop...* gives recollections of the man’s rather seedy character, and the consequent disgusted fascination of his young customers, from a distance of years, and better answers will comment on the tone of recollection that pervades the writing. Answers that link the man’s gradual physical disintegration, ‘a funny colour, bluey under his natural red’ with the increasing distance of his young customers as they grow up, deserve credit. None of this bitterness is present in *Nothing Missing but the Samovar*, as the young German student, Dieter, becomes seduced by gentle English country ways and becomes increasingly reluctant to leave them. The story ends with the ‘irresistible manifestations of change’ of an English autumn that he sees on his final journey home, making him realise its inevitability.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 25: (14 marks)	<p>Chapter 13: 'It was a great funeral...' to '...return to the clan after seven years.'</p> <p>What do you think makes this an exciting moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the build-up to the accident • its consequences for Okonkwo.

NOTES ON THE TASK:

It is to be hoped that answers will respond to the lively writing here, as the excitement of the funeral ceremony, the shouting, firing of guns, beating of drums and clanging of machetes is described. After the utterances of the 'one-handed spirit', and the 'fever-heat' of the climax, however, the event that is to change Okwonko's life takes place; he accidentally kills Eseudo's son. After the short, sharp horror of the moment, 'All was silent', the passage ends coldly and brusquely with Okwonko's peremptory seven year banishment. Credit is due to answers that engage with the lively, exciting and ultimately shocking nature of the event and its dire consequences.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 26: (14 marks)	<p>What do you find both admirable and pitiable about Ikemefuna?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • his personality and behaviour • his death.

NOTES ON THE TASK:

The engaging personality of Ikemefuna should be apparent in most answers here. His sad and inauspicious entry into Okwonko's household is followed by his proving to be lively, clever and popular, and beloved even of Okwonko. There will be varying amounts of detail about his life in the household, his friendship with the adoring Nwoye, his working on wall building and farming, and his implicit acceptance by Okwonko that he is his son. Answers may therefore express shock and disappointment when, in spite of Eseudu's warning not to, Okwonko takes part in the boy's death, dealing the fatal blow even as Ikemefuna calls out to him as his father. More perceptive answers will point out the irony of his motive; 'he was afraid of being thought weak.'

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (14 marks)	<p>“Ay”, he said aloud. There is no translation for this word..’ to ‘The shark let go of the fish and slid down, swallowing what he had taken as he died.’</p> <p>What do you think makes this such a dramatic moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the sharks • the old man’s words and actions.

NOTES ON THE TASK:

Now without his harpoon, he is more vulnerable. His involuntary and aggressive spoken words suggest the pressure he is under. He attempts to improvise a weapon whilst in pain. His animosity to the sharks is evoked by the wording of the third paragraph. Their ferocity is further evoked by language such as ‘stupidity of their great hunger’ and ‘scavengers as well as killers’. He kills a shark, holding out the (vain) hope that he might return to port with his catch. Better answers are likely to make reference to the passage as well as personally responding to what is dramatic.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 28: (10 marks)	<p>What do you think makes the boy such a memorable and important character in the novel?</p> <p>Remember to support your ideas with details from the novel.</p>

NOTES ON THE TASK:

Better answers are likely to show a sense of the boy’s importance, appearing as he does at the beginning and the end of the novel, caring for and admiring the old man, and to respond at least implicitly to ‘memorable’ in the question. He looks after the old man like a parent at times, and is evidently moved by him and hero-worships him. Perhaps he will turn into the old man himself one day.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29: (14 marks)	Part Two, Chapter IX: 'On the sixth day of Hate Week...' to 'Oceania was at war with Eastasia!' What makes this such a horrifying insight into the world of Big Brother?

NOTES ON THE TASK:

The language, in diction and syntax (see, for example, the first paragraph), is melodramatic and hyperbolic. The orgasmic hatred of Eurasia changes in an unremarked instant. The orator is a gruesome little caricature, with a bony arm, 'lank locks' of hair and a metallic voice. Perhaps most shocking are the uniformed schoolchildren who yell most savagely of all. Answers are likely to show some understanding of what is taking place here, and to refer closely to some of the details in the passage. Better answers may be able to make a personal response to 'horrifying'.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30: (14 marks)	How much do you admire Winston Smith? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

Does Winston go as far as anyone can or could in the world of Big Brother? Answers may argue that he is to be admired for rebelling and resisting or that admiration is not really possible for a man who is just one of many victims, and who is so comprehensively defeated. Better answers are likely to show confidence in the overall argument and be able to make helpful references to the text.

Text:	PALIN: <i>Pole to Pole</i>
Question 31: (14 marks)	<p>Day 64: “When the train leave...” to ‘Delays are almost obligatory, sometimes extending to days.’</p> <p>Day 127: ‘My compartment has a wall of window...’ to ‘... obscured by a thunderstorm.’</p> <p>What do you find striking about the description of the two trains here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the poor condition of the Nile Valley Express • the comfort provided by the Blue Train.

NOTES ON THE TASK: The poor state of the once-proud Nile Valley Express, both in its condition, rotting and needing repair, and in the poverty of its milling thousands of passengers, is evident. There is a striking description of the arrival of the Roof Class Travellers, and the simple and basic conditions of the first class accommodation pointedly leave conditions in the other two classes to the imagination. Conditions on the Blue Train from Johannesburg to Cape Town are almost embarrassingly luxurious, with wall-sized windows, air conditioning and champagne on arrival. Palin admits that it is the most comfortable train ride he has ever experienced, and stronger candidates may understand Palin’s observation that, detached as it is from the outside world, it becomes an unconscious paradigm for the recently defunct apartheid system. The passage ends with a direct comparison with the Nile Valley Express in terms of numbers of passengers and standards of catering which some answers may comment on, and more competent answers will observe Palin’s understated yet sharp social commentary at work in these passages.

Text:	PALIN: <i>Pole to Pole</i>
Question 32: (14 marks)	<p>What makes any TWO characters from <i>Pole to Pole</i> so striking for you?</p> <p>You might choose from:</p> <p>Edward Ranenko (Day 31) Felix (Days 40 and 41) Dr Baela (Day 108) or any other character.</p> <p>Remember to support your choices with details from the book.</p>

NOTES ON THE TASK:

Because the choice here is extensive, the quality of answers will depend on the depth of detail used about the chosen characters, and on how successfully the candidates engage with the idea of ‘striking’. There are characters such as the extraordinary purser Felix, encountered en route to Istanbul, who frogmarches his dinner guests, and whose on-deck exercises are amusing. The Yorkshire astrologer Patric Walker in Rhodes treats Palin to a ‘grand English tea’ and some unfavourable predictions. His Luxor guide, the lugubrious Peter, gives him an eye-witness account of the opening of Tutenkhamun’s tomb. The lively Edward Ranenko in Russia subjects the not unwilling traveller to the Night of a Thousand Toasts. Candidates may also choose to write about less pleasant characters, the racist Pearle in Bulawayo, or the sinister Dr Baela in Tanzania. Whether candidates choose from the suggested list, or one of their own favourites, the quality of the answer will depend on both the detail used and the extent of personal engagement with the character.

Text:	HORNBY: <i>Fever Pitch</i>
Question 33: (14 marks)	<p>A Male Fantasy: 'Typically. I remember...' to '...an organic part of our day.'</p> <p>What are your impressions of Hornby's girlfriend in this passage?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • her attitudes to football • his relationship with her.

NOTES ON THE TASK:

The question is directed at the reader's personal view of her: she might variously be regarded as a saint or madwoman to have anything to do with the obsessive Hornby, or a really well balanced, affectionate partner. She is a genuine fan, going to matches, recognising all the team and remembering at least some facts and figures. He senses that his behaviour has threatened their relationship. Answers should be able to use the bullets to develop a view of her. Better answers are likely make close reference to the extract, and may be able to hint at response to or criticism of him.

Text:	HORNBY: <i>Fever Pitch</i>
Question 34: (14 marks)	<p>In <i>Fever Pitch</i> how far does football seem an enjoyable game to watch? Remember to support your ideas with details from the book.</p>

NOTES ON THE TASK:

The answer is probably yes and no, and answers may well be able to provide evidence to support both poles. Hornby's experience of supporting Arsenal is often pained, given their reputation as a team and sometimes adverse results (see e.g. 'Same old Arsenal'). He says in the book's penultimate paragraph that he has been trying to write about 'how miserable most of my footballing life has been'. But candidates may want to disagree; some goals are memorable and spectacular, and then there is the orgasmic 'Greatest Moment Ever'. Better answers are likely to be more confident in arguing their case.

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 0	<ul style="list-style-type: none"> not meet any of the above criteria

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

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 1: (20 marks)	Act Two: 'DR SCOTT: I hate the idea...' to 'DR SCOTT: I'm on the 'phone ...Goodnight.' How does Clark's writing make this conversation both revealing and moving in the play?

NOTES ON THE TASK:

Answers may identify two strands in this passage. Firstly, this is the point at which Mr Hill clarifies his thoughts about Ken's wishes, and decides that Ken's desire to be allowed to die is both responsible and courageous. His foil during his internal debate is the hesitant, indecisive and non-committal Dr Scott, and the clever solicitor talks her round to admitting to the logic of his argument. Interwoven with this discussion on ethics are the first tentative steps in a romantic relationship between Dr Scott and Mr Hill, and it is to be hoped that some fuller answers may refer to Ken's subsequent gentle ribbing of Dr Scott about her evening out.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 2: (20 marks)	You are John, leaving Ken's room for the last time, just before the hearing (in Act 2). Write your thoughts.

NOTES ON THE TASK:

Throughout the play, we experience John's life-affirming badinage, his refusal to be serious, as seen in his last speech before he leaves the room. We therefore have no idea of his real opinions about Ken's determination to die, although it could well be assumed that someone as vibrant and optimistic as John could never understand Ken's desire to end his life. Nevertheless, there are many occasions when John's humour and carefree attitude have warmed Ken's heart, in their first meeting, for example, or in Ken's description of what use Ken could be if he remained alive. John has provided a sublime example of this just before he leaves the room, so he could well be reminiscing about these times. Fuller answers could mention the burgeoning romance with Nurse Sadler, although thoughts of this would necessarily be fleeting in view of the seriousness of this moment in time. There should also be some attempt in better answers to capture the imagery, wit and energy present in John's speech.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (20 marks)	REQUIEM How does Miller make this such a moving ending to the play?

NOTES ON THE TASK:

The difference between Biff ('wrong dreams') and Happy ('good dream'); the view of a salesman's life expressed by Charley; Linda's final words of puzzled love; the fact that there were so few at the funeral rather than so many: any or all of these aspects might be the basis of an answer here. There may also be fruitful references to the crescendo of Linda's language, with her sobbing and repetition of 'free', and to the contribution of the music and lighting to the moving ending. Answers should be close to the text and express real personal response to 'moving' to score substantially; the best answers may be those which convey an overview of Miller's play.

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

NOTES ON THE TASK:

Answers should not merely provide a rehearsed character study, but show some awareness of the character's contribution to the play, and respond to 'memorable' in personal terms. In 'Requiem' he expresses the view that Willy had a 'good dream'; Happy is like Willy and a foil to Biff in that he deludes himself about his failure. His name arguably connotes a drifting fecklessness which expresses itself in his attitudes to women and to work. Should we feel sorry for him because Willy doesn't 'notice' him? This may be a fruitful approach to the answer. The better ones may be those which express a number of responses to this character.

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 5: (20 marks)	Act Two Scene Two: 'STANHOPE: I want to talk with you, sergeant-major...' to ' STANHOPE: ...don't make plans to retire. S.-M: Quite, sir.' How does Sherriff make this a moving and revealing moment in the play for you?

NOTES ON THE TASK:

Although the sergeant-major is a peripheral character in the play, answers may remark on the several ways in which this conversation between him and Stanhope is important, as we see to some extent what makes Stanhope a beloved and inspired leader of men. The mutual respect the two men have for each other is seen in the formality of the tot of whisky. This is followed by Stanhope's professional and dynamic briefing of the seasoned veteran before him. The dark humour of the exchange may be noted in better answers, where the sergeant-major writes in his 'very dirty little notebook' with 'a very small stub of pencil'. As he hesitantly questions whether he has understood his superior correctly, Stanhope confirms his worst fears with deliberate gaiety. Then, touchingly, the sergeant-major at last understands the grim irony of Stanhope's words and joins in with his 'joke', which is in fact an all too realistic summary of the inevitable events to come. The quality of answers will depend upon the extent to which these subtleties are observed.

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 6: (20 marks)	How does Sherriff make the relationship between Stanhope and Osborne in the play so memorable for you?

NOTES ON THE TASK:

Osborne's loyalty to his friend and superior is made clear to the audience from the beginning, when in the encounter between Hardy and Osborne, the latter staunchly defends Stanhope's hard drinking. Similarly, Osborne sensitively prepares the hero-worshipping Raleigh for the changes in Stanhope before he appears. Their long conversation in Act One, where Stanhope pours out his anguish over Raleigh's arrival, and the hopelessness of his love for Raleigh's sister, may be cited in some detail in stronger answers. Credit is also due to answers that observe how Stanhope's passionate outburst to Raleigh about the depth of his love for his newly dead friend mirrors Osborne's strong assertions about Stanhope's qualities to Hardy at the beginning of the play.

Text:	PINTER: <i>The Caretaker</i>
Question 7: (20 marks)	Act III: 'MICK: What is your name?' to ' <i>He hurls the Buddha against the gas stove. It breaks.</i> ' How does Pinter make this such a dramatic moment in the play?

NOTES ON THE TASK:

There are several key aspects to the drama here: Mick's interrogation of Davies, going over old ground about his name, and taking offence when Davies calls Aston 'nutty'; Mick's slow movements; the stichomythic dialogue; Mick's speech (is he being honest and direct for once?); the stage business with the coin; and of course the climactic shattering of the Buddha. Better answers may be those which express a personal hierarchy of effect, or develop interpretations of character (or indeed the statue) that extend beyond the extract.

Text:	PINTER: <i>The Caretaker</i>
Question 8: (20 marks)	How far does Pinter lead you to agree with Mick that Davies is 'an old rogue' and 'an old scoundrel'? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

There is plenty of evidence on which to base the answer since Davies is on stage most of the time. The question asks not just for a description of what he says and does, but for an overview of the character: is he a devious and selfish individual, or a victim of society? A comical 'rogue' or an intolerant racist? Answers should be able to convey a sense of how he is presented, in response to 'Pinter lead you' in the question, for example by reference to his speeches or actions. Better answers are likely to make a clear case, whatever it is, with definite support from the text.

Text:	OCR: <i>Opening Lines: How It Looks From Here</i>
Question 9: (20 marks)	<i>I Am a Cameraman</i> : Dunn, <i>Things</i> : Adcock. Compare how the poets here movingly convey feelings about the problems life presents.

NOTES ON THE TASK:

The poem *I Am a Cameraman* shatters the illusion that film can even begin to recreate the truth of events that happen in life. It asserts that only the victims of life know its truth, and that no amount of art, whether it be film, painting, poetry or music, can hope to capture it. Answers that are able to explore some of the poem's images as the poet expresses these feelings, are worthy of high reward. Fleur Adcock's chilling recitation of some of life's problems in *Things* becomes all the more chilling when the problems are seen as being relative; 'there are worse things...'. The final image, of these consistent but unnamed 'worse things' haunting the captive victim at 5 a.m. is a sobering thought.

Text:	OCR: <i>Opening Lines: How It Looks From Here</i>
Question 10: (20 marks)	Compare how the poets use memorable images to convey feelings of hope in TWO of the following poems. <i>Wedding-Wind</i> (Larkin) <i>Oh Grateful Colours, Bright Looks!</i> (Smith) <i>Sometimes</i> (Pugh)

NOTES ON THE TASK:

Images are used very differently in each of these poems, but all are memorable. In *Wedding-Wind* the wind dominates proceedings, forcing the bride to be left alone on her wedding-night, 'ravelling' everything under the sun, and yet failing to blow away her nuptial joy. In the wonderful closing image, she defies even death to spoil her happiness. Smith's poem is a joyful recitation of all things coloured, whether natural or man-made. Contained within the images, however, is a reminder that we must live life while we are able to; and yet she finally challenges even death to remain without colour. *Sometimes*, too, is a psalm of hope, its images ranging from what may be seen as insignificant events, to those that may change the world. It ends with a powerful metaphor, almost as a prayer. Better answers will engage fully with the uplifting images in their chosen poems.

Text:	OCR: <i>Opening Lines: The 1914-18 War (ii)</i>
Question 11: (20 marks)	<i>The Target, The Bohemians: Gurney</i> Compare how the poet powerfully conveys the attitudes of young men towards war in these poems.

NOTES ON THE TASK: *The Target* is a simple yet powerful outpouring of the grief, worry, guilt and despair of a young soldier who is agonising after killing his first enemy, and begins to feel that he would be better dead himself, so as to spare his mother further worry. Better answers should respond to the poem's naked passion, and the bitterness of the last three lines. *The Bohemians* is more sophisticated both in design and execution. The eponymous Bohemians are described in rich detail, careless of looking smart, joking inappropriately, and permanently surprised at what they see as the army's unreasonable disruption of their social life with 'army ways'. Their lives run in contrast to the conventional army types who 'wrenched what little soul they had still further from shape'. Reward is due to those who comment on the detailed descriptions of these soldiers; but it is hoped that better answers will grasp fully the ultimate irony in the last line – that the Bohemians' deaths in battle are just as final as the deaths of those who lived conventionally.

Text:	OCR: <i>Opening Lines: The 1914-18 War (ii)</i>
Question 12: (20 marks)	Explore the differing ways in which the poets vividly convey the feelings of those who lose loved ones in the war, in TWO of the following poems: <i>Lamentations</i> (Sassoon) <i>The Seed-Merchant's Son</i> (Herbertson) <i>Perhaps</i> - (Brittain).

NOTES ON THE TASK:
Although these three poems represent very different aspects of loss – that of a brother, a son and a lover, each has its own poignancy. There is an almost casual tone in *Lamentations*, where the narrator has 'blundered in' on a scene of helpless, hopeless grief that the two onlookers, the sergeant and the narrator, are powerless to understand or control. It is to be hoped that the sarcasm of the bland final statement will not be lost on more perceptive candidates. The warm tone that begins Herbertson's poem as she describes the childlike qualities of the Seed-Merchant's son, culminating in his looking at death 'with a child's surprise', may be noted in answers. The still and silent grief of the father is also painful, and his gratitude to God for giving him the hope that life, in the form of the seed in his hand, will go on in spite of his son's death. Answers may be able to respond to the central conceit of *Perhaps* - , that the narrator may one day come to enjoy the variety and the beauty of the seasons in spite of her loved one's death – but that she will never know love again, because her heart has been broken with his death. Better answers will be able to comment on 'vividly' in the language of their chosen poems.

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 13: (20 marks)	<p><i>Wild Oats</i>: Larkin, <i>Going Under</i>: Fanthorpe.</p> <p>Compare the ways these poems vividly convey thoughts and feelings about love.</p> <p>Remember to refer closely to the words and images from the poems.</p>

NOTES ON THE TASK:

In the former poem Larkin catalogues the signs ('four hundred letters', 'numerous cathedral cities') of a long relationship, which is haunted by memories of her more attractive ('bosomy', 'beautiful') friend. He describes himself as, amongst other things, 'selfish' and 'bored'. Better answers may be able to show appreciation of the ironic, deadpan tone of some of the language, including the title. In the latter Fanthorpe memorably expresses physical closeness ('nuzzle', 'casual, heavy arm') as well as an acute sense of the differences between them, the sleeper and the guilty watcher. Better answers may be able to explore the effects of the figurative language: 'neat as a dipper', 'I am a fish', 'You anchor me'.

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 14: (20 marks)	<p>Compare the ways the poets memorably express views of life in any TWO of the following poems.</p> <p><i>Next Please</i> (Larkin) <i>An Arundel Tomb</i> (Larkin) <i>Growing Out</i> (Fanthorpe)</p> <p>Remember to refer closely to words and images from the poems.</p>

NOTES ON THE TASK:

In the first Larkin he uses maritime imagery to convey false hopes, then to convey the grim inevitability of death. Better answers may be able to respond to his ironic diction: 'Sparkling', 'prinked', 'devoutly'. In the second the visual images build a sense of something lasting, from 'stone' through 'Light Each summer' to the affirmation of the last line. Again, responses to Larkin's word-choice may well be signs of better answers. Is Fanthorpe's view of our lives witty and good-humoured, or reductive and pessimistic? Perhaps better answers will explore the tensions in this poem.

Text:	<i>Touched With Fire</i>
Question 15: (20 marks)	<i>Mid-Term Break, Digging: Heaney.</i> Compare the ways Heaney makes childhood experiences so vivid in these two poems.

NOTES ON THE TASK:

In the former he conveys a series of unwonted experiences, being taken out of lessons, adults shaking his hand, before he sees the body of his little brother, with the 'poppy bruise', and in his diminutive coffin. In the latter his father's and grandfather's skills of digging are sensuously evoked, as are other memories of the time, such as the potatoes and the milk bottle. Better answers are likely to be those which explore the language of quotations and offer overview.

Text:	<i>Touched With Fire</i>
Question 16: (20 marks)	Compare the ways in which the poets express strong feelings of anger in any TWO of the following poems: <i>Dulce et Decorum Est</i> (Owen) <i>Telephone Conversation</i> (Soyinka) <i>5 Ways to Kill a Man</i> (Brock).

NOTES ON THE TASK:

Owen describes physical horrors as a prelude to a crescendo of denunciation. Answers on this poem are likely to show understanding of the title and the 'lie'; better ones may be able to focus on particularities of horror and anger. Soyinka too is angry, about the racist landlady, and caricatures her voice and imagined appearance, as well as expressing himself with bitter exasperation. Understanding of irony may be the sign of a better answer here, as in the Brock, where a sarcastic menu or instruction list is coolly presented to the reader.

Text:	OCR: <i>Opening Worlds</i>
Question 17: (20 marks)	<p><i>Two Kinds</i>: 'We didn't immediately pick the right...' to '...look forward to my future fame.'</p> <p><i>Leela's Friend</i>: 'Sidda clutched the ball...' to ' "I have asked it to follow us about." '</p> <p>How do the writers make these passages amusing for you?</p> <p>Remember to support your answer with details from the stories.</p>

NOTES ON THE TASK:

In the first extract there is the ironic tone of the first line, and '...as though they were training films.' Mother comments wryly that her daughter doesn't need training to cry. There is the hyperbole of the student 'who could barely hold the scissors without shaking' and the comical visual words: 'uneven mass of crinkly black fuzz', 'lop off these soggy clumps'. There is also the exaggeration of the images of prodigy such as Cinderella accompanied by 'sparkly cartoon music'. In the second extract Sidda is telling Leela fantastic stories about his close relationship with the moon, and her childish wonder is charmingly conveyed. Better answers are likely to be those which comment on the language used and develop a personal response, and may be those which observe the contrast between these extracts and other parts of the stories.

Text:	OCR: <i>Opening Worlds</i>
Question 18: (20 marks)	<p>How do the writers portray great unhappiness in any TWO stories in <i>Opening Worlds</i>?</p> <p>Remember to support your answer with details from the stories.</p>

NOTES ON THE TASK:

Answers might, for example, refer to the young woman at the end of *The Train from Rhodesia*, who has discovered a void where love should be, or Nak in *The Gold-Legged Frog*, being told he has good luck, or the daughter in *Two Kinds* when she says she wishes she were dead 'Like them' (or indeed her mother at this point). Better answers are likely to convey an overview of the chosen stories as well as referring in detail to them.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 19: (20 marks)	<p><i>Adolf</i>: 'Even we understood that he must go.' to ' Adolf turned his flank on us.'</p> <p><i>Rex</i>: 'I saw Rex only once again...' to ' My uncle was a fool, for all that.'</p> <p>Explore how Lawrence's writing makes these endings both powerful and moving.</p>

NOTES ON THE TASK: After the delightful account of Adolf's misdemeanours the ending here is relatively sombre, and inevitable. Higher grade answers will see Lawrence in philosophical vein, as the narrator accepts that captivity for a wild animal is degradation, and its rightful place is in the wild. The piece ends optimistically, however, as the narrator fancies that he still can see Adolf hiding in the coppice. The ending of *Rex* is in a far darker vein. After a fascinating account of the little terrier's life, beloved of the family yet at heart still a hunting dog, there has been a brutal reclaiming of Rex by his owner, and in the passage we read that he has been shot. Lawrence again here muses on the fact that in order to make a dog servile, man has to show contempt for it, and to show it 'too much love' is a mistake. Some better answers may, however, refer thoughtfully to the final say Lawrence has on the matter, in the last line of the story.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 20: (20 marks)	<p>How does Lawrence's writing vividly convey to you the difficult situations in which men find themselves, in TWO of the following stories?</p> <p>Choose TWO from:</p> <p>Fred in <i>A Prelude</i> Radford in <i>Her Turn</i> John Thomas in <i>Tickets, Please</i>.</p>

NOTES ON THE TASK:

There is a variety of 'difficult situations' to choose from here. The sensitive Fred sets great store by his 'Bedouin' attire in *A Prelude*, and his embarrassment at being laughed at is painfully described. But his pain, exacerbated by the knowledge that she has risen above him socially, is mirrored by the distraught Nellie, and the young farmer's accidental overhearing of her protestations of love produces a fairytale ending that more sensitive answers will assuredly show enjoyment of. Radford's taciturn, stubborn, womanising nature is established at the outset of *Her Turn*, as is his meanness in refusing his wife any of his union money since she has savings of her own; so it is to be hoped that answers will show appreciation of his discomfort when Mrs Radford spends almost all of her savings on new belongings. There may also be some better candidates who appreciate the bitterness in the writing at the end of the story, where although Mrs Radford achieves a victory, it is an uneasy one. The long scene where the philandering John Thomas is assaulted as his jilted girlfriends wreak revenge is powerfully written, and painful to read. Answers that attempt to convey the depth of passion of the protagonists, followed by the malignant way in which John Thomas singles out Annie, and her consequent bitter revulsion, deserve high reward.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21: (20 marks)	Chapter 42: 'Jim walked across the quay...' to 'the shores of this terrible city.' How in your view does Ballard make this passage an effective ending to the novel?

NOTES ON THE TASK:

The war is being re-fought in the projected newsreels and a new war with China is foreshadowed. The old order has to some extent recovered in the image of Jim's parents 'resting in the passenger saloon on the upper deck'. Although he is sailing for England he feels that part of him will stay in Shanghai, 'this terrible city'. Perhaps the loss of his childhood is symbolised by the floating child's coffin. Better answers are likely to reach confidently back into the novel in order to respond to the terms of the question, as well as to refer closely to the passage itself, showing an appreciation of some aspects of Ballard's writing.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 22: (20 marks)	How does Ballard's writing make Jim's experiences in the detention centre particularly unpleasant (in Chapters 13, 14 and 15)? Remember to support your answer with details from these chapters.

NOTES ON THE TASK:

Although this part of the book begins with the open air cinema and spring sunshine, there is much that is nasty: Jim is ill and vomits blood; the food is poor, e.g. 'thin rice gruel'; the centre is malodorous, since many are ill and die - Private Blake's 'skin stretched across his ribs like rice-paper around a lantern'. Answers will have to be selective and should be rooted in the text; better answers will probably develop a clear personal response as well as refer closely to Ballard's writing, as the question indicates.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 23: (20 marks)	<p><i>Stormy Weather</i>: “So this,” Matron stood guardian...’ to ‘...things you’ll need when you start your job...’</p> <p><i>Stone Trees</i>: ‘It is ridiculous how this boy walks.’ to ‘...with your known eyes. Now that you are.’</p> <p>How do the writers memorably portray the difficult relationships between adults and children here?</p>

NOTES ON THE TASK: In the study of grief and loss that is *Stone Trees*, the unnamed narrator comes to the realisation of what she has always really known – that the boy she is accompanying over the rocks is the child of her newly dead husband, and that the boy’s mother Anna shares her own grief, ‘How Anna wept’. As the overwrought widow addresses her dead husband, we see in this passage her oblique references to the similarities between her husband and his son; his walk, his long hard hands, his ‘known eyes’, their mutual love of trees. Yet at the same time, when she sees life even amongst the cracks in the stone trees, we realise that just as she prefers stone trees over unpredictable living ones, she will use her grief to exert the control over her husband in death, as she failed to in life. The resourceful and self-willed heroine of *Stormy Weather* finds fate against her in this passage, having been discovered in the possession of love letters from the Band of Hope meeting. Her childish enthusiasm when describing her beau is delightful, but it is brushed brutally aside by the formidable Matron. She swoops in to kill several birds with one stone, and purloins Band of Hope time to teach the fast-maturing girl how to use the sewing machine and make clothes to be sent out into the outside world with. Fuller answers may refer with some satisfaction to the conclusion of the story where Chris, true to form, turns her chastisement into a victory over her fellow-orphans.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 24: (20 marks)	<p>How do the writers powerfully convey people’s responses to change in TWO of the following stories?</p> <p>Choose TWO from:</p> <p>Millicent in <i>The New People</i> (Tremain)</p> <p>the girls in <i>The Man Who Kept the Sweet Shop at the Bus Station</i> (Harris)</p> <p>Dieter in <i>Nothing Missing But the Samovar</i> (Lively).</p>

NOTES ON THE TASK:

‘Change is good’, Millicent, the central character of *The New People*, assures her partner, Alison; and yet she finds it impossible to accept that when she sells her home to the ‘ghosts’ who will change it, this will represent the disintegration of the life she has always known. It is this pessimism that causes Alison to abandon her and forgo their new life in Italy, increasing Millicent’s final despair. It is to be hoped that better answers will respond to some of the complexity of Millicent’s personality, and the impossibility of her situation. The situation in Harris’s story is viewed from ‘years afterwards’, by a narrator who has grown up, and better answers will comment on the tone of recollection that pervades the writing. Equally striking is the girls’ expressions of distaste when describing him, “his nails – “, “his teeth – “. His own gradual physical disintegration, ‘a funny colour, bluey under his natural red...’ parallels the girls’ growing to adults and disowning him, and we are left with some indication of the man’s own anger and frustration. Candidates choosing Lively’s story should see it as a far kinder affair, as the young German student, Dieter, becomes seduced by the gentle English country life and its equally charming inhabitants. Forced to leave it, in his final view of an English autumn through the train window, the regretful young man sees ‘...only the irresistible manifestations of change’, and realises the inevitability of his return home.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 25: (20 marks)	Chapter 13: 'It was a great funeral...' to '...return to the clan after seven years.' Explore how Achebe's writing makes this such an exciting moment in the novel.

NOTES ON THE TASK: Answers will probably respond to the lively description of Eseudu's funeral, with the excitement of shouting, firing of guns, beating of drums and clanging of machetes. After the utterances of the 'one-handed spirit', events reach the fever heat of the ceremony's climax. The event that is to change Okwonko's life happens next with his accidental killing of Eseudu's son, and the horror of it all is summed up, 'all was silent'. The passage ends with the cold, brusque announcement that Okwonko is to be banished for seven years. Credit should go to answers that attempt to engage with the vivid descriptions and the drama of Okonkwo's tragedy.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 26: (20 marks)	Explore how Achebe arouses your admiration and pity for Ikemefuna.

NOTES ON THE TASK: Achebe paints a delightful picture of Ikemefuna. After his sad and inauspicious introduction into Okonkwo's household, he proves himself to be lively, clever and popular, endearing himself even to Okonkwo, whom he calls 'Father'. More detailed answers will relate engaging aspects of Ikemefuna's life in the household, his friendship with and mentoring of Nwoye, his folk tales, his work on 'family' projects such as wall building or sorting yams. Thus it comes as a shock when, despite Eseudu's warning not to involve himself in the boy's death, Okwonkwo accompanies him into the forest, and in cold blood cuts down his adopted son. The irony of Achebe's comment on why Okwonkwo dealt the death blow will not escape more perceptive candidates; 'He was afraid of being thought weak'.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (20 marks)	<p>“Ay”, he said aloud. There is no translation for this word..’ to ‘The shark let go of the fish and slid down, swallowing what he had taken as he died.’</p> <p>How does Hemingway make this such a dramatic moment in the novel?</p>

NOTES ON THE TASK:

Now without his harpoon, Santiago is now more vulnerable. His involuntary and aggressive spoken words suggest the pressure he is under. He attempts to improvise a weapon whilst in pain. His animosity to the sharks is evoked by the wording of the third paragraph. Their ferocity is further evoked by language such as ‘stupidity of their great hunger’ and ‘scavengers as well as killers’. He kills a shark, holding out the (vain) hope that he might return to port with his catch. Better answers are likely to make close reference to the passage in maintaining their response to what is dramatic.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 28: (20 marks)	<p>How does Hemingway make the boy such a memorable and important character in the novel?</p> <p>Remember to support your ideas with details from the novel.</p>

NOTES ON THE TASK:

Answers are likely to show a sense of the boy’s importance, appearing as he does at the beginning and the end of the novel, caring for and admiring the old man, and to respond to ‘memorable’ in the question. Allegorical interpretations of the character and the book are possible if carefully argued but not invited by this question. Better answers may be those which are more confident and detailed in their deployment of textual references.

Text:	ORWELL: <i>Ninety Eighty-Four</i>
Question 29: (20 marks)	Part Two, Chapter IX: 'On the sixth day of Hate Week...' to 'Oceania was at war with Eastasia' How does Orwell create such a horrifying insight into the world of Big Brother in this passage?

NOTES ON THE TASK:

The language, in diction and syntax (see, for example, the first paragraph), is melodramatic and hyperbolic. The orgasmic hatred of Eurasia changes in an unremarked instant. The orator is a gruesome little caricature, with a bony arm, 'lank locks' of hair and a metallic voice. Perhaps most shocking are the uniformed schoolchildren who yell most savagely of all. Answers are likely to show understanding of what is taking place here, and to refer closely to details from Orwell's writing in the passage. Better answers are likely to make confident judgements about the manipulation of the masses in the novel.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30: (20 marks)	How far does Orwell's writing enable you to admire Winston Smith? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

Does Winston go as far as anyone can or could in the world of Big Brother? Answers may argue that he is to be admired for rebelling and resisting, or that admiration is not really possible for a man who is just one of many victims, and who is so comprehensively defeated. Better answers are likely to show confidence in the overall argument and be able to make close references to the text, showing sensitivity to Orwell's turn of phrase.

Text:	PALIN: <i>Pole to Pole</i>
Question 31: (20 marks)	Day 64: “When the train leave...” to ‘Delays are almost obligatory, sometimes extending to days.’ Day 127: ‘My compartment has a wall of window..’ to ‘... obscured by a thunderstorm.’ What do you find memorable about the way Palin describes the two trains here?

NOTES ON THE TASK:

Although comparison is not required, even more basic answers will inevitably reveal these two trains to be at opposite ends of the comfort and convenience spectrum. As the Nile Valley Express departs, the remarkable phenomenon of the Roof Class Travellers occurs. The description of the basic and simple first class accommodation pointedly leaves conditions in the lower two classes to the imagination. In spite of its proud ancestry, the present state of the train is pitiable; it is rotting and in need of repair. Conditions on the Blue Train from Johannesburg to Cape Town are almost shamefully the opposite of those on the Nile Valley Express. There is a wall-sized window, air conditioning, and champagne, and in the same sentence as admitting that it is the most comfortable train ride he has ever experienced, Palin admits that the detachment it gives from the world outside is an unconscious paradigm for the recently-abolished apartheid system. The passage ends with a comparison of the train with the Nile Valley Express, in terms of number of passengers and standards of catering. Higher grade answers will be those that perceive in Palin’s prose the subtle, understated but sharp social commentary that pervades much of the book.

Text:	PALIN: <i>Pole to Pole</i>
Question 32: (20 marks)	How does Palin’s writing make any TWO characters from <i>Pole to Pole</i> striking for you? You might choose from: Edward Ranenko (Day 31) Felix (Days 40 and 41) Dr Baela (Day 108) or any other character.

NOTES ON THE TASK:

The choice of characters is expansive, and it is hoped that better candidates will write about their favourites with engagement and enthusiasm. For instance, one of Palin’s more lively characters is Edward Ranenko, in Russia, who invites the narrator to the Night of a Thousand Toasts, followed shortly afterwards by the Russian Kissing Dance. En route to Istanbul, Palin meets Felix, the extraordinary purser, who frogmarches passengers to dinner and does some amazing on-board exercises. In Rhodes, Palin meets a Yorkshire astrologer, Patric Walker, where he is treated to a ‘grand English tea’ and some unfavourable predictions. His Luxor guide, the lugubrious Peter, gives Palin an eye-witness account of the opening of Tutankhamun’s tomb. There are also less pleasant characters that may feature in some answers, such as the racist Pearle in Bulawayo, or the sinister Dr Baela in Tanzania. Whichever characters are chosen, the quality of answers will depend on the textual detail used in illustration, and the amount of engagement with Palin’s writing.

Text:	HORNBY: <i>Fever Pitch</i>
Question 33: (20 marks)	A Male Fantasy: 'Typically. I remember...' to '...an organic part of our day.' What interests you about the ways Hornby portrays his girlfriend in this passage?

NOTES ON THE TASK:

The woman might variously be regarded as a saint or madwoman to have anything to do with the obsessive Hornby, or a really well balanced, affectionate partner. She is a genuine fan, going to matches, recognising all the team and remembering at least some facts and figures. He senses that his behaviour has threatened their relationship. Better answers may be able to use the extract to show how he admires her and patronises her.

Text:	HORNBY: <i>Fever Pitch</i>
Question 34: (20 marks)	In <i>Fever Pitch</i> , how far do you think Hornby make football seem an enjoyable game to watch? Remember to support your ideas with details from the book.

NOTES ON THE TASK:

Better answers may well be able to provide evidence to support both sides of the argument, and to provide a discriminating case in response the question 'how far'. Hornby's experience of supporting Arsenal is often pained, given their reputation as a team and sometimes adverse results (see e.g. 'Same old Arsenal'). He says in the book's penultimate paragraph that he has been trying to write about 'how miserable most of my footballing life has been'. But candidates may want to disagree; some goals are memorable and spectacular, and then there is the orgasmic 'Greatest Moment Ever'.

Grade Thresholds

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

Unit Threshold Marks

Unit		Maximum Mark	a*	a	b	c	d	e	f	g	u
2441/1	Raw	21				19	16	13	10	7	0
	UMS	27				24	20	16	12	8	0
2441/2	Raw	30	27	25	22	19	16	14			0
	UMS	40	36	32	28	24	20	18			0
2442/1	Raw	46				33	27	22	17	12	0
	UMS	69				60	50	40	30	20	0
2442/2	Raw	66	48	43	37	32	27	24			0
	UMS	100	90	80	70	60	50	45			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	27	21	15	9	0
	UMS	41				36	30	24	18	12	0
2444/2	Raw	60	51	45	39	33	27	24			0
	UMS	60	54	48	42	36	30	27			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	16	14			0
	UMS	40	36	32	28	24	20	18			0
2446/1	Raw	46				37	30	23	17	11	0
	UMS	69				60	50	40	30	20	0
2446/2	Raw	66	55	50	44	38	33	30			0
	UMS	100	90	80	70	60	50	45			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				33	27	21	15	9	0
	UMS	41				36	30	24	18	12	0
2448/2	Raw	60	47	42	37	33	28	25			0
	UMS	60	54	48	42	36	30	27			0

Specification Aggregation Results

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

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

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

	A*	A	B	C	D	E	F	G	U	Total No. of Cands
1901	9.7	27.5	53.7	76.4	90.1	95.8	98.3	99.4	100.0	31874

31874 candidates were entered for aggregation this series.

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

Statistics are correct at the time of publication

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

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