

Mark Schemes for the Units

January 2010

1901/MS/R/10J

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

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

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

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General Introduction

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

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

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES

AO1

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

AO2

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

AO3

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

AO4

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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 (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
 - **Middle Mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 3 Be prepared to use the full range of marks. Do not reserve (eg) high Band 4 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 4 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (ie above) the range targeted by this paper.** See B2 below.

B TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2441/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	18 17 16	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> • show very little awareness • make very limited comment • 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: Death of a Salesman
Question 1: (21 marks)	<p><i>HAPPY: Well, you really enjoy it on a farm?... to ...what can you make out there?</i></p> <p>What do you find so fascinating about this early conversation between Biff and Happy?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what is revealed about their characters • why they seem so discontented • the hints of problems to come.
<p>NOTES ON THE TASK:</p> <p>This is an open question and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is to be hoped that most answers will be able to respond to some of the details of the brothers' characters and lives which are revealed here, and that the bullets will nudge most answers into fruitful areas. Differentiation is likely to emerge most clearly in the handling of the second and third bullets, and strong answers are likely to explore the confused ideals, to see some of the differences emerging between Biff and Happy and to show some understanding of the effects of their upbringing. Any explicit attention to the laying of foundations for future conflict and plot development should be highly rewarded.</p>	

Text:	MILLER: Death of a Salesman
Question 2: (21 marks)	<p>Do you think that Willy Loman is a bad father?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>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 arguments and textual references. A resounding "yes" might be the conclusion reached by most answers, and any attention to the inculcation of flawed values, to the Boston betrayal which blights Biff's life, to the lies, the contradictory advice...to support successfully argued condemnations of Willy as a father should be well rewarded. Other answers might choose to emphasise Willy's well-meaning devotion to his boys, his passionate promotion of and interest in their achievements (as opposed to Charley who claims, ironically, that he "never took any interest" in his high-flying son), his willingness to lay down his life to kick-start Biff's business career and win back his respect...and, once again, the key to differentiation will be the quality of the argument and the support rather than the line adopted. Any explicit attention to the testimony of Linda ("The man who never worked a day but for your benefit...") or of Biff himself ("a prince...a pal...Always for his boys...") should be highly rewarded.</p>	

Text:	MILLER: Death of a Salesman
Question 3: (21 marks)	<p>You are Linda. You have just been woken up by Willy coming home (at the start of the play).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • why Willy has come home early • Willy's situation and state of mind • how you and your sons can help Willy. <p>Write your thoughts.</p>
<p>NOTES ON THE TASK:</p> <p>Linda's first line is delivered ("<i>with some trepidation</i>") and her first instinct is to fear the worst. She is acutely aware of Willy's exhaustion, his confusion and his sense of failure, she knows he is borrowing money from Charley to cover his failings and to make ends meet, and, most importantly, she knows that he has already tried to kill himself (the car "accidents") and is planning a more systematic attempt (the rubber hose). Nevertheless her sons have returned home and she hopes to enlist their support, despite the tension between Biff and Willy, and she is also hopeful that a desk job in New York will relieve Willy of the stress of travelling and selling. The strongest answers are likely to suggest a secure grasp of appropriate detail (rooted in the deep concern she displays in her conversation with Willy at the start of the play, and in her conversation with her sons later in Act One) and of her sympathetic, protective and fiercely loyal character. The bullets are offered as suggestions only.</p>	

Text:	PINTER: The Caretaker
Question 4: (21 marks)	<p>ASTON: You could be ...caretaker here....to DAVIES: ...the name I go under ain't my real one. It's assumed. Silence.</p> <p>What do you think makes this such a fascinating moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what it reveals about the characters of Aston and Davies • their relationship at this moment • the words the characters use.
<p>NOTES ON THE TASK:</p> <p>Most answers are likely to focus on Aston's generous nature here. The extract also reveals Davies's self-importance and his craving for status. It is both comic and pathetic that Davies thinks that a broom and an overall signify prestige. His fear and vulnerability are also revealed as he becomes defensive over Aston's proposal to put a sign up saying 'Caretaker'. The moment is fascinating in different ways: stronger answers may highlight Davies's responses to Aston's offer, the contrast between the two men, or Davies's assertion of his self-importance here. The strongest answers are likely to be characterized by a consistent attempt to look at the language used, rather than just working through the extract, and some may touch on the comic dialogue, tone and gesture for example. Evidence of this effective use of text, a developing personal response, or both should be highly rewarded.</p>	

Text:	PINTER: The Caretaker
Question 5: (21 marks)	Explore ONE or TWO moments in the play which you find particularly disturbing. Remember to support your choice(s) with details from the play.
<p>NOTES ON THE TASK: The question is very open indeed and most answers should be able to find sufficient material to shape a response to a character's words or behaviour. The answer's choice of moment(s) must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. Answers may refer to Mick's bizarre behaviour towards Davies, or the mental torture he inflicts upon Davies for unclear reasons. Davies's unusual behaviour may also be explored: his ability to victimize Aston, in spite of being a victim himself, and playing one brother off against the other, for example. The band and mark will depend on the answer's knowledge of, and engagement with the plot and character, and with the answer's ability to respond to the disturbing nature of a character's behaviour or to other disturbing features of the selected moment(s) (the menace, the uncertainty, the tension, the silences, the language...). Answers should be rewarded for going beyond narrative and beginning to focus explicitly on the production of disturbing effects.</p>	

Text:	PINTER: The Caretaker
Question 6: (21 marks)	You are Davies, just after Mick has offered you the position as caretaker (in Act Two). You might be thinking about: <ul style="list-style-type: none"> • how Mick behaved towards you earlier • how you feel about Mick now • the future. Write your thoughts.
<p>NOTES ON THE TASK: Successful answers are likely to be firmly grounded in the details of the relationship between Davies and Mick at this stage. Mental chaos is likely to be the dominant note, as Davies's status in the house is threatened. Whilst Davies now understands that Mick is the owner of the property, and therefore the one who needs to be cultivated rather than Aston, it is Aston who has first offered Davies the job of caretaker. The situation is further exacerbated as Davies is keenly aware that Mick is a joker, having already been subjected to Mick's unpredictable, menacing and aggressive behaviour earlier on in the play. The strongest answers are likely to suggest a secure grasp of appropriate details and of Davies's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.</p>	

Text:	CLARK: Whose Life Is It Anyway?
Question 7: (21 marks)	<p><i>NURSE SADLER is taking kidney dishes... to ...what's causing the noise.</i></p> <p>What do you think makes this such an entertaining and significant moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • John's approach to asking Nurse Sadler out and her reactions • their different views of their work at the hospital • their developing relationship.
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to engage with the first bullet and respond to the entertainment generated by John's so-far unsuccessful pursuit of Kay. Strong candidates are likely to show some awareness of the sources of the verbal humour and of the liveliness of the physical action (the seizing, the screaming, the dish-dropping, the groin-holding, the singing, the suggestive anatomy demonstration, the collision with Sister...).</p> <p>Answers which clearly engage with both strands of the question, which suggest understanding of the significance of this developing relationship in the context of Ken's predicament, which try to relate the different approaches and attitudes of John and Kay to later discussions of professionalism and guilt...should be very highly rewarded indeed.</p>	

Text:	CLARK: Whose Life Is It Anyway?
Question 8: (21 marks)	<p>Explore ONE or TWO moments in the play which you find particularly moving.</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>There are many moving moments to choose from and so it is important to be receptive to a wide range of possible selections and to accept that the definition of a moment and the interpretation of "moving" are likely to vary a great deal. Differentiation is likely to emerge from the extent to which answers can engage with the detail and the sources of emotion in their selected moment(s), and shape an argued, informed and personal response. The Judge's final decision, the final proffered and rejected kiss, the story of Ken's fiancée or of his parents, Ken's anger and frustration in response to Emerson, Boyle, Travers... are likely choices but the selections will of course depend on the individual's own feelings and sympathies. It is the quality of the argument, rather than the selection of the moment(s), which matters.</p>	

Text:	CLARK: Whose Life Is It Anyway?
<p>Question 9:</p> <p>(21 marks)</p>	<p>You are Ken just before you ask your fiancée not to visit you any more (described by Ken to Dr Travers in Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your fiancée and what you are going to say to her • your situation in hospital • your future. <p>Write your thoughts.</p>
<p>NOTES ON THE TASK:</p> <p>Ken describes the rejection (or liberation) of his fiancée in typically rational and unsentimental terms during Dr Travers' visit in Act Two and successful answers are likely to make full use of the details and feelings he reveals to Travers. He knows that his fiancée loves him to the extent that she is planning to stick by him but he also knows that she would like the children he can no longer give her. He knows that she will be upset when he asks her not to visit him again but he is unwilling to allow her to devote her life to his care and feels that he is helping her to do what she really wants to do. He refuses to see this as a noble or unselfish gesture and claims that he makes the decision to reject her in order to preserve his own self-respect. Feelings of frustration, loss and regret about his personal and professional lives are likely to figure prominently, but four months in hospital have given Ken time to reach this rational decision about his fiancée and so he is unlikely to indulge in too many gushingly romantic reflections at this point. He has already accepted that his life is effectively over and he needs to have these uncomfortable conversations with his fiancée and his parents before actively pursuing a dignified death. Attempts to grapple with these complex feelings without simplifying or sentimentalizing them excessively are likely to characterize successful answers. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Ken's character, as well as a developing sense of his "voice", and any attempts to convey his intelligence and wit should be highly rewarded. The bullets are offered as suggestions only.</p>	

Text:	SHERRIFF: Journey's End
Question 10: (21 marks)	<p><i>STANHOPE: What's the news, sir?...to ...The COLONEL goes up the steps.</i></p> <p>What do you think makes this such a dramatic moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situation at this point • the Colonel's words and behaviour • Stanhope's behaviour and state of mind.
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that many answers will directly address the bullets and consider the impact of the Colonel's news on Stanhope. It is to be hoped that stronger answers may show an understanding of the volatile situation here, of characters and their relationships – the Colonel's affected cheeriness, for example, as he suggests men to carry out the raid, or Stanhope's formal and monosyllabic replies. The best answers are likely to deal directly with the effect of the Colonel's news and Stanhope's response on the audience. Comments on the context of the passage (the conversation Stanhope has just had with the Sergeant-Major, the subtext of which suggested their clear understanding of the futility of their situation, or the intensely personal relationship Stanhope has with both Osborne and Raleigh, for example) and on the significance of this moment to the play as a whole should be well rewarded.</p>	

Text:	SHERRIFF: Journey's End
Question 11: (21 marks)	<p>What do you think makes Osborne's meeting with Hardy such a fascinating and revealing opening to the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>This is an unusually poignant moment so early in the play and is important for both Osborne and the audience. The encounter alerts the audience to a number of issues: Stanhope's drink problem; the imminence of the attack; the boredom of the trench; the insanitary conditions; Osborne's friendship and respect for Stanhope. Strong answers are likely to display an awareness of a range of these introductory features. This is an open question inviting an argued personal response. Differentiation is likely to spring from the extent to which answers can move beyond a narrative working-through of the moment to a selective exploration of its impact on an audience. Answers which focus selectively, and in detail, on particularly important features and on Osborne's situation, should be well rewarded. An attempt to explore the reasons for Osborne's defence of Stanhope, for example, and to engage with the impact of Hardy's revelations to Osborne about the imminent attack, is likely to characterise the strongest answers.</p>	

Text:	SHERRIFF: Journey's End
<p>Question 12: (21 marks)</p>	<p>You are Stanhope, just after Osborne has read aloud to you Raleigh's letter (end of Act Two, Scene One).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • what Osborne has just read to you • your relationship with Raleigh in the past • your attitude towards Raleigh now. <p>Write your thoughts.</p>
<p>NOTES ON THE TASK:</p> <p>Stanhope has been building up to this moment of censorship ever since Raleigh entered the trench. Despite Osborne's best efforts to calm him down, Stanhope is determined to confiscate any letters which might tarnish others' views of him. Impatient of Raleigh's 'hero worship', Stanhope sees Raleigh's arrival as rather threatening—a reminder of a personal life and a past he'd rather forget as he struggles to maintain his equilibrium in the trenches. It is to be hoped that most answers will register some of the conflicting emotions he feels towards Raleigh, who constitutes a constant reminder of a happier past life. His growing fear that Raleigh may reveal to the family his startling change in character is coupled with a strong attachment, frustrated by the rules, regulations and professional expectations inside the trench. The strongest answers are likely to suggest a secure grasp of appropriate details and of Stanhope's character, as well as a developing sense of his 'voice'. Guilt, frustration and a sense of losing control are likely to be the dominant notes. The bullets are offered as suggestions only.</p>	

2441/02 Higher Tier: Drama Post - 1914

INSTRUCTIONS TO EXAMINERS: Unit 1 (Higher Tier)

A INDIVIDUAL ANSWERS

- 1 Mark the answer out of 30.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three marks at each band.
 - **Highest Mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
 - **Lowest Mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
 - **Middle Mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
- 4 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'BELOW 6' should be used **ONLY for answers which fall outside (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 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: Death of a Salesman
Question 1: (30 marks)	<i>HAPPY: Well, you really enjoy... to ...what can you make out there?</i> Explore the ways in which Miller makes this early conversation so fascinating.
<p>NOTES ON THE TASK: This is rather a low-key and subtle exchange, free of obvious conflict and dramatic incident, but it is to be hoped that many answers will be able to display a clear awareness of its expository nature and see some of the ways in which Miller begins to mark out the differences between Biff and Happy. “Fascinating” is a broad term and there could be a wide range of successful approaches to this question but strong answers are likely to focus explicitly on the way Miller portrays the confused ideals of the Loman Brothers and on the suggestions that their problems are rooted firmly in their upbringing (and the Boston moment which sets Biff apart from Happy), without losing focus on the extract and concentrating on loosely related thematic issues. The strongest answers may declare themselves in their close attention to the significant detail of the dialogue alongside a broader understanding of the way Miller is laying foundations for future conflict and plot development.</p>	

Text:	MILLER: Death of a Salesman
Question 2: (30 marks)	How far does Miller’s portrayal of Willy make you feel that he is a bad father? Remember to support your ideas with details from the play.
<p>NOTES ON THE TASK: “Completely” might be the simple and effective answer. Nevertheless, this is an open question with a great deal of potentially relevant material to work with so it is important to be receptive to a variety of ideas, textual references and possible arguments. Close attention to the “How far” wording of the question, to the detail of Miller’s portrayal and the shaping of an argument, are much more important than the line adopted. Successful condemnations of Willy’s parenting might explore the inculcation of flawed values, the Boston betrayal which blights Biff’s life, the contradictory advice.... Less hostile answers might choose to highlight the way Miller portrays his well-meaning devotion to his boys, his passionate promotion of, and interest in, their achievements (as opposed to Charley who claims, ironically, that he “never took any interest” in his high-flying son), his willingness to lay down his life to kick-start Biff’s business career and win back his respect, the testimonies of Linda (“The man who never worked a day but for your benefit...”) and Biff himself (“a prince...a pal...Always for his boys...”).... Differentiation is likely to spring from the extent to which answers can avoid a straightforward character study and adopt a genuinely evaluative approach which focuses selectively on Willy as a father.</p>	

Text:	MILLER: Death of a Salesman
Question 3: (30 marks)	You are Linda. You have just been woken up by Willy coming home (at the start of the play). Write your thoughts.
<p>NOTES ON THE TASK: Linda's first line is delivered ("<i>with some trepidation</i>") and her first instinct is to fear the worst. She is acutely aware of Willy's exhaustion, his confusion and his sense of failure, she knows he is borrowing money from Charley to cover his failings and to make ends meet, and, most importantly, she knows that he has already tried to kill himself (the car "accidents") and is planning a more systematic attempt (the rubber hose). Nevertheless her sons have returned home and she hopes to enlist their support, despite the tension between Biff and Willy, and she is also hopeful that a desk job in New York will relieve Willy of the stress of travelling and selling. Successful answers are likely to suggest a secure understanding of what Linda already knows (about the "accidents", the rubber hose...revealed later in Act One in her conversation with her sons) and of her sympathetic character, as well as a grasp of her anxious but desperately hopeful "voice". The strongest answers are likely to develop beyond a strong grasp of context and character, and represent a convincing "voice" and point-of-view.</p>	

Text:	PINTER: The Caretaker
Question 4: (30 marks)	ASTON: You could be ...caretaker here....to DAVIES: ...the name I go under ain't my real one. It's assumed. Silence. How does Pinter make this such a fascinating moment in the play?
<p>NOTES ON THE TASK: Most answers are likely to focus on Aston's generous nature here. The extract also reveals Davies's self-importance and his craving for status. It is both comic and pathetic that Davies thinks that a broom and an overall signify prestige. His fear and vulnerability are also revealed as he becomes defensive over Aston's proposal to put a sign up saying 'Caretaker'. The extent to which answers can look at Pinter's methods and effect on an audience is likely to be the key discriminator here. Stronger answers should be able to focus explicitly on the 'how' of the question and really scrutinise the playwright at work here. The moment is fascinating in different ways - stronger answers may highlight Davies's responses to Aston's offer, the contrast between the two men, or Davies's assertion of his self-importance here. The strongest may declare themselves in their awareness of the way Pinter uses comic dialogue, tone and gesture here to create effect.</p>	

Text:	PINTER: The Caretaker
Question 5: (30 marks)	Explore ONE or TWO moments in the play which Pinter makes particularly disturbing for you. Remember to support your choice(s) with details from the play.
<p>NOTES ON THE TASK: The question is very open indeed and most answers should be able to find sufficient material to shape a response to one or two disturbing moment(s) in the play. The answer's choice of moments must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. Answers may refer to the unpredictable nature of Mick's words and actions towards Davies, Davies's attack on Aston, his switching loyalties, Davies's abandonment at the end of the play, Aston's mental illness. The band and mark will depend on the answer's knowledge of, and engagement with the plot and character; and with the answer's ability to respond both to the situation in which the character finds himself and to the way Pinter produces such disturbing effects (through the uncertainty, the silences, the language, the violence, the menace, the tension...).</p>	

Text:	PINTER: The Caretaker
Question 6: (30 marks)	You are Davies, just after Mick has offered you the position as caretaker (Act Two). Write your thoughts.
<p>NOTES ON THE TASK: Successful answers are likely to be firmly grounded in the details of the relationship between Davies and Mick at this stage. Whilst Davies now understands that Mick is the owner of the property, and therefore the one who needs to be cultivated rather than Aston, it is Aston who has first offered Davies the job of caretaker. The situation is further exacerbated as Davies is keenly aware that Mick is a joker, having already been subjected to Mick's unpredictable, menacing and aggressive behaviour earlier on in the play. The strongest answers may suggest his mental confusion here as his status in the house 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.</p>	

Text:	CLARK: Whose Life Is It Anyway?
Question 7: (30 marks)	<p><i>NURSE SADLER is taking kidney dishes... to ...what's causing the noise.</i></p> <p>Explore the ways in which Clark makes this such an entertaining and significant moment in the play.</p>
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to respond in some detail to the entertainment generated by John's so-far unsuccessful pursuit of Kay. Differentiation is likely to emerge from the extent to which answers can locate the sources of the humour in the suggestiveness of the verbal sparring and in the liveliness of the physical action (the seizing, the screaming, the dish-dropping, the groin-holding, the singing, the anatomy demonstration, the collision with Sister...). The strongest answers may declare themselves in their explicit attention to both strands of the question, and not only explore the ways in which John's pursuit of Kay lightens the tone of the play and provides humour, romance and youthful exuberance, but also examine the significance of the relationship in the context of Ken's predicament and of some of the play's central concerns (like "guilt", "professionalism" or "sexual desire"): the developing relationship, the music, the dancing, the sexual attraction... highlight what Ken has lost, and Kay and John react to him in very different ways.</p>	

Text:	CLARK: Whose Life Is It Anyway?
Question 8: (30 marks)	<p>How does Clark make ONE or TWO moments in the play particularly moving for you?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>There are many moving moments to choose from and so it is important to be receptive to a wide range of possible selections and to accept that the definition of a moment and the interpretation of "moving" are likely to vary a great deal. The focus in the question is on Clark's writing and differentiation is likely to spring from the extent to which answers can avoid a narrative approach to the one or two selected moment(s) and shape an argued personal response which foregrounds the "How" of the question. Strong answers may well be those which establish the context most economically, which engage with the detail and sources of the emotion most closely and which most clearly identify the effective features of the writing in the moving moment(s). The Judge's final decision, the final proffered and rejected kiss, the story of Ken's fiancée or of his parents, Ken's anger and frustration in response to Emerson, Boyle, Travers... are likely choices but the selections will of course depend on the individual's own feelings and sympathies. It is the quality of the argument, rather than the selection of the moment(s), which matters.</p>	

Text:	CLARK: Whose Life Is It Anyway?
Question 9: (30 marks)	You are Ken just before you ask your fiancée not to visit you any more (described by Ken to Dr Travers in Act Two). Write your thoughts.
<p>NOTES ON THE TASK: Ken describes the rejection (or liberation) of his fiancée in typically rational and un sentimental terms during Dr Travers' visit in Act Two and successful answers are likely to make full use of the details and feelings he reveals to Travers. He knows that his fiancée loves him to the extent that she is planning to stick by him but he also knows that she would like the children he can no longer give her. He knows that she will be upset when he asks her not to visit him again but he is unwilling to allow her to devote her life to his care and feels that he is helping her to do what she really wants to do. He refuses to see this as a noble or unselfish gesture and claims that he makes the decision to reject her in order to preserve his own self-respect. Feelings of frustration, loss and regret about his personal and professional lives are likely to figure prominently, but four months in hospital have given Ken time to reach this rational decision about his fiancée and so he is unlikely to indulge in too many gushingly romantic reflections at this point. He has already accepted that his life is effectively over and he needs to have these uncomfortable conversations with his fiancée and his parents before actively pursuing a dignified death. Answers which explore these complex feelings without simplifying or sentimentalizing them excessively are likely to prove successful. Strong answers are likely to suggest a secure understanding of appropriate detail (rooted in the conversation between Ken and Dr Travers) and to convey some of Ken's wit, intelligence and strength of purpose. 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.</p>	

Text:	SHERRIFF: Journey's End
Question 10: (30 marks)	STANHOPE: What's the news, sir?...to ...The COLONEL goes up the steps How does Sherriff make this such a dramatic moment in the play?
<p>NOTES ON THE TASK: Most answers should be able to find fruitful areas for comment – the Colonel's affected cheeriness, for example, as he suggests men to carry out the raid, or Stanhope's formal and monosyllabic replies. Answers will move up the mark range according to the degree of personal engagement with the text and effective use of the text in support. The stronger answers should be able to focus explicitly on the 'how' of the question and really scrutinise the playwright at work here. The strongest answers are likely to be characterized by a consistent and selective attempt to explore the dramatic nature of the extract, and in their attention to the context of the moment - the conversation Stanhope has just had with the Sergeant-Major, the subtext of which suggested their clear understanding of the futility of their situation, or the intensely personal relationship Stanhope has with both Osborne and Raleigh - rather than just working through the extract.</p>	

Text:	SHERRIFF: Journey's End
Question 11: (30 marks)	How does Sherriff make Osborne's meeting with Hardy such a fascinating and revealing opening to the play? Remember to support your ideas with details from the play.
NOTES ON THE TASK: This is an unusually poignant moment so early in the play and is significant for both Osborne and the audience. The encounter alerts the audience to a number of issues: Stanhope's drink problem; the imminence of the attack; the boredom of the trench; the insanitary conditions; Osborne's friendship and respect for Stanhope. Strong answers are likely to display an awareness of the expository nature of the conversation. The extent to which answers can move beyond a survey of the moment to look at Sherriff's methods and the impact of this encounter on an audience in a carefully selective and focused way, is likely to be the key discriminator here. Close attention to the presentation of Hardy's lackadaisical approach to trench administration, his rather irreverent view of Stanhope, Osborne's awareness of the danger he is in, the evidence of his carefully disguised nervousness throughout, the establishment of key themes...is likely to characterise the strongest answers.	

Text:	SHERRIFF: Journey's End
Question 12: (30 marks)	You are Stanhope, just after Osborne has read aloud to you Raleigh's letter (end of Act Two, Scene One). Write your thoughts.
NOTES ON THE TASK: Stanhope has been building up to this moment of censorship ever since Raleigh entered the trench. Despite Osborne's best efforts to calm him down, Stanhope is determined to confiscate any letters which might tarnish others' views of him. Impatient of Raleigh's 'hero worship', Stanhope sees Raleigh's arrival as rather threatening – a reminder of a personal life and a past he'd rather forget as he struggles to maintain his equilibrium in the trenches. The strongest answers are likely to explore the conflicting emotions he feels towards Raleigh who constitutes a constant reminder of a happier past life. His growing fear that Raleigh may reveal to the family his startling change in character is coupled with a strong attachment, frustrated by the rules, regulations and professional expectations inside the trench. A strong grasp of context and character, and a convincing 'voice' and point of view are likely to characterise the most successful answers. Guilt, frustration and a sense of losing control are likely to be the dominant notes at this point.	

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

INSTRUCTIONS TO EXAMINERS: Unit 2 (Foundation Tier)

A INDIVIDUAL ANSWERS

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

B ASSESSMENT OF WRITTEN COMMUNICATION

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

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

C TOTAL MARKS

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

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

- This represents performance **consistently at the top of Band 4**.
- An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 21. 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>A Consumer's Report</i> (Porter); <i>Engineers' Corner</i> (Cope)</p> <p>What do you find amusing about the views of modern life in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Porter writes about life as a 'product' (in <i>A Consumer's Report</i>) • what Cope writes about engineers and poets (in <i>Engineers' Corner</i>) • the words and phrases each poet uses.
<p>NOTES ON THE TASK:</p> <p>The key word in this question is 'amusing'. Porter writes his poem as a parody of answers to (not stated but easily guessed) questions in a consumers' questionnaire and the language confirms this from the start: 'I have completed the form ... answers are confidential'. The very idea that life is a 'product' and can therefore be evaluated like a certain well-known brand ('it seemed gentle on the hands'; 'it's got into the language') of washing-up liquid is amusing, especially as the metaphor is sustained throughout ('not economical ... instructions ... price ...labels ..."best buy"'). Beneath the humour Porter is making serious points about life: that it is humdrum ('I'd have liked to be more excited'), complex ('instructions ... so many'), dangerous yet precious ('I'm not sure such a thing/should be put in the way of children') and apparently meaningless ('It's difficult to think of a purpose/for it'), ironically commenting on the nuisance of individuality ('sizes and colours should be uniform') and the inconveniences of the human body ('the shape is awkward ... waterproof ... not heat resistant') and ultimately, more seriously, criticising the 'experts' who try to tell us, 'the consumers', how to live. Cope's poem is a satirical riposte to the Engineering Council's cheeky advertisement claiming that 'We make more fuss of ballads than of blueprints'. Her irony is obvious -'That's why so many poets end up rich' -, and she cleverly applies stereotypes of poets - 'cheerless garrets ... midnight oil' - and public attitudes to literature - 'who needs a ditch?' - to engineers, with the resulting poem being an amusing defence of poetry (in poetry!) and criticism of the general attitude to it. Paraphrase and explanation of both poems will only be moderately rewarded, whilst answers that consider the language and structure of the poem will achieve higher marks. 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 views of life do the poets memorably convey to you, in <i>Judging Distances</i> (Reed) and <i>I Am a Cameraman</i> (Dunn)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the two views of nature in <i>Judging Distances</i> • the difference between film and real life in <i>I Am a Cameraman</i> • the words and phrases each poet uses.
<p>NOTES ON THE TASK:</p> <p>The bullet points should be of use in guiding the answers. In <i>Judging Distances</i>, there are two voices: the army instructor, prosaic ('three kinds of trees'), meticulous ('what appear to be animals') and technical ('central sector') conveys the military view of life where it is 'the way that you say it' which is important and reasons 'need not delay us'. The whole view of life here can be summed up as 'dead ground'. This opinion is subtly criticised by the recruit who can see the beauties of nature ('vestments of purple and gold') and love ('a man and a woman/Lie gently together') and pokes fun at the officer ('what appear to be humans/Appear to be loving') whilst bemoaning that the distance between the two views is 'about one year and a half'. Answers should identify the two voices, the tone of the poem and the contrast in the vocabulary used by the two ('still white dwellings ... row of houses') which bring out Reed's criticism of the soulless army. In <i>I Am a Cameraman</i>, Dunn contrasts the images seen on film 'a reflection' with the reality of suffering a 'matchless despair', truth 'known only to its victims' and life which 'flickers on the frame like beautiful hummingbirds' as he disagrees with his 'young friends' who think that they will always record the truth through their lenses. Paraphrase will only reach the lower bands; to get higher marks there should be some comment on the language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	OCR: Opening Lines – Section G: How It Looks From Here
Question 3 (21 marks)	<p>What do you find disturbing about some of the images in TWO of the following poems?</p> <p><i>Things</i> (Adcock) <i>Bedfellows</i> (Paterson) <i>The Hare</i> (Hill)</p> <p>Remember to refer closely to the words and phrases of the poems.</p>
<p>NOTES ON THE TASK:</p> <p>All three poems rely for their effects on nightmarish imagery. <i>Things</i> vividly evokes those terrible nights when one wakes up in the early hours squirming in horror and embarrassment at what has been done or said and they achieve a magnitude out of all proportion, looking in fact 'worse and worse and worse'. The personification of these 'things' as cold authority figures is indeed disturbing. <i>Bedfellows</i> is more subtle but the very thought of sleeping in a bed where the previous, now dead, incumbent has left physical evidence of his presence ('dead halo') is shudder-making. It is as though he is still beneath the pillow, suffocated by the narrator and is tempting the speaker to die also ('dreary innuendo'). <i>The Hare</i> is a portrayal of a nightmare. It is night; there is a cry 'like a spell' which turns dark to light and silence into a 'bell'. The focus then moves to the woman and the frightening description of her feeling and hearing the hare at her head. Both the reader and the woman in the poem feel the fear. Paraphrase of the poems will only reach the lower bands. Sound answers will make some comment on the imagery perhaps 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.</p>	

Text	OCR: Opening Lines – Section H: The 1914 – 18 War (ii)
Question 4 (21 marks)	<p><i>The Falling Leaves</i> (Postgate Cole); from <i>Spring Offensive</i> (Owen)</p> <p>What do you find particularly striking about the images of nature which the poets use in these two poems?</p>
<p>NOTES ON THE TASK:</p> <p><i>The Falling Leaves</i> uses an extended metaphor of leaves/snowflakes to portray the dead soldiers but more is required than just a straightforward substitution of 'nature for soldiers' so answers should concentrate on the suitability of these images and the implications of words and phrases such as 'brown', 'thickly, silently', 'wiping out the noon', 'withering', 'strewed' should be considered along with the poem's style and structure. The extract from <i>Spring Offensive</i> describes the moments before the attack with nature foreshadowing the deaths. There are ominous phrases, for example 'last hill', 'end of the world', 'bodies' pains'; the brambles 'clutched and clung ... like sorrowing arms'; the sky changes from 'stark blank' through 'mysterious glass' to 'burned'. Paraphrase or explanation alone will not do justice to the power of this poem and answers should comment on the effects of the imagery. Lower band answers will describe the poems with some focus on the question; middle band responses will 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 H: The 1914 – 18 War (ii)</i>
Question 5 (21 marks)	<p>What do you find memorable about the descriptions of the soldiers going off to war in <i>Joining the Colours</i> (Hinkson) and <i>The Send-Off</i> (Owen)?</p> <p>Remember to refer closely to the words and phrases of the poems.</p>
<p>NOTES ON THE TASK:</p> <p>In <i>Joining the Colours</i>, the upbeat tone of the title is apparently continued throughout the poem until one reaches the last stanza and realises that this and the truncated lines of each stanza put together tell a different story. The description of the soldiers with the repetition of ‘gay’ and the emphasis on their youth and obvious health (‘Smooth-cheeked and golden’), the telling phrases ‘Too careless-gay for courage’ and ‘glory and the grave’, the ambiguity of ‘mist’ and ‘pass’, the juxtaposition of ‘Foolish’ and ‘young’ will all be considered in better answers which will understand Hinkson’s sorrow at seeing the ironically happy procession. The word ‘gay’ may be used as a starting point for comparison because the soldiers in Owen’s poem have faces which are ‘grimly gay’. These men are either experienced in battle or know full well what they are in for as they keep their spirits up by singing when they leave secretly (‘like wrongs hushed up’) and marginalised (‘siding-shed’). The flowers they have been given indicate that they are ‘dead’ even before they reach the battle field. As ever, paraphrase and explanation (even with textual support) will only reach the lower bands. To gain higher marks there must be some comment on the language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 6 (21 marks)	<p>What do you find moving about the portrayal of grief in any TWO of the following poems?</p> <p><i>Lamentations</i> (Sassoon) <i>Spring in War-Time</i> (Nesbit) <i>Perhaps</i> - (Brittain)</p> <p>Remember to refer closely to the words and phrases of the poems.</p>
<p>NOTES ON THE TASK:</p> <p>The key to understanding <i>Lamentations</i> is to realise that Sassoon adopts the persona of an uncomprehending officer who watches the grieving soldier as if he were an exhibit in a zoo (and indeed the dehumanisation of the man and the animal imagery (‘howled and beat his chest’) is an important part of the depiction of grief). Thus the word ‘all’ in line six and the last line are bitterly ironic and satirical. The other two poems are written by women and make much use of nature imagery. Nesbit compares the ‘lovers’ lane’ last year with her lover with the same place after his death where, poignantly, the violets are scentless and she realises that they ‘never [and now never will] built our nest’. The heavy monosyllables of the last line ‘On your clay’ ram home the message of death. Brittain’s grief takes a more despairing tone for the reiteration of ‘perhaps’ implies her disbelief that she will appreciate nature and life again now that ‘You’ (the capitalisation is worth a dozen words) have died. The dedication to her fiancé, the date of his death, and the reference to Christmas in the poem, and the caesura in the last line ‘Was broken, long ago’ make this poem very moving. Answers will move up the bands according to how they focus on the question 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	Poems 2: Larkin and Fanthorpe
Question 7 (21 marks)	<p><i>After Visiting Hours, Patients</i> – Fanthorpe</p> <p>What does Fanthorpe powerfully convey to you about the feelings of people in hospital in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the patients in <i>After Visiting Hours</i> • the hospital staff in <i>Patients</i> • the words and phrases Fanthorpe uses.
<p>NOTES ON THE TASK:</p> <p>Answers should show understanding of both poems and of the feelings they convey. <i>After Visiting Hours</i> is written from the viewpoint of a patient who sees life in terms of two worlds: the world of the hospital and the world outside. There is a sense of relief that the visitors, with their noise (“gulls”) and unwanted gifts (“debris”), are gone, and that the patients can now relax into their illness and own world. However, there is humour apparent in such phrases as “The dressing-gowned shuffle” and the doctors “Like South Sea dancers”, although the image of the great ark nosing “into night” suggests death. The humour in <i>Patients</i> is more obvious, with the assorted undiagnosed and untidy “illnesses” of the staff, such as the idleness and addiction to tea of the nurses and the lust of the Psychiatrist considered at the expense of the “official” patients. Basic answers will offer a few comments on the poems and will rise through the bands as understanding of the poems becomes clearer and better sustained. Best answers will be those which comment on the language Fanthorpe uses to present people’s feelings. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.</p>	

Text:	Poems 2: Larkin and Fanthorpe
Question 8 (21 marks)	<p>What impressions of a person’s past do any TWO of the following poems vividly portray to you?</p> <p><i>Mr Bleaney</i> (Larkin) <i>Casehistory: Alison (head injury)</i> (Fanthorpe) <i>Growing Up</i> (Fanthorpe)</p> <p>Remember to refer closely to words and phrases from the poems in your answer.</p>
<p>NOTES ON THE TASK:</p> <p>Answers should show reasonable understanding of each of the two chosen poems and of the past they portray. Mr Bleaney’s bleak life is represented by his room, its shabby furnishing and his dull routine, such as his Frinton holidays and Stoke Christmasses. Alison’s early brightness, knee like a Degas dancer’s, her A levels and job with a future, have been destroyed by the head injury leading to the damaged brain. In <i>Growing Up</i> Fanthorpe’s past consists of not being good in babyhood, childhood, adolescence, or, indeed, growing up at all, always being out of step with the dance and its rhythm. Basic answers here will do little more than provide a few comments on two poems, whilst better answers will offer a more extended paraphrase showing some understanding of what the poems are about. Best answers here will attempt to engage with and respond to the language used in the poems. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each.</p>	

Text:	Poems 2: Larkin and Fanthorpe
Question 9 (21 marks)	<p>What feelings of disappointment do the poets memorably convey to you in any TWO of the following poems?</p> <p><i>Annus Mirabilis</i> (Larkin) <i>Wild Oats</i> (Larkin) <i>Half-past Two</i> (Fanthorpe)</p> <p>Remember to refer to words and phrases from the poems in your answer.</p>

NOTES ON THE TASK:

Responses should be able to reflect the semi-humorous disappointment of the voice in *Annus Mirabilis* at being just too late for the liberating effect of nineteen sixty-three when life became a “brilliant breaking of the bank/ A quite unlosable game”. *Wild Oats* offers a wry sense of disappointment at not attracting the “bosomy English rose” and at learning that he is “too selfish, withdrawn” to love. *Half-past Two* explores the disappointment of a boy unconsciously learning that the comforting Time he knows, like “Timeformykisstime”, has been replaced by the stale smell of chrysanthemums and the silent noise of hangnails. Basic answers here are likely to comment briefly on one or two aspects of the poems. Better answers will show some understanding of the feelings of disappointment with some sense of how those feelings are communicated to the reader. Best answers will show a reasonably developed understanding of the feelings, with some response to the language and tone of the poems. There is no requirement to compare here. Answers do not need to preserve an even balance of discussion, but there should be comment of some substance on each of the poems.

Text	<i>Touched with Fire</i> ed.Hydes
Question 10 (21 marks)	<p><i>Mushrooms</i> (Plath); from <i>Piano and Drums</i> (Okara)</p> <p>What do you find particularly powerful about the images of nature in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Plath writes about the mushrooms and their actions (In <i>Mushrooms</i>) • what Okara writes about the jungle and the animals (in <i>Piano and Drums</i>) • the words and phrases each poet uses.

NOTES ON THE TASK:

Plath’s mushrooms appear initially to be meek, weak and timid (‘Very quietly ... toes ... noses’) but the first indication of their power is in the oxymoronic ‘soft fists’ and finally we discover that they are, in fact, ‘hammers ... rams’ which gain power from their numbers (‘So many of us!’) and multiply so that they will ‘inherit the earth’. The insidiousness of the fungi, the glee they express about their inconspicuousness and the pride they have in their power makes this a disturbing poem. *Piano and Drums* is much more honest about the power of nature: it is ‘raw like bleeding flesh’ and primal; the animals are ready to attack men and vice versa. But there is warmth, homeliness and beauty there too: ‘simple paths’, ‘green leaves and wild flowers pulsing’. Paraphrase will only reach the lower bands; to reach higher there must be some comment on the language. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

Text	<i>Touched with Fire</i> ed.Hydes
Question 11 (21 marks)	What vivid pictures of the past and present do the poets portray to you in <i>Nursery Rhyme of Innocence and Experience</i> (Causley) and <i>Our History</i> (Dipoko)? Remember to refer closely to the words and phrases of the poems.
<p>NOTES ON THE TASK: In <i>Nursery Rhyme of Innocence and Experience</i> the past is innocence, childhood, longed-for exotic toys ('fez ...drum ... sword ... parakeet'), far-away places ('Algeria ...Arab'), colours ('silver ...apricot ...red') and a thrill of forbidden excitement when the sailor kisses him. The present is experience, adolescence, a putting way of childish things, dull colours ('steel ... grey... plum coloured'), war ('shot away ... distant gun ... volley') and lack of recognition of his old friend. In <i>Our History</i> the pre-colonial past of Africa is similarly innocent: the natives can only describe the invaders' ships by relating them to familiar objects ('hump-backed divers' and 'carcass of drifting whales'). The new-comers also bring 'finds from far-away seas'. The present (colonialism) is 'false' (and not only literally, in that real hide has given way to printed T-shirts!), and has destroyed the indigenous culture and left it in 'tatters', using the striking image of a fragile beautiful butterfly being viciously 'whipped'. Unlike the first poem however, there is not a gap between the past and present but the process of conquest is described when the natives realise that their 'sight misled' them and the gun-fire is more powerful than the spears. The portrayal of past and present is clear in both poems and description/paraphrase/explanation is the least we should look for. To climb the bands requires some comment on the language and poetic techniques. 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)	What makes you feel sad when you read <i>Dulce et Decorum Est</i> (Owen) and <i>Refugee Mother and Child</i> (Achebe)? Remember to refer closely to the words and phrases of the poems.
<p>NOTES ON THE TASK: The soldiers in <i>Dulce et Decorum Est</i> are suffering as they 'trudge' back to their rest after battle 'bent double', 'coughing like hags', 'blood-shod' and totally exhausted. Their suffering (especially for the poor unfortunate who did not get his gas-mask on) increases with the gas attack and the climax of the pain is in the final stanza when the man is 'flung' into the cart and graphically and sickeningly described as he dies. We feel sympathy at all these points in the poem and also for the speaker who suffers the recurring nightmare of being unable to help the gassed soldier. Owen's detailed language, extended metaphor of 'drowning', references to the 'devil', 'cancer', 'vile, incurable sores' and the final diatribe against propaganda (and Jessie Pope) shape our emotions in this poem. The First World War may seem remote today but the conditions described in <i>Refugee Mother and Child</i> are, unfortunately, commonly seen in the media and that fact is the starting point for sympathy here. Achebe also uses graphic, horrific imagery of the children's 'washed-out ribs and dried- up/bottoms' and 'blown empty bellies' but it is the mother who prompts most of our sympathy as she lovingly tends to her infant who has no hope of life. We are reminded at the end of the poem that in 'another life' (ours!) combing a child's hair is merely a habit 'before ... breakfast and school' but here it has the significance of a funeral rite - 'putting flowers/on a tiny grave'-. All answers should be able to say something about why we feel sad and how the people are suffering but stronger ones will make some comment on the language and its effects and give a personal response. 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>
<p>Question 13 (21 marks)</p>	<p>(a) <i>Snapshots of a Wedding</i> 'Educated as he was ...' to '...slept at the house of Neo.'</p> <p>(b) <i>The Train from Rhodesia</i> 'She sat down again ...' to '... fallen on its side in the corner.'</p> <p>What are your thoughts about Kegoletile (in <i>Snapshots of a Wedding</i>) and the wife (in <i>The Train from Rhodesia</i>) when you read these two extracts?</p> <p>Remember to refer to details from both extracts.</p>

NOTES ON THE TASK:

The situation in extract a) is, of course, that Kegoletile has to choose between the educated, thoroughly unpleasant, yet financially worthwhile Neo and the uneducated, pretty, but poor Mathata and 'it doesn't pay a man ... to look too closely into his heart' - which is what he is doing! He frequents the latter girl and showers her with presents, showing his preference but he 'frequently slept at the home of Neo' showing his ambition and (in the eyes of the community) good sense. The repetition of 'conflict', the totally opposite descriptions of the two girls, as though they are being viewed through his eyes and, most tellingly, his posture when he stares 'at what seemed to be an empty space beside him' before quietly walking away to his chosen bride all demonstrate his varied emotions. In extract b) the wife, having seen her husband's glee at having cheated the old vendor, is at first confused ('Everything was turning round inside her'); then she realises that her husband is not the 'soul mate' she had expected and she feels alone and on the edge of a void instead of in the midst of a relationship. Finally, she physically and mentally turns against the young man leaving the lion (the catalyst for her discovery about her life and a symbol of the relationship) forgotten in the corner. Lower band answers will explain or paraphrase but for higher marks there must be some comment on the language. Comparison is not required in this question.

Text	OCR: <i>Opening Worlds</i>
<p>Question 14 (21 marks)</p>	<p>What brings relationships between family members alive for you in <i>The Red Ball</i> (Khan) and <i>The Pieces of Silver</i> (Sealy)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the treatment of Bolan by his mother and his father (in <i>The Red Ball</i>) • the treatment of Clement by his mother, his father and his sister (in <i>The Pieces of Silver</i>) • the words and phrases each writer uses.

NOTES ON THE TASK:

There are four key parts of the *The Red Ball* which demonstrate the relationship between Bolan and his mother and father. The first is the beginning of the story when the young boy cuddles up to the statue ('he touched the strong green veins ... of the man's legs with fear held his cheek close to the small breast of one of the smiling women') and imagines the response the figures would give if they were his parents - 'the lips stood still in their severity ...she seemed to smile' -. We see the parents' relationship with Bolan in the second part when his father, jealous of his son's education, bullies him by mocking the way he speaks and his mother defends him so that he feels he has used her as a 'sort of shield to save himself from a rain of blows'. The 'blows' come in the third part when Bolan's father beats him for stealing and the mother again acts as a

'shield'. Finally at the end of the story, Bolan dreams that the statue tells him how he loves him but remembers the smell of his father in the night. In *The Pieces of Silver* there is also a relationship between a boy and his mother and father. Poverty seems to have eradicated all paternal love and the mother just shifts responsibility to her husband. However, Clement has a sister, Evelina, who takes the place of parents for him, comforting him like a mother ('Clement leaned against her so that he could feel the cheering warmth of her arms ... She listened as attentively as a mother') and solving his problems like a father ('I know what we'll do'). As ever, more than explanation (with textual support) is needed for the higher bands and some response to the language is looked for. Comparison is not required in this question.

Text	OCR: <i>Opening Worlds</i>
<p>Question 15 (21 marks)</p>	<p>What do you find memorable about the portrayal of young children in <i>Leela's Friend</i> (Narayan) and <i>Games at Twilight</i> (Desai)?</p> <p>Remember to refer to details from both stories.</p>
<p>NOTES ON THE TASK:</p> <p>We do not see Leela's thoughts in the first story but her actions and feelings both when playing with Sidda and defending him are revealed. The young girl takes to the servant at first sight and requests her father (ironically as it turns out) to 'keep him in our house'. This likening Sidda to a pet continues when she repays his kindness in telling her stories with patronising, scolding and tormenting him with writing lessons and insisting 'upon having his company all her waking hours'. It is this that causes Sidda to be accused of theft as she accompanied him on an errand. The girl steadfastly maintains Sidda's innocence ('No, he hasn't taken it!') and, although imperious and spoilt, points out some home truths to her mother ('You are always abusing and worrying Sidda', 'Why should not Sidda sit in our chair?'). Leela did not hide the chain, nor did she deliberately withhold information as to its whereabouts, but, as any five year old, has no sense of time or the consequences of her actions. A similar innocence is seen in Ravi in <i>Games at Twilight</i> who is determined to beat Raghu in the game of hide and seek. His thoughts, feelings and actions are described in great detail from picking his nose 'in a panic' through chuckling 'aloud ... at his own temerity', being terrified of the dark and the spider, smiling to himself 'shyly at the thought of so much victory' to the realisation that the game has ended and he has been forgotten so that 'his voice broke with rage and pity at the disgrace of it all.' Finally, with the children's funeral song, Ravi is 'silenced by a terrible sense of his insignificance'. There is a great deal of information in both these stories and sensible selection of it will be vital. Comparison is not required in this question.</p>	

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 16 (21 marks)	<p>(a) <i>A Prelude</i> 'In the kitchen of a small farm...' to '... for a sign of approach.'</p> <p>(b) <i>The Shades of Spring</i> 'Hilda walked over the brown pine-needles ...' to '... 'They will scent the place at night,' she said.'</p> <p>What makes these descriptions of homes here so memorable for you?</p> <p>Remember to refer to details from both extracts.</p>
<p>NOTES ON THE TASK: In extract a) there is a great contrast between the inside of the kitchen ('glow of the clear, ruddy fire') and the inclement weather without ('creeper tapped and lashed ... sky was heavy and grey ...blacker than ever') which makes the former even more cheerful and homely. There is the impression of warmth ('fire ...red shining warming pan'), not only literally but of love too ('warm caress of firelight'), of order and efficiency ('skilfully ...laid the table') and of hard work with perhaps too much to do in the time available as the clock was set half an hour fast. Although the room appears basic, there is no poverty here but rather plenty as the 'plates were piled' with bread and there is more in the oven. The home described in extract b) is very eccentric but fits the occupation of the keeper as it is both workshop with 'everything in order' and bedroom and even more suits the wild, unsatisfied temperament of Hilda (his lover). The hidden bedroom is like the lair of a wild animal, and a dangerous one at that judging by the motley collection of pelts. Hilda has put flowers in it, reminding the reader of her earlier comment that 'I am like a plant ... I can only grow in my own soil'. Paraphrase will only reach the lower bands; textual support with a little comment on the language should be rewarded. Comparison is not required in this question.</p>	

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 17 (21 marks)	<p>What pictures of animals does Lawrence paint in <i>A Lesson on a Tortoise</i> and <i>Rex</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the slowness and quietness of the tortoise (in <i>A Lesson on a Tortoise</i>) • the energy and violence of the dog (in <i>Rex</i>) • the words and phrases Lawrence uses.
<p>NOTES ON THE TASK: Joe, the tortoise, is not the most active of animals but Lawrence brings him to life by making the most of the movements he does make ('stretching slowly his skinny neck ... spread out his legs ... gripped the floor ... slackened again'); anthropomorphising him ('flat hand-like paws ... as if from a yawn ... meditatively'); reminding us of what lies underneath with the description of the empty shell; and incorporating the excitement of the boys when he makes the slightest movement. There is much more about Rex and we should expect essays to concentrate more on this animal. We see the dog through the eyes of the boy, who like the other children in the family, is 'wildly excited' over the puppy - the 'fat white teacup' - but doesn't really understand him (just like he doesn't at the time understand his mother's sarcasm which balances out the adoration of the children for the dog), while the mother understands him only too well and declares war on the dog. Their battles are some of the most vivid scenes in the story: 'his growls of real battle-rage against my mother rejoiced her as much as they angered her'. Rex eventually</p>	

turns savage and Lawrence pulls no punches with his vocabulary: 'fierce, canine little beast', 'rapine and blood', lusted to set his teeth in his prey', 'fangs and glaring eyes'. But he still loves the children and this affection is expressed equally as powerfully: 'terrible, terrible necessity to love', 'ecstasy of savage love' etc. Ultimately, the dog is taken away 'ruined' by love and the last picture we have of him is of 'cowering, bristling, snarling' whilst the uncle beats him. Responses that are description or 'character study' (with textual support) will reach the lower or middle bands. Comparison is not needed in this question.

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 18 (21 marks)	Do you think Annie (in <i>Tickets, Please</i>) and Pauline Attenborough (in <i>The Lovely Lady</i>) are badly treated? Remember to support your ideas with details from the stories.

NOTES ON THE TASK:

Annie falls for the philanderer, John Thomas, and finds him physically exciting and satisfying but 'with a developing acquaintance there began a developing intimacy' and that is not what John Thomas wants as he prefers to remain a 'mere nocturnal presence' - so he leaves her. That is the bare bones of their story but Lawrence builds up a picture of the man and the woman and their first date at the Statutes, and also of Annie's feelings - 'fury, indignation, desolation, and misery' when he drops her - to say nothing of the consequences. Pauline Attenborough is an old fraud who is sucking the life out of her son and preventing him having a relationship with Ciss. But does she really deserve the cruel trick that is played on her by Ciss and the disastrous consequences that follow? Lawrence is ambivalent in both these stories as to whether the women have, in fact, been treated badly and whether they are victims or have received what they deserved. Basic answers will narrate the stories, possibly without discrimination about relevant material; middle band responses will make more judicious selection of material and include some comment. Comparison is not required in this question.

Text	J G BALLARD: <i>Empire of the Sun</i>
<p>Question 19 (21 marks)</p>	<p>(a) 'As Jim sat beside him ...' to '...these two American sailors might want to eat him.'</p> <p>(b) 'Basie's cubicle was in the north-east corner ...' to '...for a succession of unwary passengers.'</p> <p>What are your feelings about Basie as you read these two extracts?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how Basie treats Jim • Basie's appearance • Jim's actions and thoughts • the words and phrases Ballard uses.

NOTES ON THE TASK:

There is no requirement for comparison in this question but some candidates may choose to structure their responses in this way as there are points of similarity in the two extracts. Extract a) is Jim's first meeting with Basie in the collier. The American is in bed and has been powdering his hands whilst Frank has been out scavenging. Basie examines Jim as one would a horse before purchase - 'exposed his gums ... patted [his] shoulder ... feeling every bone' - and does it 'gently' yet thoroughly - 'explored his pockets ... as if searching for something precious' - so that not only does he not scare the boy but his 'attentive manner ... was curiously reassuring'. The reader gets the impression that Basie has done this before ('glanced shrewdly at his teeth') and knows to leave nothing uninvestigated ('scraped the mud from the school badge') and he steals the watch with ease ('slipped from his wrist'). Jim passes the test as the good condition of his teeth and his attendance at the Cathedral school plus his having been introduced to Madame Sun mean that he might be a source of money to the men. But it is a near thing as Jim fears that the Americans 'might want to eat him'. In extract b) in Lunghua camp Basie is sitting on his bunk, again apparently inactive but on the lookout for 'prey' ('a succession of unwary passengers'). Physically, he has not changed with his skin 'still soft and unworn' and he still has a 'henchman' (Demarest now instead of Frank) and he is still using Jim to do his washing and run errands. The war and incarceration have had little effect on him and he still has the same morals and world view as when he was steward on the SS *Aurora*. The folding of his shirt - 'complex origami-like' - perfectly sums up the man's character. Lower band answers will give a character study using information from the extracts and responses will move up the bands according to how they show understanding of Basie and give textual support.

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 20 (21 marks)	What do you find memorable about Jim's parents and their lifestyle? Remember to refer closely to details from the novel.
<p>NOTES ON THE TASK: Jim's parents appear in the early chapters and at the end of the novel. As people and events are seen through Jim's eyes, there is not much description of his parents' characters (as a child he takes them for granted) apart from his father's stress and determined calm (as evidenced when Jim strays into the Japanese lines), and his bravery in trying to rescue the sailor from the <i>Petrel</i>. At first sight it might seem that his father and mother enjoy lives of pleasure going to parties and playing bridge, being ferried about by Yang in the Packard but, underneath the frivolity, his father is 'burdened by the threats to his firm ... by his work for British Residents' Association ... by his fear for Jim and his mother'. At the end of the novel his parents smile 'weakly' and seem content to sit in the neglected garden of their former home 'older and faraway'. Answers will move up to the bands according to how they give details about Jim's parents and their way of life.</p>	

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 21 (21 marks)	Explore ONE or TWO moments from the novel where you fear for Jim's safety. You might choose moments such as: <ul style="list-style-type: none"> • Jim in the abandoned aerodrome (in Chapter 3) • when Jim meets the 'bandit group' (in Chapter 38) or any other moments.
<p>NOTES ON THE TASK: An ominous tone is established at the beginning of chapter 3 with the 'burial tumulus', 'rotting coffin', 'yellowing skeletons' but for Jim this is a 'place of magic' where he can examine the fuselage of the Japanese fighter. So far so good and the reader is lulled into a false sense of security when Jim launches his model glider and it lands on the blockhouse roof inside the aerodrome. The face looking up at him is a shock to both Jim and the reader and Ballard slowly builds up the tension as he describes one by one the other groups of soldiers leading up to 'An entire company ...' and an approaching sergeant - 'Jim knew that he had decided what to do next with this small boy!' -. The boy is saved by his father's 'small token of deference', standing still instead of panicking. The second moment is much more violent; Jim, Lieutenant Price and Tulloch have arrived at the Stadium, as the two men are looking for loot, when they are approached by a motley crew of armed men being pursued by a platoon of Nationalist soldiers. The three are caught in the fire and Tulloch is killed whilst Price makes his getaway. Jim is in the truck as the soldiers approach the vehicles. As they retreat he slips out of the cabin but is knocked to the ground by the bare-chested Chinese 'bandit' and the coolie 'with a bamboo stave' who 'At the smallest signal ... would step forward and crush his skull'. Again Jim is rescued in the nick of time - by Basie. Basic answers will do no more than paraphrase. Differentiation will occur as responses focus more and more on Ballard's language and techniques.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 22 (21 marks)	<p>Chapter Five: 'The festival was now only three days away...' to '...Okonkwo's in-laws began to leave for their homes'.</p> <p>What do you find so dramatic about this description of preparations for the New Yam Festival?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way people prepare for it • what Okonkwo does • the words and phrases Achebe uses.
<p>NOTES ON THE TASK:</p> <p>The first paragraph of the extract is full of colour and excitement; 'beautiful' appears twice, the women talk excitedly and Ikemefuna is equally excited. The atmosphere is destroyed by the unprovoked anger of Okonkwo, who unreasonably claims that the banana tree is dead, beats his second wife soundly, reducing her and her daughter to tears. The tem 'party-pooper' comes to mind though it is hoped that the most elegant stylists here will avoid it. His anger again erupts at the second wife's ill-considered comment about guns that never shot, and he impetuously attempts to shoot her. The dramatic change in atmosphere is made slightly comic by the anti-climax in the rusty gun's consistency in failing to injure or kill. The extract ends with the celebrations anticipated in the first paragraph, with the irony of Okonkwo's request for protection for him and his family (just after attempting to shoot the second wife).</p> <p>Basic answers here are likely to show some awareness of the preparations. They will move up the bands as understanding becomes clearer and engagement with 'dramatic' becomes closer. The best will show a reasonably developed understanding, with some textual support and make some language comment.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 23 (21 marks)	<p>Achebe writes, "Okonkwo was not a man of thought but of action."</p> <p>Do you agree with this view of Okonkwo?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>It is expected that answers will endorse Achebe's view and provide some textual detail in support. There are plenty of instances where Okonkwo acts before thinking: he beats his wife Ojiugo during the Week of Peace, attempts to shoot his second wife in retaliation for her disrespectful remark about the gun that never shot; cuts down Ikemefuna, despite Ezeuda's warning; beheads the messenger ...Answers may argue that he shows signs of thinking (deliberately shunning his father's way of life, realising the danger Ezinma faces when abducted by the priestess). Basic answers are likely to make a simple response to Okonkwo mentioning his actions. Answers will move through the bands as they look in more detail at Okonkwo's actions and their consequences. Best answers will show reasonably sustained understanding of what Okonkwo does and why he does what he does using textual detail in support.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 24 (21 marks)	Explore any ONE or TWO moments in the novel which make you feel that perhaps it is a good thing that Umuofia should “fall apart”.
<p>NOTES ON THE TASK:</p> <p>There are any number of moments that might make readers feel that some of the customs and traditions of Umuofia should be discontinued. The exposing of twins, wife-beating, such acts of injustice as the killing of Ikemefuna, the capricious behaviour of the priestess, the burning down of the church, the beheading of the messenger might well shock readers. The choice of moment(s) should, as far as possible, be respected. The question thrust is towards the less admirable side of Umuofia and candidates are expected to focus on this, though there should be credit for answers which comment to some extent on its attractive aspects or take issue with the responsibility of the white man for its falling apart. Basic answers are likely to describe a moment and make a simple comment on it. Responses will move up the bands as they explore the moment in more detail showing what was so deplorable about it. Best responses here will make some attempt to go beyond the situation and engage with the way Achebe’s language helps to make the reader feel that the “falling apart” of Umuofia is preferable to its holding together.</p>	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 25 (21 marks)	<p>‘He could feel he was inside the current now and could see the light of the beach colonies...’ to ‘... he slept face down on the newspapers with his arms out straight and the palms of his hands up’.</p> <p>What do you find particularly moving here about the old man’s return home?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what he thinks and says • how he feels • the words and phrases Hemingway uses.
<p>NOTES ON THE TASK:</p> <p>Responses are likely to focus on the old man’s weariness and how this makes his return particularly moving. He is now in familiar territory, bears no bitterness towards the sea and his enemies there (he also has friends there) and is looking forward, as humans do, to his bed. Admitting defeat is also likely to move readers. Having no one to help him and the skeletal condition of the fish he has struggled to bring to shore are also moving. Falling under the weight of the mast, needing to sit and rest, the poverty of his shack are also moving. Candidates are also likely to draw parallels between the old man and Jesus and find these moving. Basic responses to the extract will offer paraphrase only. Responses will move through the bands as the focus on what is moving becomes clearer. Best answers here will show engagement with the old man’s physical exhaustion and state of mind, linked to the words and phrases of the extract.</p>	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 26 (21 marks)	What do you think is so memorable about the old man's friendship with the boy Manolin? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: Responses should show some understanding of the friendship between the two and the way in which, at the beginning of the novel, Santiago looks after Manolin and at the end the way Manolin looks after him. Candidates are likely to recognise that the old man is lonely, he has no other friends, he has passed his fishing skills on to Manolin, the spear he passes on to Manolin has symbolic value ... The affection between the two comes through in the way Manolin provides for Santiago, in the conversations about baseball, the tears that Manolin sheds at the end of the novel ... Basic answers here will show some awareness of the friendship. Responses will move through the bands as understanding of the friendship becomes clearer and better supported by textual detail. Best responses will comment on the language Hemingway uses to portray the friendship.</p>	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27 (21 marks)	Explore any ONE or TWO moments in the novel when you feel particularly sympathetic towards the old man.
<p>NOTES ON THE TASK: Any number of moments may suggest themselves to candidates. They may sympathise with him because of his poverty, using the early pages of the novel, or with his struggle to catch the great fish, or with his attempts to fight off the sharks, or with his painful return to his shack ... Whichever moment(s) candidates choose should, as far as possible, be respected. Basic responses will narrate and imply why the moment creates sympathy. Responses will move through the bands as they become more detailed. Best responses here will provide appropriate reference to language to support a reasonably sustained understanding of why sympathy is felt.</p>	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 28 (21 marks)	<p>Part Two, III: 'Julia was twenty-six years old...' to '...hopeless even as a daydream'.</p> <p>What vivid impressions of Julia does this extract give you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • her past life • her opinions • the words and phrases Orwell uses.
<p>NOTES ON THE TASK:</p> <p>Responses are likely to focus on the way that superficially Julia is a stereotypical Party member, and has "always borne an excellent character". She has been a member of Party-approved Leagues and has even held official positions. Her apparent dislike of sex has led to her working in Pornosec. However, the extract makes clear that she hates the Party and has been rebelling against it sexually since she was sixteen. Her wish is simply to have a good time and not be caught. Unlike Winston she has no political opinions, believing that an organised revolt against the Party would be merely "stupid". Her rebellion, as is stated elsewhere is from the waist down. Her views are often forthright ("the stink of women") and perhaps a touch amoral (her comment on the suicide of her first lover, forty-four years her senior; "And a good job too"). Basic answers here will make some comment on the extract or provide a straightforward paraphrase. Better answers will support their impressions of Julia with detail from the extract, whilst the best are likely to look at some aspects of the language Orwell uses.</p>	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29 (21 marks)	<p>What is so important about the past in <i>Nineteen Eighty-Four</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way the Party controls the past • Winston's memories • the words and phrases Orwell uses.
<p>NOTES ON THE TASK:</p> <p>The relevant Party slogan is "Who controls the past controls the future: who controls the present controls the past". It is the Party, of course, which controls the past, the present and the future. Winston's work in the Ministry of Truth involves him closely with controlling the past, for example when he falsifies figures, and removes/destroys evidence showing the existence of non-persons like Jones, Aaronson and Rutherford. Records existing on paper can be destroyed as can records existing as memories in the mind of Winston, and it is in the Ministry of Love that the Party gains control of Winston's mind. The past emerges on various occasions in the novel; in references to old churches, and Winston's recollection of his family and a time when there was "still privacy, love and friendship", qualities that the Party has ripped out. Basic responses are likely to make a brief supported statement about what happened in the past. Responses will move through the bands as the past becomes more closely examined and ideas more fully supported. Best answers here are likely to go beyond recounting incidents and look at the word "important" in the question.</p>	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30 (21 marks)	<p>What do you find so horrifying about the work that is done in the Ministry of Truth?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>Responses should show some of the activities that take place in the ironically named Ministry of Truth or Minitrue. Manifestly it is the centre of lies and propaganda, where figures and records are falsified, the finishing touches put to vapourisation, and new lives (such as Comrade Ogilvy's) created. It is also the centre of Newspeak activities. O'Brien operates as a spy there and those who work there are deeply suspicious of their colleagues. Pornography is produced there to satisfy the proles. The Two Minutes Hate takes place as part of Winston's working day. The way the Ministry of Truth controls the lives of all Oceania's citizens is horrifying. Candidates need not offer a more or less exhaustive over-view of what happens in Minitrue. They may prefer to focus on one aspect, such as the re-writing of history, the purposes behind Newspeak or even on one of Winston's tasks. Basic answers here will provide a little personal response to what is horrifying with one or two references in support. Responses will move through the bands as "horrifying" becomes more fully addressed, with greater textual detail in support. Some understanding of the purposes of the Party and thus of the novel's themes, underpinned by appropriate textual reference will characterise good answers at this level.</p>	

Text:	Susan Hill (ed.) <i>Modern Women's Short Stories</i>
Question 31 (21 marks)	<p>(a) <i>Addy</i>: 'Mrs Burton stood very still...' to '...thicket of Addy's brown fur'.</p> <p>(b) <i>Stone Trees</i>: 'They were at the funeral...' to '...what can stone trees have been? Fantasy'.</p> <p>What do you find so striking about the way characters react to a death in these two extracts?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Mrs Burton's thoughts in <i>Addy</i> • the narrator's thoughts in <i>Stone Trees</i> • the words and phrases the writers use.
<p>NOTES ON THE TASK:</p> <p>Answers are expected to show some knowledge of both stories through a close focus on these extracts. Comparison of the extracts and the stories from which they are taken is not required. Mrs Burton's reactions to Addy's death are quite complex. She left Addy to die alone whilst she attended a "deadly party". As the last paragraph of the extract suggests, she feels some remorse; however, she is selfish enough to avoid "self-recriminations" and appears satisfied to have missed Addy's dying moments. Mrs Burton is also grateful that Addy is no longer threatened by "decrepitude and pain and loneliness", all of which afflicted Mrs Burton's mother and may also afflict herself. Strikingly, the narrator in <i>Stone Trees</i> is addressing her recently dead husband as she prepares to visit Tom and Anna on the Isle of Wight and is recalling the way they supported her at the funeral. Recalling her lack of fondness for Tom and Anna's copious tears, she hasn't yet stumbled upon Anna's affair with her husband or</p>	

discovered that Peter is her husband's son. Basic answers will offer simple paraphrase, but will move through the bands as knowledge of the stories becomes more detailed, and the response more closely linked to the language used in the extracts.

Text:	Susan Hill (ed.) Modern Women's Short Stories
Question 32 (21 marks)	<p>Explore what you find particularly memorable about the relationships between men and women in any TWO of the following stories:</p> <p><i>A Love Match</i> (Warner) <i>Miss Anstruther's Letters</i> (Macauley) <i>Weekend</i> (Weldon).</p> <p>Remember to support your ideas with details from the stories.</p>

NOTES ON THE TASK:

Knowledge and reasonably sustained understanding of the relationships in any two of the specified stories are expected here. In *A Love Match* the relationship between Justin and Celia is memorable because it is incestuous, born out of Celia's pity for Justin's suffering in the war. It is also memorable since no one condemns it when their secret is revealed at the story's end. Miss Anstruther's relationship was preserved in the letter, now destroyed by the bombing of London, and she is tormented by the unrepresentative sentence and a half that survived the bombs. In *Weekend*, Martha's wretched relationship with the obnoxious Martin, described through her own stream of consciousness, is memorable for its misery. Comparison of stories and characters is neither asked for nor expected, but if attempted should not be penalised. Weakish responses are likely to give broad outlines of the stories. Responses will rise through the bands as they support discussion of the stories with textual detail. The best will make some comment on the way the writers treat the relationships.

Text:	Susan Hill (ed.) Modern Women's Short Stories
Question 33 (21 marks)	<p>What do you find particularly fascinating about any TWO of these children?</p> <p>Peter in <i>Stone Trees</i> (Gardam) Ruth in <i>Another Survivor</i> (Fainlight) The girl with the story in <i>Passages</i> (Devlin)</p> <p>Remember to support your ideas with details from the stories.</p>

NOTES ON THE TASK:

Knowledge and understanding of both stories are expected, together with personal response to the two children candidates choose. Peter, the illegitimate son of the narrator's dead husband, fascinates by his resemblance to his father, which, along with his character, makes the narrator aware of his infidelity. Ruth is the willing victim of her father's tormented wish to recreate his mother lost in a German concentration camp. The girl with the story fascinates through the story she tells and the devastation that experience caused her. However, whilst basic answers are likely to simply describe two children, better responses will offer textual detail to support their claim that the children are fascinating and attempt to identify aspects of the writing that make them so. There should be discussion of some substance on both stories, although the response need not be equally divided between the two.

Text	PALIN: <i>Pole to Pole</i>
Question 34 (21 marks)	(a) Day 117 'At nine o'clock in the morning ...' to '... make our way across into Zimbabwe.' (b) Day 121 'When we arrive to film ...' to ' ...'Come on, kiddo ... come on, little one.' What do you find memorable about the descriptions of bungi jumping in Zambia (Extract a) and playing bowls in Zimbabwe (Extract b)?
NOTES ON THE TASK: Extract a) begins in typical Palin style with facts and details about the Victoria Falls Bridge, leading up to the gripping information that this will be the 'first ever bungi jump in Africa', and one that Palin himself is not keen to join. Conrad, however, is a willing volunteer and there is a vivid description of both his appearance - 'slim and insubstantial' - and his jump - 'plummeting in a Christlike freefall ... freezes for a split-second ... bouncing up and down' -. Extract b) is much less dramatic as it describes a game of bowls on 'a dull, drizzly afternoon', though there is again description of a person - 'hat at a rakish angle' - and her actions - 'bowl describes the gentlest of arcs ... pulling slowly and thoughtfully on her cigarette.' Wry humour is present in the reference to the 'Blind Bowlers Association' (sadly the only one blacks are allowed to join). Paraphrase and narrative will not rise above the lower bands. In order to achieve higher there must be some comment on the writing. Comparison is not required in this question.	

Text	PALIN: <i>Pole to Pole</i>
Question 35 (21 marks)	What do you find so moving about Palin's visit to Chernobyl on Day 35? Remember to support your answer with details from the text.
NOTES ON THE TASK: The very mention of 'Chernobyl' is moving and Palin deviates from his usual light heartedness and humorous irony to describe his visit, beginning with the 'frisson of danger' because of the radiation risk. He gives facts and statistics (8000 died but the 'official Soviet figure is thirty-two'), dates and descriptions of the soon-to-be ghost town of Narodichi. The most poignant passages of all, though, are the schoolmaster's comment of 'There is not a single healthy child here' and the description of the ninety year old Heema whose one wish is to die in the house in which she was born so that she and her daughter are the only inhabitants of Nozdrishche. This is quite a long account and there is plenty of detail. Paraphrase will reach only the lower bands. To climb higher there must be selection of details from the text and some personal response.	

Text	PALIN: <i>Pole to Pole</i>
Question 36 (21 marks)	<p>Explore ONE or TWO moments where Palin suffers an uncomfortable journey by boat or train.</p> <p>You might choose moments such as:</p> <ul style="list-style-type: none"> • the journey by boat across the Barents Sea (on Days 11 and 12) • the journey by boat from Aswan (on Day 62) • the journey by train from Dodoma to Kigoma (on Days 102 and 103) <p>or any other suitable moment.</p>
<p>NOTES ON THE TASK:</p> <p>Day 11 begins with sea sickness, not surprising as ‘everyone is slipping and sliding about’ on the rolling decks. Things get worse when, in the early hours of Day 12, Palin is hoisted aboard the <i>Jan Meyer</i> ‘swinging like a box of toilet paper’ or ‘like children returning from a school outing’. In contrast, the ferry <i>Sinai</i> is stable but overcrowded, hot, lacking security, and insanitary. Palin gives vivid descriptions of the passengers and their activities, ending with the not unfavourable comparison to conditions in Khartoum a hundred years before. The train at Dodoma ‘is not in good shape ... and that’s only in First Class’. The lavatory ‘has vanished’, the restaurant car is hot and crowded with indifferent food and they miss the end of the Rugby World Cup final on the radio! All these journeys are but part of the entries for the specific days and we should not reward answers that paraphrase the whole section relevant or not. Responses which give detail from the text and make some comment on Palin’s discomfort and the reasons for it will edge up into the higher bands.</p>	

Text:	HORNBY: <i>Fever Pitch</i>
Question 37 (21 marks)	<p><i>TYPICAL ARSENAL, Arsenal v Manchester United 6.5.91:</i> ‘I don’t like the fact that for the last couple of years...’ to ‘...I can dish it out but I can’t take it’.</p> <p>What memorable impressions about the relationship between football clubs and their fans does this extract convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way the players behave • how the way players behave affects the fans • the words and phrases Hornby uses.
<p>NOTES ON THE TASK:</p> <p>Responses should show understanding of the poor behaviour of the players both on and off the pitch and how Hornby affects not to like the brawling and bitching he has witnessed. However, he is inclined to excuse this on the grounds that Arsenal are unloved, not least for their defensive style of play, which, ironically other clubs have adopted, and claims that in order to maintain their position as the most loathed of clubs, they have had to take up brawling and bitching. The players influence their fans like Hornby who has, allegedly, adopted “an attitude of beleaguered defiance” when the world does not go his way. The fans of other clubs have been influenced for the better, he claims. Basic responses here are likely to limit themselves to paraphrase. They will rise through the bands as they become more detailed, with the best offering a reasonably sustained understanding, with some reference to Hornby’s language.</p>	

Text:	HORNBY: <i>Fever Pitch</i>
Question 38 (21 marks)	What horrifying impressions of the Hillsborough disaster does the chapter entitled <i>Hillsborough</i> convey to you?
<p>NOTES ON THE TASK: Candidates are expected to show some understanding of what is quite a complex chapter, written with none of Hornby's characteristic humour. Hornby discusses some of the issues involving Hillsborough, including mistakes made by the police, and concludes that English club grounds are unsuited to modern conditions, being situated in built-up areas where parking is difficult and crowds have to walk down narrow urban streets to reach the ground. There is consideration here of the age of English football grounds, their often ramshackle construction and maintenance, all-seater stadia, purpose-built stadia away from city centres, and the intransigence and resistance to change of the Football League. Basic responses will be a short paraphrase of some parts of the chapter, but responses will move through the bands as discussion of the disaster becomes more detailed, accompanied by textual support. The best will provide some evidence of Hornby's language when discussing the disaster.</p>	

Text:	HORNBY: <i>Fever Pitch</i>
Question 39 (21 marks)	In his last chapter <i>A Sixties Revival</i> Hornby talks about "the misery that football provides". Explore ONE or TWO moments when you feel that football does make Hornby particularly miserable.
<p>NOTES ON THE TASK: There are plenty of appropriate moments, whether they involve misery caused by the players on the field or misery caused by crowd or fans' behaviour, such as in the attack on Rat and Hornby in <i>Thumped</i>; the behaviour of Liverpool fans in <i>Heyzel</i> and again in <i>Bananas</i>. "Moments" should be long enough for detail of Hornby's writing to be considered, but not so long that only a lengthy paraphrase can bring them within the belt of rule, and candidates' choices of appropriate moments must, as far as possible, be respected. Basic answers here will paraphrase one or two moments. Responses will move up through the bands as reasons for the choice become more detailed. Best answers here will try to engage with how Hornby's language contributes to making the moment(s) so miserable.</p>	

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

INSTRUCTIONS TO EXAMINERS: Unit 2 (Higher Tier)

A INDIVIDUAL ANSWERS

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

B ASSESSMENT OF WRITTEN COMMUNICATION

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

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

C TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2442/02 – Higher Tier

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

Text	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 1 (30 marks)	<i>A Consumer's Report</i> (Porter); <i>Engineers' Corner</i> (Cope) Compare the ways in which the poets here convey in an amusing way their thoughts and feelings about modern life.
<p>NOTES ON THE TASK:</p> <p>The key word in this question is 'amusing'. Porter writes his poem as a parody of answers to (not stated but easily guessed) questions in a consumers' questionnaire and the language confirms this from the start: 'I have completed the form ... answers are confidential'. The very idea that life is a 'product' and can therefore be evaluated like a certain well-known brand ('it seemed gentle on the hands'; 'it's got into the language') of washing-up liquid is amusing, especially as the metaphor is sustained throughout ('not economical ... instructions ... price ... labels ... 'best buy)'). Beneath the humour Porter is making serious points about life: that it is humdrum ('I'd have liked to be more excited'), complex ('instructions ... so many'), dangerous yet precious ('I'm not sure such a thing/should be put in the way of children') and apparently meaningless ('It's difficult to think of a purpose/for it'), ironically commenting on the nuisance of individuality ('sizes and colours should be uniform') and the inconveniences of the human body ('the shape is awkward ... waterproof ... not heat resistant') and ultimately, more seriously, criticising the 'experts' who try to tell us, 'the consumers', how to live. Answers which solely paraphrase, explain or 'solve the riddles' in this poem will not go beyond the middle bands; to achieve higher there must be a focus on the structure, language and tone of the poem coupled with an understanding and personal response to Porter's 'message'. Cope's poem is a satirical riposte to the Engineering Council's cheeky advertisement claiming that 'We make more fuss of ballads than of blueprints'. Her irony is obvious - 'That's why so many poets end up rich' -, and she cleverly applies stereotypes of poets - 'cheerless garrets ... midnight oil' - and public attitudes to literature - 'who needs a ditch?' - to engineers, with the resulting poem being an amusing defence of poetry (in poetry!) and criticism of the general attitude to it. Again, paraphrase and explanation will only reach the middle bands, whilst answers that consider the irony, ballad form, clichés, language and Cope's intention will reach the higher bands. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 2 (30 marks)	Compare the ways in which the poets explore contrasting views of life in both <i>Judging Distances</i> (Reed) and <i>I Am a Cameraman</i> (Dunn).
<p>NOTES ON THE TASK:</p> <p>In <i>Judging Distances</i>, there are two voices: the army instructor, prosaic ('three kinds of trees'), meticulous ('what appear to be animals') and technical ('central sector') conveys the military view of life where it is 'the way that you say it' which is important and reasons 'need not delay us'. The whole view of life here can be summed up as 'dead ground'. This opinion is subtly criticised by the recruit who can see the beauties of nature ('vestments of purple and gold') and love ('a man and a woman/Lie gently together') and pokes fun at the officer ('what appear to be humans/Appear to be loving') whilst bemoaning that the distance between the two views is 'about one year and a half'. Answers should identify the two voices, the tone of the poem and the contrast in the vocabulary used by the two ('still white dwellings ... row of houses') which bring out Reed's criticism of the soulless army. In <i>I Am a Cameraman</i>, Dunn contrasts the</p>	

images seen on film 'a reflection' with the reality of suffering a 'matchless despair', truth 'known only to its victims' and life which 'flickers on the frame like beautiful hummingbirds' as he disagrees with his 'young friends' who think that they will always record the truth through their lenses. To reach the higher bands answers should demonstrate understanding of Dunn's argument here and respond to the language and imagery of the poem, especially of the last stanza. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.

Text	OCR: <i>Opening Lines – Section G: How It Looks From Here</i>
Question 3 (30 marks)	Explore the differing ways in which the poets create disturbing images in any TWO of the following poems: <i>Things</i> (Adcock) <i>Bedfellows</i> (Paterson) <i>The Hare</i> (Hill)

NOTES ON THE TASK:

All three poems rely for their effects on nightmarish imagery. *Things* vividly evokes those terrible nights when one wakes up in the early hours squirming in horror and embarrassment at what has been done or said and they achieve a magnitude out of all proportion, looking in fact 'worse and worse and worse'. The personification of these 'things' as cold authority figures is indeed disturbing. *Bedfellows* is more subtle but the very thought of sleeping in a bed where the previous, now dead, incumbent has left physical evidence of his presence ('dead halo') is shudder-making. It is as though he is still beneath the pillow, suffocated by the narrator and is tempting the speaker to die also ('dreary innuendo'). *The Hare* is a portrayal of a nightmare. It is night; there is a cry 'like a spell' which turns dark to light and silence into a 'bell'. The focus then moves to the woman and the frightening description of her feeling and hearing the hare at her head. Both the reader and the woman in the poem feel the fear. Paraphrase of the poems will only reach the lower bands and there is enough disturbing imagery in *The Hare* to make any biographical speculation about Hill or Freudian analysis unnecessary. Sound answers will make some comment on the imagery; whilst those achieving the highest bands will focus on the language and incorporate personal response. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each.

Text	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 4 (30 marks)	<i>The Falling Leaves</i> (Postgate Cole); from <i>Spring Offensive</i> (Owen) Compare the ways in which the poets create striking images of nature in these two poems.
<p>NOTES ON THE TASK: <i>The Falling Leaves</i> uses an extended metaphor of leaves/snowflakes to portray dead soldiers but more is required than just a straightforward substitution of ‘nature for soldiers’ so answers should concentrate on the suitability of these images and the implications of words and phrases such as ‘brown’, ‘thickly, silently’, ‘wiping out the noon’, ‘withering’, ‘strewed’ should be considered along with the poem’s style and structure. The extract from <i>Spring Offensive</i> describes the moments before the attack with nature foreshadowing the deaths. There are ominous phrases, for example ‘last hill’, ‘end of the world’, ‘bodies’ pains’; the brambles ‘clutched and clung ... like sorrowing arms’; the sky changes from ‘stark blank’ through ‘mysterious glass’ to ‘burned’. Paraphrase or explanation will not do justice to the power of this poem and answers should concentrate on the effects of the imagery. Lower band answers will describe the poems with some focus on the question; middle band responses will make some comment on the language and those that reach the higher bands will be ones which have an assured grasp of each poet’s intentions and analyse the language in detail. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 5 (30 marks)	Compare the ways in which the poets memorably describe soldiers going off to war in <i>Joining the Colours</i> (Hinkson) and <i>The Send-Off</i> (Owen).
<p>NOTES ON THE TASK: In <i>Joining the Colours</i>, the upbeat tone of the title is apparently continued throughout the poem until one reaches the last stanza and realises that this and the truncated lines of each stanza put together tell a different story. The description of the soldiers with the repetition of ‘gay’ and the emphasis on their youth and obvious health (‘Smooth-cheeked and golden’), the telling phrases ‘Too careless-gay for courage’ and ‘glory and the grave’, the ambiguity of ‘mist’ and ‘pass’, the juxtaposition of ‘Foolish’ and ‘young’ will all be considered in better answers which will understand Hinkson’s sorrow at seeing the ironically happy procession. The word ‘gay’ may be used as a starting point for comparison because the soldiers in Owen’s poem have faces which are ‘grimly gay’. These men are either experienced in battle or know full well what they are in for as they keep their spirits up by singing when they leave secretly (‘like wrongs hushed up’) and marginalised (‘siding-shed’). The flowers they have been given indicate that they are ‘dead’ even before they reach the battle field. As ever, paraphrase and explanation (even with textual support) will only reach the lower or middle bands. To achieve the higher bands answers must be rooted in the effects of the language and poetic technique. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	OCR: <i>Opening Lines – Section H: The 1914 – 18 War (ii)</i>
Question 6 (30 marks)	Explore the differing ways in which the poets movingly portray grief in any TWO of the following poems: <i>Lamentations</i> (Sassoon) <i>Spring in War-Time</i> (Nesbit) <i>Perhaps</i> - (Brittain).
<p>NOTES ON THE TASK:</p> <p>The key to understanding <i>Lamentations</i> is to realise that Sassoon adopts the persona of an uncomprehending officer who watches the grieving soldier as if he were an exhibit in a zoo (and indeed the dehumanisation of the man and the animal imagery ('howled and beat his chest') is an important part of the depiction of grief). Thus the word 'all' in line six and the last line are bitterly ironic and satirical. The other two poems are written by women and make much use of nature imagery. Nesbit compares the 'lovers' lane' last year with her lover with the same place after his death where, poignantly, the violets are scentless and she realises that she and her lover 'never [and now never will] built our nest'. The heavy monosyllables of the last line 'On your clay' ram home the message of death. Brittain's grief takes a more despairing tone for the reiteration of 'perhaps' implies her disbelief that she will appreciate nature and life again now that 'You' (the capitalisation is worth a dozen words) have died. The dedication to her fiancé, the date of his death, and the reference to Christmas in the poem, and the caesura in the last line 'Was broken, long ago' make this poem very moving. Answers will move up the bands according to how they sensitively examine the portrayal of grief in the two chosen poems. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text:	<i>Poems 2:</i> Larkin and Fanthorpe
Question 7 (30 marks)	<i>After Visiting Hours, Patients</i> (Fanthorpe) Compare the ways in which Fanthorpe powerfully conveys to you the feelings of people in hospital in these two poems.
<p>NOTES ON THE TASK:</p> <p>Answers should show understanding of both poems and of the feelings they convey. <i>After Visiting Hours</i> is written from the viewpoint of a patient who sees life in terms of two worlds: the world of the hospital and the world outside. There is a sense of relief that the visitors, with their noise ("gulls") and unwanted gifts ("debris"), are gone, and that the patients can now relax into their illness and own world. However, there is humour apparent in such phrases as "The dressing-gowned shuffle" and the doctors "Like South Sea dancers", although the image of the great ark nosing "into night" suggests death. The humour in <i>Patients</i> is more obvious, with the assorted undiagnosed and untidy "illnesses" of the staff, such as the idleness and addiction to tea of the nurses and the lust of the Psychiatrist considered at the expense of the "official" patients. Device-spotting, without awareness of the effects of such devices, should not be rewarded. Basic answers here will be those which show some understanding of the feelings of the people and comment on the language and tone of the poems. Sound answers here will be those which comment on the language used to convey the feelings of people and respond to the word "powerfully" in the question. Answers will rise through the bands as the understanding of the poems becomes more perceptive and the comments on the language more sensitive. Comparison is expected in answers to this question. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.</p>	

Text:	Poems 2: Larkin and Fanthorpe
Question 8 (30 marks)	Compare some of the ways in which the poets powerfully portray a person's past life in any TWO of the following poems: <i>Mr Bleaney</i> (Larkin) <i>Casehistory: Alison (head injury)</i> (Fanthorpe) <i>Growing Up</i> (Fanthorpe).
NOTES ON THE TASK: Answers should show good understanding of each of the two chosen poems and of the past they portray. Mr Bleaney's bleak life is represented by his room, its shabby furnishing and his dull routine, such as his Frinton holidays and Stoke Christmases. Alison's early brightness, knee like a Degas dancer's, her A levels and job with a future, have been destroyed by the head injury leading to the damaged brain. In <i>Growing Up</i> Fanthorpe's past consists of not being good in babyhood, childhood, adolescence, or, indeed, growing up at all, always being out of step with the dance and its rhythm. Fairly basic answers here are likely to offer an extended paraphrase of two poems, showing some understanding of what they are about, with a little comment on the language. Device-spotting, without any awareness of their effect, should not be rewarded. Sound answers here will engage, with some success, with the language, going beyond offering paraphrases of the two chosen poems. Answers will move up the bands as they respond more closely to the power of the language used in the chosen poems, and comment on it more sensitively and perceptively. Comparison/ contrast of the poems is expected here. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each.	

Text:	Poems 2: Larkin and Fanthorpe
Question 9 (30 marks)	Compare how the poets vividly convey feelings of disappointment in TWO of the following poems: <i>Annus Mirabilis</i> (Larkin) <i>Wild Oats</i> (Larkin) <i>Half-past Two</i> (Fanthorpe).
NOTES ON THE TASK: Responses should be able to reflect the semi-humorous disappointment of the voice in <i>Annus Mirabilis</i> at being just too late for the liberating effect of nineteen sixty-three when life became a "brilliant breaking of the bank/ A quite unlosable game". <i>Wild Oats</i> offers a wry sense of disappointment at not attracting the "bosomy English rose" and at learning that he is "too selfish, withdrawn" to love. <i>Half-past Two</i> explores the disappointment of a boy unconsciously learning that the comforting Time he knows, like "Timeformykisstime", has been replaced by the stale smell of chrysanthemums and the silent noise of hangnails. Fairly basic answers here will show some understanding of the poems and their mood, and make some engagement with the poets' use of language. Device-spotting, without comment on the effect of such devices, should not be rewarded. Solid answers here will provide a clear overview of the poems, showing understanding of the poets' feelings from the words and images they use and will rise through the bands as the understanding of the poems becomes more subtle and the response to the language more sophisticated. Answers do not need to preserve an even balance of discussion, but there should be comments of substance on each of the two poems. Comparison or contrast is expected here.	

Text	<i>Touched with Fire</i> ed.Hydes
Question 10 (30 marks)	<i>Mushrooms</i> (Plath); from <i>Piano and Drums</i> (Okara) Compare the ways in which the poets here vividly portray to you the power of nature.
<p>NOTES ON THE TASK: Plath's mushrooms appear initially to be meek, weak and timid ('Very quietly ... toes ... noses') but the first indication of their power is in the oxymoronic 'soft fists' and finally we discover that they are, in fact, 'hammers ... rams' which gain power from their numbers ('So many of us!') and multiply so that they will 'inherit the earth'. The insidiousness of the fungi, the glee they express about their inconspicuousness and the pride they have in their power makes this a disturbing poem. <i>Piano and Drums</i> is much more honest about the power of nature: it is 'raw like bleeding flesh' and primal; the animals are ready to attack men and vice versa. But there is warmth, homeliness and beauty there too: 'simple paths', 'green leaves and wild flowers pulsing'. Paraphrase will only reach the lower bands; the imagery in both poems cries out for analysis and sensitive comment and the strongest essays will be able to do justice to it. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	<i>Touched with Fire</i> ed.Hydes
Question 11 (30 marks)	Compare the ways in which the poets use striking imagery to portray the differences between past and present, in <i>Nursery Rhyme of Innocence and Experience</i> (Causley) and <i>Our History</i> (Dipoko).
<p>NOTES ON THE TASK: In <i>Nursery Rhyme of Innocence and Experience</i> the past is innocence, childhood, longed-for exotic toys ('fez ...drum ... sword ... parakeet'), far-away places ('Algeria ...Arab'), colours ('silver ...apricot ...red') and a thrill of forbidden excitement when the sailor kisses him. The present is experience, adolescence, a putting away of childish things, dull colours ('steel ... grey... plum coloured), war ('shot away ... distant gun ... volley') and lack of recognition of his old friend. In <i>Our History</i> the pre-colonial past of Africa is similarly innocent: the natives can only describe the invaders' ships by relating them to familiar objects ('hump-backed divers' and 'carcass of drifting whales'). The new-comers also bring 'finds from far-away seas'. The present (colonialism) is 'false' (and not only literally, in that real hide has given way to printed T-shirts!), and has destroyed the indigenous culture and left it in 'tatters', using the striking image of a fragile beautiful butterfly being viciously 'whipped'. Unlike the first poem however, there is not a gap between the past and present but the process of conquest is described when the natives realise that their 'sight misled' them and the gun-fire is more powerful than the spears. The portrayal of past and present is clear in both poems and description/paraphrase/explanation is the least we should look for. To climb the bands requires discussion of the language and poetic techniques. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	<i>Touched with Fire</i> ed.Hydes
Question 12 (30 marks)	Explore the differing ways in which the poets encourage you to feel sympathy for suffering people in <i>Dulce et Decorum Est</i> (Owen) and <i>Refugee Mother and Child</i> (Achebe).
<p>NOTES ON THE TASK: The soldiers in <i>Dulce et Decorum Est</i> are suffering as they ‘trudge’ back to their rest after battle ‘bent double’, ‘coughing like hags’, ‘blood-shod’ and totally exhausted. Their suffering (especially for the poor unfortunate who did not get his gas-mask on) increases with the gas attack and the climax of the pain is in the final stanza when the man is ‘flung’ into the cart and is graphically and sickeningly described as he dies. We feel sympathy at all these points in the poem and also for the speaker who suffers the recurring nightmare of being unable to help the gassed soldier. Owen’s detailed language, extended metaphor of ‘drowning’, references to the ‘devil’, ‘cancer’, ‘vile, incurable sores’ and the final diatribe against propaganda (and Jessie Pope) shape our emotions in this poem. The First World War may seem remote today but the conditions described in <i>Refugee Mother and Child</i> are, unfortunately, commonly seen in the media and that fact is the starting point for sympathy here. Achebe also uses graphic, horrific imagery of the children’s ‘washed-out ribs and dried-up/bottoms’ and ‘blown empty bellies’ but it is the mother who prompts most of our sympathy as she lovingly tends to her infant who has no hope of life. We are reminded at the end of the poem that in ‘another life’ (ours!) combing a child’s hair is merely a habit ‘before ... breakfast and school’ but here it has the significance of a funeral rite - ‘putting flowers/on a tiny grave’-. All answers should be able to say something about why we feel sympathy and how the people are suffering but the strongest will scrutinise the language and its effects and give a sensitive personal response. Comparison and/or contrast are required. Answers do not need to preserve an even balance of discussion but there should be comment of substance on each poem.</p>	

Text	OCR: <i>Opening Worlds</i>
Question 13 (30 marks)	<p>(a) <i>Snapshots of a Wedding</i> ‘Educated as he was ...’ to ‘...slept at the house of Neo.’</p> <p>(b) <i>The Train from Rhodesia</i> ‘She sat down again ...’ to ‘... fallen on its side in the corner.’</p> <p>Explore the ways in which the writers here memorably portray the varied emotions of Kegoletile (in <i>Snapshots of a Wedding</i>) and the wife (in <i>The Train from Rhodesia</i>).</p>
<p>NOTES ON THE TASK: The situation in extract a) is, of course, that Kegoletile has to choose between the educated, thoroughly unpleasant, yet financially worthwhile Neo and the uneducated, pretty, but poor Mathata and ‘it doesn’t pay a man ... to look too closely into his heart’ - which is what he is doing! He frequents the latter girl and showers her with presents, showing his preference but he ‘frequently slept at the home of Neo’ showing his ambition and (in the eyes of the community) good sense. The repetition of ‘conflict’, the totally opposite descriptions of the two girls, as though they are being viewed through his eyes and, most tellingly, his posture when he stares ‘at what seemed to be an empty space beside him’ before quietly walking away to his chosen bride all demonstrate his varied emotions. In extract b) the wife, having seen her husband’s glee at having cheated the old vendor, is at first confused (‘Everything was turning round inside her’); then she realises that her husband is not the ‘soul mate’ she had expected and she feels alone</p>	

and on the edge of a void instead of in the midst of a relationship. Finally, she physically and mentally turns against the young man leaving the lion (the catalyst for her discovery about her life and a symbol of the relationship) forgotten in the corner. This is a dense passage with the imagery of time passing like sand pouring through a timer, the verbs (eg 'slumped', 'slacken'), the varied sentence lengths and the abstract nouns. Lower band answers will explain or paraphrase but for higher marks there must be comment on the language and how it expresses the emotions. Comparison is not required in this question.

Text	OCR: <i>Opening Worlds</i>
Question 14 (30 marks)	Explore the ways in which the writers vividly portray family relationships in <i>The Red Ball</i> (Khan) and <i>The Pieces of Silver</i> (Sealy).

NOTES ON THE TASK:

There are four key parts of the *The Red Ball* which demonstrate the relationship between Bolan and his mother and father. The first is the beginning of the story when the young boy cuddles up to the statue ('he touched the strong green veins ... of the man's legs with fear held his cheek close to the small breast of one of the smiling women') and imagines the response the figures would give if they were his parents - 'the lips stood still in their severity ...she seemed to smile' -. We see the parents' relationship with Bolan in the second part when his father, jealous of his son's education, bullies him by mocking the way he speaks and his mother defends him so that he feels he has used her as a 'sort of shield to save himself from a rain of blows'. The 'blows' come in the third part when Bolan's father beats him for stealing and the mother again acts as a 'shield'. Finally at the end of the story, Bolan dreams that the statue tells him how he loves him but remembers the smell of his father in the night. In *The Pieces of Silver* there is also a relationship between a boy and his mother and father. Poverty seems to have eradicated all paternal love and the mother just shifts responsibility to her husband. However, Clement has a sister, Evelina, who takes the place of parents for him, comforting him like a mother ('Clement leaned against her so that he could feel the cheering warmth of her arms ... She listened as attentively as a mother') and solving his problems like a father ('I know what we'll do'). As ever, more than explanation (with textual support) is needed for the higher bands and some response to the language is looked for. Comparison is not required in this question.

Text	OCR: <i>Opening Worlds</i>
Question 15 (30 marks)	In what ways do the writers bring alive for you the thoughts, feelings and actions of young children in <i>Leela's Friend</i> (Narayan) and <i>Games at Twilight</i> (Desai)?

NOTES ON THE TASK:

We do not see Leela's thoughts in the first story but her actions and feelings both when playing with Sidha and defending him are revealed. The young girl takes to the servant at first sight and requests her father (ironically as it turns out) to 'keep him in our house'. This likening Sidha to a pet continues when she repays his kindness in telling her stories with patronising, scolding and tormenting him with writing lessons and insisting 'upon having his company all her waking hours'. It is this that causes Sidha to be accused of theft as she accompanied him on an errand. The girl steadfastly maintains Sidha's innocence ('No, he hasn't taken it!') and, although imperious and spoilt, points out some home truths to her mother ('You are always abusing and worrying Sidha',

'Why should not Sidda sit in our chair?'). Leela did not hide the chain, nor did she deliberately withhold information as to its whereabouts, but, as any five year old, has no sense of time or the consequences of her actions. A similar innocence is seen in Ravi in *Games at Twilight* who is determined to beat Raghu in the game of hide and seek. His thoughts, feelings and actions are described in great detail from picking his nose 'in a panic' through chuckling 'aloud ... at his own temerity', being terrified of the dark and the spider, smiling to himself 'shyly at the thought of so much victory' to the realisation that the game has ended and he has been forgotten so that 'his voice broke with rage and pity at the disgrace of it all.' Finally, with the children's funeral song, Ravi is 'silenced by a terrible sense of his insignificance'. There is a great deal of information in both these stories and sensible selection of it will be vital. High marks should go to those answers which not only focus firmly on the question but make comment on the language too. Comparison is not required in this question.

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
<p>Question 16 (30 marks)</p>	<p>(a) <i>A Prelude</i> 'In the kitchen of a small farm...' to '... for a sign of approach.'</p> <p>(b) <i>The Shades of Spring</i> 'Hilda walked over the brown pine-needles ...' to '... 'They will scent the place at night,' she said.'</p> <p>In what ways do Lawrence's descriptions make these homes so memorable for you?</p>

NOTES ON THE TASK:

In extract a) there is a great contrast between the inside of the kitchen ('glow of the clear, ruddy fire') and the inclement weather without ('creeper tapped and lashed ... sky was heavy and grey ...blacker than ever') which makes the former even more cheerful and homely. There is the impression of warmth ('fire ...red shining warming pan'), not only literally but of love too ('warm caress of firelight'), of order and efficiency ('skilfully ...laid the table') and of hard work with perhaps too much to do in the time available as the clock was set half an hour fast. Although the room appears basic, there is no poverty here but rather plenty as the 'plates were piled' with bread and there is more in the oven. The home described in extract b) is very eccentric but fits the occupation of the keeper as it is both workshop with 'everything in order' and bedroom and even more suits the wild, unsatisfied temperament of Hilda (his lover). The hidden bedroom is like the lair of a wild animal, and a dangerous one at that judging by the motley collection of pelts. Hilda has put flowers in it, reminding the reader of her earlier comment that 'I am like a plant ... I can only grow in my own soil'. Paraphrase will only reach the lower bands; we should be looking for analysis of the language and content rooted in knowledge of the stories. Comparison is not required in this question.

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 17 (30 marks)	Explore the ways in which Lawrence's descriptions of animals make them come alive for you, in <i>A Lesson on a Tortoise</i> and <i>Rex</i> .
<p>NOTES ON THE TASK:</p> <p>Joe, the tortoise, is not the most active of animals but Lawrence brings him to life by making the most of the movements he does make ('stretching slowly his skinny neck ... spread out his legs ... gripped the floor ... slackened again'); anthropomorphising him ('flat hand-like paws ... as if from a yawn ... meditatively'); reminding us of what lies underneath with the description of the empty shell; and incorporating the excitement of the boys when he makes the slightest movement. There is much more about Rex and we should expect essays to concentrate more on this animal. We see the dog through the eyes of the boy, who like the other children in the family, is 'wildly excited' over the puppy - the 'fat white teacup' - but doesn't really understand him (just like he doesn't at the time understand his mother's sarcasm which balances out the adoration of the children for the dog), while the mother understands him only too well and declares war on the dog. Their battles are some of the most vivid scenes in the story: 'his growls of real battle-rage against my mother rejoiced her as much as they angered her'. Rex eventually turns savage and Lawrence pulls no punches with his vocabulary: 'fierce, canine little beast', 'rapine and blood', 'lusted to set his teeth in his prey', 'fangs and glaring eyes'. But the dog still loves the children and this affection is expressed equally as powerfully: 'terrible, terrible necessity to love', 'ecstasy of savage love' etc. Ultimately, Rex is taken away 'ruined' by love and the last picture we have of him is of 'cowering, bristling, snarling' whilst the uncle beats him. Responses need to be more than description or 'character study' to get beyond the lower or middle bands; there must be examination of the vivid language that Lawrence uses (especially in <i>Rex</i>) to achieve high marks. Comparison is not required in this question.</p>	

Text	LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)
Question 18 (30 marks)	How far does Lawrence's writing suggest to you that Annie (in <i>Tickets, Please</i>) and Pauline Attenborough (in <i>The Lovely Lady</i>) are treated badly? Remember to support your ideas with details from the stories.
<p>NOTES ON THE TASK:</p> <p>Annie falls for the philanderer, John Thomas, and finds him physically exciting and satisfying but 'with a developing acquaintance there began a developing intimacy' and that is not what John Thomas wants as he prefers to remain a 'mere nocturnal presence' - so he leaves her. That is the bare bones of their story but Lawrence builds up a picture of the man and the woman and their first date at the Statutes, and also of Annie's feelings - 'fury, indignation, desolation, and misery' when he drops her - to say nothing of the consequences. Pauline Attenborough is an old fraud who is sucking the life out of her son and preventing him having a relationship with Ciss. But does she really deserve the cruel trick that is played on her by Ciss and the disastrous consequences that follow? Lawrence is ambivalent in both these stories as to whether the women have, in fact, been treated badly and whether they are victims or have received what they deserved. Basic answers will narrate the stories, possibly without discrimination about relevant material; middle band responses will make more judicious selection of material and include some comment, whilst those deserving the highest bands will tease out the nuances of the relationships and situations and make some comment on language. Comparison is not required in this question.</p>	

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 19 (30 marks)	<p>(a) 'As Jim sat beside him ...' to '...these two American sailors might want to eat him.'</p> <p>(b) 'Basie's cubicle was in the north-east corner ...' to '...for a succession of unwary passengers.'</p> <p>Explore the ways in which Ballard's writing brings the character of Basie alive for you in these two extracts.</p>
<p>NOTES ON THE TASK:</p> <p>There is no requirement for comparison in this question but some candidates may choose to structure their responses in this way as there are points of similarity in the two extracts. Extract a) is Jim's first meeting with Basie in the collier. The American is in bed and has been powdering his hands whilst Frank has been out scavenging. Basie examines Jim as one would a horse before purchase - 'exposed his gums ... patted [his] shoulder ... feeling every bone' - and does it 'gently' yet thoroughly - 'explored his pockets ... as if searching for something precious' - so that not only does he not scare the boy but his 'attentive manner ... was curiously reassuring'. The reader gets the impression that Basie has done this before ('glanced shrewdly at his teeth) and knows to leave nothing uninvestigated ('scraped the mud from the school badge') and he steals the watch with ease ('slipped from his wrist'). Jim passes the test as the good condition of his teeth and his attendance at the Cathedral school plus his having been introduced to Madame Sun mean that he might be a source of money to the men. But it is a near thing as Jim fears that the Americans 'might want to eat him'. In extract b) in Lunghua camp Basie is sitting on his bunk, again apparently inactive but on the lookout for 'prey' ('a succession of unwary passengers'). Physically, he has not changed with his skin 'still soft and unworn' and he still has a 'henchman' (Demarest now instead of Frank) and he is still using Jim to do his washing and run errands. The war and incarceration have had little effect on him and he still has the same morals and world view as when he was steward on the SS <i>Aurora</i>. The folding of his shirt - 'complex origami-like' - perfectly sums up the man's character. Lower band answers will give a character study using information from the extracts (and possibly elsewhere in the novel) and responses will move up the bands according to how they show understanding of Ballard's portrayal of Basie and the language he uses.</p>	

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 20 (30 marks)	<p>Explore the ways in which Ballard portrays Jim's parents and their lifestyle in <i>Empire of the Sun</i>.</p>
<p>NOTES ON THE TASK:</p> <p>Jim's parents appear in the early chapters and at the end of the novel. As people and events are seen through Jim's eyes, there is not much description of his parents' characters (as a child he takes them for granted) apart from his father's stress, his determined calm (as evidenced when Jim strays into the Japanese lines), and his bravery in trying to rescue the sailor from the <i>Petrel</i>. At first sight it might seem that his father and mother enjoy lives of pleasure going to parties and playing bridge, being ferried about by Yang in the Packard but, underneath the frivolity, his father is 'burdened by the threats to his firm ... by his work for British Residents' Association ... by his fear for Jim and his mother'. At the end of the novel his parents smile 'weakly' and seem content to sit in the neglected garden of their former home 'older and faraway'. Answers will move up to the bands according to how they give details about Jim's parents and their way of life and make some comment on the language.</p>	

Text	J G BALLARD: <i>Empire of the Sun</i>
Question 21 (30 marks)	Explore ONE or TWO moments from the novel where Ballard makes you fear for Jim's safety.
<p>NOTES ON THE TASK: The suggested moments for the Foundation Tier are Jim in the abandoned aerodrome in chapter 3 and when Jim meets the 'bandit' group in chapter 38, (notes on these are in Notes on the Task for the Foundation Tier) but there are plenty of other instances, including the encounter with the youth with the knife (chapter 6) and the Olympic Stadium (chapter 31). The choice of moments should, as far as possible, be respected, as should the definition of what constitutes a moment, which should not be so extended that only paraphrase is possible. There should be discussion as to why the reader fears for Jim's safety. Lower band answers will paraphrase perhaps with a little comment and answers will move up the bands according to how they focus on Ballard's language and how that directs the reader's response.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 22 (30 marks)	Chapter Five: 'The festival was now only three days away...' to '...Okonkwo's in-laws began to leave for their homes'. How does Achebe make this description of preparations for the New Yam Festival so dramatic?
<p>NOTES ON THE TASK: The first paragraph of the extract is full of colour and excitement; "beautiful" appears twice, the women talk excitedly and Ikemefuna is equally excited. The atmosphere is destroyed by the unprovoked anger of Okonkwo, who unreasonably claims that the banana tree is dead, beats his second wife soundly, reducing her and her daughter to tears. The term "party-pooper" comes to mind, though it is hoped that the most elegant stylists here will avoid it. His anger again erupts at the second wife's ill-considered comment about guns that never shot, and he impetuously attempts to shoot her. The dramatic change in atmosphere is made slightly comic by the anti-climax in the rusty gun's consistency in failing to injure or kill. The extract ends with the celebrations anticipated in the first paragraph, with the irony of Okonkwo's request for protection for him and his family (just after attempting to shoot the second wife). Close focus on language is likely to be a characteristic of best answers here with reference, for example to "the storm burst", Okonkwo's aimless wandering and "suppressed anger" (at no specific target). Brief reference may be made to the later inadvertent shooting of Ezeudu's son that leads to Okonkwo's exile from the clan. Basic answers here are likely to show some understanding of the power of the extract, with a little reference to its language in support. Responses will move through the bands as more detailed response is made to the extract and the shifting moods it records.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 23 (30 marks)	Achebe writes, "Okonkwo was not a man of thought but of action." How far does Achebe's writing suggest lead you to agree with this view? Remember to support your answer with details from the novel.
<p>NOTES ON THE TASK:</p> <p>It is expected that answers will endorse Achebe's view and provide some textual detail in support. There are plenty of instances where Okonkwo acts before thinking: he beats his wife Ojiugo during the Week of Peace, attempts to shoot his second wife in retaliation for her disrespectful remark about the gun that never shot; cuts down Ikemefuna, despite Ezeuda's warning; beheads the messenger ... Answers may argue that he shows signs of thinking (deliberately shunning his father's way of life, realising the danger Ezinma faces when abducted by the priestess). Basic answers here are likely to show some understanding of Okonkwo, but depend on a narrative account of incidents in which he is involved. They will move through the bands as they look in more detail at Okonkwo's actions and their consequences. Best answers will engage closely with the way Achebe links the fall of Okonkwo with the falling apart of Umuofia, and with aspects of the language of the novel.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 24 (30 marks)	Explore any ONE or TWO moments in the novel where Achebe's writing suggests to you that it is perhaps a good thing that Umuofia should "fall apart".
<p>NOTES ON THE TASK:</p> <p>There are any number of moments that might make readers feel that some of the customs and traditions of Umuofia should be discontinued. The exposing of twins, wife-beating, such acts of injustice as the killing of Ikemefuna, the capricious behaviour of the priestess, the burning down of the church, the beheading of the messenger might well shock readers. The choice of moment(s) should, as far as possible, be respected. The question's thrust is towards the less admirable side of Umuofia and candidates are expected to focus on this, though there should be credit for answers which comment to some extent on its attractive aspects or take issue with the responsibility of the white man for its falling apart. Basic answers are likely to describe the moment(s) in a little detail showing what was so deplorable about it. Better responses here will make some attempt to go beyond the situation and engage with the way Achebe's language helps to make the reader feel that the "falling apart" of Umuofia is preferable to its holding together. They will rise through the bands as they provide more detailed textual support for their feelings about the white man and engage with the detail of Achebe's portrayal. Good responses may also argue that the seeds of Umuofia's collapse lie within its own way of life and the coming of the white man is only a contributing factor or a catalyst.</p>	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 25: (30 marks)	<p>'He could feel he was inside the current now and could see the light of the beach colonies...' to '... he slept face down on the newspapers with his arms out straight and the palms of his hands up'.</p> <p>How does Hemingway here make the old man's return home so moving?</p>
<p>NOTES ON THE TASK:</p> <p>Responses are likely to focus on the old man's weariness and how this makes his return particularly moving. He is now in familiar territory, bears no bitterness towards the sea and his enemies there (he also has friends there) and is looking forward, as humans do, to his bed. Admitting defeat is also likely to move readers. Having no one to help him and the skeletal condition of the fish he has struggled to bring to shore are also moving. Falling under the weight of the mast, needing to sit and rest, the poverty of his shack are also moving. Candidates are also likely to draw parallels between the old man and Jesus and find these moving. Basic responses here will depend on paraphrasing the extract with little reference to the term "moving". Answers will move up through the bands as they become more detailed and show increasing insight into how Hemingway's writing makes the return moving.</p>	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 26 (30 marks)	How does Hemingway make the old man's friendship with the boy Manolin so memorable?
<p>NOTES ON THE TASK:</p> <p>Responses should show some understanding of the friendship between the two and the way in which, at the beginning of the novel, Santiago looks after Manolin and at the end the way Manolin looks after him. Candidates are likely to recognise that the old man is lonely, he has no other friends, he has passed his fishing skills on to Manolin, the spear he passes on to Manolin has symbolic value ... The affection between the two comes through in the way Manolin provides for Santiago, in the conversations about baseball, the tears that Manolin sheds at the end of the novel ... Basic answers here will make some relevant comments about the friendship. Responses will move through the bands as understanding of the friendship becomes clearer and better supported by textual detail. Best responses will focus on the language Hemingway uses to portray the friendship in a way that the reader finds memorable.</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 makes you feel particularly sympathetic towards the old man.
<p>NOTES ON THE TASK:</p> <p>Any number of moments may suggest themselves to candidates. They may sympathise with him because of his poverty, using the early pages of the novel, or with his struggle to catch the great fish, or with his attempts to fight off the sharks, or with his painful return to his shack ...</p>	

Whichever moment(s) candidates choose should, as far as possible, be respected. Basic responses here will narrate and make relevant comments implying why the moment creates sympathy. Responses will move through the bands as they become ever more detailed and under-pinned by textual reference. The best responses will engage fully with the way Hemingway's writing evokes real sympathy for the old man.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 28 (30 marks)	Part Two, III: 'Julia was twenty-six years old...' to '...hopeless even as a daydream'. How does Orwell create such a memorable portrait of Julia in this extract?

NOTES ON THE TASK:

Responses are likely to focus on the way that superficially Julia is a stereotypical Party member, and has "always borne an excellent character". She has been a member of Party-approved Leagues and has even held official positions. Her apparent dislike of sex has led to her working in Pornosec. However, the extract makes clear that she hates the Party and has been rebelling against it sexually since she was sixteen. Her wish is simply to have a good time and not be caught. Unlike Winston she has no political opinions, believing that an organised revolt against the Party would be merely "stupid". Her rebellion, as is stated elsewhere, is from the waist down. Her views are often forthright ("the stink of women") and perhaps a touch amoral (her comment on the suicide of her first lover, forty-four years her senior; "And a good job too"). Her practicality is shown in her fondness for using her hands. It is clear that she is no intellectual. Basic answers here will provide a straightforward paraphrase. Better answers will support their understanding with detail from the extract, whilst the best are likely to look in detail at Orwell's writing, and how it makes the portrait of Julia memorable.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29 (30 marks)	How does Orwell make the past so important in <i>Nineteen Eighty-Four</i> ? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

The relevant Party slogan is "Who controls the past controls the future: who controls the present controls the past". It is the Party, of course, which controls the past, the present and the future. Winston's work in the Ministry of Truth involves him closely with controlling the past, for example when he falsifies figures, and removes/destroys evidence showing the existence of non-persons like Jones, Aaronson and Rutherford. Records existing on paper can be destroyed as can records existing as memories in the mind of Winston and it is in the Ministry of Love that the Party gains control of Winston's mind. The past emerges on various occasions in the novel; in references to old churches, and Winston's recollection of his family and a time when there was "still privacy, love and friendship", qualities that the Party has ripped out. Basic responses will narrate some past incident and comment briefly on their importance. They will move through the bands as the past becomes more closely examined, ideas more fully supported and the word "important" in the question more fully explored. The best responses will be those that show real understanding of the importance of the past, and the importance to the Party of controlling it.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30 (30 marks)	How does Orwell's writing make what goes on in the Ministry of Truth so horrifying? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK:</p> <p>Responses should show some of the activities that take place in the ironically named Ministry of Truth or Minitrue. Manifestly it is the centre of lies and propaganda, where figures and records are falsified, the finishing touches put to vapourisation, and new lives (such as Comrade Ogilvy's) created. It is also the centre of Newspeak activities. O'Brien operates as a spy there and those who work there are deeply suspicious of their colleagues. Pornography is produced there to satisfy the proles. The Two Minutes Hate takes place as part of Winston's working day. The way the Ministry of Truth controls the lives of all Oceania's citizens is horrifying. Candidates need not offer a more or less exhaustive over-view of what happens in Minitrue. They may prefer to focus on one aspect, such as the re-writing of history, the purposes behind Newspeak or even on one of Winston's tasks. Basic answers here will provide some response to what is horrifying with some textual detail in support. They will move through the bands as candidates engage more closely with "horrifying" and provide greater textual detail in support. Some understanding of the purposes of the Party and thus of the novel's themes, underpinned by appropriate textual reference, will characterise sound answers at this level. The best answers will be those that fully understand the Party's purposes and why these are so horrifying.</p>	

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 31 (30 marks)	(a) <i>Addy</i> : 'Mrs Burton stood very still...' to '...thicket of Addy's brown fur'. (b) <i>Stone Trees</i> : 'They were at the funeral...' to '...what can stone trees have been? Fantasy'. How do you think the writers make reactions to death so fascinating in these two extracts?
<p>NOTES ON THE TASK:</p> <p>Answers are expected to show some knowledge of both stories through a close focus on these extracts. Comparison of the extracts and the stories from which they are taken is not required. Mrs Burton's reactions to Addy's death are quite complex. She left Addy to die alone whilst she attended a "deadly party". As the last paragraph of the extract suggests, she feels some remorse; however, she is selfish enough to avoid "self-recriminations" and appears satisfied to have missed Addy's dying moments. Mrs Burton is also grateful that Addy is no longer threatened by "decrepitude and pain and loneliness", all of which afflicted Mrs Burton's mother and may also afflict herself. Strikingly, the narrator in <i>Stone Trees</i> is addressing her recently dead husband as she prepares to visit Tom and Anna on the Isle of Wight and is recalling the way they supported her at the funeral. Recalling her lack of fondness for Tom and Anna's copious tears, she hasn't yet stumbled upon Anna's affair with her husband or discovered that Peter is her husband's son. There is much to respond to in the language, particularly to that used in the <i>Stone Trees</i> extract where the conversational tone, and short, often uncompleted sentences play their part in conveying the woman's reactions. "Fantasy" might suggest that the woman has not been living in the real world. However, there is plenty of material too in <i>Addy</i>, where the dog is now "like a stuffed toy" with its "wriggling life and bark" gone. Basic answers will show some understanding of both stories but will move up through the bands as discussion of</p>	

the reactions becomes more detailed and more secure. The best answers will be those that provide close analysis of the reactions, supported by close attention to the language Blackwood and Gardam use. Discussion of the stories need not be equally divided, but there should be comment of substance on each.

Text:	SUSAN HILL (ed.) Modern Women's Short Stories
Question 32 (30 marks)	How do you think the writers make the relationships between men and women so memorable in TWO of the following stories? <i>A Love Match</i> (Warner) <i>Miss Anstruther's Letters</i> (Macauley) <i>Weekend</i> (Weldon) Remember to support your ideas with details from the stories.

NOTES ON THE TASK:

Knowledge and reasonably sustained understanding of the relationships in any two of the specified stories are expected here. In *A Love Match* the relationship between Justin and Celia is memorable because it is incestuous, born out of Celia's pity for Justin's suffering in the war. It is also memorable since no one condemns it when their secret is revealed at the story's end. Miss Anstruther's relationship was preserved in the letter, now destroyed by the bombing of London, and she is tormented by the unrepresentative sentence and a half that survived the bombs. In *Weekend*, Martha's wretched relationship with the obnoxious Martin, described through her own stream of consciousness, is memorable for its misery. Comparison of stories and characters is neither asked for nor expected, but if attempted should not be penalised. Weaker responses are likely to give summaries of the stories without pointing to what makes the relationships memorable. Responses will rise through the bands as they support thoughtful discussion of the stories with ever more textual detail, considering the ways in which the writers portray the relationships. Best answers here will reveal a subtle understanding of the stories, the relationships and the language the writers use.

Text:	SUSAN HILL (ed.) Modern Women's Short Stories
Question 33 (30 marks)	How do you think the writers make any TWO of these children particularly interesting and intriguing? Peter in <i>Stone Trees</i> (Gardam) Ruth in <i>Another Survivor</i> (Fainlight) The girl with the story in <i>Passages</i> (Devlin)

NOTES ON THE TASK:

Knowledge and understanding of both stories are expected, together with personal response to the two children candidates choose. Peter, the illegitimate son of the narrator's dead husband, fascinates by his resemblance to his father, which, along with his character, makes the narrator aware of his infidelity. Ruth is the willing victim of her father's tormented wish to recreate his mother lost in a German concentration camp. The girl with the story fascinates through the story she tells and the devastation that experience caused her. However, whilst basic answers are likely to simply describe two children, better responses will offer textual detail to support their

claim that the children are fascinating and attempt to identify aspects of the writing that make them so. The greater the detail with which a response is supported, the higher the band should be. Well argued responses and close engagement with the way language makes the children especially interesting should be very well rewarded. Answers need not provide equal focus on both stories, but comments on both should be of some substance.

Text	PALIN: <i>Pole to Pole</i>
Question 34 (30 marks)	(a) Day 117 'At nine o'clock in the morning ...' to '... make our way across into Zimbabwe.' (b) Day 121 'When we arrive to film ...' to ' ... Come on, kiddo ... come on, little one.' Explore the ways in which Palin memorably portrays the actions and thoughts of people bungi jumping in Zambia (Extract a) and playing bowls in Zimbabwe (Extract b).

NOTES ON THE TASK:

Extract a) begins in typical Palin style with facts and details about the Victoria Falls Bridge, leading up to the gripping information that this will be the 'first ever bungi jump in Africa', and one that Palin himself is not keen to join. Conrad, however, is a willing volunteer and there is a vivid description of both his appearance - 'slim and insubstantial' - and his jump - 'plummeting in a Christlike freefall ... freezes for a split-second ... bouncing up and down' -. Extract b) is much less dramatic as it describes a game of bowls on 'a dull, drizzly afternoon', though there is again description of a person - 'hat at a rakish angle' - and her actions - 'bowl describes the gentlest of arcs ... pulling slowly and thoughtfully on her cigarette.' Wry humour is present in the reference to the 'Blind Bowlers Association' (sadly the only one blacks are allowed to join). Paraphrase and narrative will not rise above the lower bands. In order to achieve higher there must be engagement with Palin's writing. Comparison is not required in this question.

Text	PALIN: <i>Pole to Pole</i>
Question 35 (30 marks)	In what ways does Palin make his visit to Chernobyl (Day 35) so moving for you?

NOTES ON THE TASK:

The very mention of 'Chernobyl' is moving and Palin deviates from his usual light heartedness and humorous irony to describe his visit, beginning with the 'frisson of danger' because of the radiation risk. He gives facts and statistics (8000 died but 'the official Soviet figure is thirty-two'), dates and description of the soon-to-be ghost town of Narodichi. The most poignant passages of all, though, are the schoolmaster's comment of 'There is not a single healthy child here' and the description of ninety year old Heema whose one wish is to die in the house in which she was born, so that she and her daughter are the only inhabitants of Nozdrishche. This is quite a long account and there is plenty of detail. As ever, paraphrase will only reach the lower bands. Personal response with detail from the text and reference to Palin's writing will reach the higher bands.

Text	PALIN: <i>Pole to Pole</i>
Question 36 (30 marks)	Explore ONE or TWO moments from <i>Pole to Pole</i> where Palin memorably describes an uncomfortable journey either by train or by boat.
<p>NOTES ON THE TASK: Three journeys are suggested at Foundation Tier and details of these are in the Notes on the Task for that Tier. Candidates' own choice of moments should be long enough to allow examination of the writing but not so long that lengthy paraphrase is the only approach. Differentiation will occur according to how answers respond to Palin's writing.</p>	

Text:	HORNBY: <i>Fever Pitch</i>
Question 37 (30 marks)	<p><i>TYPICAL ARSENAL, Arsenal v Manchester United 6.5.91: 'I don't like the fact that for the last couple of years...' to '...I can dish it out but I can't take it'.</i></p> <p>How does Hornby vividly portray the relationship between football clubs and their fans in this extract?</p>
<p>NOTES ON THE TASK: Responses should show understanding of the poor behaviour of the players both on and off the pitch and how Hornby affects not to like the brawling and bitching he has witnessed. However, he is inclined to excuse this on the grounds that Arsenal are unloved, not least for their defensive style of play, which, ironically other clubs have adopted, and claims that in order to maintain their position as the most loathed of clubs, they have had to take up brawling and bitching. The players influence fans like Hornby who has, allegedly, adopted "an attitude of beleaguered defiance" when the world does not go his way. The fans of other clubs have been influenced for the better, he claims. Basic responses here are likely to limit themselves to paraphrase. They will rise through the bands as they become more detailed, with sound responses offering a reasonably sustained understanding, with some reference to Hornby's language. There could well be comment on the aptness of some of the language, the "beleaguered" attitude being echoed in "pull up the drawbridge", for example; or the flashy/foreign adjective "ersatz" accompanying the noun "sophistication" with reference to Tottenham supporters. The best responses will support a subtle understanding of Hornby with close focus on the language of the extract and perhaps make appropriate reference to other parts of the text, though this is not required by the question.</p>	

Text:	HORNBY: <i>Fever Pitch</i>
Question 38 (30 marks)	How in the Chapter entitled <i>Hillsborough</i> does Hornby persuade you that this was a disaster waiting to happen?
<p>NOTES ON THE TASK: Candidates are expected to show their understanding of what is quite a complex chapter, written with none of Hornby's characteristic humour. Hornby discusses some of the issues involving Hillsborough, including mistakes made by the police, and concludes that English club grounds are unsuited to modern conditions, being situated in built-up areas where parking is difficult and crowds have to walk down narrow urban streets to reach the ground. There is consideration here of the age of English football grounds, their often ramshackle construction and maintenance, all-seater stadia, purpose-built stadia away from city centres, and the intransigence and resistance to change of the Football League. Basic answers will offer paraphrase with a little textual reference, whilst better responses will increasingly focus on and respond to Hornby's language as he grapples with an exceedingly difficult problem to which he can offer no easy, or cheap, solution.</p>	

Text:	HORNBY: <i>Fever Pitch</i>
Question 39 (30 marks)	In his last chapter <i>A Sixties Revival</i> Hornby talks about "the misery that football provides". Explore any ONE or TWO moments when Hornby's writing makes you feel that football does make him particularly miserable.
<p>NOTES ON THE TASK: There are plenty of appropriate moments, whether they involve misery caused by the players on the field or misery caused by crowd or fans' behaviour, such as in the attack on Rat and Hornby in <i>Thumped</i>; the behaviour of Liverpool fans in <i>Heysel</i> and again in <i>Bananas</i>. "Moments" should be long enough for detail of Hornby's writing to be considered, but not so long that only a lengthy paraphrase can bring them within the belt of rule, and candidates' choices of appropriate moments must, as far as possible, be respected. Basic answers here will paraphrase one or two moments. Responses will move up through the bands as reasons for the choice become more detailed and the focus on the way Hornby's language brings the misery to life becomes ever more concentrated.</p>	

2444/01 Foundation Tier: Pre-1914 Texts

INSTRUCTIONS TO EXAMINERS: Unit 4 (Foundation Tier)

A INDIVIDUAL ANSWERS

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

B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 14; for answer (2) out of 14; for answer (3) out of 14. Write the total mark for the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **42** (14+14+14).
 - This represents performance **consistently at the top of Band 4.**
 - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 14.
However, **the maximum mark that may be recorded for the paper is 42.**
 - *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*
- 3 There is **NO** separate Assessment of Written Communication on this paper. Written Communication is assessed 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	<ul style="list-style-type: none"> • Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors • 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>Act 3 Scene 5: 'LEONATO: What would you with me honest neighbour?' to 'DOGBERRY: It shall be suffigance'.</p> <p>What do you find particularly amusing and dramatic about this moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what the conversation between Leonato and the men of the Watch is about • the way Dogberry uses words.
<p>NOTES ON THE TASK:</p> <p>Dogberry is desperately trying to communicate important information about the arrest that has been made and, though there is no direct instruction to refer outside the passage, good answers will be informed by knowledge of what Conrade and Borachio have been up to and of the implications. The main source of humour therefore comes from misunderstanding. Good answers will comment on the interplay between Leonato and the men of the Watch; the former is at first polite and accessible, but quickly becomes impatient with their 'tediousness' and inability to get to the point. Dogberry's mangling of the language gets in the way of communication and it may be tempting for candidates to merely trawl through the extract listing or 'translating' examples of his misuse of words, but the best answers will go beyond this and will grasp the irony that the significance of the arrest they have made of 'two aspicious persons' is completely lost. Despite the silliness of the scene, it has much dramatic importance, and the most successful answers will be aware of this.</p>	

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (14 marks)	<p>You are Leonato. You are just about to meet Claudio for the marriage to your 'niece', who is in fact Hero in disguise.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • what Claudio has done • what you feel about Hero marrying Claudio now. <p>Write your thoughts.</p>
<p>NOTES ON THE TASK:</p> <p>Leonato will surely have some mixed feelings about this marriage in the light of Claudio's treatment of Hero, though Claudio's remorse has been almost – not quite - as extravagant as his anger against her. Leonato's idea of the marriage to his niece seems to be a very sudden one, however, and it will be interesting to see how candidates interpret it. To Claudio, no doubt, Leonato is taking a justifiable revenge and he is prepared to go along with it. Leonato gains a noble son-in-law, whom he presumably considers to be completely reformed, he finds a husband for Hero and gives her the moral high-ground, he retains good relations with Don Pedro and perhaps he excuses his own previous misjudgement of Hero in so doing. <i>Her</i> love for Claudio has been unshaken, so perhaps he knows this is the best result for her. Good answers will not merely give a narrative of events, but will show an understanding of the character and begin to create a believable voice.</p>	

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (14 marks)	Act 2, Scene 5: 'JULIET: The clock struck nine when I did send the Nurse' to 'JULIET: By playing it to me with so sour a face.' What does this passage reveal to you about how Juliet is feeling at this moment in the play?
NOTES ON THE TASK: Juliet is very anxious and excited, and simply cannot wait for the Nurse to return from her meeting with Romeo; her opening speech shows this particularly well, and her comments about "old folks" is light-hearted but illustrative of her keenness to hear the news, and reflects something too of the play's contrasting of the young and the (relatively) old. Juliet is aware of some emotion in the Nurse, though cannot be sure what it is, and her anxious nagging again reflects her great enthusiasm to hear news of Romeo. Better answers will explore something of her language in this speech, and may note some of its lightness, and the contrasting heaviness of its closing lines.	

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (14 marks)	You are Tybalt. You have just left the masked ball after the disagreement with your uncle, Lord Capulet. You might be thinking about: <ul style="list-style-type: none"> • what Lord Capulet has just said to you • your feelings about Romeo. Write your thoughts.
NOTES ON THE TASK: A very well-known moment, and candidates should have no difficulty in identifying it; nor should they have any problem in re-creating something of Tybalt's fury that Romeo, a Montague, should have gatecrashed the Capulet ball. His fury is in part caused by his volatile character, and in part by the ancient feud – though he does in fact not mention this in this scene. Tybalt has submitted, unwillingly, to Lord Capulet's words, but clearly is inwardly still raging when he leaves. Answers should focus not upon what Tybalt does, but what he may be feeling and thinking, and better ones will attempt to adopt an appropriate voice.	

Text:	WILDE: <i>An Ideal Husband</i>
Question 5: (14 marks)	<p>Second Act: 'LORD Goring: Nothing, But, my dear Lady Chiltern...' to 'LADY CHILTERN: But I like you to be serious.'</p> <p>What good impressions of Lord Goring do you form at this point in the play?</p> <p>Remember to refer closely to details from the extract.</p>
<p>NOTES ON THE TASK:</p> <p>Successful answers to this question will be aware of the discussion that Lord Goring has had with Sir Robert regarding Mrs Cheveley's blackmail attempt and will also be aware of Sir Robert's fear of his wife's finding out. He is therefore in a difficult position in this conversation as he cannot betray Sir Robert's confidence. He is admirably discreet in trying to open Lady Chiltern's eyes to the realities of life, and to prepare her for what she is bound to discover eventually. He is also courageous in trying to point out her intolerance of any kind of weakness, and in encouraging her to perhaps be more compassionate. He is uncharacteristically serious in this scene and she is in fact struck by this, and by his offer of help, should she ever need it. Good answers will give a strong and supported personal response and will begin to see the contrast with his usual flippant tone. He comes across as a very moral and compassionate man and Lady Chiltern is obviously impressed.</p>	

Text:	WILDE: <i>An Ideal Husband</i>
Question 6: (14 marks)	<p>You are Lady Chiltern. You have just met Mrs Cheveley at your party, for the first time since you left school.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your feelings about meeting her in your own house • your impressions of her now. <p>Write your thoughts.</p>
<p>NOTES ON THE TASK:</p> <p>It is very clear that no love is lost between Lady Chiltern and Mrs Cheveley and the former may well be somewhat taken aback that Mrs Cheveley should turn up in her house and at a party for very influential people. Some speculation about what happened between them at school will be allowable, though it should focus on aspects of character rather than on invented events. Lady Chiltern will no doubt be wondering why Mrs Cheveley has appeared and will have no conception of the link with Sir Robert. She will be likely to comment on the demeanour and tone of Mrs Cheveley. The meeting is a very brief one, but one that will provide much food for thought. Good answers will go beyond merely describing the meeting and will convey something of Lady Chiltern's character. They will begin to create an appropriate voice.</p>	

Text:	IBSEN: <i>An Enemy of the People</i>
Question 7: (14 marks)	Act Four: 'DR STOCKMANN (<i>after the noise has died down somewhat</i>): Be reasonable!' to 'DR STOCKMANN: and hasn't worked his way free to some kind of intellectual distinction.' What do you think makes this such a dramatic moment in the play?
<p>NOTES ON THE TASK: This is a particularly dramatic moment, in part because of what Dr Stockmann says and does, but more importantly because of the actions and reactions this provokes in his hearers at the public meeting. Candidates' views of Dr Stockmann here, as elsewhere in the play, are likely to vary enormously, and even perhaps to be completely unsure; there is a good deal to admire in what he sets out to do, but less and less to admire in the way he does it, and certainly what he says in this passage, however valid it may arguably be, is tactless in the extreme, and the anonymous man's cry of "Are you trying to make out we are dogs now?" is entirely understandable, and certainly the exchange is in every sense of the word dramatic. The Doctor's reply to this, while biologically no doubt fair enough, is certainly not likely to win him any friends. Some answers will no doubt simply paraphrase what is said here, but this approach will not merit many marks; better ones must focus upon exactly what Dr Stockmann says and does, and upon the ways in which he stirs up the crowd in the hall. The question asks "What do you think", so some personal response must be expected for a higher mark. Good answers will support their views with some details from the words and phrases used in the passage.</p>	

Text:	IBSEN: <i>An Enemy of the People</i>
Question 8: (14 marks)	Which ONE character in <i>An Enemy of the People</i> do you most admire? Remember to support your choice with details from the play.
<p>NOTES ON THE TASK: An open question, and examiners must reward appropriately all answers that argue and support their choice sensibly and thoughtfully, even if the choice seems unlikely. The most likely characters are of course Dr Stockmann himself, Mrs Stockmann or Petra, but some candidate may find others admirable, and no "penalty" must be imposed simply because of their selection. Good answers must go well beyond simple narrative or character description, and must focus upon the admirable characteristics of the person concerned, and the best will support these views with detail from the words, phrases and actions used in the play.</p>	

Text:	OCR: <i>Opening Lines: War</i>
Question 9: (14 marks)	<p><i>After Blenheim</i> lines 1-24 (Southey) and <i>Come up from the fields father...</i>lines 1-25.(Whitman)</p> <p>What makes the pictures of nature and the surroundings in these opening lines of the poems so striking for you?</p> <p>Remember to refer closely to some of the words and images of the poems.</p>
<p>NOTES ON THE TASK: The Southey begins with a bucolic or pastoral scene: the old man sitting in the doorway of his cottage in the setting sun with his little grandchild playing near him. What could be further from the horror of what happens in war? The irony that the child, Peterkin, turns up a skull, thinking it just a stone, gives an even greater contrast, though the tone of the old man is very factual and measured. Similarly, the Whitman begins with a beautiful pastoral scene. The imagery is very sensuous and the setting idyllic. The arrival of the letter and the daughter's haste in trying to convey the news disturbs the peace of the scene and as the news is released little by little, the contrast between what is happening at home on the farm and what has happened to the boy becomes more intense. Good answers will not merely explain or narrate but will focus on the words and images and will begin to comment on their effects. We should not expect both poems to be given equal treatment in the time available.</p>	

Text:	OCR: <i>Opening Lines: War</i>
Question 10: (14 marks)	<p>What makes you sympathise with the soldiers in TWO of the following poems?</p> <p><i>Song</i> (Brontë) <i>The Charge of the Light Brigade</i> (Tennyson) <i>The Hyaenas</i> (Kipling)</p> <p>Remember to refer closely to some of the words and images the poets use.</p>
<p>NOTES ON THE TASK: In all three poems, the men are portrayed as victims, but by very different means. <i>Song</i> portrays the harshness of the conditions the men have experienced and the fact that a reversal has occurred and now they are forced into the role of aggressors, pursuing their enemies and killing them, which goes against their nature. The use of natural imagery, particularly in the third stanza, enhances the unnaturalness of the situation described. In <i>The Charge of the Light Brigade</i> the men are the victims of incompetent commanders. The impossibility of their situation and the inevitability of their destruction is reinforced by the use of forceful language, repetition and a strong rhyme scheme. In <i>The Hyaenas</i> the men are detritus on the battle field, at the mercy of scavengers, and their destruction is described in explicit terms. Good answers will go beyond explanation and paraphrase and will begin to explore the language and the effects created. They may begin to comment on the verse forms. We should not expect both poems to be given equal treatment in the time available.</p>	

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 11: (14 marks)	<p><i>Symphony in Yellow</i> (Wilde) and <i>A Dead Harvest In Kensington Gardens</i> (Meynell)</p> <p>What vivid pictures of London scenes do these two poems create for you?</p> <p>Remember to refer closely to the words and images of the poems in your answer.</p> <p>Remember to look closely at the language the poets use.</p>
<p>NOTES ON THE TASK:</p> <p>The emphasis is on visual imagery in this question and candidates should find plenty of opportunity for exploration and comment. Both poems are quite short and so we should expect a reasonable amount of detail of each. Of course the colour yellow predominates in the Wilde and candidates might usefully explore the different connotations or evocations that are produced by the word, and also the effect of the green that is introduced in the last two lines. The first stanza of the Meynell is also full of colour; the following stanzas are more misty and dark. Paraphrase and/or explanation of the poems will not take candidates very far - it goes without saying that they should explore the language and begin to comment on its effects. We should not expect both poems to be given equal treatment in the time available.</p>	

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 12: (14 marks)	<p>What feelings of regret or longing do the poets convey to you in TWO of the following poems?</p> <p><i>The Way Through the Woods</i> (Kipling) <i>Beeny Cliff</i> (Hardy) <i>The Lake Isle of Innisfree</i> (Yeats)</p> <p>Remember to refer closely to some of the words and images the poets use.</p>
<p>NOTES ON THE TASK:</p> <p><i>The Way Through the Woods</i> is slightly ambiguous in that there is a feeling of regret for the loss of the road, but this is offset by a sense of gladness that nature has reclaimed the woods. Man may not be able to find a way through now but the poet finds much beauty to admire in the flora and fauna. <i>Beeny Cliff</i> also uses natural images to convey a sense of what has been lost, in this case, the relationship with the woman he loved. <i>The Lake Isle of Innisfree</i> looks forwards rather than back but is infused with a sense of regret that life in the city cannot offer the satisfactions of a life at one with nature. Again, we should expect not just a paraphrase or explanation – or a list of images –but the beginnings of an exploration of the effects created by the images. We should not expect both poems to be given equal treatment in the time available.</p>	

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 13: (14 marks)	From <i>Night</i> – Innocence; <i>London</i> – Experience What different feelings do the descriptions in these two poems create for you?
<p>NOTES ON THE TASK: There is no requirement for candidates to compare or contrast these two poems, but given their strikingly different moods and contexts it is likely that at least some answers will do so – no “penalty” must be made to those that do not, however. <i>Night</i> is one of Blake’s most innocent and happy poems, and while some answers may argue that it is sentimental and unrealistic there should be more than enough in its language and images for candidates to explore what makes it so. <i>London</i>, on the other hand, is strikingly bitter and pessimistic in almost every line, and again there should be absolutely no shortage of material and ideas to show its appalling and appalled feelings about contemporary city life. Many answers will simply paraphrase the poems, but the question does require personal response, and better ones will quote specific words and phrases in support of their ideas.</p>	

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 14: (14 marks)	What moving thoughts about children do TWO of the following poems convey to you? <i>Holy Thursday</i> (Innocence) <i>Nurse’s Song</i> (Innocence) <i>Infant Sorrow</i> (Experience) Remember to refer closely to some of the words and images that Blake uses.
<p>NOTES ON THE TASK: There is plenty of very moving imagery relating to children in each of these three poems, and candidates should find little difficulty in exploring any two them in some detail. <i>Holy Thursday</i> portrays childhood as a time of holy and innocent happiness in every way; a perceptive response might question whether shepherding children into St Paul’s Cathedral for what appears to be a kind of compulsory worship is the best way to treat them, but this would be to lay emphasis on the wrong aspect of the poem – the children themselves appear totally happy. <i>Nurse’s Song</i> presents children in an entirely typical manner, not wanting to go to bed while the summer light lasts, and again innocently and freely enjoying their play – they are totally cheerful, and indeed utterly <i>normal</i>. <i>Infant Sorrow</i>, in stark contrast, conveys a child’s unhappiness at having been born, and an awareness of the pain and difficulty that s/he will face in an evil and harsh world. The question does not require any comparison, but any answer that tackles this last poem will almost certainly draw contrasts, and should be duly rewarded for apt comments. Time may not allow equal treatment of two poems, but whatever their focus better answers will support what they say with detail from them both.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 15: (14 marks)	<i>Neutral Tones, The Darkling Thrush</i> What powerful feelings do Hardy's descriptions of nature and the natural world convey to you in these two poems?
<p>NOTES ON THE TASK: Candidates are asked here to do more than simply paraphrase the two poems, and answers that do no more will not achieve more than low marks. What is required is a response to the uses in each poem of words and images relating to the natural world, and to the feelings that these create in candidates as they read the poems. Both poems are of course dark and gloomy, and this may be the simple thrust of some less confident answers, but better ones will illustrate and support this idea with quotation and reference, and the best will show which words create which feelings. There must, for a high mark, be a good deal of apt quotation.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 16: (14 marks)	What thoughts about war do TWO of the following poems powerfully convey to you? <i>Valenciennes</i> <i>Drummer Hodge</i> <i>The Man He Killed</i> Remember to refer closely to some of the words and images that Hardy uses.
<p>NOTES ON THE TASK: As in Q15 there is no requirement for comparison, but some answers may do so usefully and aptly; there <i>are</i> differences, of course – the old ex-soldier in <i>Valenciennes</i> is a simple Wessex man, with no real understanding of political or military intentions, but equally – and perhaps strangely – no bitterness or regret at what the fighting and above all the noise of battle have done to him (he even says at the end of the poem that “at times I’m sort o’ glad/I fout at Valencieën”); the poem conveys plenty of violence and noise, and some unpleasant images of the injury suffered by the soldier (stanza 8). There is some similarity perhaps between stanza 9 of this poem and the theme of <i>Drummer Hodge</i>, where loneliness and isolation, and of course a quiet but profound sadness, are what are most evident in the idea. <i>The Man He Killed</i> also has a sadness, but mixed with a kind of regretful and wry humour: had things been different the two men might well have been drinking companions, but the reality of war made it necessary for one to kill the other – it hardly mattered which way round that was. Some answers will simply outline what the two chosen poems are about; better ones will explore which words and which phrases help to create particular thoughts and feelings.</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 17: (14 marks)	<p>Volume 1 Chapter III: 'They made their appearance in the Lower Rooms' to ' "Now I must give one smirk, and then we may be rational again" '.</p> <p>What first impressions of Henry Tilney do you form here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Catherine's reactions to him • the way he speaks to her.
<p>NOTES ON THE TASK:</p> <p>Austen introduces Henry Tilney in a matter-of-fact way and clearly intends him to be liked. She does not make him too handsome in the manner of the archetypal romantic hero (he is 'rather tall' and 'if not quite handsome, was very near it'), but she does lay emphasis on his intelligence and on his good manners. Once the dialogue begins, however, he becomes much more interesting; he parodies the usual 'chat-up' lines, mocks the usual young men who frequent these functions, and clearly sets out to amuse Catherine. Her response to him is entirely positive ('she felt herself in high luck') and he makes her laugh. Everything bodes well. Good answers will go beyond merely re-telling the incident and will begin to explore the way in which Austen uses language, particularly in the words that she gives Henry.</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 18: (14 marks)	<p>Explore ONE moment in the novel where you feel that a character behaves very selfishly.</p> <p>Remember to support your choice with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>This is a very open task and there is plenty of opportunity for selection as almost the only characters in the novel who do not behave selfishly are Catherine, Henry and Mr and Mrs Morland. Appropriate selection will be the key to a good answer but simple narrative or character sketch will not take candidates very far. They should begin to consider how Austen creates the effect of selfishness.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 19: (14 marks)	<p>Book the Second, Chapter 12: ‘ “Father, I want to speak to you” ’ to ‘ “...what a much better and much happier creature I should have been this day!” ’</p> <p>What do you find so moving about this moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the relationship that exists between Louisa and her father • how they speak to each other here.
<p>NOTES ON THE TASK:</p> <p>Close focus on the passage is essential here and more than a simple re-telling of the passage or a narrative of previous events is required, though good answers will be informed by knowledge of what has happened to Louisa, particularly in relation to Harthouse, with whom she has been on the point of eloping. She is experiencing a crisis and her outpouring of emotion is very powerful (‘she struck herself with both her hands upon her bosom’). Gradgrind seems at first bemused, but there is no doubt of his love and concern for her and we see his dawning realisation of his part in her current state. What makes the situation even more moving is that Louisa understands him and that she does not blame him. He has done his best to be a good father, but he has been misguided. Candidates may go on to comment on the way in which the relationship improves dramatically after this, though this is not required. The best answers will show understanding of the relationship and of the ‘journey’ that both characters have made, and will begin to explore the dramatic qualities of the language.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 20: (14 marks)	<p>What do you think makes Mrs Sparsit such an unpleasant character?</p> <p>Remember to support your answer with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>Even the name sounds unpleasant with its suggestions of meanness and spitefulness. Mrs Sparsit is always spying on people. She is motivated purely by nosiness and malice, for example when she spies on Louisa and Harthouse. She is a fitting lieutenant and confidante for Bounderby; she reinforces his consciousness of social position. Her physical appearance is unattractive (the ‘Coriolanian nose’ and black eyebrows). She clearly disapproves of Louisa and enjoys bringing her down. It is very satisfying when Bounderby is defeated by the appearance of Mrs Pegler and exposed as ‘the self-made Humbug’ and turns on Mrs Sparsit. There is plenty of material and good answers will do more than give a prepared character sketch; they will select judiciously and begin to explore the ways in which Dickens creates an impression.</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (14 marks)	Chapter 13: 'Bathsheba took from her desk a gorgeously illuminated and embossed design' to 'directed the missive to Boldwood.' What makes Bathsheba's behaviour at this moment in the novel so striking for you?
<p>NOTES ON THE TASK: From the very first moment that we see Bathsheba, she is drawn as a self-centred and somewhat care-less woman, and this view is very much reinforced by what she does here; there is little real concern about how Boldwood might react, and certainly no conception whatsoever that he might take the valentine as seriously as he does. Answers will almost certainly see Bathsheba's action – even though it is initially suggested by Liddy – as entirely selfish and thoughtless, and will perhaps show an understanding of what it leads to later in the novel; some may also see a side of Bathsheba that is not much evident in the novel as a whole – a fun-loving and happy-go-lucky young woman. The best answers will explore quite closely what she says and does, and look too at the words and phrases that Hardy uses.</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 22: (14 marks)	Explore ONE moment in the novel which makes you feel especially sympathetic towards Fanny Robin.
<p>NOTES ON THE TASK: There are several moments that are likely to be used by candidates here: her first meeting with Gabriel, followed by news of her disappearance from Bathsheba's farm (chapters 7-8); Fanny speaking to Troy outside the barracks (chapter 11); Fanny's waiting for Troy at the wrong church (chapter 16); the pregnant Fanny walking to Casterbridge (chapter 40); and possibly the scene where Bathsheba finds Fanny and her child in the coffin (chapter 43). There may be others, but these are probably the most significant incidents in her life and death. Some answers will cover more than one moment, but examiners must assess the success of the answer in addressing just one; some may narrate much or all of Fanny's role in the novel, but again however full this is it is unlikely to answer what the question asks. The best will look in some detail at what happens in the chosen moment, and discuss what makes a reader feel sympathetic towards her and her situation.</p>	

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (14 marks)	Chapter 14: 'Here was clearly a case of aberration...' to ' "And she's got no tricks but what she'll grow out of." ' What do you find amusing here about the difficulties that Silas experiences in being a father to Eppie?
<p>NOTES ON THE TASK: The coal-hole episode is perhaps one of the most enjoyable in the novel, inspired by the advice of Dolly Winthrop, who never found herself able to smack Aaron. The episode clearly reveals Silas's inexperience – and inconsistency. After smothering the child with kisses, he then decides to put her in the coal-hole, thus creating completely mixed messages. Furthermore, Eppie does not react in the expected way; in fact she sees it as a game and voluntarily returns, which is quite a sound lesson for Silas('If she makes me a bit o' trouble I can bear it.'). The best answers will not merely re-tell the episode but will begin to explore the language and to see that it reinforces the reader's sympathy for Silas in taking on such a daunting task as bringing up a young child. Good answers will begin to explore the language of the extract and may begin to see the effect of the use of dialect.</p>	

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (14 marks)	What impressions of Squire Cass and his sons do you form when they first appear in the novel? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: The three characters are introduced in Chapter 3 and appear at odds with the ordinary inhabitants of Raveloe. There is a sense that this is a dynasty in decay; the Squire and Dunstan are painted in very unflattering terms and Godfrey, though seeming inoffensive enough, is clearly bullied by both his father and brother. Dunstan's only purpose in life seems to be gambling and other unsavoury pursuits, and Godfrey has made a disastrous secret marriage. Father holds the purse strings and neither son seems inclined to make an independent life for himself. The Red House certainly lacks any close family spirit, perhaps because of the death of the mother, and the fact that Dunstan is prepared to blackmail Godfrey and that Godfrey puts up very little fight is not flattering to either of them. Successful answers will give a strong personal response supported by appropriate detail, not merely a narrative or potted character sketch. They may consider the characters separately or as a unit.</p>	

Text:	POE: <i>Selected Tales</i>
Question 25: (14 marks)	<p><i>The Black Cat</i>: ‘One night, returning home . . . ’ to ‘but this feeling soon gave place to irritation.’</p> <p><i>The Premature Burial</i>: ‘An officer of artillery, a man of gigantic stature . . . ’ to ‘he had partially uplifted.’</p> <p>What do you find particularly shocking in these two passages?</p>
<p>NOTES ON THE TASK:</p> <p>There is no requirement at all to compare these two passages, but some candidates may well want to do so; they are both shocking though in rather different ways, and some answers may take these differences as a good starting point. The paragraphs from <i>The Black Cat</i> are of course particularly and sickeningly horrific; the speaker’s clear insanity, and his intoxication at the time of his actions, may be some “excuse”, but the actions and the description of these are truly shocking. The extract from <i>The Premature Burial</i> is much calmer and quieter in tone, though what it relates is also quite frightful; better answers may in fact find the passage’s almost matter-of-fact nature one of its more shocking aspects.</p> <p>Examiners must be open to what they read, and must reward any response to the two passages, provided that such responses are to the concept of <i>shock</i>, and that they are supported by reference and quotation; answers that are simply narrative or paraphrase are unlikely to achieve more than a few marks.</p>	

Text:	POE: <i>Selected Tales</i>
Question 26: (14 marks)	<p>What makes the ways in which Auguste Dupin solves the mysteries so memorable for you in <i>The Murders in the Rue Morgue</i> and <i>The Purloined Letter</i>?</p> <p>Remember to refer closely to details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>Some candidates may take this to be a purely narrative task, and some answers that adopt this approach may be worthy of a reasonable mark; the question, however, includes the words “what makes . . . for you”, and better answers must therefore go considerably beyond paraphrase, and outline the ways in which Dupin and his detective abilities are so memorable for the candidate. His personality is of course very relevant, but again character studies alone will not be sufficient to address exactly what is asked. Good answers will combine character study and narrative with an evident understanding of how clues are picked up and used by the detective, and perhaps also how readers too are puzzled, misled, and finally let into the solution.</p>	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 27: (14 marks)	Chapter 8: 'He went slowly upstairs' to the end of the chapter. What does this passage reveal to you about Mr Polly and his feelings about Miriam?
<p>NOTES ON THE TASK: Many candidates may well want to contextualise this passage, and provided that the focus remains primarily upon it rather than upon the fire itself this is fine; examiners must, however, insist that answers look closely at the passage, and at what it tells them about the contrast between Mr Polly and Miriam, and particularly about his feelings about her. Better ones will look at some at least of the language that the passage uses – Mr Polly sees Miriam in bed as “a shapeless, forbidding lump”, and “disrobed slowly”, for example, and more significantly he is aware of this as a moment of potential re-birth, “like being born again”, a phrase that may lead into explanation of what happens next in the novel.</p>	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (14 marks)	What do you find memorable about ONE of the following moments in the novel? The dismissal of Parsons from the Port Burdock Bazaar Mr Polly's wedding Mr Polly's first arrival at the Potwell Inn Remember to support your choice with details from the novel.
<p>NOTES ON THE TASK: An open question, and examiners must reward appropriately any sensibly argued response to one of these moments. Some answers will be purely narrative, but better ones will respond properly and thoughtfully to the word “memorable”, supporting their ideas with reference and illustration. Some answers will probably take “memorable” in unexpected ways, even ways that examiners feel may be “incorrect”, but provided that there is a clear and supported argument any “wrongness” is likely to be irrelevant.</p>	

Text:	KATE CHOPIN: <i>Short Stories</i>
Question 29: (14 marks)	<p><i>Beyond the Bayou</i>: ‘La Folle gave a last despairing look around her’ to ‘Her eyes were bloodshot’.</p> <p><i>The Father of Désirée’s Baby</i>: ‘She stayed motionless, with gaze riveted upon her child...’ to ‘“I cannot be so unhappy, and live”’.</p> <p>What do you think makes these two passages so startling and powerful?</p>
<p>NOTES ON THE TASK: More than simple re-tellings are required here; candidates are required to look closely at the language of the passages. Both passages are full of emotion. La Folle has never strayed outside the Bayou in her life but is forced to overcome her fears because of Chéri’s injury. The extent of her fear is described here and good answers will explore the language in detail, the use of emotive words (‘despairing’, ‘quivering’, ‘terror’ etc) and images such as ‘her heart beat like a muffled hammer’. Short sentences and paragraphs add to the sense of urgency. Désirée has become increasingly aware of her husband’s remoteness from her and has been feeling increasingly isolated and afraid. Here he finally reveals the cause of his hostility: “the child is not white; it means that you are not white”. She seems not to be as devastated by the accusation as by his coldness and cruelty – when he enters the room he ignores her calls, he pretends not to notice her, and he treats her with contempt. She is already in a highly emotional state and the language reflects this (‘rose and tottered towards him’, ‘panted’, ‘cried despairingly’ etc). The irony is, of course, that he is the one who is not white and though candidates are not expected to put the passages into context, it is unlikely that they will not mention this. Good answers will explore at least some of the words and images. We should not expect equal treatment of the two passages in the time available.</p>	

Text:	KATE CHOPIN: <i>Short Stories</i>
Question 30: (14 marks)	<p>What are your opinions of TWO of the following women?</p> <p>The Wife (<i>Her Letters</i>) Mrs Mallard (<i>The Dream of an Hour</i>) Adrienne (<i>Lilacs</i>)</p> <p>Remember to support your answer with details from the stories you have chosen.</p>
<p>NOTES ON THE TASK: This is a very open task and responses to the characters will vary. All three have a certain ambiguity about them, however, and good answers will probably see that sympathy is tempered by disapproval and vice versa. Strong personal response supported by careful reference, not flat character sketch or narrative, will be characteristic of the best answers.</p>	

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 (ie below) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 20; for answer (2) out of 20; for answer (3) out of 20. Write the total mark for the script.
- 2 HIGHER TIER: The maximum mark for the paper is **60** (20+20+20).
- 3 There is **NO** separate Assessment of Written Communication on this paper. Written Communication is assessed on Unit 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	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas
	6 5	<ul style="list-style-type: none"> show a little awareness of character
	4 3	<ul style="list-style-type: none"> show very little awareness of character
	2 1 0	<ul style="list-style-type: none"> not meet any of the above criteria

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (20 marks)	Act 3 Scene 5: 'LEONATO: What would you with me honest neighbour?' to 'DOGBERRY: It shall be suffigance'. How does Shakespeare make this such a comic and dramatic moment in the play?
<p>NOTES ON THE TASK: Dogberry's mangling of the language is perhaps the most notable feature of the scene and it may be tempting for candidates to merely trawl through the extract listing examples of his misuse of words. The main source of comedy is misunderstanding and good answers will comment on the interplay between Leonato and the men of the Watch; the former is at first polite and accessible, but quickly becomes impatient with their 'tediousness' and inability to get to the point. The irony is, however, that the significance of the arrest they have made of 'two aspicious persons' is completely lost, and the audience will be willing Leonato to get the point, thus giving the scene an extra frisson. Though there is no direct instruction to refer outside the passage, good answers will be informed by knowledge of what Conrade and Borachio have been up to and of the implications, so despite the silliness of the scene, it has much dramatic importance, and the most successful answers will be aware of this and may also comment on the juxtaposition of this scene with the following climactic scene when Claudio rejects Hero.</p>	

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (20 marks)	You are Leonato. You are just about to meet Claudio for the marriage to your 'niece', who is in fact Hero in disguise. Write your thoughts.
<p>NOTES ON THE TASK: Leonato will surely have some mixed feelings about this marriage in the light of Claudio's treatment of Hero, though Claudio's remorse has been almost – not quite - as extravagant as his anger against her. Leonato's idea of the marriage to his niece seems to be a very sudden one, however, and it will be interesting to see how candidates interpret it. To Claudio, no doubt, Leonato is taking a justifiable revenge and he is prepared to go along with it. Leonato gains a noble son-in-law, whom he must surely consider to be completely reformed, he finds a husband for Hero and gives her the moral high-ground, he retains good relations with Don Pedro and perhaps he excuses his own previous misjudgement of Hero in so doing. <i>Her</i> love for Claudio has been unshaken, so perhaps he knows this is the best result for her. Good answers will address some of these issues and will create a believable voice for the character.</p>	

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (20 marks)	Act 2, Scene 5: 'JULIET: The clock struck nine when I did send the Nurse' to 'JULIET: By playing it to me with so sour a face.' How does Shakespeare make you sympathise with Juliet at this point in the play?
NOTES ON THE TASK: Juliet is very anxious and excited, and simply cannot wait for the Nurse to return from her meeting with Romeo; her opening speech shows this particularly well, and her comments about "old folks" is light-hearted but illustrative of her keenness to hear the news. Better answers will explore something of her language in this speech, and may note some of its lightness, and the contrasting heaviness of its closing lines; sympathy for her mixed feelings and growing excitement and frustration will be evident in better answers. Juliet is aware of some emotion in the Nurse, though cannot be sure what it is, and her anxious nagging again reflects her great enthusiasm to hear news of Romeo; better answers again will explore how Shakespeare's language and the rhythms of Juliet's lines create mood and atmosphere.	

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (20 marks)	You are Tybalt. You have just left the masked ball after the disagreement with your uncle, Lord Capulet. Write your thoughts.
NOTES ON THE TASK: A very well-known moment, and candidates should have no difficulty in identifying it; nor should they have any problem in re-creating something of Tybalt's fury that Romeo, a Montague, should have gatecrashed the Capulet ball. His fury is in part caused by his volatile character, and in part by the ancient feud – though he does in fact not mention this in this scene. Tybalt has submitted, unwillingly, to Lord Capulet's words, but clearly is inwardly still raging when he leaves. Answers should focus not upon what Tybalt does, but what he may be feeling and thinking, and better ones will adopt an appropriate voice.	

Text:	WILDE: <i>An Ideal Husband</i>
Question 5: (20 marks)	Second Act: 'LORD GORING: Nothing, But, my dear Lady Chiltern...' to 'LADY CHILTERN: But I like you to be serious.' How does Wilde create such a favourable impression of Lord Goring at this point in the play?
<p>NOTES ON THE TASK:</p> <p>Successful answers to this question will be aware of the discussion that Lord Goring has had with Sir Robert regarding Mrs Cheveley's blackmail attempt and will also be aware of Sir Robert's fear of his wife's finding out. He is therefore in a difficult position in this conversation as he cannot betray Sir Robert's confidence. He is admirably discreet in trying to open Lady Chiltern's eyes to the realities of life, and to prepare her for what she is bound to discover eventually. He is also courageous in trying to point out her intolerance of any kind of weakness, and in encouraging her to perhaps be more compassionate. He is uncharacteristically serious in this scene and she is in fact struck by this, and by his offer of help, should she ever need it. Good answers will give a strong and supported personal response and will consider the gravity of the language Lord Goring uses; his penultimate speech is almost biblical in its allusions. There is clearly a very strong contrast with his usual flippant tone and he comes across as a very moral and compassionate man. Lady Chiltern is obviously impressed.</p>	

Text:	WILDE: <i>An Ideal Husband</i>
Question 6: (20 marks)	You are Lady Chiltern. You have just met Mrs Cheveley at your party, for the first time since you left school. Write your thoughts.
<p>NOTES ON THE TASK:</p> <p>It is very clear that no love is lost between Lady Chiltern and Mrs Cheveley and the former may well be somewhat taken aback that Mrs Cheveley should turn up in her house and at a party for very influential people. Some speculation about what happened between them at school will be allowable, though it should focus on aspects of character rather than on events. Lady Chiltern will no doubt be wondering why Mrs Cheveley has appeared and will have no conception of the link with Sir Robert. She will be likely to comment on the demeanour and tone of Mrs Cheveley. The meeting is a very brief one, but one that will provide much food for thought. Good answers will convey something of Lady Chiltern's strict standards of behaviour and will create an appropriate voice.</p>	

Text:	IBSEN: <i>An Enemy of the People</i>
Question 7: (20 marks)	Act Four: 'DR STOCKMANN (<i>after the noise has died down somewhat</i>): Be reasonable!' to 'DR STOCKMANN: and hasn't worked his way free to some kind of intellectual distinction.' How does Ibsen make this such a dramatic moment in the play?
<p>NOTES ON THE TASK: This is a particularly dramatic moment, in part because of what Dr Stockmann says and does, but more importantly because of the actions and reactions this provokes in his hearers at the public meeting. Candidates' views of Dr Stockmann here, as elsewhere in the play, are likely to vary enormously, and even perhaps to be completely unsure; there is a good deal to admire in what he sets out to do, but less and less to admire in the way he does it, and certainly what he says in this passage, however valid it may arguably be, is tactless in the extreme, and the anonymous man's cry of "Are you trying to make out we are dogs now?" is entirely understandable, and certainly the exchange is in every sense of the word dramatic. The Doctor's reply to this, while biologically no doubt fair enough, is certainly not likely to win him any friends. Some answers may simply paraphrase what is said here, but this approach will not merit many marks; they must focus upon exactly what Dr Stockmann says and does, and upon the ways in which he stirs up the crowd in the hall, and for higher marks how this is made so very dramatic by Ibsen. The best answers will support their views with many details from the words and phrases used in the passage.</p>	

Text:	IBSEN: <i>An Enemy of the People</i>
Question 8: (20 marks)	Which ONE character in <i>An Enemy of the People</i> does Ibsen make you admire the most? Remember to support your choice with details from the play.
<p>NOTES ON THE TASK: An open question, and examiners must reward appropriately all answers that argue and support their choice sensibly and thoughtfully, even if the choice seems unlikely. The most likely characters are of course Dr Stockmann himself, Mrs Stockmann or Petra, but some candidate may find others admirable, and no "penalty" must be imposed simply because of their selection. Good answers must go well beyond simple narrative or character description, and must focus upon the admirable characteristics of the person concerned, and the best will support these views with detail from the words, phrases and actions used in the play. Above all, the highest marks must be reserved for those answers that explore what Ibsen writes – the best answers will show a clear awareness that this is a play, with characters created by the playwright.</p>	

Text:	OCR: <i>Opening Lines: War</i>
Question 9: (20 marks)	<p><i>After Blenheim</i> lines 1-24 (Southey) and <i>Come up from the fields father...</i>lines 1-25.(Whitman)</p> <p>Compare the ways in which the two poets use nature and the surroundings to create striking effects here.</p>
<p>NOTES ON THE TASK: The Southey begins with a bucolic or pastoral scene: the old man sitting in the doorway of his cottage in the setting sun with his little grandchild playing near him. What could be further from the horror of what happens in war? The irony that the child, Peterkin, turns up a skull, thinking it just a stone gives an even greater contrast, though the tone of the old man is very factual and measured. Similarly, the Whitman begins with a beautiful pastoral scene. The imagery is very sensuous and the setting idyllic. The arrival of the letter and the daughter's haste in trying to convey the news disturbs the peace of the scene and as the news is released little by little, the contrast between what is happening at home on the farm and what has happened to the boy becomes more intense. Good answers will sustain a comparison by focusing closely on the words and images, and will consider the form of the poems. We should not expect both poems to be given equal treatment in the time available.</p>	

Text:	OCR: <i>Opening Lines: War</i>
Question 10: (20 marks)	<p>Compare the ways in which the poets make you feel sympathy for the soldiers in TWO of the following poems:</p> <p><i>Song</i> (Brontë) <i>The Charge of the Light Brigade</i> (Tennyson) <i>The Hyaenas</i> (Kipling).</p> <p>Remember to refer closely to some of the words and images the poets use.</p>
<p>NOTES ON THE TASK: In all three poems, the men are portrayed as victims, but by very different means. <i>Song</i> portrays the harshness of the conditions the men have experienced and the fact that a reversal has occurred and now they are forced into the role of aggressors, pursuing their enemies and killing them, which goes against their nature. The use of natural imagery, particularly in the third stanza, enhances the unnaturalness of the situation described. In <i>The Charge of the Light Brigade</i> the men are the victims of incompetent commanders. The impossibility of their situation and the inevitability of their destruction are reinforced by the use of forceful language, repetition and a strong rhyme scheme. In <i>The Hyaenas</i> the men are detritus on the battle field, at the mercy of scavengers, and their destruction is described in explicit terms. Good answers will find connections between the poems and will explore the language and verse forms in some detail. We should not expect both poems to be given equal treatment in the time available.</p>	

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 11: (20 marks)	<p><i>Symphony in Yellow</i> (Wilde) and <i>A Dead Harvest In Kensington Gardens</i> (Meynell)</p> <p>Compare the ways in which the poets create vivid pictures of London scenes in these two poems.</p>
<p>NOTES ON THE TASK: The emphasis is on visual imagery in this question and candidates should find plenty of opportunity for exploration and comment. Both poems are quite short and so we should expect a reasonable amount of detail of each. Of course the colour yellow predominates in the Wilde and candidates might usefully explore the different connotations or evocations that are produced by the word, and also the effect of the green that is introduced in the last two lines. The first stanza of the Meynell is also full of colour, the following stanzas are more misty and dark. It goes without saying that candidates should explore the moods and tones created; not merely explain the meaning of the images but exploring their effects. We should not expect both poems to be given equal treatment in the time available.</p>	

Text:	OCR: <i>Opening Lines: Town and Country</i>
Question 12: (20 marks)	<p>Compare some of the ways in which the poets convey a sense of regret in TWO of the following poems:</p> <p><i>The Way Through the Woods</i> (Kipling) <i>Beeny Cliff</i> (Hardy) <i>The Lake Isle of Innisfree</i> (Yeats).</p> <p>Remember to refer closely to some of the words and images the poets use.</p>
<p>NOTES ON THE TASK: <i>The Way Through the Woods</i> is slightly ambiguous in that there is a feeling of regret for the loss of the road, but this is offset by a sense of gladness that nature has reclaimed the woods. Man may not be able to find a way through now but the poet finds much beauty to admire in the flora and fauna. <i>Beeny Cliff</i> also uses natural images to convey a sense of what has been lost, in this case, the relationship with the woman he loved. <i>The Lake Isle of Innisfree</i> looks forwards rather than back but is infused with a sense of regret that life in the city cannot offer the satisfactions of a life at one with nature. Again, we should expect not just a list of images – and all three poems are strongly visual – but an exploration of the effects created by the images. We should not expect both poems to be given equal treatment in the time available.</p>	

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 13: (20 marks)	From <i>Night</i> – Innocence; <i>London</i> – Experience Compare some of the ways in which Blake creates such strikingly different moods in these two poems.
<p>NOTES ON THE TASK: Given the very different moods and contexts of these two poems, there should be no difficulty at all for candidates in making clear and striking comparisons and contrasts. <i>Night</i> is one of Blake's most innocent and happy poems, and while some candidates may want to argue that it is sentimental and unrealistic there is more than enough in its language and images for them to explore what makes it so. <i>London</i>, on the other hand, is strikingly bitter and pessimistic in almost every line, and again there is absolutely no shortage of material and ideas to show its appalling and appalled feelings about contemporary city life. Some answers may largely paraphrase the poems, but examiners must expect better ones to identify and quote specific words and phrases used by Blake in support of their ideas, and the best will explore <i>how</i> his words create particular moods.</p>	

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 14: (20 marks)	Compare the ways in which Blake movingly portrays children in TWO of the following poems: <i>Holy Thursday</i> (Innocence) <i>Nurse's Song</i> (Innocence) <i>Infant Sorrow</i> (Experience). Remember to refer closely to some of the words and images that Blake uses.
<p>NOTES ON THE TASK: There is plenty of very moving imagery relating to children in each of these three poems, and candidates should find little difficulty in exploring any two them in some detail. In <i>Holy Thursday</i> Blake portrays childhood as a time of holy and innocent happiness in every way; a perceptive response might question whether shepherding children into St Paul's Cathedral for what appears to be a kind of compulsory worship is the best way to treat them, but this would be to lay emphasis on the wrong aspect of the poem – the children themselves appear totally happy. In <i>Nurse's Song</i> he presents children in an entirely typical manner, not wanting to go to bed while the summer light lasts, and again innocently and freely enjoying their play – totally cheerful, and indeed utterly <i>normal</i>. <i>Infant Sorrow</i>, in stark contrast, conveys a child's unhappiness at having been born, and an awareness of the pain and difficulty that s/he will face in an evil and harsh world. Any answer that handles this last poem will find ample material to contrast with either of the others, but even those tackling the two "Innocence" poems should not be short of material. Time may not allow equal treatment of two poems, but whatever their focus better answers will support what they say with detail from Blake's language and images in the two poems.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 15: (20 marks)	<i>Neutral Tones, The Darkling Thrush</i> Compare how Hardy uses nature and the natural world to create powerful feelings in these two poems.
<p>NOTES ON THE TASK: Candidates are asked here to do much more than simply paraphrase these two poems, and answers that do no more will not achieve more than very low marks. What is required is a response to the uses of words and images relating to the natural world, and to how Hardy creates feelings by these words and images. Both poems are of course dark and gloomy, and this may be the simple thrust of some less confident answers, but better ones must illustrate and support this idea with quotation and reference, and the best will show clearly not just what emotions and feelings are present in each poem, but more importantly how Hardy's writing creates them. There must, for a high mark, be plenty of quotation and at least some exploration of what is quoted.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 16: (20 marks)	Explore some of the different ways Hardy powerfully conveys thoughts about war in TWO of the following poems: <i>Valenciennes</i> <i>Drummer Hodge</i> <i>The Man He Killed.</i> Remember to refer closely to some of the words and images that Hardy uses.
<p>NOTES ON THE TASK: There are plenty of differences in these three poems, and candidates should have no difficulty in exploring these in some detail. The old ex-soldier in <i>Valenciennes</i> is drawn as a simple Wessex man, with no real understanding of political or military intentions, but equally – and perhaps strangely – no bitterness or regret at what the fighting and above all the noise of battle have done to him (Hardy even makes him say at the end of the poem that “at times I’m sort o’ glad/I fout at Valencieën”); the poem conveys plenty of violence and noise, and some unpleasant images of the injury suffered by the soldier (stanza 8). There is some similarity perhaps between stanza 9 of this poem and the theme of <i>Drummer Hodge</i>, where loneliness and isolation, and of course a quiet but profound sadness, are what are most evident in what Hardy writes. <i>The Man He Killed</i> also has a sadness, but mixed with a kind of regretful and wry humour: had things been different, Hardy suggests, the two men might well have been drinking companions, but the reality of war made it necessary for one to kill the other – it hardly mattered which way round that was. Some answers may simply outline what the two chosen poems are about; better ones must explore which of Hardy's words and which phrases help to create particular thoughts and feelings.</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 17: (20 marks)	Volume 1 Chapter III: 'They made their appearance in the Lower Rooms' to ' "Now I must give one smirk, and then we may be rational again" ' . How does Austen create such a favourable first impression of Henry Tilney here?
<p>NOTES ON THE TASK: Austen introduces Henry Tilney in a matter-of-fact way and clearly intends him to be liked. She does not make him too handsome in the manner of the archetypal romantic hero (he is 'rather tall' and 'if not quite handsome, was very near it'), but she does lay emphasis on his intelligence and on his good manners. Once the dialogue begins, however, he becomes much more interesting; he parodies the usual 'chat-up' lines, mocks the usual young men who frequent these functions, and clearly sets out to amuse Catherine. Her response to him is entirely positive ('she felt herself in high luck') and he makes her laugh. Everything bodes well. Good answers will explore the language of the extract in some detail and may see that Austen is commenting on Bath society through what Henry says.</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 18: (20 marks)	Explore ONE moment in the novel where you feel that Austen most clearly conveys a character's selfishness.
<p>NOTES ON THE TASK: This is a very open task and there is plenty of opportunity for selection as almost the only characters in the novel who do not behave selfishly are Catherine, Henry and Mr and Mrs Morland. Candidates should explore the writing, however, not merely retell the chosen moment.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 19: (20 marks)	Book the Second, Chapter 12: ‘ “Father, I want to speak to you” to ‘ “...what a much better and much happier creature I should have been this day!”’ How does Dickens make this such a moving moment in the novel?
<p>NOTES ON THE TASK: Close focus on the passage is essential here, but good answers will be informed by knowledge of what has happened to Louisa, particularly in relation to Harthouse, with whom she has been on the point of eloping. She is experiencing a crisis and her outpouring of emotion is very powerful (‘she struck herself with both her hands upon her bosom’). Gradgrind seems at first bemused, but there is no doubt of his love and concern for her and we see his dawning realisation of his part in her current state. What makes the situation even more moving is that Louisa understands him and that she does not blame him. He has done his best to be a good father, but he has been misguided. Candidates may go on to comment on the way in which the relationship improves dramatically after this, though this is not required. The best answers will explore the dramatic qualities of the language and the way in which Dickens creates emotion here.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 20: (20 marks)	Explore the ways in which Dickens makes Mrs Sparsit such an unpleasant character.
<p>NOTES ON THE TASK: Even the name sounds unpleasant with its suggestions of meanness and spitefulness. Mrs Sparsit is always spying on people. She is motivated purely by nosiness and malice, for example when she spies on Louisa and Harthouse. She is a fitting lieutenant and confidante for Bounderby; she reinforces his consciousness of social position. Her physical appearance is unattractive (the ‘Coriolanian nose’ and black eyebrows). She clearly disapproves of Louisa and enjoys bringing her down. It is very satisfying when Bounderby is defeated by the appearance of Mrs Pegler and exposed as ‘the self-made Humbug’ and turns on Mrs Sparsit. There is plenty of material and good answers will select judiciously and focus on the ways in which Dickens creates an impression through language and also the structure of the novel.</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (20 marks)	Chapter 13: 'Bathsheba took from her desk a gorgeously illuminated and embossed design' to 'directed the missive to Boldwood.' How does Hardy make Bathsheba's behaviour at this moment in the novel so striking?
NOTES ON THE TASK: From the very first moment that we see Bathsheba, Hardy draws her as a self-centred and somewhat care-less woman, and this view is very much reinforced by what she does here; there is little real concern about how Boldwood might react, and certainly no conception whatsoever that he might take the valentine as seriously as he does. Answers will almost certainly see Bathsheba's action – even though it is initially suggested by Liddy – as entirely selfish and thoughtless, and will perhaps show an understanding of what Hardy makes it lead to later in the novel; some may also see a side of Bathsheba that is not much evident in the novel as a whole – a fun-loving and happy-go-lucky young woman. The best answers will explore quite closely what Hardy makes her say and do, and will also look at the words and phrases that he uses.	

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 Fanny Robin.
NOTES ON THE TASK: There are several moments that are likely to be used by candidates here: Fanny's first meeting with Gabriel, followed by news of her disappearance from Bathsheba's farm (chapters 7-8); Fanny speaking to Troy outside the barracks (chapter 11); Fanny's waiting for Troy at the wrong church (chapter 16); the pregnant Fanny walking to Casterbridge (chapter 40); and possibly the scene where Bathsheba finds Fanny and her child in the coffin (chapter 43). There may be others, but these are probably the most significant incidents in her life and death. Some answers may cover more than one moment, but examiners must assess the success of the answer in addressing just one; some may narrate much or all of Fanny's role in the novel, but again, however full this is, it is very unlikely to answer what the question asks. The best will look in some detail at what happens in the chosen moment, and discuss fully and with appropriate textual support how Hardy makes a reader feel sympathetic towards her and her situation.	

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (20 marks)	Chapter 14: 'Here was clearly a case of aberration...' to ' "And she's got no tricks but what she'll grow out of." How does Eliot's writing here amusingly convey the difficulties that Silas experiences in being a father to Eppie?
<p>NOTES ON THE TASK: The coal-hole episode is perhaps one of the most enjoyable in the novel, inspired by the advice of Dolly Winthrop, who never found herself able to smack Aaron. The episode clearly reveals Silas's inexperience – and inconsistency. After smothering the child with kisses, he then decides to put her in the coal-hole, thus creating completely mixed messages. Furthermore, Eppie does not react in the expected way; in fact she sees it as a game and voluntarily returns, which is quite a sound lesson for Silas ('If she makes me a bit o' trouble' I can bear it.')</p> <p>Candidates should look closely at the words of the extract and the way in which Eliot effectively uses dialect here. The best answers will see that the episode is a simple one but reinforces the reader's sympathy for Silas in taking on such a daunting task as bringing up a young child. It is part of the ongoing humanising of Silas in the village and to the reader.</p>	

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (20 marks)	What impressions of Squire Cass and his sons does Eliot create for you when they first appear in the novel? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: The three characters are introduced in Chapter 3 and appear fairly much at odds with the ordinary inhabitants of Raveloe. There is a sense that this is a dynasty in decay; the Squire and Dunstan are painted in very unflattering terms and Godfrey, though seeming inoffensive enough is clearly bullied by both his father and brother. Dunstan's only purpose in life seems to be gambling and other unsavoury pursuits, and Godfrey has made a disastrous secret marriage. Father holds the purse strings and neither son seems inclined to make an independent life for himself. The Red House certainly lacks any close family spirit, perhaps because of the death of the mother, and the fact that Dunstan is prepared to blackmail Godfrey and that Godfrey puts up very little fight is not flattering to either of them. Successful answers will give a strong personal response supported by appropriate detail and will also explore the ways in which Eliot controls our response by both direct comment and through dialogue.</p>	

Text:	POE: <i>Selected Tales</i>
Question 25: (20 marks)	<p><i>The Black Cat</i>: ‘One night, returning home . . . ’ to ‘but this feeling soon gave place to irritation.’</p> <p><i>The Premature Burial</i>: ‘An officer of artillery, a man of gigantic stature . . . ’ to ‘he had partially uplifted.’</p> <p>How does Poe’s writing make these two passages so shocking?</p>
<p>NOTES ON THE TASK:</p> <p>There is no requirement to compare these two passages, but some candidates may well want to do so; they are both shocking though in rather different ways, and some answers may take these differences as a good starting point. Poe’s writing in the passage from <i>The Black Cat</i> is of course particularly and sickeningly shocking; the speaker’s clear insanity, and his intoxication at the time of his actions, may be some “excuse”, but his actions and the description of these are made to be truly dreadful. The extract from <i>The Premature Burial</i> is written in a much calmer and quieter tone, though what it relates is also quite frightful; better answers may in fact find the passage’s almost matter-of-fact nature one of its more shocking aspects. Examiners must be open to what they read, and must reward any response to the two passages, provided that such responses are to the concept of <i>shock</i>, and that they are supported by reference to, and quotation from, what Poe writes; answers that are simply narrative or paraphrase will not achieve more than a few marks.</p>	

Text:	POE: <i>Selected Tales</i>
Question 26: (20 marks)	<p>Explore how Poe memorably portrays August Dupin and his methods as a detective in <i>The Murders in the Rue Morgue</i> and <i>The Purloined Letter</i>.</p> <p>Remember to refer closely to details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>Some less confident candidates may take this as a purely narrative task, and some answers that adopt this approach may be worthy of a low mark; the question, however, includes the words “Explore how”, and better answers therefore must go considerably beyond paraphrase, and outline in some detail how Poe creates the character of Dupin, and his methods of detection. Dupin’s personality is of course very relevant, but simple character studies alone will not be sufficient to address what is asked. Good answers will combine character study and narrative with an evident understanding of how clues are picked up and used by the detective, and perhaps also how readers are puzzled, misled, and finally let into the solution; some illustration and discussion of the ways in which Poe does this will be explored by the best responses.</p>	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 27: (20 marks)	Chapter 8: 'He went slowly upstairs' to the end of the chapter. How does Wells entertainingly describe Mr Polly and his feelings about Miriam here?
<p>NOTES ON THE TASK: Many candidates may want to contextualise this passage, and provided that the focus remains primarily upon it rather than upon the fire this is fine; examiners must, however, insist that answers look closely at the passage, and at what it tells them about the contrast between Mr Polly and Miriam, and about what he feels about his wife. Better ones will look at some at least of the language that Wells uses – Mr Polly sees Miriam in bed as “a shapeless, forbidding lump”, for example, and more significantly he is aware of this as a moment of potential re-birth, “like being born again”. The question asks candidates to explore what makes the passage <i>entertaining</i>, too, and examiners must look for a response to this – the contrast between Miriam’s somewhat self-satisfied sense that nothing is really the matter, and Mr Polly’s growing sense that things could be about to change, is striking and certainly amusing, as is the ease with which he calmly falls asleep at the end, especially after a failed suicide attempt and the excitement of the great fire. These factors must, however, be appropriately linked to the terms of the set question.</p>	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (20 marks)	How does Wells make ONE of the following moments in the novel particularly memorable for you? The dismissal of Parsons from the Port Burdock Bazaar Mr Polly’s wedding Mr Polly’s first arrival at the Potwell Inn Remember to support your choice with details from the novel.
<p>NOTES ON THE TASK: An open question, and examiners must reward appropriately any sensibly argued response to one of these moments. Some answers may be largely narrative, but better ones will respond properly and thoughtfully to the word “memorable”, supporting their ideas with reference and illustration from the ways that Wells creates the selected scene. Some answers will probably take “memorable” in unexpected ways, even ways that examiners feel may be “incorrect”, but provided that there is a clear and supported argument any “wrongness” is likely to be irrelevant.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 29: (20 marks)	<p><i>Beyond the Bayou:</i> ‘La Folle gave a last despairing look around her’ to ‘Her eyes were bloodshot’.</p> <p><i>The Father of Désirée’s Baby:</i> ‘She stayed motionless, with gaze riveted upon her child...’ to ‘...I cannot be so unhappy, and live’.</p> <p>How does Chopin’s writing make these two passages so startling and powerful?</p>
<p>NOTES ON THE TASK:</p> <p>Both passages are full of emotion. La Folle has never strayed outside the Bayou in her life but is forced to overcome her fears because of Chéri’s injury. The extent of her fear is described here and good answers will explore the language in detail, the use of emotive words (‘despairing’, ‘quivering’, ‘terror’ etc) and images such as ‘her heart beat like a muffled hammer’. Short sentences and paragraphs add to the sense of urgency. Désirée has become increasingly aware of her husband’s remoteness from her and has been feeling increasingly isolated and afraid. Here he finally reveals the cause of his hostility: “the child is not white; it means that you are not white”. She seems not to be so devastated by the accusation as by his coldness and cruelty – when he enters the room he ignores her calls, he pretends not to notice her, and he treats her with contempt. She is already in a highly emotional state and the language reflects this (‘rose and tottered towards him’, ‘panted’, ‘cried despairingly’ etc). The irony is, of course, that he is the one who is not white and though candidates are not expected to put the passages into context, it is unlikely that they will not mention this. We should not expect equal treatment of the two passages in the time available.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 30: (20 marks)	<p>Explore the ways in which Chopin makes you react to TWO of the following women:</p> <p>The Wife (<i>Her Letters</i>) Mrs Mallard (<i>The Dream of an Hour</i>) Adrienne (<i>Lilacs</i>).</p> <p>Remember to support your answer with details from the stories you have chosen.</p>
<p>NOTES ON THE TASK:</p> <p>This is a very open task and responses to the characters will vary. All three have a certain ambiguity about them, however, and good answers will probably see that sympathy is tempered by disapproval and vice versa. Strong personal response supported by careful reference and some sense of how the stories are constructed will be characteristics of the best answers.</p>	

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 (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**.
 - 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><i>MARGARET: Well, I will call Beatrice... to BENEDICK: ...to thy uncle's.</i></p> <p>What do you think makes this extract so amusing and dramatic?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Benedick and Beatrice's relationship • their behaviour here • the words the characters use.
<p>NOTES ON THE TASK:</p> <p>Benedick's attempt at a love song is only one of the instances in this scene which can be seen as 'amusing and dramatic'. After asking for Margaret's help in arranging a meeting with Beatrice, the 'merry war' between Benedick and Beatrice is resumed, although the tone is significantly less acerbic. Despite their defensiveness there is a genuine desire for love, and the risk Beatrice took in challenging Benedick to confront Claudio earlier can now be seen as bringing them closer together in sympathy for the wronged Hero, and in understanding how they really feel. Differentiation is likely to emerge from the extent to which answers can show awareness of the context – little does Benedick know that Hero has been vindicated, Claudio chastened and Don John condemned. At this point he is more interested in pleasing Beatrice, now he is convinced she loves him. Answers which begin to show an awareness of the context, engage with the bullets explicitly and look at the language of Benedick and Beatrice should be well rewarded.</p>	

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (21 marks)	<p>What do you think makes Dogberry and Verges such entertaining characters in the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will show some awareness of Dogberry and Verges and their entertaining role in the play. Dogberry continually insists on taking precedence in all things, whilst Verges serves as a foil to Dogberry's verbosity. Answers might refer to Dogberry's malapropisms, for example, or other examples of his misplaced sense of his own importance. Specifically, the relationship between them and with their superiors, is a rich source of entertainment throughout. Whilst Dogberry's relationship with Verges is condescending and pompous, for example, their relationship with their superiors is even more entertaining. 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 a supported personal response clearly focussed on the question.</p>	

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (21 marks)	<p>You are Claudio, just after Don John has told you that Hero has been disloyal (Act Three, Scene Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Don John's words • your relationship with Hero • the future. <p>Write your thoughts.</p>
<p>NOTES ON THE TASK:</p> <p>At this point in the play, Claudio and Don Pedro are enjoying the fruits of their gulling – Benedick is clearly 'sick with love' and the two men are convinced that he is now planning to tell Leonato of his intentions towards Beatrice. Their ebullient good humour is abruptly contrasted with their response to Don John's news of Hero's apparent infidelity, however, and the sudden, violent and savage response from Claudio is arresting. Wounded honour, anger and self-preservation are likely to be the dominant notes. Differentiation is likely to emerge in the extent to which answers can convey his wounded honour at this point, without losing the sense that Hero was 'the sweetest lady that ever I looked on'. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Claudio's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.</p>	

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (21 marks)	<p><i>Enter FRIAR LAWRENCE, PARIS and Musicians... to ...casting rosemary on her and shutting the curtains.]</i></p> <p>What do you think makes this such a striking moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situation here • the reactions of some of the characters • the way Friar Lawrence knows more than the other characters.
<p>NOTES ON THE TASK:</p> <p>This is an extract full of drama and tension. It is to be hoped that the bullets will help answers to consider the impact of Juliet's 'death' on different characters here, but the question is an open one. Answers which focus explicitly on 'striking' in the question and consider reactions to the 'death' of Juliet based on the evidence in the text should be well rewarded. Answers which show awareness of the context for the extract should be highly rewarded. For example, Friar Lawrence's studied speech may rile when the fact that he is in full knowledge of the true nature of events even as he publicly grieves is taken in to consideration. The distressing disagreements Juliet has had with both parents over her future earlier, her distrust of Paris and the earlier loss of support from the Nurse could also inform stronger answers. The strongest answers will produce a supported personal response clearly focussed on the question, but this is a packed passage and exhaustive coverage should not be expected.</p>	

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (21 marks)	<p>What do you think makes the relationship between Juliet and the Nurse such a memorable part of the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>The Nurse is the loved and influential figure in Juliet's young life. It is Juliet's decision to seek counsel from the Nurse which drives the play along, leading to its tragic conclusion. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of their relationship, and shape an argued and supported personal response to its overall impact in the play. The best answers are likely to focus on some of the dramatic, humorous and impassioned exchanges between Juliet and the Nurse and their memorable nature as well as beginning to consider what they reveal, for example, about family, love, trust, good intentions, misplaced loyalty....</p>	

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (21 marks)	<p>You are Juliet. The Nurse has told you that the man you have fallen in love with at the masked ball is a Montague (at the end of Act One, Scene Five).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your meeting with Romeo • your feelings for him • the feud between your families. <p>Write your thoughts.</p>
<p>NOTES ON THE TASK:</p> <p>At this point in the play Juliet, the only daughter of Lord and Lady Capulet, who are hosting a masked ball designed to facilitate a love-match between her and Country Paris, has fallen for the dangerous attractions of Romeo, a Montague. Oblivious to the upset the presence of such a Montague has caused her cousin Tybalt, Juliet is in the first throes of a new passion. Uninhibited reflections on Romeo's charms, excitement over the first kiss and verbal exchange, alongside the heavy realisation that she is now inextricably linked to her enemy, are likely to be the dominant notes in strong answers. It is unlikely that Juliet will consider the implications too deeply at this point, so thrilled and agitated is she by the intense feelings which overwhelm her. Differentiation is likely to emerge in the extent to which answers can convey her passion, excitement and light-heartedness at this point, without losing the sense that she is playing with fire. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Juliet's character, as well as a developing sense of her 'voice'. The bullets are offered as suggestions only.</p>	

Text:	WILDE: <i>An Ideal Husband</i>
Question 7: (21 marks)	<p><i>SIR ROBERT CHILTERN. Good evening, my dear Arthur!... to LORD GORING. That shows your admirable good taste.</i></p> <p>What do you find entertaining and revealing about this early scene in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what it reveals about the characters • the liveliness of the dialogue • the hints of things to come.
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to respond to the first bullet and to the first appearance in the play of Lord Goring, in particular. “Entertaining” is a broad term and it is important to be receptive to a range of possible ideas and approaches, but differentiation is likely to emerge from the extent to which answers can grapple with the second and third bullets, paying some attention to the sources of the humour in the exchanges (especially between Mabel Chiltern and Lord Goring) and conveying a sense of the broader contexts. Answers which suggest some wider dramatic significance in the revelations that Mrs Cheveley and Lord Goring have a shared past, that the length of Mrs Cheveley’s visit to London depends on Sir Robert, that there is a romantic spark between Mabel Chiltern and Lord Goring... and show some awareness of the laying of foundations for future conflict and plot development, should be highly rewarded.</p>	

Text:	WILDE: <i>An Ideal Husband</i>
Question 8: (21 marks)	<p>Does the ending of the play encourage you to feel hopeful about the future happiness of Sir Robert and Gertrude Chiltern?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>This is an open question and it is important to be receptive to a range of possible conclusions. Differentiation is likely to spring from the extent to which answers can move beyond a narrative account of the Fourth Act and shape an argued, selective and evaluative personal response. “Yes” might be the simple and effective answer, and the situation for the Chilterns certainly offers grounds for optimism: Lady Chiltern has learnt lessons from Lord Goring and the Fourth Act does suggest that a more flexible and forgiving character is emerging from her humbling experiences. She forgives her husband and admits “I set him up too high”, and flirts with dishonesty herself (in the concealment of the compromising letter to Goring), but then makes her noble confession for the sake of Lord Goring’s happiness and gives her support to the advancement of Sir Robert’s compromised political career. Answers which argue successfully for optimism are likely to emphasise the lessons she is prepared to learn for the love of her husband and highlight the hopefulness of her final speech. Nevertheless some answers may well express reservations about the notion of a “happy ending” for the Chilterns (a fortune and a career founded on fraud, the tendency to idealise – “the white image of all good things” – still in evidence, the broodiness and Sir Robert’s anxious question at the end...) and this line (as with all others) should be respected and rewarded according to the quality of the argument and the support.</p>	

Text:	WILDE: <i>An Ideal Husband</i>
Question 9: (21 marks)	<p>You are Mrs Cheveley. Sir Robert has agreed to support the Canal scheme and you have left the Chilterns' home (near the end of the First Act).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Sir Robert and how you have dealt with him • Gertrude Chiltern • the future. <p>Write your thoughts.</p>
<p>NOTES ON THE TASK:</p> <p>Mrs Cheveley has had a highly enjoyable and productive evening, and is likely to be feeling delighted and triumphant as she leaves the home of the Chilterns. She has clearly enjoyed the power she has exerted over Sir Robert and believes that she has successfully coerced him into a humiliating agreement to support a scheme he knows to be a swindle in order to save his political career. Even more satisfying perhaps has been the conversation about the persuasion of Sir Robert and the secret between them which is maliciously designed to undermine the composure of Lady Chiltern, a woman she has hated since their schooldays together because she finds her cold, aloof and insufferably virtuous. Mrs Cheveley may entertain some doubts about Sir Robert's decisiveness under pressure from his formidable wife, but at this stage she should be feeling confident about the future of the Canal scheme and her own financial prospects. She has also encountered the man to whom she was once engaged and claims to have loved, and may be already pondering the visit to Lord Goring and a different proposition for her future. The strongest answers are likely to suggest a secure grasp of some of the appropriate detail at the prescribed moment and of Mrs Cheveley's unashamedly devious and amoral character, as well as a developing sense of her "voice". The bullets are offered as suggestions only.</p>	

Text:	IBSEN: <i>An Enemy of the People</i>
Question 10: (21 marks)	<p><i>MAYOR A man with a family... to MAYOR...weapon against you.</i></p> <p>What do you think makes this such a dramatic confrontation between Dr. Stockmann and his brother, the Mayor?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the reason for the Mayor's visit • Dr. Stockmann's reactions to what he says • the differences between the two brothers here.
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that the first bullet will prompt answers to reveal an awareness of the context for this final showdown between the two brothers: after the public meeting, Dr. Stockmann and his family are at their lowest ebb – jobless, penniless, friendless (apart from Horster), windowless and soon to be homeless – and so the shamelessly manipulative Mayor seizes this moment to tempt his brother with the prospect of reinstatement after a decent interval, if he is prepared to lie about the Baths (ie call his report on the Baths a "mistake" and apologise to the community). The Mayor is so calculating, suspicious, mean-spirited and self-serving, that he is incapable of</p>	

believing that his brother is taking a stand based on principle rather than self-interest. Differentiation is likely to emerge from the extent to which answers convey understanding of the context, the devious nature of the offer and the Doctor's dramatic rejection of it, and of their very different reactions to Kiil's will. Any specific attention to the contrasts between the two men and to features like Dr. Stockmann's increasingly outraged language or to the irony that Dr. Stockmann's delight at the news of financial security for his family is about to be destroyed by his father-in-law's visit... should be very highly rewarded.

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

NOTES ON THE TASK:

Hovstad might be a more subtly unpleasant character than Peter Stockmann or Morten Kiil, for instance, but it is to be hoped that most answers will be able to find evidence for the prosecution. 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. Answers which try to engage with the detail and the revealing implications of his manipulative conversation with Petra, which show some understanding that Hovstad is not really interested in telling the truth and that his paper is happy to follow rather than challenge public opinion, which look at his willingness to soak up Stockmann's hospitality and then trim his "principles" cynically when his own interests are threatened...should be highly rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (21 marks)	You are Petra. You are on your way home after you have been dismissed from your teaching job (near the start of Act Five). You might be thinking about: <ul style="list-style-type: none"> • the loss of your job • your father and his actions • the future for yourself and your family. Write your thoughts.

NOTES ON THE TASK:

Petra is her father's daughter. She shares and admires his idealism, his independence of mind, his outspokenness and his courage, and has offered him unwavering support throughout the play. Like her father, she has paid the price for offending the compact majority (and Hovstad) and has lost the teaching job which she loves and has performed energetically. She refuses to criticize the woman (Mrs Busk) who has been pressurized into sacking her and she has seen letters of complaint (received since the public meeting) which claim that she has "advanced ideas" (on the basis that she believes in telling children the truth). She has already floated the idea of starting her own school to be based on more honest principles and Horster has offered her accommodation, and so she will heartily endorse her father's plan for setting up an

alternative school in the town later on in the final Act. She is certainly aware of the practical difficulties facing the family but remains defiant. The strongest answers are likely to suggest a secure grasp of appropriate detail at the prescribed moment and of Petra's character, as well as a developing sense of her voice. The bullets are offered as suggestions only.

2445/02 Higher Tier: Drama Pre - 1914

INSTRUCTIONS TO EXAMINERS: Unit 5 (Higher Tier)

A INDIVIDUAL ANSWERS

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

B TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2445/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	27 26 25	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	24 23 22	<ul style="list-style-type: none"> present a clear, sustained response show understanding supported by careful and relevant reference to the text respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> make a reasonably developed personal response show overall understanding using appropriate support from the text make some response to language
5	18 17 16	<ul style="list-style-type: none"> begin to organise a response show some understanding give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	12 11 10 9 8 7 6 5 4 3 2 1 0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text 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)	<i>MARGARET: Well, I will call Beatrice... to BENEDICK: ...to thy uncle's.</i> Explore the ways in which Shakespeare makes this such an amusing and dramatic moment in the play.
<p>NOTES ON THE TASK: Benedick's attempt at a love song is only one of the instances in this scene which can be seen as 'amusing and dramatic'. After asking for Margaret's help in arranging a meeting with Beatrice, the 'merry war' between Benedick and Beatrice is resumed, although the tone is significantly less acerbic. Despite their defensiveness there is a genuine desire for love, and the risk Beatrice took in challenging Benedick to confront Claudio earlier can now be seen as bringing them closer together in sympathy for the wronged Hero, and in understanding how they really feel. It is to be hoped that many answers will respond to the dialogue, and Benedick's and Beatrice's attempts to re-define their relationship as lovers. Stronger answers may 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 the dialogue and situation, the ironic use of the song to establish the entertainment (it may be sung badly as Benedick's comments suggest), and which see the scene in the context of the whole play (contrasting the earlier, more aggressive scenes between the couple) should be highly rewarded.</p>	

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (30 marks)	How does Shakespeare's portrayal of Dogberry and Verges contribute to your enjoyment of the play? Remember to support your ideas with details from the play.
<p>NOTES ON THE TASK: The basis of the answer is a detailed understanding of what Dogberry and Verges contribute to the play which focuses explicitly on the idea of 'enjoyment'. Dogberry continually insists on taking precedence in all things, whilst Verges serves as a foil to Dogberry's verbosity. Differentiation is likely to emerge in the way their comical role is tackled. The strongest answers which move well beyond responses to the characters and what they do, in order to deal with features of the pair's dramatic function and their language should be highly rewarded: their comic ineptitude brings some human warmth into the rarefied atmosphere of courtly Messina and explicit attention to this contribution and to their bumbling but ironically effective resolution of the plot should be highly rewarded.</p>	

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (30 marks)	You are Claudio, just after Don John has told you that Hero has been disloyal (Act Three, Scene Two). Write your thoughts.
<p>NOTES ON THE TASK:</p> <p>At this point in the play, Claudio and Don Pedro are enjoying the fruits of their gulling – Benedick is clearly ‘sick with love’ and the two men are convinced that he is now planning to tell Leonato of his intentions towards Beatrice. Their ebullient good humour is abruptly contrasted with their response to Don John’s news of Hero’s apparent infidelity, however, and the sudden, violent and savage response from Claudio is arresting. Wounded honour, anger and self-preservation are likely to be the dominant notes. Differentiation is likely to emerge in the extent to which answers can convey his wounded honour at this point, without losing the sense that Hero was ‘the sweetest lady that ever I looked on’. The best answers are likely to explore the thoughts and feelings Claudio has about Hero 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.</p>	

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (30 marks)	<i>Enter FRIAR LAWRENCE, PARIS and Musicians... to ...casting rosemary on her and shutting the curtains.]</i> Explore some of the ways in which Shakespeare makes this such a striking moment in the play.
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to explore the dramatic impact of the Nurse’s discovery of Juliet’s ‘dead’ body here, the different reactions of the characters, the way Friar Lawrence handles the situation...,for example. Stronger answers may be able to explore the context for the extract. For example, the fact that Friar Lawrence is in full knowledge of the true nature of events even as he publicly grieves, the distressing disagreements Juliet has had with both parents over her future earlier, her distrust of Paris and the earlier loss of support from the Nurse all serve as a dramatic backdrop. Answers which explore the dramatic effect of the language, the contrast between characters’ attitudes towards her ‘death’, or the ‘crisis management’ tactics of Friar Lawrence, for example, should be highly rewarded, but this is a packed passage and exhaustive coverage should not be expected.</p>	

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (30 marks)	How does Shakespeare make the relationship between Juliet and the Nurse such a memorable part of the play? Remember to support your ideas with details from the play.
NOTES ON THE TASK: It is to be hoped that most answers will see that the Nurse is the loved and influential figure in Juliet's young life, and it is Juliet's decision to seek counsel from the Nurse, as opposed to her parents, which drives the play along, leading to its tragic conclusion. The question directs attention away from a conventional study of the relationship, and differentiation is likely to spring from the extent to which answers can maintain an informed personal response to the impact of the relationship on an audience. Strong answers are likely to explore the tragedy generated, for example, by the Nurse's rash decision to support Juliet in her secret love, and by her later hasty rejection of Romeo after hearing of his banishment. Stronger answers may focus explicitly on the 'how' of the question, scrutinizing the playwright at work. Answers which move well beyond responses to the relationship, in order to deal with its dramatic function should be well rewarded.	

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (30 marks)	You are Juliet. The Nurse has told you that the man you have fallen in love with at the masked ball is a Montague (at the end of Act One, Scene Five). Write your thoughts.
NOTES ON THE TASK: At this point in the play Juliet, the only daughter of Lord and Lady Capulet, who are hosting a masked ball designed to facilitate a love-match between her and Country Paris, has fallen for the dangerous attractions of Romeo, a Montague. Oblivious to the upset the presence of such a Montague has caused her cousin Tybalt, Juliet is in the first throes of a new passion. Uninhibited reflections on Romeo's charms, excitement over the first kiss and verbal exchange alongside the heavy realisation that she is now inextricably linked to her enemy are likely to be the dominant notes in strong answers. It is unlikely that Juliet will consider the implications too deeply at this point, so thrilled and agitated is she by the intense feelings which overwhelm her. Differentiation is likely to emerge in the extent to which answers can convey her passion, excitement and light-heartedness at this point, without losing the sense that she 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:	WILDE: <i>An Ideal Husband</i>
Question 7: (30 marks)	<p><i>SIR ROBERT CHILTERN. Good evening, my dear Arthur!... to LORD GORING. That shows your admirable good taste.</i></p> <p>Explore some of the ways in which Wilde makes this early scene in the play so entertaining and revealing.</p>
<p>NOTES ON THE TASK:</p> <p>Wilde gathers some of his principal characters together in this early scene and the hero makes his first appearance. It is to be hoped that many answers will respond to the expository features of this extract, and strong answers are likely to see that Wilde is not only introducing key characters but laying the foundations for future conflict and plot development. Stronger answers should be able to focus explicitly on the “ways” of the question and really scrutinise the skill with which Wilde engages his audience by hinting that Lord Goring and Mrs Cheveley have a shared past, by suggesting Mrs Cheveley’s particular interest in Sir Robert and by portraying the romantic spark between Mabel Chiltern and Lord Goring. “Entertaining” is a broad term and it is important to be receptive to a range of possible ideas and approaches, but answers which focus clearly on the liveliness of the dialogue and the sources of the humour, and also explicitly engage with the broader dramatic significance of the revelations here in terms of the conflicts and developments to come, are likely to be highly successful. However this is a packed passage and exhaustive coverage should not be expected.</p>	

Text:	WILDE: <i>An Ideal Husband</i>
Question 8: (30 marks)	<p>How far does Wilde’s portrayal of Sir Robert and Gertrude Chiltern at the end of the play encourage you to feel hopeful about their future happiness?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>The question directs attention away from a conventional character study approach to an evaluation of the impact of the portrayal of characters and their situation at a specific point in the play, and differentiation is likely to spring from the extent to which answers can maintain this evaluative focus (foregrounding the “How far”) and shape an argued personal response grounded in the detail of the Fourth Act. “Completely” might be a simple and effective answer, and the situation for the Chilterns certainly offers grounds for optimism: Lady Chiltern has learnt lessons from Lord Goring and the Fourth Act does suggest that a more flexible and forgiving character is emerging from her humbling experiences. She forgives her husband and admits “I set him up too high”, and flirts with dishonesty herself (in the concealment of the compromising letter to Goring), but then makes her noble confession for the sake of Lord Goring’s happiness and gives her support to the advancement of Sir Robert’s compromised political career. Answers which argue successfully for optimism are likely to emphasise the portrayal of the changes in Lady Chiltern, highlight the lessons she is prepared to learn for the love of her husband and bring out the hopefulness of her final speech. Nevertheless some answers may well express reservations about the notion of a “happy ending” for the Chilterns (a fortune and a career founded on fraud, the tendency to idealise – “the white image of all good things” – still in evidence, the broodiness and Sir Robert’s anxious question at the end...) and this line (as with all others) should be respected and rewarded according to the quality of the argument and the support.</p>	

Text:	WILDE: <i>An Ideal Husband</i>
Question 9: (30 marks)	You are Mrs Cheveley. Sir Robert has agreed to support the Canal scheme and you have left the Chilterns' home (near the end of the First Act). Write your thoughts.
<p>NOTES ON THE TASK: Mrs Cheveley has had a highly enjoyable and productive evening, and is likely to be feeling delighted and triumphant as she leaves the home of the Chilterns. She has clearly enjoyed the power she has exerted over Sir Robert and believes that she has successfully coerced him into a humiliating agreement to support a scheme he knows to be a swindle in order to save his political career. Even more satisfying perhaps has been the conversation about the persuasion of Sir Robert and the secret between them which is maliciously designed to undermine the composure of Lady Chiltern, a woman she has hated since their schooldays together because she finds her cold, aloof and insufferably virtuous. Mrs Cheveley may entertain some doubts about Sir Robert's decisiveness under pressure from his formidable wife, but at this stage she should be feeling confident about the future of the Canal scheme and her own financial prospects. She has also encountered the man to whom she was once engaged and claims to have loved, and may be already pondering the visit to Lord Goring and a different proposition for her future. The strongest answers are likely to develop beyond a firm grasp of context and of Mrs Cheveley's unashamedly devious and amoral character, and represent a convincing "voice" and point-of-view.</p>	

Text:	IBSEN: <i>An Enemy of the People</i>
Question 10: (30 marks)	<i>MAYOR A man with a family... to MAYOR...weapon against you.</i> Explore the ways in which Ibsen makes this such a dramatic confrontation between Dr. Stockmann and his brother, the Mayor.
<p>NOTES ON THE TASK: It is to be hoped that most answers will be aware of the context for this final showdown between the two brothers: after the public meeting, Dr. Stockmann and his family are at their lowest ebb – jobless, penniless, friendless (apart from Horster), windowless and soon to be homeless – and so the shamelessly manipulative Mayor seizes this moment to tempt his brother with the prospect of reinstatement after a decent interval, if he is prepared to lie about the Baths (ie call his report on the Baths a "mistake" and apologize to the community). The Mayor is so calculating, suspicious, mean-spirited and self-serving, that he is incapable of believing that his brother is taking a stand based on principle rather than self-interest. Differentiation is likely to emerge from the extent to which answers convey a sharp sense of context, explore the devious nature of the offer and the Doctor's dramatic rejection of it, and engage with the implications of their very different reactions to Kiil's will. Strong answers are likely to see the dramatization here of a huge gulf in attitude and temperament, and close examination of the dramatic contrasts between the two men and of features like Dr. Stockmann's increasingly outraged language or of the irony that Dr. Stockmann's delight at the news of financial security for his family is about to be destroyed by his father-in-law's visit... should be very highly rewarded.</p>	

Text:	IBSEN: <i>An Enemy of the People</i>
Question 11: (30 marks)	How does Ibsen's portrayal of Hovstad make him such an unpleasant character in the play? Remember to support your ideas with details from the play.
NOTES ON THE TASK: Hovstad might be a more subtly unpleasant character than Peter Stockmann or Morten Kiil, for instance, but most answers should find ample evidence for the prosecution. The extent to which answers can move beyond a conventional character study to focus selectively on unpleasant qualities, and to look at Ibsen's methods and effect on an audience, may well be the key discriminator here. Strong answers are likely to explore the detail and the revealing implications of his manipulative conversation with Petra, examine the portrayal of him as an editor who is not really interested in telling the truth, who is happy for his paper to follow rather than challenge public opinion, who is willing to soak up Dr. Stockmann's hospitality and then trim his "principles" cynically when his own interests are threatened. Any developed attention to the contrasts which Ibsen constructs between Hovstad's hypocrisy and the unwavering honesty and idealism of both Dr. Stockmann and Petra, should be highly rewarded.	

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (30 marks)	You are Petra. You are on your way home after you have been dismissed from your teaching job (near the start of Act Five). Write your thoughts.
NOTES ON THE TASK: Petra is her father's daughter. She shares and admires his idealism, his independence of mind, his outspokenness and his courage, and has offered him unwavering support throughout the play. Like her father, she has paid the price for offending the compact majority (and Hovstad) and has lost the teaching job which she loves and has performed energetically. She refuses to criticize the woman (Mrs Busk) who has been pressurized into sacking her and she has seen letters of complaint (received since the public meeting) which claim that she has "advanced ideas" (on the basis that she believes in telling children the truth). She has already floated the idea of starting her own school to be based on more honest principles and Horster has offered her accommodation, and so she will heartily endorse her father's plan for setting up an alternative school in the town later on in the final Act. She is certainly aware of the practical difficulties facing the family but remains defiant. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing "voice" and point-of-view.	

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

INSTRUCTIONS TO EXAMINERS: Unit 6 (Foundation Tier)

A INDIVIDUAL ANSWERS

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

B ASSESSMENT OF WRITTEN COMMUNICATION

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

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

C TOTAL MARKS

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

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

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

1901 English Literature – Generic Band Descriptors

Unit 2446/01 – Foundation Tier

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

Text:	OCR: <i>Opening Lines : War</i>
Question 1: (21 marks)	<p><i>Tommy's Dead</i>: (Dobell): <i>Ode Written in the Beginning of the Year 1746</i> (Collins)</p> <p>What strikingly different impressions of mourning for dead soldiers do these two poems give to you?</p>
<p>NOTES ON THE TASK:</p> <p><i>Tommy's Dead</i> portrays grief as devastating and the speaker, presumably Tommy's father, mourns by giving up on his farm and ultimately on his own life. <i>Ode...</i> is a far less personal poem and reads like a public declaration of mourning. The tone contrasts completely with <i>Tommy's Dead</i>. It is laudatory and full of euphemism. It looks at fallen soldiers in general, rather than individual loss.</p> <p>Most candidates should be able to make some comment on what the nature of the mourning is in each poem and stronger answers might move on to look at the different standpoints of the two poems. The most striking features of Dobell's poem that candidates might select are the use of repetition (with almost a death knell effect) and the powerful imagery of the land as a corpse. Collins's euphemisms ('the brave'... 'sink to rest'...) and abstract nouns ('Honour'..'Freedom') romanticise death and mourning. The dead are sentimentally attended by supernatural or symbolic beings. Candidates at this tier are likely to respond in more detail to the feelings of loss expressed in <i>Tommy's Dead</i> and answers may be imbalanced. We must reward insight and/or engagement when it comes.</p>	

Text:	OCR: <i>Opening Lines : War</i>
Question 2: (21 marks)	<p>What powerful impressions of warfare do the poets convey to you in <i>The Charge of the Light Brigade</i> (Tennyson) and <i>The Destruction of Sennacherib</i> (Byron)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the descriptions of the action in <i>The Charge of the Light Brigade</i> • the descriptions of destruction and death in <i>The Destruction of Sennacherib</i> • the words and phrases the poets use.
<p>NOTES ON THE TASK:</p> <p>The rhythm of <i>The Charge of the Light Brigade</i> reflects the action and Tennyson uses exclamation, repetition and alliteration to convey violence and danger. Byron's powerful simile of <i>the wolf on the fold</i>, use of colour and effective alliteration portray the glamour of the Assyrian army. This makes the ease of its destruction at the hand of God (a most omnipotent enemy) even more remarkable. The images of death are graphic and the rhymes crushing - ('<i>chill/still/sword/Lord</i>'). These are long poems and candidates are free to use the bullets or to select some of the aspects of content or style that they find powerful. An ability to address the final bullet and look at style will probably be the discriminator here. Candidates who can look at some of the imagery or begin to comment on the structure of the poems, should be rewarded accordingly.</p>	

Text:	OCR: <i>Opening Lines : War</i>
Question 3: (21 marks)	<p>What do you find so moving about <i>Song</i> (Brontë) and <i>The Hyaenas</i> (Kipling)?</p> <p>Remember to refer closely to the words and phrases the poets use.</p>
<p>NOTES ON THE TASK:</p> <p>Candidates are free to find their own reasons for being moved but some of the possibilities are as follows. In <i>Song</i> the speaker identifies with the enemy, as he/she has known what it is like to be a fugitive. This empathy means that the speaker would rather be the hunted than the hunter and feels no joy in pursuit. War is seen as bringing misery to all and the deprivations and isolation of a nomadic, fugitive life are very powerfully depicted. The joy of the hyaenas, contrasted with the pitiful helplessness of the corpses in Kipling's poem is moving, as is his anger at man's inhumanity to man.</p> <p>Most candidates should be able to select a few moving aspects of both poems, though they might have a securer grasp of <i>The Hyaenas</i>. Stronger answers are likely to show knowledge of content in order to say what they find moving and to make some response to style, however implicitly this may be expressed. Brontë makes her point by, for example, the effective depiction of cold (the alliterative 'frost winds keenest') whereas Kipling's pity for the dead is conveyed by lines such as 'a poor dead soldier'... 'the pitiful face' and his distaste for the animals is evident in the language he uses for the hyaenas ('whoop and halloo'... 'tushes'...) and the strong monosyllables of 'snout', 'tug'. Well-supported personal response to the moving nature of the poems should also be rewarded accordingly.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 4: (21 marks)	<p><i>The Way Through the Woods</i> (Kipling): <i>Binsey Poplars</i> (Hopkins)</p> <p>What strong feelings for the countryside do the poets convey to you in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Kipling's descriptions of nature reclaiming the road • Hopkins's descriptions of the aspens and their destruction • the words and phrases the poets use.
<p>NOTES ON THE TASK:</p> <p>Kipling conveys his admiration for nature by his descriptions of the wood reclaiming the path. The picture he presents is peaceful - an area free of humanity where animals play at their ease. The humans who passed through there seventy years before are merely a ghostly presence. Hopkins's aspens have their 'inscape' lovingly described and the violence in the description of their destruction reveals how important they are to him.</p> <p>Most candidates will probably be able to make some reference to the strong affection for the countryside shown in the poems. More detailed answers might make greater use of the bullets to make some response to Kipling showing nature reclaiming its own and Hopkins's horror at the destruction of the environment. At the top end of the range candidates might respond to the final bullet and pay closer attention to the language. Both poets use assonance and alliteration of</p>	

sibilants to convey gentle beauty ('coppice'... 'anemones'... 'sees'... 'broods' ...'ease... 'sandalled/Shadow that swam or sank...') Hopkins uses imagery of torture to powerfully convey the destruction of the trees ('hack and rack', 'But a prick will make no eye at all'). Candidates at this tier who can comment on how the poets convey their strong feelings for the countryside should be highly rewarded.

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 5: (21 marks)	What unpleasant impressions of town life do the poets create for you in <i>Conveyancing</i> (Hood) and <i>London</i> (Blake)? Remember to refer to the words and phrases the poets use.
<p>NOTES ON THE TASK: The numerous perils of travelling in pre-congestion charge London are described in an entertaining way by Hood, aided by the rollicking nature of the rhythm of the poem. The traveller can be mugged, sickened or even blown up. Blake's <i>London</i> is a far more serious and political poem, which concentrates on the oppression of the poor by church and state, child labour, prostitution and disease. The speaker in the poem trudges through 'midnight streets', which are a vision of hell.</p> <p>Most candidates should be able to make a basic assessment of what the unpleasantness consists of in each poem. Stronger answers might respond personally and in more detail to what they find particularly unpleasant in the poets' portrayal of London. Candidates might select, for example, Blake's use of 'chartered' or 'mark' or look at the plight of the chimney-sweeper and the soldier, or make some response to the powerful imagery in the final verse. More developed responses might see the humour in the Hood and look at his comic rhymes and awful puns which nonetheless contribute to his picture of mayhem in the London transport system.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 6: (21 marks)	What do you find striking and amusing about the different ideas expressed in <i>The Passionate Shepherd to His Love</i> (Marlowe) and <i>The Nymph's Reply to the Shepherd</i> (Raleigh)? Remember to refer to the words and phrases both poets use.
<p>NOTES ON THE TASK: Candidates are free to choose what they find striking and amusing and we should meet them on their own ground. Some candidates might be aware that Raleigh's poem was written in response to Marlowe's and more developed answers might begin to outline in some way the striking ideas about love, time and nature in the two poems. Raleigh unmercifully undermines Marlowe's Arcadian idyll and the close paralleling of Marlowe's verse form is highly entertaining. Marlowe's depiction of a perfect world where 'Melodious birds sing madrigals' and nature produces consumer goods is striking and somewhat amusing in itself. Raleigh's chilling reality – 'But time drives flocks from field to fold' - is even more powerful. Candidates at this tier might not be aware of the pastoral genre and might respond very literally to the Marlowe - for example how could a shepherd afford gold, coral and amber on his meagre peasant's salary? But we should make allowances for this. The strongest answers here will probably make some response to how one poem answers the</p>	

other and to the striking/amusing nature of Raleigh's riposte, however implicitly this may be expressed.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 7: (21 marks)	<p><i>Nurse's Song</i> (Innocence), <i>Nurse's Song</i> (Experience)</p> <p>What makes the feelings of the nurses in these two poems particularly striking for you?</p> <p>Remember to refer closely to the words and phrases Blake uses.</p>

NOTES ON THE TASK:
It is to be hoped that most answers will be able to shape a response to the feelings expressed by the nurses in each of these poems. Differentiation will emerge from the extent to which answers can maintain the focus on the feelings and foreground their response to the poetry. The strongest answers may well convey a sense of these poems as "contraries" and find the contrast in feelings striking, and are likely to avoid listing poetic devices and images in a mechanical way, to maintain some awareness of the context and meaning of the images they select for attention, and to convey a personal response. Any thoughtful attention to some of the symbolic possibilities (in the use of "green", in "the dewes of the night", the "laughing...whisp'rings", the absence of the children's voices in the Experience poem...) should be highly rewarded.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 8: (21 marks)	<p>What do you find particularly moving about the suffering of the people portrayed in <i>The Chimney Sweeper</i> (Innocence) and <i>London</i> (Experience)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the descriptions of the speaker and Tom, and of their lives in <i>The Chimney Sweeper</i> • the descriptions of the people and their lives in <i>London</i> • the words and phrases Blake uses.

NOTES ON THE TASK:
This is an open question and there is a lot of potentially relevant material to work with here so it is important to be receptive to a range of ideas and supporting evidence. Differentiation is likely to spring from the extent to which answers can engage with the third bullet directly and locate their feelings in the language of the poems. Strong answers are likely to select and focus on particular images in each poem, to convey a clear personal response and to begin to explore some of the symbolic possibilities in each poem. The child's voice, the narrative structure and specific examples of exploitation and cruelty are likely to make the Innocence poem more accessible and more obviously moving perhaps, so that the response to some of the moving but more complex and generalised images of suffering in *London* is likely to be a key discriminator.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 9: (21 marks)	<p>What strong feelings about the way adults treat children do TWO of the following poems convey to you?</p> <p><i>The Little Black Boy</i> (Innocence) <i>A Cradle Song</i> (Innocence) <i>The Chimney Sweeper</i> (Experience)</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 express a personal response to the adults in their two selected poems and convey some understanding of the similarly affectionate and protective approach of the mothers in the two Innocence poems or of the cruelty, indifference and hypocrisy of the parents in the Experience poem. Differentiation will emerge from the extent to which answers can focus explicitly on the way adults treat children in their two selected poems and foreground the poetry. Stronger answers may well declare themselves in their willingness to engage with the strong feelings and to grapple with some specific elements of the writing, like the imagery, contrasts, symbolic possibilities, the particular use of voices....</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 10: (21 marks)	<p><i>Drummer Hodge, The Darkling Thrush</i></p> <p>What strong feelings about death and isolation does Hardy convey to you in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the descriptions of Hodge and of what happens to him • the narrator's situation and mood in <i>The Darkling Thrush</i> • the descriptions of the setting in each poem.
<p>NOTES ON THE TASK:</p> <p>This is an open question with many striking features to draw on and so it is important to be receptive to a range of possible responses. Differentiation is likely to emerge from the extent to which answers can focus on the ideas of both death and isolation and locate the feelings in the language Hardy uses. The strong narrative and the obvious pathos of an individual death (as opposed to the death of a Century/loss of faith) may make <i>Drummer Hodge</i> a more accessible poem, and the quality of the response to the more complex feelings in <i>The Darkling Thrush</i> is likely to be a key discriminator. Stronger answers may well declare themselves in their willingness to respond not only to the feelings about death and isolation but also to some of the specific elements of the writing (the pathos, contrasts, the repetition...). Answers which engage with some of the effects of the imagery in conveying the bleak and forbidding emptiness of each landscape in response to the third bullet ... should be highly rewarded.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 11: (21 marks)	<p>What do you think makes 'Melia (in <i>The Ruined Maid</i>) and the wife (in <i>A Wife and Another</i>) such striking and surprising characters?</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 the developed narrative and characterisation of these two poems should provide accessible material and differentiation will emerge from the extent to which answers are able to engage with the striking and unusual features of these two women, one brazen, confident and unashamed and the other heroically unselfish and magnanimous. Strong answers are likely to move beyond an understanding of the narrative to examine the unconventional qualities of both women in some detail and the strongest answers could well declare themselves in their willingness to not only focus explicitly on what they find "striking and surprising" but also to foreground some of the specific features of the writing which produce this response (like the use of the voices of the two women or the use of contrast...). The surprising nature of the wife's change of heart may prove more accessible than the irony of 'Melia's delight in her own "ruin" and so the response to <i>The Ruined Maid</i> is likely to be a key discriminator.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 12: (21 marks)	<p>What makes unhappiness about the passing of time particularly vivid for you in TWO of the following poems?</p> <p><i>I Look Into My Glass</i> <i>A Broken Appointment</i> <i>The Self-Unseeing</i></p> <p>Remember to refer to the words and phrases Hardy 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 unhappy feelings which the passing of time brings in their two selected poems. Strong answers are likely to be explicit about the specific nature of the unhappiness in each poem (the painful retention of strong feelings into old age in <i>I Look Into My Glass</i>, the painful waiting and disappointment in <i>A Broken Appointment</i>, the painful regret at a childhood lost and not fully appreciated at the time in <i>the Self-Unseeing</i>...) while focusing on key words and phrases. The strongest answers may well declare themselves in their willingness to respond to some of the specific elements of the writing which convey the unhappiness so vividly like the personification of Time (as relentless, indifferent, controlling, malicious...) in the first two poems or the images of erosion and of lost joy in the third.</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 13: (21 marks)	<p><i>Chapter 15: When the contents of the letter... to ...and her explicit encouragement.</i></p> <p>What do you think makes this conversation so amusing?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • John Thorpe's behaviour • how he and Catherine misunderstand one another.
<p>NOTES ON THE TASK:</p> <p>Catherine's total lack of understanding that John Thorpe is virtually proposing to her is highly entertaining as is his inept courtship: his fidgeting about, humming a tune, finding nothing to praise Catherine with except that she has 'a monstrous deal of good-nature'. She is keen to get rid of him, which he ignores and she unwittingly encourages him by saying 'If there is a good fortune on one side, there can be no occasion for any on the other'. He, on the other hand, fails to pick up her lack of interest in him as a suitor in 'but I never sing' and 'Company is always cheerful.'</p> <p>We might expect to find a sound basic account of what John is hinting at in most responses and more developed answers will be able to make some comment on their misunderstanding of one another. Stronger answers at this level will probably pay more attention to the humour such as John's comic body language and bluff speech, Austen's entertaining summing-up of John's misapprehension in the final sentence or the humour caused by Catherine's innocence and logic: 'Then why do you stay away so long?'</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (21 marks)	<p>What do you find entertaining about Mrs Allen?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • her character • the way she looks after Catherine in Bath • her relationship with Mrs Thorpe.
<p>NOTES ON THE TASK:</p> <p>Mrs Allen is a very "unrounded" character and entertains mainly through her obsession with clothes and through not being a typical Gothic novel chaperone as she fails to pick up hints and meaningful looks and is so easy-going. Her repetition of wishing they had some acquaintance in Bath in the early chapters is amusing, as Catherine's debut is hardly heroic. Her 'vacancy of mind and incapacity for thinking' are amusing as she speaks her mundane observations aloud. She and Mrs Thorpe do not exchange opinions but talk about their own interests and Mrs Allen indulges in some competitiveness about the fineness of her clothes. On a more serious note she does encourage the relationship between Catherine and the Thorpes – again showing her lack of success as a moral guide for Catherine. It falls to Mr Allen to point out that young ladies should not be driven about alone in open carriages with men to whom they are not related.</p> <p>She is a fairly typical and gentle comic character and most candidates at this level should find something to say about her fixation with fashion and the humour of her repetitions. More developed answers might move on to look at the humour of her lack of intellect and her failings as Catherine's chaperone.</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (21 marks)	Explore ONE or TWO moments in the novel where Catherine's experiences cause her to change her views and feelings. Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: Candidates are likely to choose their moments from Catherine's growing disillusionment with Isabella as a friend and potential sister-in-law, Henry Tilney disabusing her of her Gothic fantasies and her painful coming up against the financial realities of the Eighteenth/early Nineteenth Century marriage market. There are many possibilities, however, and we should meet candidates on their chosen ground.</p> <p>Differentiation here will probably depend on the aptness of the selection and the candidate's ability to justify the choice and support it. Henry's speech on discovering Catherine's suspicions of his father is one of the most powerful parts of the novel and Catherine's distress on being expelled from the Abbey and realising the General's unpleasant nature might strike a chord with candidates. The strongest answers may well look at the issue that what Catherine learns is that other people (Isabella and John Thorpe, Frederick and General Tilney) are not always as honest, affectionate and unmaterialistic as herself and that there are villains, even if not quite those which her reading has led her to imagine.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 16: (21 marks)	<i>Book the First: Chapter II: Very well, said this gentleman... to ...matter-of-fact prospect the world afforded.</i> What makes this passage both amusing and disturbing for you?
<p>NOTES ON THE TASK: Dickens satirical powers are rampant in this passage and there are several sources of amusement. The class quickly learning to give the inspector the "right answer" is funny as is the inspector's surreal notion of treating imaginative representations of horses and flowers as though they were real. His "great discovery" that taste is another name for Fact is equally sinister. Sissy is the only voice of sanity: "They would be the <i>pictures</i> of what was pretty and pleasant..." The idea of papering the walls with mathematical figures in primary colours adds to the humour.</p> <p>Most candidates will probably concentrate on the amusing content of the passage and we should not expect any mention of "satire" per se. They might comment on the "fat boy" not being allowed the freedom to paint his room or the humour of the quadrupeds climbing up and down the walls. More detailed responses might concentrate more fully on how Sissy's notion of what is pretty and pleasant contrasts amusingly with the Inspector's. The disturbing nature of what is propounded here is part and parcel of the humour outlined above. Candidates will probably make some comment on the Utilitarian theory behind the Inspector's "lesson" (however this may be expressed) and look at the systematic crushing of all individuality ('girl 20'), beauty and imagination.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 17: (21 marks)	<p>What do you feel about the way Tom Gradgrind treats his sister Louisa?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why Louisa is so close to Tom • how he takes advantage of this closeness • whether you blame him for his behaviour.
<p>NOTES ON THE TASK:</p> <p>Tom's treatment of Louisa once they are grown up seems particularly heartless, especially as even the immoral and self-interested Harthouse finds it despicable. Tom and Louisa are close as children because they understand each other's suffering and Louisa pities Tom. As a youth, however, he takes her love without any return, encourages her to marry Bounderby so that she can be an endless supply of funds and, to a degree unwittingly, encourages Harthouse to pursue her by making him fully aware of the nature of their upbringing and of her lack of feelings for her husband. He lies to her by omission about the robbery and implicates her in the setting up of Stephen Blackpool.</p> <p>Most candidates should be able to make some use of the first two bullets to support what they feel about Tom's relationship with his sister. More developed answers might balance Tom's behaviour towards Louisa with awareness of the effects of Tom's upbringing and education which has led him to be so lacking in basic human feeling. They may also see that Tom's treatment of her is tragic for him, in that returning her love for him could have saved him from a dismal fate. Alternatively, they may lay the blame firmly with Gradgrind for the blinkered and stunted nature of his philosophy.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 18: (21 marks)	<p>Explore ONE or TWO moments in the novel where you have enjoyed a character being made to look foolish.</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>Likely choices are Mrs Sparsit's comic stalking in the storm scenes or the subsequent discomforting when she has informed Bounderby of Louisa running off with Harthouse when this is not the case. Her equally disastrous accusation of Mrs. Pegler at the end of the novel is highly comic. This scene is also Bounderby's comeuppance when the tales of his childhood are proven to be false in a most amusing and public manner. 'Even that unlucky female Mrs. Sparsit, fallen from her pinnacle of exultation into the Slough of Despond, was not in so bad a plight as that remarkable man and self-made humbug ...'. Other possibilities are Sissy's complete moral victory over Harthouse and Bitzer's initial triumph over Gradgrind and Tom at the end of the novel, though these might be considered too serious to be enjoyable.</p> <p>Whatever their choices, candidates will need to comment on the foolishness of the characters and their enjoyment of their situation. Stronger responses may write in more detail, perhaps pay some attention to language or show some awareness of how the entertainment factor in the chosen moment is usually a fall which has been set up for the characters from the outset. A strong personal response to the foolishness of the characters and engagement with the text should be rewarded accordingly.</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 19: (21 marks)	<p><i>Chapter 53: The trimmings of her dress... to ...rapping at the door.</i></p> <p>What do you find particularly gripping about this moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the way Boldwood behaves towards Bathsheba • Bathsheba's reactions • Boldwood's conversation with the men.
<p>NOTES ON THE TASK:</p> <p>This is an open question on a packed and highly charged passage and there is a great deal of potentially relevant material to work with so it is important to be receptive to a range of responses and textual references. Differentiation is likely to emerge from the extent to which answers can avoid a simple working-through of what happens and shape a personal and selective response to the gripping elements, guided by the bullets. An understanding of the context in response to the third bullet is likely to be a key discriminator here. Strong answers are likely to show some awareness that the power of the moment lies not just in Boldwood's obsessional browbeating of Bathsheba and her weary concessions but also in the crushing irony of the situation (Bathsheba finally agrees to marry Boldwood after a six-year interval and to wear his ring and yet the men – and the reader – know that Troy has reappeared). The strongest answers are likely to focus on some of the descriptive detail and features of the dialogue which convey the intensity of Boldwood's onslaught and of Bathsheba's desperate and emotional reactions, and also respond directly to the final bullet to demonstrate some awareness of the powerful situational ironies surrounding the timing of the rapping at the door and of Troy's return.</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 20: (21 marks)	<p>What makes you feel such strong sympathy for Fanny Robin?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>This is another open question and answers may take very different approaches, some emphasising Fanny's youthful innocence and naivety, and others focusing on the vagaries of fate or on Troy's callous mistreatment of her. Differentiation is likely to spring from the extent to which answers can avoid a narrative reworking of her tragic story and shape a personal response which engages with the idea of "sympathy" directly and pays some attention to features of Hardy's writing. The strongest answers may well declare themselves in their willingness to respond to the detail of specific moments like the introduction to her as the "timid girl", the scene outside the barracks, the letter to Oak, her innocent mistake over the churches and Troy's enraged rejection of her, the agonisingly protracted description of her final journey...and to foreground some of the most moving elements of her story (like her innocence, her suffering, the malignity of fate and of Francis Troy, Oak's response to her situation...).</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (21 marks)	<p>What do you think makes the covering of the ricks (in Chapter 37) such an exciting and revealing part of the novel?</p> <p>Remember to support your ideas with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to register some of the drama of the moment and to suggest some awareness of Gabriel's continuing devotion to Bathsheba. Strong answers are likely to move beyond a narrative re-working of the episode and to explore some of the dramatic details of this battle with the elements. The strongest answers could well declare themselves not only in their attention to the power of the storm and to the heroic struggle of the "two together" but in their response to the second strand of the question and to what is revealed about Bathsheba, Gabriel and the relationship between them at this point. Attempts to comment on features like Gabriel's physical courage, his skill and knowledge, his sense of duty (as opposed to the negligence of Troy, the farmhands and even Boldwood...), on Bathsheba's growing awareness of her husband's failings, her need to explain to Gabriel and her concern for his good opinion, the intimacy which the perilous situation promotes...should be very well rewarded.</p>	

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (21 marks)	<p><i>Chapter 2: Gradually the guineas... to ...Old Master Marner.</i></p> <p>What does this passage vividly reveal to you about the effect that Silas's gold has on him?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why he hoards it • what pleasure it gives him • how it increases his isolation.
<p>NOTES ON THE TASK:</p> <p>Eliot helps us to understand his growing obsession with the money by comparing Silas's plight to that of a prisoner in solitary confinement or a researcher with an endless project. Life has become a riddle to him and marking off the weaving periods with the money gives his life some pattern. The coins take on human characteristics whilst Silas's life 'narrows and hardens' and he becomes more like an object than a human.</p> <p>Most candidates should be able to use the bullets to make some comment on the facts of the passage such as Silas hoarding his money, as he has no hopes for the future and hoarding becomes an end in itself. He enjoys building his heaps of coins into squares and taking them out at night for 'companionship', this very activity, of course, making him more inward looking and less likely to search for real friendship. More developed answers might comment on the comparisons above or make some response, however implicit, to the vividness of the imagery, such as in the final description of Silas's eyes and his 'withered and yellow' appearance, caused, literally, by the sixteen hour days he works on as little an outlay as possible, but more figuratively by the shrivelling of his soul.</p>	

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (21 marks)	What makes the New Year's Eve party at the Red House such a memorable part of the novel for you? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: Eliot uses the New Year party to describe both Nancy and Godfrey's characters and the current state of their relationship. The party is also the setting for the dramatic entrance of Silas with Godfrey's child, the revelation that he wants to keep her and that Godfrey is willing to allow this through failing to claim Eppie. The party culminates with Godfrey, having seen his dead wife, feeling free to ask Nancy to marry him. The 'poorer' characters at the party act, entertainingly, as a chorus, commenting on the actions of their social superiors.</p> <p>Most answers should be able to comment on the memorable nature of some of the events at the party as outlined above. We should reserve higher marks for those who can respond to the drama of Silas's entrance and/or the tangled web in Godfrey's mind or Nancy's obvious feelings for him. This is an open question and candidates may surprise us with what they find memorable. The two main strands of the story - Godfrey's dilemma and Silas's isolation - are both resolved here, to an extent, and there is ample material from which to draw. A personal engagement with the text should be rewarded accordingly.</p>	

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (21 marks)	Explore the moment in the novel where you feel the most sympathy for Nancy. Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: There are various choices. One is Nancy at the New Year Ball when she is determined to be cool with Godfrey but clearly loves him and is perplexed by his behaviour. Chapter 17 contains a detailed account of the effect the loss of her only child has had on both her and her marriage. Chapter 18 has Nancy's real concern for Godfrey when he fails to return from the draining of the Stone Pits, the revelation that Eppie is Godfrey's child and that, if he had owned up to her before, she might have accepted Nancy as her mother. She is very kind and diplomatic to Godfrey in Chapter 20 after Eppie rejects him, even though she feels some relief that the scandal will not be revealed.</p> <p>Candidates will probably differentiate themselves by the choice they make and by the extent to which they can comment on why Nancy deserves our sympathy at these crucial moments in her life, with support from the text. Although Nancy has her faults - her rather narrow and rigid moral code, limited intellect and the keen sense of reputation that she can exhibit, she also has strongly sympathetic characteristics - her childlessness, her unwavering love for Godfrey, her sense that 'nothing in this world is worth doing wrong for' and the fact that she would have doubtless been a kind and loving mother to Eppie.</p>	

Text:	POE: <i>Selected Tales</i>
Question 25: (21 marks)	<p>(a) <i>The Murders in the Rue Morgue: If now in addition to all these things... to ...no human hair.</i></p> <p>(b) <i>The Masque of the Red Death: But these other apartments were densely... to ...of terror, of horror and of disgust.</i></p> <p>What do you think makes these two moments so gripping?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the descriptions of the dramatic events • the reactions of the characters • the way the tension builds up.
<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 intrinsically gripping in the nature of the situations depicted here – as Dupin reminds the narrator (and the reader) of the viciously inhuman nature of the murder and as the revellers become aware of the terrifying embodiment of the Red Death. Strong answers are likely to move well beyond a simple summary of the narrative details in each extract, to be explicit about the gripping nature of each situation and to pay specific attention to each bullet in order to respond to some of the dramatic effects produced by the writing. Any specific attention to features like the use of delay in the gradual revelation of the truth, the brutal details of the murder, the use of dialogue, the narrator's reactions...in <i>The Murders...</i> and to the descriptive power, the use of contrast, the gradual realisation of the revellers...in <i>The Masque...</i> and to the nature of the mysteries and the suspense-building features of the writing in each, should be highly rewarded.</p>	

Text:	POE: <i>Selected Tales</i>
Question 26: (21 marks)	<p>What do you find particularly dramatic and unexpected about the endings to these TWO stories?</p> <p><i>The Pit and the Pendulum</i> <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>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. The key to differentiation is likely to be the extent to which answers can select and focus on specific details of the writing to explore the drama of the resolutions and convey enough understanding of the context for each ending to engage with the second (“unexpected”) strand of the question. Any specific attention to features like the way the descriptive details encourage the reader to share the narrators' suffering, to the horror built into each climax, to the twists which bring relief and happy resolutions for each narrator ...should be well rewarded.</p>	

Text:	POE: <i>Selected Tales</i>
Question 27: (21 marks)	<p>What makes the narrators particularly fascinating for you in TWO of the following stories?</p> <p><i>The Fall of the House of Usher</i> <i>The Black Cat</i> <i>The Cask of Amontillado</i></p> <p>Remember to support your ideas with details from your chosen stories.</p>
<p>NOTES ON THE TASK: This is an open question and “fascinating” is a broad term so it is important to be receptive to a range of responses as long as they are grounded in the texts. It is to be hoped that most answers will find something strikingly interesting about the nature of each narrator and their situations but strong answers are likely to be able to move beyond the details of the narrators’ experiences, to be more explicit about the fascinating qualities and to begin to engage with each narrator’s voice and state of mind. The observer-narrator of <i>The Fall of the House of Usher</i> might prove a less popular choice because of his relative normality but his relationship with Usher and horrified reactions should provide plenty to go on. Any specific attention to the details and effect of the first-person approach and to the unsettling relationship established with the reader (most notably perhaps in the two stories which portray disturbingly abnormal narrators)... should be very highly rewarded.</p>	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (21 marks)	<p><i>Chapter Six, II: He put an arm... to ...regretful panic.</i></p> <p>What do you find so amusing about Mr Polly’s proposal to Miriam here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the descriptions of Mr Polly’s behaviour and feelings • the way Miriam handles the situation • the words and phrases Wells uses.
<p>NOTES ON THE TASK: This is an open question and there should be plenty of scope for personal response to the humour here. Differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of the proposal to convey an argued personal response shaped by the bullets and supported by selective references to specifically amusing moments and details. The strongest answers may declare themselves in their awareness of the humour to be found in the comic reversals (in the way Miriam is actually in control, in the gap between romance and reality, in the gap between what Polly is feeling and what he is doing, in the way he falls into a commitment he would rather avoid...) and in their attention (encouraged by the third bullet in particular) to particular features of the writing.</p>	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (21 marks)	What makes Mr Polly's unhappiness as a shopkeeper in Fishbourne so vivid for you? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: There is a great deal of potentially relevant material to work with here so it is important to be receptive to a range of ideas, approaches and textual details. Some answers may concentrate on very specific examples of Mr Polly's tetchy relationships with Miriam or with his neighbours, or emphasise the discomfort caused by his gastric ailments or suggest how he is temperamentally unsuited to the realities of shopkeeping (and marriage to Miriam) in such a restrictive environment – or adopt a combination of these approaches. Strong answers are likely to show an appreciation of the extent of Mr Polly's unhappiness by focusing on Polly's feelings for the "beastly hole" which are made abundantly clear at the start of the novel and at the beginning and end of Chapter Seven, and bring him to the contemplation of suicide. The strongest might be those which not only engage with the detail of particularly miserable moments but also suggest an understanding of the sensitivity and romantic readiness which make him so ill-suited to his retail role.</p>	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (21 marks)	What makes you laugh about ONE or TWO of the following characters? Mr Garvace Mr Voules Mr Rumbold Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: This is an open question and the sense of what's funny may vary a great deal from answer to answer so it is important to be receptive to a range of possible responses. Differentiation is likely to emerge from the extent to which answers can move beyond a working-through of each character's involvement in the novel to focus on the comic nature of each character and to show some appreciation of amusing descriptive detail. The strongest answers are likely to be able to focus clearly on the sources of the humour in each case, and answers which foreground features like the physical descriptions of each character, the slapstick humiliation of the autocratic Garvace, the dominating presence at the wedding of Mr Voules, the hostile presentation of Mr Rumbold's rear view and the rapid transformation of his attitude to Polly after the fire...should be well rewarded.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 31: (21 marks)	<p><i>At the 'Cadian Ball: Now and then were short lulls... to ...like the touch of a rose.</i> <i>Tonie/At Chênrière Caminada: Tonie could now faintly hear... to ...comfort for him in the thought.</i></p> <p>What do these extracts reveal to you about the relationships between Calixta and Alcée in <i>At the 'Cadian Ball</i> and Claire and Tonie in <i>Tonie/At Chênrière Caminada</i>?</p>
<p>NOTES ON THE TASK: Calixta and Alcée's relationship is light, sensual and flirtatious as seen in their playing about with Calixta's ring and the banter about Assumption. Tonie is intense, passionate and idealistic, whereas Claire play-acts the beautiful heroine of a novel and her vanity is fed by Tonie's infatuation.</p> <p>Most answers should be able to make some basic comment on the context of the relationships here but stronger answers will declare themselves by paying attention to the nature of the relationships in a little detail. Calixta knows that Alcée will not marry her by his stating that she will no doubt marry Bobinôt some day and their relationship is already intimate. Chopin gives the impression that Calixta and Alcée know what the game is and are fairly equal but Tonie's feelings for Claire are far more intense and abnormal with his 'terrible regret' that he has not drowned them both. Claire clearly has no idea of the emotions she has provoked. The atmosphere is far more light and romantic in the first story ('<i>a thin crescent of gold</i>'... '<i>like the touch of a rose</i>') and language is intense and heightened in the second ('<i>fired his blood</i>'... '<i>buried in his tightly closed hand</i>'... '<i>terrible and overmastering</i>'...) and candidates at the top end of the range might make some implicit response to this.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 32: (21 marks)	<p>What makes prejudice such a gripping part of the story in <i>A Matter of Prejudice</i> and <i>The Father of Désirée's Baby /Désirée's Baby</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Mrs Baroda's prejudices and their effect on her family • the impact of racial prejudice on Armand and Désirée • the words and phrases Chopin uses.
<p>NOTES ON THE TASK: Madam Carambeau's xenophobic prejudice and cold character are emphasised at the beginning of the story as is her ten year estrangement from her son and grand-daughter. Here, however, love proves to be powerful. Armand's prejudice is effectively portrayed initially by the contrast between his unquestioning love for Désirée at the beginning of the story and when the baby is born, and his coldness towards his wife and his cruelty to the slaves when he realises that the baby is of mixed race. The effect of his prejudice on his wife and child is devastating, as is the irony of the revelation at the end of the story. The terror of Madame Valmondé and of her daughter when they realise that the baby is not white emphasises the deeply rooted racism of the society.</p> <p>Most candidates should be able to use the bullets to show a basic grasp of the role of prejudice in the two stories. Differentiation will probably spring from the extent to which they can analyse how it is made such a powerful part of the plot or make a personal response to this theme.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 33: (21 marks)	Which TWO stories in the selection shocked you the most and why? Remember to support your choices with details from the stories.
<p>NOTES ON THE TASK: The most likely choices are: <i>The Father of Désirée's Baby/ Désirée's Baby, The Dream of an Hour/The Story of an Hour, The Storm, Her Letters, Lilacs, Tonie/At Chênrière Caminada.</i> The shock factor can spring from the surprise/shock/twist endings, the subject matter (racism, infidelity), the revelations of character, and sexual and racial politics-often with views well before their time.</p> <p>Most candidates should be able to make a valid choice of stories and offer some basic comment on the shock factor. Stronger candidates will need to justify their choices and analyse the shock factor with some solid support from the text at the top end of the range. They may well also compare their choices to other stories in the collection. It is an open question and we should meet candidates on their own ground.</p>	

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

INSTRUCTIONS TO EXAMINERS: Unit 6 (Higher Tier)

A INDIVIDUAL ANSWERS

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

B ASSESSMENT OF WRITTEN COMMUNICATION

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

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

C TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2446/02 - Higher Tier

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

Text:	OCR: <i>Opening Lines : War</i>
Question 1: (30 marks)	<i>Tommy's Dead</i> : (Dobell): <i>Ode Written in the Beginning of the Year 1746</i> (Collins). Compare the poets' striking portrayals of mourning for dead soldiers in these two poems.
<p>NOTES ON THE TASK: <i>Tommy's Dead</i> portrays grief as devastating and the speaker, presumably Tommy's father, mourns by giving up on his farm and ultimately on his own life. <i>Ode...</i> is a far less personal poem and reads like a public declaration of mourning. The tone contrasts completely with <i>Tommy's Dead</i>. It is laudatory and full of euphemism. It looks at fallen soldiers in general, rather than individual loss.</p> <p>Most candidates should be able to comment on the basic differences between the standpoints of the two poems. Stronger answers will probably look more closely at the writer at work. The most notable features of Dobell's poem are the use of repetition (with almost a death knell effect) and the powerful imagery of the land as a corpse. Collins's euphemisms ('the brave'... 'sink to rest'...) and abstract nouns ('Honour'.. 'Freedom') romanticise death and mourning. The dead are sentimentally attended by supernatural or symbolic beings. Candidates who can make a strong comparison or who can relate the style to the poets' intentions should be highly rewarded.</p>	

Text:	OCR: <i>Opening Lines : War</i>
Question 2: (30 marks)	Compare how the poets convey to you powerful impressions of warfare in <i>The Charge of the Light Brigade</i> (Tennyson) and <i>The Destruction of Sennacherib</i> (Byron).
<p>NOTES ON THE TASK: The rhythm of <i>The Charge of the Light Brigade</i> reflects the action and Tennyson uses exclamation, repetition and alliteration to convey violence and danger. Byron's powerful simile of <i>the wolf on the fold</i>, use of colour and effective alliteration portray the glamour of the Assyrian army. This makes the ease of its destruction at the hand of God (a most omnipotent enemy) even more remarkable. The images of death are graphic and the rhymes crushing ('<i>chill/still/sword/Lord</i>').</p> <p>These are long poems and candidates are free to select some of the aspects of content or style that they find powerful. Close attention to style will probably be the discriminator but candidates could also look at the political/moral ideas in the poems - the death of British soldiers because of the incompetence of their generals, the wrath of Jehovah upon the idol worshipping Assyrians...</p>	

Text:	OCR: <i>Opening Lines : War</i>
Question 3: (30 marks)	Compare the ways in which the poets make <i>Song</i> (Brontë) and <i>The Hyaenas</i> (Kipling) so moving for you.
<p>NOTES ON THE TASK: Candidates are free to find their own reasons for being moved but some of the possibilities are as follows. In <i>Song</i> the speaker identifies with the enemy, as he/she has known what it is like to be a fugitive. This empathy means that the speaker would rather be the hunted than the hunter and feels no joy in pursuit. War is seen as bringing misery to all and the deprivations and isolation of a nomadic, fugitive life are very powerfully depicted. The joy of the hyaenas, contrasted with the pitiful helplessness of the corpses in Kipling's poem is moving, as is his anger at man's inhumanity to man.</p> <p>Stronger answers are likely to move beyond comment on content to analysis of 'the ways' of the question. Bronte makes her point by, for example, the effective depiction of cold (the alliterative 'frost winds keenest') whereas Kipling's pity is conveyed by lines such as: 'a poor dead soldier'... 'the pitiful face' and his distaste for the animals is evident in the language he uses for the hyaenas ('whoop and halloo'... 'tushes'...) and the strong monosyllables of 'snout', 'tug'. Strong well-supported personal response to the moving nature of the poems should also be rewarded accordingly.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 4: (30 marks)	<i>The Way Through the Woods</i> (Kipling): <i>Binsey Poplars</i> (Hopkins) Compare the ways in which the poets vividly convey to you their love of the countryside in these two poems.
<p>NOTES ON THE TASK: Kipling conveys his admiration for nature by his descriptions of the wood reclaiming the path. The picture he presents is peaceful - an area free of humanity where animals play at their ease. The humans who passed through there seventy years before are merely a ghostly presence. Hopkins's aspens have their 'inscape' lovingly described and the violence in the description of their destruction reveals how important they are to him.</p> <p>Most candidates will probably comment that the content of the poems contrasts. Kipling shows nature reclaiming its own; Hopkins the destruction of the environment. More developed answers should respond to 'the ways' in the question by paying closer attention to the language. Both poets use assonance and alliteration of sibilants to convey gentle beauty ('coppice'... 'anemones'... 'sees'... 'broods' ...'ease... 'sandalled/ Shadow that swam or sank'). Hopkins uses imagery of torture to powerfully convey the destruction of the trees ('hack and rack', 'But a prick will make no eye at all'). Developed answers might also comment on the structures such as the shape of <i>Binsey Poplars</i> reflecting the chopping down of the trees or the use of parenthesis by Kipling: '(They fear not men in the woods,/Because they see so few.)'.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 5: (30 marks)	In what different ways do the poets create unpleasant impressions of town life in <i>Conveyancing</i> (Hood) and <i>London</i> (Blake)? Remember to refer to the words and phrases the poets use.
<p>NOTES ON THE TASK: The numerous perils of travelling in pre-congestion charge London are described in an entertaining way by Hood aided by the rollicking nature of the rhythm of the poem. The traveller can be mugged, sickened or even blown up. Blake's <i>London</i> is a far more serious and political poem, which concentrates on the oppression of the poor by church and state, child labour, prostitution and disease. The speaker in the poem trudges through 'midnight streets', which are a vision of hell.</p> <p>Most candidates should be able to comment on what the unpleasantness consists of and stronger answers will move on to look at the poets' differing methods. Candidates might comment, for example, on Blake's use of 'chartered' or 'mark' or connect the chimney sweeper's plight to the church and the soldier's to the crown or reflect on the powerful imagery in the final verse. They might look at Hood's comic rhymes and awful puns which nonetheless contribute to his picture of mayhem in the London transport system.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 6: (30 marks)	What do you find striking and amusing about <i>The Nymph's Reply to the Shepherd</i> (Raleigh) as a response to <i>The Passionate Shepherd to His Love</i> (Marlowe)? Remember to refer to the words and phrases both poets use.
<p>NOTES ON THE TASK: Most candidates should be able to outline the contrasting ideas about love, time and nature in the two poems. Raleigh unmercifully undermines Marlowe's Arcadian idyll and the close paralleling of Marlowe's verse form is highly entertaining. Stronger candidates might well respond more closely to the term 'striking' in the question. Marlowe's depiction of a perfect world where 'Melodious birds sing madrigals' and nature produces consumer goods is fuel for Raleigh's chilling response –'But time drives flocks from field to fold' - to striking effect. Many candidates might not be aware of the pastoral genre but can still grasp the subversive qualities of Raleigh's poem. The strongest answers here will probably have a clear overview of the intention behind Raleigh's response or respond to its wit and inventiveness.</p>	

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 7: (30 marks)	<i>Nurse's Song</i> (Innocence), <i>Nurse's Song</i> (Experience) How does Blake make the feelings of the nurses so strikingly different in these two poems?
<p>NOTES ON THE TASK: The focus in the question is on Blake's writing and good answers are likely to keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to the different feelings while focusing on the "How" of the question and really scrutinising the poet at work. The strongest answers are likely to convey a clear sense of these two poems as "contraries" and to explore the impact of selected imagery through an analytical approach to language and structure without losing sight of meaning and context. Developed commentary on features like the different feelings engendered by the colour "green" and "the dew of the night" in each poem, the effect of the subtle modification of key lines, the absence of the children's voices in the Experience poem... should be highly rewarded.</p>	

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 8: (30 marks)	Compare the ways in which Blake so movingly portrays people who are suffering in <i>The Chimney Sweeper</i> (Innocence) and <i>London</i> (Experience).
<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 suffering to shape a response to the writer at work in these two poems. Strong answers are likely to focus explicitly on "the ways" of the question and on the particularly moving features of the portrayals of the speaker and of Tom in the Innocence poem, and of the widespread suffering (most personalized perhaps in the sighing "Soldier" and the cursing "Harlot") in <i>London</i>. The strongest answers may well be those which sustain a close comparative approach but also explore in detail the effect and significance of some of the key features in each poem, such as: the use of the child's voice, the narrative structure and specific portrayal of exploitation and cruelty in <i>The Chimney Sweeper</i>; the repetition, the more complex and generalized portrayal of suffering in <i>London</i>; and the range of imagery and symbolic possibilities in each....</p>	

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 9: (30 marks)	Compare how Blake conveys strong feelings about the way adults treat children in TWO of the following poems: <i>The Little Black Boy</i> (Innocence) <i>A Cradle Song</i> (Innocence) <i>The Chimney Sweeper</i> (Experience).
<p>NOTES ON THE TASK: The question offers some choice but it maintains the focus on Blake's writing and good answers are likely to keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can focus explicitly on the treatment of children in their two selected poems (engaging with the similarly affectionate and protective approach of the mothers in the two Innocence poems or the cruelty, indifference and hypocrisy of the parents in the Experience poem) and shape a personal response while focusing on the "how" of the question and really scrutinising the poet at work. Thoughtful attention to the effect of specific features in each poem like the contrasts, the particular use of voices (and the absence of the parent's voice in <i>The Chimney Sweeper</i>), and, most important perhaps, the range of imagery and of symbolic possibilities in each of the poems...should be well rewarded.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 10: (30 marks)	<i>Drummer Hodge</i> , <i>The Darkling Thrush</i> Compare the ways in which Hardy conveys to you strong feelings about death and isolation in these two poems.
<p>NOTES ON THE TASK: Good answers are likely to maintain focus on the strong feelings about both death and isolation in the two poems and will keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to the feelings while focusing on the "the ways" of the question and really scrutinising the poet at work. The strong narrative and the obvious pathos of an individual death (as opposed to the more abstract death of a Century/loss of faith) may make <i>Drummer Hodge</i> a more accessible poem, and the extent to which answers can explore the more complex feelings of <i>The Darkling Thrush</i> is likely to be a key discriminator. The strongest answers are likely to sustain close and comparative attention to features like the pathos, the contrasts, the repetition, the imagery, and, in particular perhaps to the effect and significance of the descriptions which convey the forbidding emptiness of the landscape in each poem.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 11: (30 marks)	Compare the ways in which Hardy makes 'Melia (in <i>The Ruined Maid</i>) and the wife (in <i>A Wife and Another</i>) such striking and surprising characters. Remember to refer closely to the words and phrases Hardy uses.
<p>NOTES ON THE TASK:</p> <p>The emphasis in the question is on the poet and differentiation should emerge from the extent to which answers can shape a personal response to the two women while maintaining the focus on "the ways" of the question. Strong answers are likely to avoid excessive re-telling, and to examine the portrayal of the feelings, characters and situations of both women while scrutinising the writer at work. The strongest answers are likely to maintain a detailed and well-supported personal response to the striking and surprising features of each woman in their particular circumstances (one brazen, confident and unashamed and the other heroically unselfish and magnanimous), and to explore the effect of particular features of language and structure like the use of the voices of the two women, the use of contrast, of dialogue, of the developed characterisation and narrative of both poems...The surprising nature of the wife's change of heart may prove more accessible than the irony of 'Melia's delight in her own "ruin" and so the quality of the commentary on <i>The Ruined Maid</i> is likely to be a key discriminator.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 12: (30 marks)	Explore the different ways in which Hardy vividly conveys to you unhappiness about the passing of time in TWO of the following poems: <i>I Look Into My Glass</i> <i>A Broken Appointment</i> <i>The Self-Unseeing.</i>
<p>NOTES ON THE TASK:</p> <p>Good answers are likely to explore the different nature of the unhappiness and of the effects of time in each poem but will keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to the different forms of unhappiness (the painful retention of strong feelings into old age in <i>I Look Into My Glass</i>, the painful waiting and disappointment in <i>A Broken Appointment</i>, the painful regret at a childhood lost and not fully appreciated at the time in <i>The Self-Unseeing</i>) while focusing on "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 different features of the writing like the descriptions of physical decay in <i>I Look Into My Glass</i>, or the repetition which emphatically confirms the loss of hope and deep feelings of disappointment in <i>A Broken Appointment</i> or the images of erosion and of lost joy <i>The Self-Unseeing</i>...Any exploration of the different effects of the personification of Time in the first two poems (as relentless, indifferent, controlling, malicious...) or of the constant reminders of time passing and of the fragility of the moment in all three, should be well rewarded.</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 13: (30 marks)	Chapter 15: When the contents of the letter... to ...and her explicit encouragement. In what ways does Austen make this such an amusing moment in the novel?
<p>NOTES ON THE TASK: Catherine's total lack of understanding that John Thorpe is virtually proposing to her is highly entertaining as is his inept courtship: his fidgeting about, humming a tune, finding nothing to praise Catherine with except that she has 'a monstrous deal of good-nature'. She is keen to get rid of him, which he ignores and she unwittingly encourages him by saying 'If there is a good fortune on one side, there can be no occasion for any on the other'. He, on the other hand, fails to pick up her lack of interest in him as a suitor in 'but I never sing' and 'Company is always cheerful.'</p> <p>We might expect to find a sound basic account of their misconceptions in most responses. More developed answers will probably pay more attention to the writing, such as Austen's entertaining summing-up of John's misapprehension in the final sentence or look at the humour caused by Catherine's innocence and logic: 'Then why do you stay away so long?'. They might also consider the ironies of the final section of the dialogue such as John's statement that 'Fortune is nothing', when the reader knows he thinks Catherine is rich.</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (30 marks)	How does Austen's portrayal of Mrs Allen contribute to your enjoyment of <i>Northanger Abbey</i> ? Remember to support your ideas with details from the novel
<p>NOTES ON THE TASK: Mrs Allen is a very "unrounded" character and entertains mainly through her obsession with clothes and through not being a typical Gothic novel chaperone as she fails to pick up hints and meaningful looks and is so easy-going. Her repetition of wishing they had some acquaintance in Bath in the early chapters is amusing, as Catherine's debut is hardly heroic. Her 'vacancy of mind and incapacity for thinking' are amusing as she speaks her mundane observations aloud. She and Mrs Thorpe do not exchange opinions but talk about their own interests and Mrs Allen indulges in some competitiveness about the fineness of her clothes. On a more serious note she does encourage the relationship between Catherine and the Thorpes – again showing her lack of success as a moral guide for Catherine. It falls to Mr Allen to point out that young ladies should not be driven about alone in open carriages with men to whom they are not related. She is a fairly typical and gentle comic character and most candidates should find something to say about the humour of her repetitions. More developed answers might see her more in the context of chaperones in the romantic/Gothic novel genre and spot the humour in her very ordinariness.</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (30 marks)	How does Austen persuade you to think that Catherine learns from her experiences? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: Candidates are likely to draw their material from Catherine's growing disillusionment with Isabella as a friend and potential sister-in-law, Henry Tilney disabusing her of her Gothic fantasies and her painful coming up against the financial realities of the Eighteenth/early Nineteenth Century marriage market. There are many possible areas of the novel from which to draw, however, and we should meet candidates on their chosen ground.</p> <p>Differentiation here will probably depend on the aptness of the material selected and the candidate's sense of author. Henry's speech on discovering Catherine's suspicions of his father and her response is one of the most powerful sections of the novel and Catherine's distress on being expelled from the Abbey and realising the General's unpleasant nature are also vividly depicted. The strongest answers may well look at how Austen reveals Catherine's growing awareness that other people are not always as honest, affectionate and unmaterialistic as herself and that there are villains, even if not quite those which her reading has led her to imagine. There are varying points to be made about the 'literature versus reality' theme in terms of Catherine's 'sentimental education' (such as the fiasco with the linen chest) and we should be open to what comes.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 16: (30 marks)	<i>Book the First: Chapter II: Very well, said this gentleman... to ...matter-of-fact prospect the world afforded.</i> In what ways does Dickens's writing here both amuse and disturb you?
<p>NOTES ON THE TASK: Dickens satirical powers are rampant in this passage and there are several sources of amusement. The class quickly learning to give the inspector the "right answer" is funny as is the inspector's surreal notion of treating imaginative representations of horses and flowers as though they were real. His "great discovery" that taste is another name for Fact is equally bizarre. Sissy is the only voice of sanity: "They would be the <i>pictures</i> of what was pretty and pleasant..."The idea of papering the walls with mathematical figures in primary colours adds to the humour.</p> <p>Whereas most candidates might focus on content, more sophisticated responses might concentrate more fully on Dickens's rhetoric, such as the repetition of 'quadruped' or 'fact' to comic effect, or look more closely at what is disturbing. The rather totalitarian "Board of Fact" and the banishment of the imagination scare the reader as they frighten Sissy. The strongest answers may well look at the wider context and comment on the detrimental and lasting effect the education in Gradgrind's school has had on Tom and Louisa. Sissy, as in this extract, remains immune, but is also made miserable by her inability to swallow the ludicrous ideas propounded.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 17: (30 marks)	How does Dickens memorably portray the way Tom Gradgrind treats his sister Louisa? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: Tom's treatment of Louisa once they are grown up seems particularly heartless, especially as even the immoral and self-interested Harthouse finds it despicable. He encourages her to marry Bounderby so that she can be an endless supply of funds and, to a degree unwittingly, encourages Harthouse to pursue her by making him fully aware of the nature of their upbringing and of her lack of feelings for her husband. He lies to her by omission about the robbery and implicates her in the setting up of Stephen Blackpool.</p> <p>The issue here is the degree to which candidates can look at the writing. Most should be able to comment on the self-centred way in which Tom treats his sister and its casual cruelty but this should be supported by comment on <i>how</i> Dickens conveys this to us, in more developed responses. More sophisticated answers might balance Dickens's portrayal of Tom's behaviour towards Louisa with his presentation of Tom's upbringing and education which have led him to be so lacking in basic human feeling. They may also see that Tom's treatment of her is tragic for him in that returning her love for him could have saved him from a dismal fate.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 18: (30 marks)	How does Dickens make so enjoyable for you ONE or TWO moments in the novel where a character is made to look foolish? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: Likely choices are Mrs Sparsit's comic stalking in the storm scenes or the subsequent discomfiting when she has informed Bounderby of Louisa running off with Harthouse when this is not the case. Her equally disastrous accusation of Mrs. Pegler at the end of the novel is highly comic. This scene is also Bounderby's comeuppance when the tales of his childhood are proven to be false in a most amusing and public manner. 'Even that unlucky female Mrs. Sparsit, fallen from her pinnacle of exultation into the Slough of Despond, was not in so bad a plight as that remarkable man and self-made humbug ...'. Other possibilities are Sissy's complete moral victory over Harthouse and Bitzer's initial triumph over Gradgrind and Tom at the end of the novel, though these might be considered too serious to be enjoyable.</p> <p>Whatever their choices, candidates will need to look at Dickens's presentation of the characters and the situation. The strongest responses will pay some attention to language or show how the enjoyable factor in the chosen moment is usually a well-crafted fall, which Dickens has set up for the characters from the outset. A strong personal response to the foolishness of the characters and engagement with the humour should be rewarded accordingly.</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 19: (30 marks)	Chapter 53: <i>The trimmings of her dress... to ...rapping at the door.</i> Explore some of the ways in which Hardy makes this such a gripping moment in the novel.
<p>NOTES ON THE TASK:</p> <p>This is a packed and highly charged moment in the novel and there is a great deal of potentially relevant material to work with so it is important to be receptive to a range of responses, arguments and textual references. A clear awareness of the dramatic context is likely to be an important starting-point for successful answers (Bathsheba finally agrees to marry Boldwood after a six-year interval and to wear his ring and yet the men – and the reader – know that Troy has reappeared). It is to be hoped that many answers will be able to explore some of the details of Boldwood’s obsessional browbeating of Bathsheba and her weary concessions but strong answers, in addition, are likely to be sharply aware of the crushing ironies in the conversation with the men and in the final rapping on Boldwood’s door. The strongest answers may declare themselves in the extent to which they not only respond to the impact of the powerful dramatic ironies surrounding the timing of the rapping on the door and of Troy’s return but also sustain close attention to some of the descriptive detail and features of the dialogue which convey the intensity of Boldwood’s onslaught and of Bathsheba’s desperate and emotional reactions.</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 20: (30 marks)	How does Hardy encourage you to feel such strong sympathy for Fanny Robin? Remember to support your ideas with details from the novel
<p>NOTES ON THE TASK:</p> <p>Some answers may choose to focus on Hardy’s portrayal of Fanny’s youthful innocence and vulnerability, others on the nature of her suffering and others on the overpowering impact of fate and of Troy’s callousness on her life, and so it is important to be receptive to a range of possible approaches and arguments. Differentiation is likely to spring from the extent to which answers can avoid a narrative reworking of key moments and shape a personal and selective response to the most moving elements in Fanny’s sad story while focusing clearly on the idea of “sympathy” and on Hardy’s writing. The strongest answers are likely to explore the sources of sympathy and to examine the detail of Hardy’s writing at specific moments (like the introduction to her as the “timid girl”, the scene outside the barracks, the letter to Oak, her innocent mistake over the churches and Troy’s enraged rejection of her, the agonisingly protracted description of her final journey...) and answers which suggest subtle understanding of Hardy’s methods (like the way he uses Oak’s responses to Fanny and her situation to shape reader response, for instance) should be very well rewarded.</p>	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (30 marks)	How does Hardy make the covering of the ricks (in Chapter 37) such an exciting and revealing part of the novel? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to focus on some of the dramatic details of this battle with the elements and to convey understanding of the way Gabriel's continuing devotion to Bathsheba is portrayed here. The emphasis in the question is on the writer and differentiation should emerge from the extent to which answers can move beyond a narrative working through of the episode, can convey understanding of its significance (especially in portraying the relationship between Bathsheba and Gabriel) in response to the second strand of the question and highlight the impact of particular features of the writing. Strong answers are likely to explore the description of the power of the storm and of the heroic struggle of the "two together" and also examine what Hardy reveals about features like Gabriel's physical courage, his skill and knowledge, his sense of duty (in contrast to the negligence of Troy, the farmhands and even Boldwood...), Bathsheba's growing awareness of her husband's failings, her need to explain to Gabriel and her concern for his good opinion, the intimacy which the perilous situation promotes....</p>	

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (30 marks)	<i>Chapter 2: Gradually the guineas... to ...Old Master Marner.</i> How does Eliot vividly convey the effect that Silas's gold has on him at this point in the novel?
<p>NOTES ON THE TASK:</p> <p>Eliot helps us to understanding his growing obsession with the money by comparing Silas's plight to that of a prisoner in solitary confinement or a researcher with an endless project. Life has become a riddle to him and marking off the weaving periods with the money gives his life some pattern. The coins take on human characteristics whilst Silas's life 'narrows and hardens' and he becomes more like an object than a human.</p> <p>Most candidates might be able to comment on the facts of the passage such as Silas building his heaps of coins into squares and taking them out at night for 'companionship'. More developed answers will need to look at Eliot's writing. They might choose the effectiveness of the comparisons above or the vividness of the imagery, such as in the final description of Silas's eyes and his 'withered and yellow' appearance, caused, literally, by the sixteen hour days he works on as little an outlay as possible, but more figuratively by the shrivelling of his soul.</p>	

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (30 marks)	In what ways does Eliot make the New Year's Eve party at the Red House such a memorable and significant part of the novel? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: Eliot uses the New Year party to describe both Nancy and Godfrey's characters and the current state of their relationship. The party is also the setting for the dramatic entrance of Silas with Godfrey's child, the revelation that he wants to keep her and that Godfrey is willing to allow this through failing to claim Eppie. The party culminates with Godfrey, having seen his dead wife, feeling free to ask Nancy to marry him. The 'poorer' characters at the party act, entertainingly, as a chorus, commenting on the actions of their social superiors.</p> <p>Most answers should be able to comment on the significance of events at the party as outlined above. We should reserve higher marks for those who can comment on the significance in terms of the novel as a whole with some overview or who can respond to the drama of Silas's entrance and/or the tangled web in Godfrey's mind. This is an open question and candidates may surprise us with what they find memorable. The two main strands of the story-Godfrey's dilemma and Silas's isolation- are both resolved here, to an extent, and there is ample material from which to draw.</p>	

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (30 marks)	Explore the moment in the novel where Eliot encourages you to feel the most sympathy for Nancy. Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: There are various choices. One is Nancy at the New Year Ball when she is determined to be cool with Godfrey but clearly loves him and is perplexed by his behaviour. Chapter 17 contains a detailed account of the effect the loss of her only child has had on both her and her marriage. Chapter 18 has Nancy's real concern for Godfrey when he fails to return from the draining of the Stone Pits, the revelation that Eppie is Godfrey's child and that, if he had owned up to her before, she might have accepted Nancy as her mother. She is very kind and diplomatic to Godfrey in Chapter 20 after Eppie rejects him, even though she feels some relief that the scandal will not be revealed.</p> <p>Candidates will probably differentiate themselves by the extent to which they can comment on why Nancy deserves our sympathy and the way in which Eliot presents her at these crucial moments in her life. The strongest answers may well select their chosen moment as the one where Eliot's presentation of her is the least tempered with a sense of the rather narrow and rigid moral code, limited intellect and keen sense of reputation that she can exhibit. Her strong and sympathetic characteristics, however, are her childlessness, her unwavering love for Godfrey, her sense that 'nothing in this world is worth doing wrong for' and the fact that she would have doubtless been a kind and loving mother to Eppie.</p>	

Text:	POE: <i>Selected Tales</i>
Question 25: (30 marks)	<p>(a) <i>The Murders in the Rue Morgue: If now in addition to all these things... to ...no human hair.</i></p> <p>(b) <i>The Masque of the Red Death: But these other apartments were densely... to ...of terror, of horror and of disgust.</i></p> <p>How do you think Poe creates such a powerful feeling of suspense in these two extracts?</p>
<p>NOTES ON THE TASK:</p> <p>Although it is to be hoped that all answers will find something intrinsically tense and dramatic in the two situations (as Dupin reminds the narrator - and the reader - of the viciously inhuman nature of the murder and as the revellers become aware of the terrifying embodiment of the Red Death), successful answers are likely to avoid narrative approaches and to be precise and economical in the way they explore the building of suspense. The main focus in the question is on the writer and strong answers are likely to pay close attention to the effect of particularly shocking features of the writing and pinpoint some of the techniques which Poe employs in both stories. Any detailed exploration of features like the use of delay in the gradual revelation of the truth, the careful itemising of the brutal details of the murder, the use of dialogue, the narrator's reactions, the way the reader is made to share the narrator's horror and growing realisation of the truth...in <i>The Murders</i>... and to the descriptive power, the use of contrast, the gradual realisation of the revellers, the effect of masked figure's arrival...in <i>The Masque</i>... and of the nature of the mysteries and the suspense-building features of the writing in each...should be highly rewarded.</p>	

Text:	POE: <i>Selected Tales</i>
Question 26: (30 marks)	<p>Explore the ways in which Poe makes the endings to these TWO stories particularly dramatic and unexpected:</p> <p><i>The Pit and the Pendulum</i> <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>There are many possible features to focus on here but differentiation is likely to spring from the extent to which answers can move beyond a narrative account, can maintain the focus on "the ways" of the question and on Poe's descriptive writing and can selectively establish the dramatic and unexpected impact of the two endings in the context of each story. Strong answers are likely to be characterised by a clear understanding of the context for each ending in tackling the second ("unexpected") strand of the question, and to explore features like the way the descriptive details encourage the reader to share the narrators' suffering, the building of the horror to a climax in each ending, the shaping of the twists which bring relief and happy resolutions for each narrator</p>	

Text:	POE: <i>Selected Tales</i>
Question 27: (30 marks)	<p>How does Poe make the narrators particularly fascinating for you in TWO of the following stories?</p> <p><i>The Fall of the House of Usher</i> <i>The Black Cat</i> <i>The Cask of Amontillado</i></p> <p>Remember to support your choices with details from the stories.</p>

NOTES ON THE TASK:

The main focus in the question is on the writer and stronger answers are likely to pay close and explicit attention to details of the writing, and to the effect of the first-person narration in particular. The best answers are likely to make selective use of the detail of the narrators' experiences to establish the intrinsically interesting and unusual nature of each character and situation, while exploring the ways in which Poe's characterisation engages the reader. The observer-narrator of *The Fall of the House of Usher* might prove a less popular choice because of his relative normality but his relationship with Usher and horrified reactions should provide plenty of material. Exploration of the details and effect of the first-person approach, of the particular quality of each narrator's voice and state of mind and of the unsettling relationship established with the reader (most notably perhaps in the two stories which portray disturbingly abnormal narrators)... should be highly rewarded.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (30 marks)	<p><i>Chapter Six, II: He put an arm... to ...regretful panic.</i></p> <p>Explore the ways in which Wells creates such an amusing proposal scene here.</p>

NOTES ON THE TASK:

Differentiation is likely to spring from the extent to which answers can adopt a selective approach to the range of amusing material available. Strong answers should be able to focus explicitly on "the ways" of the question and scrutinise the writing, especially perhaps in the presentation of the amusing gap between the romance and reality which makes this such an unusual proposal scene. The strongest answers are likely to examine not only the humorous detail of the dialogue and the descriptions of Polly's thought processes and feelings, but also to respond to the broader ironies with which Polly's proposal is portrayed: in the way Miriam is actually in control, in the gap between what Polly is feeling and what he is doing, in the way swerving becomes falling becomes plunging into a commitment he would rather avoid

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (30 marks)	How does Wells convey to you such a vivid sense of Mr Polly's unhappiness as a shopkeeper in Fishbourne? Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: There is a great deal of potentially relevant material to work with here so it is important to be receptive to a range of ideas, approaches and textual details. It is to be hoped that most answers will see that Mr Polly is temperamentally unsuited to the realities of shopkeeping and show a clear awareness of the humdrum ordinariness of his daily life. Strong answers should be able to explore the depiction of his unhappiness through his tetchy relationships, particularly with Miriam, his gastric ailments and his contemplation of suicide, and focus explicitly on the "how" of the question by scrutinising the writing. The strongest answers may declare themselves in their close attention to the portrayal of Mr Polly surveying the "beastly hole" at the start of the novel and at the beginning and end of Chapter Seven, and convey a clear understanding of the naivety, sensitivity and romantic readiness which make him so ill-suited to his retail role ...</p>	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (30 marks)	How does Wells encourage you to laugh at ONE or TWO of the following characters? Mr Garvace Mr Voules Mr Rumbold Remember to support your ideas with details from the novel.
<p>NOTES ON THE TASK: This is an open question and the sense of what's funny may vary a great deal from answer to answer so it is important to be receptive to a range of possible responses. Differentiation is likely to emerge from the extent to which answers can avoid an unnecessarily long reworking of each character's involvement in the story, and locate the sources of the humour in the detail of Wells's writing. Strong answers should be able to pay close attention to the comic effect of features like: the physical descriptions of each character, the slapstick humiliation of the autocratic Garvace, the dominating presence at the wedding of Mr Voules, the hostile presentation of Mr Rumbold's rear view and the rapid transformation of his attitude to Polly after the fire... and any attention to the way Wells often presents these characters from Polly's point-of-view as authoritarian, self-important and ridiculous should be very well rewarded.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 31: (30 marks)	<p><i>At the 'Cadian Ball: Now and then were short lulls... to ...like the touch of a rose.</i> <i>Tonie/At Chênrière Caminada: Tonie could now faintly hear... to ...comfort for him in the thought.</i></p> <p>How does Chopin's writing here reveal the nature of the relationships between Calixta and Alcée in <i>At the 'Cadian Ball</i> and Claire and Tonie in <i>Tonie/At Chênrière Caminada</i>?</p>
<p>NOTES ON THE TASK: Calixta and Alcée's relationship is light, sensual and flirtatious as seen in their playing about with Calixta's ring and the banter about Assumption. Tonie is intense, passionate and idealistic, whereas Claire play-acts the beautiful heroine of a novel and her vanity is fed by Tonie's infatuation.</p> <p>Most answers should be able to comment on the context of the relationships here but stronger answers will declare themselves by paying attention to the nature of the relationships and to Chopin's writing. Calixta knows that Alcée will not marry her by his stating that she will no doubt marry Bobinôt some day and their relationship is already intimate. Chopin gives the impression that Calixta and Alcée know what the game is and are fairly equal but Tonie's feelings for Claire are far more intense and abnormal with his 'terrible regret' that he has not drowned them both. Claire clearly has no idea of the emotions she has provoked. The style is far more light and romantic in the first story ('<i>a thin crescent of gold</i>'... '<i>like the touch of a rose</i>') and language is intense and heightened in the second ('<i>fired his blood</i>'... '<i>buried in his tightly closed hand</i>'... '<i>terrible and overmastering</i>'...).</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 32: (30 marks)	<p>In what ways does Chopin portray prejudice so powerfully in <i>A Matter of Prejudice</i> and <i>The Father of Désirée's Baby</i> /<i>Désirée's Baby</i>?</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK: Armand's prejudice is effectively portrayed initially by the contrast between his unquestioning love for Désirée at the beginning of the story and when the baby is born and his coldness towards his wife and his cruelty to the slaves when he realises that the baby is of mixed race. The effect of his prejudice on his wife and child is devastating, as is the irony of the revelation at the end of the story. The terror of Madame Valmondé and of her daughter when they realise that the baby is not white emphasises the deeply rooted racism of the society. Madam Carambeau's xenophobic prejudice and cold character are emphasised at the beginning of the story as is her ten year estrangement from her son and grand-daughter. Here, however, love proves to be more powerful.</p> <p>Most candidates should show a sound grasp of the role of prejudice in the two stories and differentiation will probably spring from the extent to which they can analyse how it is made such a powerful part of the plot and emphasised by Chopin's style. Those who can see that the theme is ultimately treated more lightly and comically in <i>A Matter of Prejudice</i> and tragically in <i>The Father of Désirée's Baby</i> should be rewarded accordingly.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 33: (30 marks)	Explore the ways in which Chopin makes any TWO stories in the selection particularly shocking for you. Remember to support your choices with details from the stories.
<p>NOTES ON THE TASK:</p> <p>The most likely choices are: <i>The Father of Désirée's Baby/ Désirée's Baby, The Dream of an Hour/The Story of an Hour, The Storm, Her Letters, Lilacs, Tonie/At Chênrière Caminada.</i></p> <p>The shock factor can spring from the surprise/shock/twist endings, the subject matter (racism, infidelity), the revelations of character, and sexual and racial politics-often with views well before their time.</p> <p>Candidates will need to justify their choices and analyse the shock factor with detailed support from the text and at the top end of the range, attention to Chopin's writing. They may well also compare their choices to other stories in the collection. It is an open question and we should meet candidates on their own ground.</p>	

2448/01 Foundation Tier: Post- 1914 Texts

INSTRUCTIONS TO EXAMINERS: Unit 8 (Foundation Tier)

A INDIVIDUAL ANSWERS

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

B TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2448/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	15	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	14 13	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	12 11	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	10 9	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	8 7	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	6 5	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	4 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: JUDGE: But wouldn't you agree that many people... to ... KEN: I think not my Lord. Thank you.</p> <p>What makes this such a moving and dramatic moment in the play?</p> <p><i>You should consider:</i></p> <ul style="list-style-type: none"> • what Ken and the judge discuss • the judge's summing up.
<p>NOTES ON THE TASK: Most candidates will identify the position of this passage within the play as the moment of Ken's triumph, when he is given formal permission to die. The judge has put forward every argument to Ken as to why he should not be allowed his freedom to leave the hospital, and better answers will be able to express some of these. These better answers will also note that the dialogue in this extract represents the end of a series of exchanges where Ken has articulated his plea to be regarded as sane. Answers that point out the dramatic effect of the judge's measured pronouncement as he weighs up the possibilities should receive high reward.</p>	

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 2: (14 marks)	<p>What do you think makes Sister Anderson such a memorable character in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • her conversations with Ken • what she says to other characters.
<p>NOTES ON THE TASK: Although basic answers are likely to follow her appearances in the play in a narrative fashion, the mixture of Sister Anderson's dry humour and impeccable professionalism is evident from the very outset of the play, and it can be expected that better answers will follow this thread throughout her frequent but brief appearances in the play. In many ways she may be seen to play the role of mentor and confidante in her interactions with other characters such as Dr Scott and Nurse Sadler, understanding fully all that is going on around her. Although, as said before, a list of her appearances is not really in order here, the details of her witty repartees with Ken, and her shrewd managing of her staff, may be noted in more comprehensive answers.</p>	

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (14 marks)	<p><i>ACT ONE: BEN: Father was a very great....to...WILLY: ...nerves of iron, that Biff!</i></p> <p>What makes this flashback scene such a dramatic and revealing moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the example set by Willy and Ben • the hints of problems to come.
<p>NOTES ON THE TASK:</p> <p>Answers should be able to respond to the rapid action on stage (the fight, the theft etc) and go on to say something about 'the way (he is) bringing them up', the example of manhood and adulthood suggested by Willy and Ben, in which aggressive dishonesty is somehow allowed and preferable to hard work. Better answers should be able to respond to the second prompt and show some awareness of where this leads Biff in particular. Better answers may also reflect on the ways in which this scene is a sign of Willy's guilt and confusion.</p>	

Text:	MILLER: <i>Death of a Salesman</i>
Question 4: (14 marks)	What do you think makes the Woman so important in the play?
<p>NOTES ON THE TASK:</p> <p>The scene in the hotel room is likely to be referred to with a sense of its climactic nature and its importance to Biff. Better answers should be able to go beyond a mere narrative of what happened in Boston, and begin to show some response to her importance in the play. Answers might be able, therefore, to respond to the dramatic detail of the scene in which she actually appears, to the ways in which the scene is built up to, to the ways she is characterised, and perhaps to the counterpoints with Linda.</p>	

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 5: (14 marks)	<p><i>Act Three: RALEIGH: Hullo – Dennis... to STANHOPE: It's not your fault, Jimmy.</i></p> <p>What do you find so moving about this moment in the play?</p>
<p>NOTES ON THE TASK:</p> <p>Answers will probably examine the earlier relationship between the two men in order that this passage becomes meaningful. Stanhope's initial reactions to Raleigh's presence, with the audience's dawning realisation of why Stanhope is so disturbed by it, may be referred to, together with lesser or greater amounts of detail of Stanhope's abruptness with Raleigh, his determination to censure the letter home, and his fury at Raleigh's inappropriate comradeship with the men. Better answers may point out that all of this stands in direct contrast with the</p>	

quoted passage, where Stanhope automatically reverts to their pre-war relationship of boyhood friends, and the quality of the answers may depend on how well the balance is drawn between the two. For the highest reward, answers may be able to respond to the innocent boyishness of Raleigh and the tender solicitousness of his beloved friend.

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 6: (14 marks)	<p>You are Raleigh at the end of Act Two. Stanhope has just told you about the planned raid.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your present situation • what could happen in the raid. <p>Write your thoughts.</p>
<p>NOTES ON THE TASK:</p> <p>Candidates might be expected to give a sense of Raleigh's surprise at the strangeness of life in the front line, with its constant tensions, its basic living conditions and its ominous sense of waiting for something to happen. Nevertheless, some of his boyish enthusiasm and his sense of privilege at being part of the war will probably come through in better answers. Some reference to Raleigh's relationship with Stanhope is to be expected, indications of which may be taken from the letter he has written home about Stanhope at the end of Act 2, Scene 1. What we know from the play of Raleigh's keenness, courage and optimism should come through in the best answers.</p>	

Text:	PINTER: <i>The Caretaker</i>
Question 7: (14 marks)	<p><i>End of Act II: ASTON: About a week later they started to come round...to ...shed out in the garden. Curtain.</i></p> <p>What do you think makes this such a horrifying part of the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what has happened to Aston • the way he talks here.
<p>NOTES ON THE TASK:</p> <p>Aston has seen the treatment done to others, so knows what he is in for. The repetition of pincers and skull is shocking and horrifying. He fights back but is inevitably overcome. He sounds calm and deliberate, although he struggles at times for fluency. The irony of his assertions that it was 'perfectly all right' and 'I feel much better now' adds to the shock value. During the speech the light gradually fades to blackout. Better answers are likely to be those that use the bullets for structure, make close reference to details from the extract, and express a personal sense of horror.</p>	

Text:	PINTER: <i>The Caretaker</i>
Question 8: (14 marks)	You are Mick at the end of the play. You might be thinking about: <ul style="list-style-type: none"> • Davies • the future. Write your thoughts.
<p>NOTES ON THE TASK: The bullets are suggestions only. Better answers are likely to show an element of confidence in the voice and the stance adopted towards his brother and the ‘caretaker’ Davies. Mick may well reflect on Davies’s attempts to come between the brothers, on his treatment of Davies, and on the degree to which Aston is an independent agent or needs looking after. He may well be looking forward to his own plans for the future. Specific references to events and remarks in the play are also likely to be good signs.</p>	

Text:	OCR: <i>Opening Lines: How It Looks From Here</i>
Question 9: (14 marks)	<i>Mirror</i> (Plath), <i>The Hare</i> (Hill). What makes the images in these two poems so disturbing for you?
<p>NOTES ON THE TASK: Answers may initially focus on the central conceit in <i>Mirror</i>, where the personified mirror tells what it sees, ostensibly impersonally. It is to be hoped that some answers, however, will note that the mirror’s arrogant claim that it tells only the truth, without prejudice or emotion, is, in fact, belied by the cruelty of its comment on the effects of age on the woman, and her pitiful responses. The shocking nature of the last two lines, with their nakedly terrifying images, may be noted in better answers. The scene is carefully set at the beginning of <i>The Hare</i> to express the eeriness of the hare’s cry and its frightening effects on the woman. The claustrophobia felt by her in the middle section as the animal invades first her personal space then, finally, her inner self, may be observed in some more detailed answers. Those answers that are able to express the final intimacy of the relationship of the hare and the woman, where she becomes almost a surrogate mother, should be highly rewarded. As ever, the highest reward is due to answers that use detail from both poems in their answer.</p>	

Text:	OCR: <i>Opening Lines: How It Looks From Here</i>
Question 10: (14 marks)	<p>What do you find striking about the views of everyday life in TWO of the following poems?</p> <p><i>A Consumer's Report</i> (Porter) <i>O Grateful Colours, Bright Looks!</i> (Smith) <i>In Your Mind</i> (Duffy)</p> <p>Remember to refer to the words and phrases the poets use.</p>
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that answers will have some idea of the central irony inherent in <i>A Consumer's Report</i>, where life is considered to be a product, and a flawed one at that. Better answers should be able to give detail of the ways in which this principal absurdity is continued throughout the poem. Better answers may also appreciate the sinister 'twist' in the last three lines. The garish shallowness of the descriptions in <i>O Grateful Colours. Bright Looks!</i> may be noted, and better answers will attempt to understand the second part of the poem, where the value of quiet reflection as opposed to tasteless materialism is suggested. The desire for a better, more satisfying life is proffered in <i>In Your Mind</i>. The dream of the ideal in stanzas one and two blends slowly with the reality of everyday life, and with the final stanza the poem ends where it started, with English rain. Answers that give some idea of this structure within the poem should be rewarded.</p>	

Text:	OCR: <i>Opening Lines: The 1914-18 War (ii)</i>
Question 11: (14 marks)	<p><i>Lamentations</i> (Sassoon), <i>Reported Missing</i> (Keown)</p> <p>What powerful feelings about loss in wartime do these two poems convey to you?</p> <p>Remember to support your answer with details from the poems.</p>
<p>NOTES ON THE TASK:</p> <p>Answers should express a clear understanding of the content of <i>Lamentations</i>, where the narrator, almost voyeuristically, witnesses a soldier's grief at the loss of his brother, and his consequent bitterness about the war that has caused his death. Better answers should note Sassoon's subtlety in pitting this description of unassuageable grief directly against the clumsiness of its witnesses – the narrator who 'blundered in' and the 'puzzled, patient' sergeant. Answers that observe the irony of the last sentence should be well rewarded. It is to be hoped that the central premise of <i>Reported Missing</i> – that the missing soldier cannot be dead simply because it is unthinkable, and because the narrator herself could not be alive were that the case – is understood in most candidates' answers. Better answers may make mention of the poet's referencing of her certainty that he is alive, to the world at home so lately inhabited by him.</p>	

Text:	OCR: <i>Opening Lines: The 1914-18 War (ii)</i>
Question 12: (14 marks)	<p>What powerful feelings of sympathy for people are expressed in TWO of the following poems?</p> <p><i>The Target</i> (Gurney) <i>The Deserter</i> (Letts) <i>The Hero</i> (Sassoon)</p> <p>You should consider:</p> <ul style="list-style-type: none"> • some of the reasons for sympathy • some of the words and phrases used by the poets.
<p>NOTES ON THE TASK:</p> <p>Answers may note the explosive opening of <i>The Target</i>, with its implicit invitation to discover more about the experience described. Verse two is chilling, not simply because the mother's fears are mentioned, but because of the idea that death would at least bring some sort of closure to an unbearable situation. In verses three and four the enemy is humanised, 'the only son', 'a boy', whose pardon is to be asked. The last line offers condemnation of a war where an unfeeling God allows such misery. Better answers will engage with a good deal of the above. The deliberate anonymity of the subject of <i>The Deserter</i> is gainsaid by the humanity with which his plight is described; thus making him everyman. The irony of the mother's false beliefs at the end in fact emphasises the futility and tragedy of her son's death. It is hoped that answers will contrast the sadness and pathetic nature of the mother's false pride in <i>The Hero</i> with the matter-of-fact description of her son's death, which is nonetheless both a tragedy and a source of pride for her. The best answers may be able to comment on the power of the language in their two chosen poems.</p>	

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 13: (14 marks)	<p><i>Mr Bleaney:</i> Larkin, <i>After Visiting Hours:</i> Fanthorpe.</p> <p>What do you find moving about the limited lives of the people portrayed in these two poems?</p>
<p>NOTES ON THE TASK:</p> <p>Mr Bleaney and the narrator seem isolated and lonely. The room, the 'hired box' with its 'frayed' curtains and 'fusty' bed, is cheerless. Outside is no better: 'strip of building land', 'frigid wind'. Better answers may have something to say about the thoughts and feelings of 'dread' towards the end of the poem. In the Fanthorpe when the visitors have gone the patients resume their state and status: 'our world confirms us', 'We become pulses', 'Now we can relax Into illness'. Better answers may be able to respond to the sea voyage imagery in this poem.</p>	

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 14: (14 marks)	<p>What do you find most memorable about the feelings of regret expressed in TWO of these poems?</p> <p><i>Wild Oats</i> (Larkin) <i>Poetry of Departures</i> (Larkin) <i>Growing Up</i> (Fanthorpe)</p>
<p>NOTES ON THE TASK: In the first Larkin poem he keeps a photo of 'bosomy rose' as a hint of what might have been. His relationship with her 'friend in specs' was more substantial but failed; he reflects on this ironically as a 'useful' lesson. Better answers may be able to see elements of regret about both relationships. In the second Larkin juxtaposes his routine, mundane life of 'specially chosen junk' with dramatic 'audacious' declarations that he hears or perhaps reads. Better answers may be able not only to look closely at the language he uses to describe his dull life, such as 'sober and industrious' but also to see the logic of why he doesn't 'clear off'. Fanthorpe regrets a childhood of failure to live up to expectations, emphasised in the refrain 'Not...No'. Better answers may be able to respond in detail to some of the words she uses; the language is full of the secretive and subversive: 'Burrowed', 'biding', 'disdained definition', 'out of step', 'wormed', 'Masonic'.</p>	

Text:	<i>Touched With Fire</i>
Question 15: (14 marks)	<p><i>5 Ways to Kill a Man</i> (Brock), <i>Telephone Conversation</i> (Soyinka)</p> <p>What criticisms of people's behaviour do these two poems convey to you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what people do to each other in the first poem • what the landlady says in the second poem.
<p>NOTES ON THE TASK: The Brock criticises people for their developing power and sophistication in killing each other. Better answers may show some appreciation of the ironic, instruction-manual style of this poem, if only in its sense of 'progress': 'much more neat'. The Soyinka is more personal, criticising the racism, snobbery and stupidity of the landlady. Again, better answers may show an awareness of the man's sarcastic exasperation in the poem. Answers do not need to be equal in their treatment of the two poems, but some comment on and understanding of each is expected.</p>	

Text:	<i>Touched With Fire</i>
Question 16: (14 marks)	<p>What do you find so vivid about the descriptions of power and strength in any TWO of the following poems?</p> <p><i>Mushrooms</i> (Plath) <i>Hawk Roosting</i> (Hughes) <i>Digging</i> (Heaney)</p>
<p>NOTES ON THE TASK: Plath's mushrooms are insidiously, quietly powerful in part because of their large numbers. The poem is all the more unsettling as a result. Better answers may be able to look closely at some of the language used to convey this, such as 'soft fists' and the repetition of 'So many of us!' Hughes's hawk is more dramatically and demonstratively powerful. Better answers may be able to express a sense of the uncompromising in the poem's language: 'no falsifying dream', 'no sophistry', 'no arguments'. Heaney describes the strength of his father's and grandfather's digging. Better answers may be able to convey something of the sensuousness of the language (the onomatopoeia of 'the spade sinks into gravelly ground' for example), and/or the fact that they are both skilful as well as powerful: 'clean rasping sound', 'rhythm', 'nestled', 'levered firmly', 'Nicking and slicing neatly'.</p>	

Text:	OCR: <i>Opening Worlds</i>
Question 17: (14 marks)	<p><i>Pieces of Silver: The stout pompous acting Headmaster...to...Good morning to our teachers.</i> <i>The Winter Oak: Do you all understand... to...I see you understand.</i></p> <p>What are your impressions of the schools as you read these passages?</p>
<p>NOTES ON THE TASK: The first school is run with oppressive military-style order: 'assembled rows, 'filed quietly', 'rapped out the order'. The teachers inspect the pupils before they are allowed into school, and once in they have to 'Shun!' and chant. Answers may refer to the acting Head, who is both frightening and ridiculous, 'stout' and 'pompous', furiously ringing his bell, and caning pupils for appearance transgressions. The second school seems to be a happier place, in which children 'bubbled happily', and later 'words began to fly', although some may argue that there is something narrow about this model of education. Better answers are likely to express personal views backed up by reference to the stories in detail.</p>	

Text:	OCR: <i>Opening Worlds</i>
Question 18: (14 marks)	<p>What problems in relationships between parents and children do any TWO of the following stories vividly describe?</p> <p><i>Two Kinds</i> (Tan) <i>The Red Ball</i> (Khan) <i>The Young Couple</i> (Jhabvala)</p> <p>Remember to support your answer with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>In the first story the battle between mother and daughter causes hurt to both. The drama of the piano entails literal kicking and screaming and the most wounding words possible for this mother to hear: 'I wish I were dead! Like them'. In the second, tensions caused by poverty and alcohol lead to a savage beating that final declarations of love barely assuage. In the third Naraian is at first something of a radical, 'restless and discontented', resisting all that is symbolised by the 'decadent, eighteenth-century mausoleum' next to their small flat. But the behaviour of his wife is not approved of, and he gradually succumbs to his parents' 'heavy, shiny...ample' lifestyle. Better answers are likely to be clearer about what the problems are and be able to refer in some detail to key moments in the stories.</p>	

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 19: (14 marks)	<p><i>Her Turn: There's th'mangle...to ...went out muttering.</i> <i>Tickets, Please: Do you hear – do you hear...to ...I wouldn't touch him, she said.</i></p> <p>What makes the words and actions of Mrs Radford and Annie so vivid for you here?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Mrs Radford's conversation with her husband • Annie's reactions to John Thomas.
<p>NOTES ON THE TASK:</p> <p>In order to respond to this question in a basic way, candidates will necessarily need to have a clear understanding of the contexts in which the exchanges in the extracts happen, and to be able to explain these. Stronger answers, however, will point out how the previous references to Mrs Radford, 'shy and satirical', prepare the reader for some sort of act of defiance at the end of the story, in spite of earlier indications of her fascination for her husband. Candidates may also remark on the initial steady delineation of Radford's character during his time at the public house, and the quiet tension between husband and wife which leads to this extract. The violent and hostile scene in <i>Tickets Please</i> is, similarly, powerful when viewed as the climax of Annie's resentment against the philandering John Thomas, and better answers may observe that what starts off as light-hearted flirtation takes on in this extract a tone of menace and even danger. The quality of the answers may reflect a response to the intensity of Lawrence's prose style.</p>	

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 20: (14 marks)	<p>What powerful feelings about the young people do TWO of the following stories convey to you?</p> <p><i>Second Best</i> <i>A Lesson on a Tortoise</i> <i>Lessford's Rabbits.</i></p> <p><i>Remember to support your answer with details from the stories.</i></p>
<p>NOTES ON THE TASK:</p> <p>There is a certain amount of humour in the gentle description of the 'wise young body' of Anne, especially when she is seen in contrast to her spoilt and over-sensitive sister. Her matter-of-fact decision that the mole has to die as it is a pest, followed by her later unsentimental execution of it, may be seen in better answers as a contrast to the dark determination of her sister to kill another mole as a love offering. The reactions of the 'Gordons' in <i>A Lesson on a Tortoise</i> to the narrator's accusations of lying may well be discussed in answers, and the more perceptive will note the agony of the inept narrator as he confronts their righteous indignation. There may also be some reference to the defiance and ultimate triumph of Segur. Answers may see Lawrence's compassion in his finely drawn picture of Lessford, the boy's determination to even risk being called a thief in order to feed his rabbits, and his despair at their disappearance. The best answers may be able to note that all the young people are painted with an earthy realism and an understanding of the young.</p>	

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21: (14 marks)	<p><i>Chapter 21: But Jim was glad that the mustangs...to...pilot hung alone in the silent sky.</i></p> <p>What do you think makes this passage so gripping to read?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the aircraft • Jim's feelings.
<p>NOTES ON THE TASK:</p> <p>The descriptions are very visual. The anti-aircraft fire is a 'canopy' of 'stitches' and 'threads' which 'reknit themselves'; there is 'an unbroken flak ceiling'. The planes which are shot down and their pilots are similarly made visible by the writing: 'cartwheeled', 'curtain wall of flaming gasoline', 'he tore through the trees', 'towed its black plume', 'hung alone in the silent sky'. Jim is excited and awe-struck. He admires the design of the Mustangs, he is 'breathless' as he waves his textbook in the air, and we are told that he has never seen such a big air-raid. Better answers are likely to refer more closely to the words of the passage.</p>	

Text:	BALLARD: <i>Empire of the Sun</i>
Question 22: (14 marks)	<p>How do your impressions of Mr Maxted change and develop during the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • his life in Shanghai in peace-time • what happens to him later, in the camp and on the march to the stadium.
<p>NOTES ON THE TASK:</p> <p>In Shanghai Jim admires the 'raffish' Maxted and enjoys riding in his Studebaker, then later has the run of his expensive apartment. In Chapter 22 we are told that Maxted was 'poorly' equipped for life in Lunghua and 'sadly drained' by his years there. At the end of Chapter 29 Jim is 'demoralized' that Maxted has told him to remember he is British. On the march to the stadium he is a starving wreck, whom Jim devotedly and vainly tries to keep alive, wiping flies from his mouth and massaging his cheeks even after his death. Answers should be able to use the bullet points to explore the changes in the character, and better answers are likely to refer more closely to the text and to make explicit personal 'impressions'.</p>	

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 23: (14 marks)	<p><i>Mannequin: As they went out...to ... I heard her say so.</i> <i>Weekend: Outside in the garden...to...by handfuls, and liking it.</i></p> <p>What moving portraits are created here of women who are unable to cope?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what happens to Anna • Martha's thoughts about her situation.
<p>NOTES ON THE TASK: Most answers will be able to set this first passage in the context of Anna's first, exhausting day as a mannequin, and will hopefully note that this is the point, at the end of her first day, when exhaustion catches up with her and the humiliating nature of her new profession dawns on her. Better answers may note that Jeannine's words of encouragement end the passage on an optimistic note, and that Anna will continue with her self-inflicted suffering. Some detail on the hurried nature of Anna's afternoon and her consequent despair will be present in the best answers. The put-upon Martha in <i>Weekend</i> will surely be the subject of considerable sympathy, and this passage epitomises her degradation on her weekend from hell. Better answers may comment in some detail on her frantic efforts at planning, together with her ability to foresee the long term problems arising from short term solutions, and the scant regard the others give her for her gargantuan efforts. The best answers may note that Weldon's prose style allows us to see this unfriendly world through Martha's eyes.</p>	

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 24: (14 marks)	<p>Do you think that the main characters bring their unhappiness upon themselves, in TWO of the following stories?</p> <p><i>Addy</i> (Blackwood) <i>Another Survivor</i> (Fainlight) <i>Miss Anstruther's Letters</i> (Macaulay)</p> <p>Remember to support your answer with details from the stories.</p>
<p>NOTES ON THE TASK: Few people could fail to be moved by the description of Addy; Blackwood tugs remorselessly at the heartstrings, and answers may show considerable personal response to the sadness of her life and her lonely death. Some answers may use this to focus upon the gradual build up of guilt in Mrs Burton as she begins to compare the triviality of Mrs Fitz-James and her dinner party with the devotion and obedience of her dog left alone at home to die. Better answers will, moreover, also be able to recognise Mrs Burton's conflation of the death of Addy with that of her mother, and her consequent guilt. In <i>Another Survivor</i> answers may acknowledge that Rudi has reached a point in his life where he has begun to yearn for the richness and culture of his youth, and tries vainly to recreate it. The final blow for him comes with his final attempts to recreate his mother in his daughter, which also produces for him her brutalised ghost. The mental collapse that follows is a result of this desire to recreate the past. Miss Anstruther's despair at her failure to preserve her letters is finely drawn, and this despair is compounded by the knowledge that she must continue to exist knowing that for a second time she has lost her true love through her own thoughtlessness and inadequacy. The discriminator in many answers here may be the extent to which they respond to the sensitivity of the writing.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 25: (14 marks)	<p><i>Chapter Eight: 'Okonkwo did not taste any food ...to ...pushed the dish aside.'</i></p> <p>What are your feelings about Okonkwo as you read this passage?</p>
<p>NOTES ON THE TASK:</p> <p>Most candidates will identify not only that this occurs just after the brutal murder of Ikemefuna, but that Okonkwo is battling his own internal guilt. His lack of sleep, his weakness, his loss of appetite, will be commented on in basic answers. For higher reward, however, candidates will note that Okonkwo the great warrior is giving way to personal sentiment here, and mourning the dreadfulness of the loss of a boy who was fast becoming dearer to him than his own son. Some more perceptive answers may comment that the acuteness of his agony may be due in part to the knowledge that his fierce pride forced him to go one step further than was necessary in the sacrifice and deliver the fatal blow himself. For highest reward, candidates may comment also on the power of Achebe's imagery when describing Okonkwo's agony.</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 26: (14 marks)	What impressions of the traditions of family life in Umuofia does the novel give you?
<p>NOTES ON THE TASK: There is much rich material in the novel relevant to this question, and strong responses are to be expected. It is to be hoped that these responses will go beyond simple criticism of the profoundly subordinate position of wives and children in the clan. Such cultural traditions as polygamy, with the associated subordination of women, and the absolute power of the head of the family over his women and children, will be the subject of discussion in most answers, but it is hoped that in better answers some of the livelier examples of these traditions, such as Okonkwo's beating of his youngest wife, will be cited. The best answers may, however, give some detail from the novel of the above, and the very best will achieve a balanced view of this culture, acknowledging that having a protector as strong and hardworking as Okonkwo gives women and children security and even pride in their roles in the community.</p>	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (14 marks)	<p><i>In the dark the old man could feel the morning coming...to...schools of bonita and albacore are and maybe there will be a big one with them.</i></p> <p>What does this passage convey to you about the old man's thoughts and feelings concerning the sea and its creatures?</p>
<p>NOTES ON THE TASK: Santiago knows the sea intimately, for example the great well and the schools of albacore and bonita. He thinks of the sea as a female lover, giving or withholding favours, doing 'wild or wicked things'. He feels sorry for birds and fond of the flying fish. There is a range of material here; better answers are likely to be those which go beyond mere paraphrase, and make close references to words and phrases in the passage.</p>	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 28: (14 marks)	Explore any TWO moments in the novel when you feel that Santiago's life as a fisherman seems particularly painful.
<p>NOTES ON THE TASK: We shall be as far as possible tolerant about the choice and interpretation of moments. They might be understood to be physically or mentally painful, or perhaps both. Answers might refer to various parts of the book in which Santiago struggles with the fish and the sharks. They might also refer to the final acknowledgement of defeat. Better answers are likely to show not only a reasonably sustained understanding of the events of the novel but also a degree of personal response to 'particularly painful' in the question.</p>	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29: (14 marks)	<p><i>Part Two, III: He began telling Julia of something that had happened... to ...failure are better than other kinds, that's all.</i></p> <p>What makes this passage such a striking moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the story about Katharine • the discussion between Winston and Julia.
<p>NOTES ON THE TASK:</p> <p>Winston is telling Julia about a vivid episode in his relationship with his wife. The passage contrasts the two women: on the face of it Katharine was timid and conventional, whereas Julia is bold and radical. The clifftop scene is dramatic in its sudden quiet, isolation and danger, and the dialogue between Winston and Julia which follows is both a shock and an anticlimax: 'good shove', 'dusty floor', 'pigeon dung'. Better answers are likely to consider Winston's relationship with Julia and also his acknowledgement that ultimately 'we can't win'.</p>	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30: (14 marks)	<p>What do you think makes Mr Charrington a particularly disturbing character in the novel?</p> <p>Remember to support your answer with details from the novel.</p>
<p>NOTES ON THE TASK:</p> <p>Although apparently an unassuming, harmless old man running a little shop off the beaten track, perhaps even a little out of sympathy with modern ways, Charrington is in fact an agent of the Thought Police whose role seems to be dedicated to the downfall of Winston and Julia. Answers are likely to comment on his shop and the upstairs room, and perhaps the paperweight. Better answers are likely to show a little understanding of the role of the Thought Police, as well as communicating some personal response to 'particularly disturbing' in the question.</p>	

Text:	PALIN: <i>Pole to Pole</i>
Question 31: (14 marks)	<p><i>Day 9: The Greenland Sea: A night of varying degrees...to ...machine to reproduce this effect.</i></p> <p><i>Day 65: Wadi Halfa to Atbara: By midday my thermometer...to...do dislike educated people.</i></p> <p>What do you find amusing and interesting about these accounts of difficult weather conditions?</p> <p>Remember to support your answer with details from the passages.</p>
<p>NOTES ON THE TASK:</p> <p>At the opening of the first passage, Palin sets the scene with descriptions of objects falling and constant noise. Answers may note the amusing 'aside' of the shipping magazine survey, which has the effect of underlining the instability of their transport. Details such as Palin's amusing references to Roger's 'large' sailor in his cabin, and his own desire to produce a body-stretching machine, may be quoted in better answers. In contrast, the second passage manages to capture the lethargy brought on by intense heat. The episodes of the mustard, the falling off the train roof, or the 'Nile water, complete with mud' bring in incidental detail that will be evident in better answers. High reward should be given to answers that note Palin's use of unusual vocabulary and images to build amusement and interest.</p>	

Text:	PALIN: <i>Pole to Pole</i>
Question 32: (14 marks)	<p>What do you find vivid and amusing about the accounts of TWO of Palin's unusual meals?</p> <p>You might choose from:</p> <p><i>Day 31 Novgorod</i> <i>Day 62 Aswan to Wadi Halfa</i> <i>Day 83 Addis Ababa</i> or any other unusual meal in the book.</p>
<p>NOTES ON THE TASK:</p> <p>The setting of the dining room on the Aswan ferry is in itself comic, since it doubles as an immigration office and Palin finds himself queuing with immigrants as well as diners. Better answers may refer to details such as Palin's camp cutlery set, his fight to get to the galley, and the fierce immigration officer controlling the crowds. His straightforward description of the typically Egyptian meal is made amusing by its surroundings. The account of the crayfish and samogon feast in Novgorod is brought alive by Palin's elaborate description of the Correspondents Club, and of the hilarious drunken toasting that follows. In contrast, the meal taken in Addis Ababa is given serious treatment, where Palin describes the coffee ceremony, then gives a complimentary account of unfamiliar yet staple Ethiopian foods. Better answers may give some attention to the contrasts, both in content and tone, of whichever two moments are chosen, and the best answers will engage with Palin's wit and sense of the absurd.</p>	

Text:	HORNBY: <i>Fever Pitch</i>
Question 33: (14 marks)	<p><i>MY MUM AND CHARLIE GEORGE: I begged and pleaded and nagged... to ...another, chaps, don't we?</i></p> <p>How does this extract help you to understand Hornby's relationship with his mother?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • her support for him, and why he thinks she supports him • the words the writer uses.
<p>NOTES ON THE TASK: She seems to have little interest in football but allows him to go to Highbury in the company of Rat. He does not tell her he has been attacked and had his scarf stolen as he thinks she would stop him going for years. He writes about her with some humour, maintaining that she should not have let him go to so many away games. Better answers may be able to make some response to Hornby's tone and style, however implicitly, in response to the second bullet.</p>	

Text:	HORNBY: <i>Fever Pitch</i>
Question 34: (14 marks)	<p>In what ways do you think that <i>Fever Pitch</i> makes the game of football seem attractive?</p> <p>Remember to support your ideas with details from the book.</p>
<p>NOTES ON THE TASK: Better answers here may be those which not only refer to the book in some detail but also reflect explicitly on what kind of attractiveness they are arguing for. Hornby's devotion to his team in the book may be seen as meaning that football is attractive in the sense of addictive and compulsive. A more artistic interpretation of attractiveness might be found in descriptions of gifted players, such as Gazza or Liam Brady. Answers may reasonably consider the experiences of spectators.</p>	

2448/02 Higher Tier: Post - 1914 Texts

INSTRUCTIONS TO EXAMINERS: Unit 8 (Higher Tier)

A INDIVIDUAL ANSWERS

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

B TOTAL MARKS

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

1901 English Literature – Generic Band Descriptors

Unit 2448/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	20 19	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	18 17	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	16 15	<ul style="list-style-type: none"> present a clear, sustained response show understanding supported by careful and relevant reference to the text respond with some thoroughness to language
4	14 13	<ul style="list-style-type: none"> make a reasonably developed personal response show overall understanding using appropriate support from the text make some response to language
5	12 11	<ul style="list-style-type: none"> begin to organise a response show some understanding give some relevant support from the text or by reference to language
6	10 9	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	8 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	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas
	6 5	<ul style="list-style-type: none"> show a little awareness of character
	4 3	<ul style="list-style-type: none"> show very little awareness of character
	2 1 0	<ul style="list-style-type: none"> not meet any of the above criteria

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 1: (20 marks)	Act Two: JUDGE: But wouldn't you agree that many people... to ... KEN: I think not my Lord. Thank you. How does Clark's writing make this such a moving and dramatic moment in the play?
NOTES ON THE TASK: Candidates will identify the position of this passage within the play as the moment of Ken's triumph, when he is given formal permission to die. The judge has put forward every argument to Ken as to why he should not be allowed his freedom to leave the hospital, and better answers will articulate some of these. More perceptive answers will also note that the dialogue in this extract represents the end of a series of exchanges where Ken has articulated his plea to be regarded as sane. Answers that point out the dramatic effect of the judge's measured pronouncement as he weighs up the possibilities, and Clark's skill in communicating this, should receive high reward.	

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 2: (20 marks)	How does Clark's writing make Sister Anderson such a memorable character in the play? Remember to support your ideas with detail from the play.
NOTES ON THE TASK: Although Sister Anderson's appearances in the play are little and often and she has no function in moving the action of the play forward, there is much that may be said here. Her dry sense of humour and quick wit may be seen in her humorous exchanges with Ken, yet this is combined with both a meticulous professionalism (described by her rather self-deprecatingly as a "stainless steel heart") and at the same time a sensitive ear for the other women characters in the play. Although a sequential listing of her appearances is not necessarily required here, better answers will be those that are able to give some detail from the play to illustrate the points they make, and the best answers will respond to the sensitivity of Clark's writing in making her character memorable.	

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (20 marks)	<i>ACT ONE: BEN: Father was a very great....to...WILLY: ...nerves of iron, that Biff!</i> How does Miller make this flashback scene such a dramatic and revealing moment in the play?
NOTES ON THE TASK: Answers should be able to respond to the rapid action on stage (the fight, the theft etc) and go on to say something about 'the way (he is) bringing them up', the example of manhood and adulthood suggested by Willy and Ben, in which aggressive dishonesty is somehow allowed and preferable to hard work. Better answers should be able to show understanding of where this leads Biff in particular and reflect on the ways in which this scene is a sign of Willy's guilt and confusion: in other words, show a sense of drama in the scene and context.	

Text:	MILLER: <i>Death of a Salesman</i>
Question 4: (20 marks)	How do you think Miller makes the Woman so dramatically important in the play?
NOTES ON THE TASK: The scene in the hotel room is likely to be referred to with a sense of its climactic nature and its importance to Biff. Answers should go beyond a mere narrative of what happened in Boston, and show some response to her importance in the play. Answers should be able, therefore, to respond to the dramatic detail of the scene in which she actually appears, to the ways in which the scene is built up to, to the ways she is characterised, and perhaps, in better answers, to the counterpoints with Linda.	

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 5: (20 marks)	<i>Act Three: RALEIGH: Hullo – Dennis... to STANHOPE: It's not your fault, Jimmy.</i> How does Sherriff make this such a moving moment in the play?
NOTES ON THE TASK: Stanhope's earlier behaviour towards Raleigh is clearly important here, since what he says in the quoted passage has to be taken within the context of what we know about their background, and Stanhope's earlier hostility towards his dear friend, and it is to be expected that answers will show some awareness of this. Better answers may contrast the various earlier incidents, for example Stanhope's initial shock at Raleigh's arrival, his obsessive censoring of Raleigh's letter home, and his anger at Raleigh's eating with the men, with his anxious solicitude and unconscious reversion to boyhood familiarity with his dying friend. The best answers will be those that are able to give some detail from Sherriff's writing, for example their reversion to first name terms, and the tenderness of what he says when tending to the dying boy's needs.	

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 6: (20 marks)	You are Raleigh at the end of Act Two. Stanhope has just told you about the planned raid. Write your thoughts.
NOTES ON THE TASK: It is expected that candidates might take the opportunity of expressing Raleigh's excitement at experiencing life on the front line, with its tensions, its deprivations and its unexpected and ominous quiet. Better answers may include thoughts about Stanhope – Raleigh's letter at the end of Act 2 Scene 1 indicates what he thinks of Stanhope, his schoolboy hero, who has grown in stature and maturity and who consequently receives a depth of respect that reaches beyond Raleigh's earlier hero-worship. His thoughts might also drift towards Osborne, who has already made an impression on him, and who will accompany him on the raid. The best answers may attempt to give a sense of Raleigh's boyish enthusiasm, his keenness to play his part, and his pride at having been specially picked for his part in the raid.	

Text:	PINTER: <i>The Caretaker</i>
Question 7: (20 marks)	<i>End of Act II: ASTON: About a week later they started to come round...to ...shed out in the garden. Curtain.</i> How do you think Pinter makes this such a horrifying part of the play?
NOTES ON THE TASK: Aston has seen the treatment done to others, so knows what he is in for. The repetition of pincers and skull is shocking and horrifying. He fights back but is inevitably overcome. The horrors are emphasised by his deadpan delivery and the irony of his assertions that it was 'perfectly all right' and 'I feel much better now'. Answers should be able to refer to the tone and style of the passage as well as Pinter's use of ellipsis. Better answers may be those which respond to 'part of the play' by making references to context: this is the latter part of a unique passage in the play; Aston is perhaps as lonely and rootless as Davies; his ambition to build the shed is a repeated motif.	

Text:	PINTER: <i>The Caretaker</i>
Question 8: (20 marks)	You are Mick at the end of the play. Write your thoughts.
NOTES ON THE TASK: It is hard to know what Mick really thinks and feels: better answers are likely to show confidence in the voice, the stance adopted towards his brother and the 'caretaker' Davies, and the references to remarks and events in the play. Mick may well reflect on Davies's attempts to come between the brothers, on his treatment of Davies, and on the degree to which Aston is an independent agent or needs looking after. He may well be looking forward to his own plans for the future.	

Text:	OCR: <i>Opening Lines: How It Looks From Here</i>
Question 9: (20 marks)	<i>Mirror</i> (Plath), <i>The Hare</i> (Hill). Compare the ways in which the poets create such disturbing images in these two poems.
<p>NOTES ON THE TASK: Answers may initially focus on the central conceit in <i>Mirror</i>, where the personified mirror tells what it sees, ostensibly impersonally. More perceptive answers, however, may see that the mirror's arrogant claim that it tells only the truth, without prejudice or emotion, is, in fact, belied by the cruelty of its comment on the effects of age on the woman, and her pitiful responses. The shocking nature of the last two lines, with their nakedly terrifying images, may be noted in better answers. The scene is carefully set at the beginning of <i>The Hare</i> to express the eeriness of the hare's cry and its frightening effects on the woman. The claustrophobia felt by her in the middle section as the animal invades first her personal space then, finally, her inner self, may be observed in some more detailed answers. Those answers that are able to express the final intimacy of the relationship of the hare and the woman, where she becomes almost a surrogate mother, should be highly rewarded.</p>	

Text:	OCR: <i>Opening Lines: How It Looks From Here</i>
Question 10: (20 marks)	Compare some of the ways in which the poets strikingly express views of everyday life in TWO of the following poems: <i>A Consumer's Report</i> (Porter) <i>O Grateful Colours, Bright Looks!</i> (Smith) <i>In Your Mind</i> (Duffy).
<p>NOTES ON THE TASK: An appreciation of the irony central to the extended metaphor in <i>A Consumer's Report</i>, where life is seen as a consumable product that can be evaluated, may be present in more perceptive answers. Better answers may also give some detail about the humorous ways in which the product 'life' is described, and some will note the rather chilling promise of the last three lines. The shallow, commonplace nature of the descriptions in the first part of <i>Oh Grateful Colours, Bright Looks!</i> compared with the quiet, reflective critique of greedy materialism in the second part may be noted in answers, and may be compared with the equally acerbic observations on life in <i>A Consumer's Report</i>. <i>In Your Mind</i> has a similarly jaundiced view of everyday life, with its 'English rain' where you 'swap a coin for a fish'. In this poem, however, the poet also opposes this view of life against a longed-for Utopia, and answers that attempt to understand how the careful balance of the two views in the poem is achieved, deserve high reward.</p>	

Text:	OCR: <i>Opening Lines: The 1914-18 War (ii)</i>
Question 11: (20 marks)	<i>Lamentations</i> (Sassoon), <i>Reported Missing</i> (Keown) Compare how the poets convey to you powerful feelings about loss in wartime in these two poems.
<p>NOTES ON THE TASK: Answers can be expected to focus on the blunt straightforwardness of both the content and the style in <i>Lamentations</i>. There is a contrast between the unwitting insensitivity of the onlookers – the narrator who ‘blundered in’ and the sergeant watching with ‘patient, puzzled face’, and the inconsolable grief of the brother, described with short, heavy vocabulary. Better answers may observe the irony of the last sentence. The gentle, pathetic certainty of Keown is no less effective as an expression of grief in <i>Reported Missing</i>, and credit should be given to answers that are able to give some idea of the desperate defiance present in the first eight lines of the sonnet. These certainties are contextualised in the last six lines, where small details of the tranquil home life of the missing soldier serve to emphasise the magnitude of the loss, and the consequently urgent necessity for it to be denied. The best answers may also appreciate the relative merits of a deliberately blunt, ironic observation of grief against the gentler affirmation of life in the midst of what appears to be a refusal to grieve, since this would be an acceptance of loss.</p>	

Text:	OCR: <i>Opening Lines: The 1914-18 War (ii)</i>
Question 12: (20 marks)	Compare how the poets persuade you to sympathise with people in TWO of the following poems: <i>The Target</i> (Gurney) <i>The Deserter</i> (Letts) <i>The Hero</i> (Sassoon).
<p>NOTES ON THE TASK: Sympathy for others in <i>The Target</i> extends towards both the narrator’s mother and his victim. Answers may point to the mother’s fear, and the chilling idea that if the narrator were dead, she would no longer need to be afraid. The victim is humanised here, possibly an only son, certainly present in the afterlife to which the narrator believes he may go. Some answers may add that all of this is seen in the last line as futile in view of the ‘bloody mess’ that is the war. The eponymous deserter is depicted in some detail in Letts’ poem; he is anonymous, yet his fear is feelingly and closely described, and better answers will engage with this. The curious rhyme scheme, with its word repetition, will be noted in more perceptive answers, as it serves to emphasise the grim nature of the unfolding tragedy, and climaxes in the repeated line 25. The tragic nature of a mother’s love here can be compared to that expressed in both <i>The Target</i> and <i>The Hero</i>. In the latter, the mother’s grief is in counterpoint with her ill-founded joy at her son’s ‘glorious’ death, described to us brutally through the eyes of the ‘Brother Officer’. Responses that find in the two chosen poems a compassion both for the soldiers that are described, and for the mothers waiting helplessly at home, should be well rewarded.</p>	

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 13: (20 marks)	<i>Mr Bleaney: Larkin, After Visiting Hours: Fanthorpe.</i> Compare the ways in which these poems movingly portray restricted lives.
<p>NOTES ON THE TASK: Mr Bleaney and the narrator seem isolated and lonely. The room, the ‘hired box’ with its ‘frayed’ curtains and ‘fusty’ bed, is cheerless. Outside is no better: ‘strip of building land’, ‘frigid wind’. Better answers may be those which can not only explore the poem’s conclusion and interpret its comparison of Mr Bleaney and the narrator, but also comment on the effects of some of Larkin’s language. In the Fanthorpe when the visitors have gone the patients resume their state and status: ‘our world confirms us’, ‘We become pulses’, ‘Now we can relax Into illness’. Answers should be able to respond to the sea voyage imagery in this poem and see the sense of inevitability here. Better answers may be able to comment more explicitly on language, perhaps to observe Fanthorpe’s characteristic use of enjambement to create surprise and irony.</p>	

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 14: (20 marks)	Compare the ways in which the poets memorably express regret in any TWO of these poems: <i>Wild Oats</i> (Larkin) <i>Poetry of Departures</i> (Larkin) <i>Growing Up</i> (Fanthorpe).
<p>NOTES ON THE TASK: In the first Larkin poem he keeps a photo of ‘bosomy rose’ as a hint of what might have been. His relationship with her ‘friend in specs’ was more substantial but failed; he reflects on this ironically as a ‘useful’ lesson. Better answers may be able to see the role of his matter-of-fact, somewhat colloquial language in conveying and part-concealing his feelings of regret: ‘The whole shooting-match’, ‘I got back in the end’, ‘after about five Rehearsals’. In the second, Larkin juxtaposes his routine, mundane life of ‘specially chosen junk’ with dramatic ‘audacious’ declarations that he hears or perhaps reads. Better answers will probably grasp the logic of what makes him stay ‘sober and industrious’, and may suggest that the regret is only partial. Fanthorpe regrets a childhood of failure to live up to expectations, emphasised in the refrain ‘Not...No’. The language is full of the secretive and subversive: ‘Burrowed’, ‘biding’, ‘disdained definition’, ‘out of step’, ‘wormed’, ‘Masonic’. Better answers may be able to suggest whether she feels in the last stanza that any benefit of ‘vocation’ has accrued.</p>	

Text:	<i>Touched With Fire</i>
Question 15: (20 marks)	<i>5 Ways to Kill a Man</i> (Brock), <i>Telephone Conversation</i> (Soyinka) Compare the ways in which the poets strongly criticise people's behaviour in these two poems.
<p>NOTES ON THE TASK: The Brock criticises people for their developing power and sophistication in killing each other. The Soyinka is more personal, criticising the racism, snobbery and stupidity of the landlady. Better answers are likely to be those which show an understanding of the ironies used to express strength of criticism. In the Brock there is a reasonableness in the style ('you can', 'you may') as if a user-friendly handbook is being offered. Soyinka expresses anger at the racist landlady partly by means of sarcasm in the conversation itself. Better answers may also appreciate some of the other ways in which his mounting resentment is conveyed, such as references to the colour red, and his vision of the woman behind the voice.</p>	

Text:	<i>Touched With Fire</i>
Question 16: (20 marks)	Compare some of the ways in which the poets vividly portray power and strength in any TWO of the following poems: <i>Mushrooms</i> (Plath) <i>Hawk Roosting</i> (Hughes) <i>Digging</i> (Heaney).
<p>NOTES ON THE TASK: Plath's mushrooms are insidiously, quietly powerful in part because of their large numbers. The poem is all the more unsettling as a result. Answers should be able to look closely at some of the language used to convey this, such as 'soft fists', the repetition of 'So many of us!' and the apparently innocuous imagery of 'shelves' and 'tables'. Better answers may be able to comment on the effect of the Biblical allusion to the 'meek' who will 'inherit the earth' and the insistent rhythm of many of the lines. Hughes's hawk is more dramatically and demonstratively powerful. Better answers may be able to suggest whether this declarative note ('perfect kills', 'no sophistry', 'No arguments', 'I am going to keep things like this') should be interpreted as megalomania or cruelty or just a statement of natural fact. Heaney describes the power combined with skill of his father's and grandfather's digging. Better answers may be able not only to appreciate the sensuousness of the language (the onomatopoeia of 'the spade sinks into gravelly ground' for example), but also to suggest to what extent the poet's digging with his pen has a power of its own.</p>	

Text:	OCR: <i>Opening Worlds</i>
Question 17: (20 marks)	<p><i>Pieces of Silver: The stout pompous acting Headmaster...to...Good morning to our teachers.</i></p> <p><i>The Winter Oak: Do you all understand... to...I see you understand.</i></p> <p>How do the writers convey vivid impressions of the schools in these passages?</p>
<p>NOTES ON THE TASK:</p> <p>The first school is run with oppressive military-style order: ‘assembled rows’, ‘filed quietly’, ‘rapped out the order’. The teachers inspect them before they are allowed into school, and once in they have to ‘Shun!’ and chant. Answers are likely to refer to the portrayal of the acting Head, who is both frightening and ridiculous, ‘stout’ and pompous’ and furiously ringing his bell, and caning pupils for appearance transgressions. The second school seems to be a better learning environment, in which children ‘bubbled happily’, and later ‘words began to fly’. However answers may offer interpretations of Vasyata’s repeated ‘nail’ and refer to the wider story to argue that there is something narrow about this model of education. Better answers overall are likely to be those which refer closely to the wording of the passage in order to give precision to the impressions discussed.</p>	

Text:	OCR: <i>Opening Worlds</i>
Question 18: (20 marks)	<p>How do the writers vividly convey tensions in relationships between parents and children in any TWO of the following stories?</p> <p><i>Two Kinds (Tan)</i> <i>The Red Ball (Khan)</i> <i>The Young Couple (Jhabvala)</i></p>
<p>NOTES ON THE TASK:</p> <p>Better answers here should be able to go beyond merely explaining the relationships, and instead refer closely to the texts and express personal response to the tensions. In the first story the battle between mother and daughter causes hurt to both. The drama of the piano entails literal kicking and screaming and the most wounding words possible for this mother to hear: ‘I wish I were dead! Like them’. In the second, tensions caused by poverty and alcohol lead to a savage beating that final declarations of love barely assuage. In the third, Naraian is at first something of a radical, ‘restless and discontented’, resisting all that is symbolised by the ‘decadent, eighteenth-century mausoleum’ next to their small flat. But the behaviour of his wife is not approved of, and he gradually succumbs to his parents’ ‘heavy, shiny...ample’ lifestyle.</p>	

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 19: (20 marks)	<p><i>Her Turn: There's th'mangle...to ...went out muttering</i> <i>Tickets, Please: Do you hear – do you hear...to ...I wouldn't touch him, she said.</i></p> <p>How does Lawrence's writing here bring Mrs Radford and Annie vividly to life?</p>
<p>NOTES ON THE TASK: In order to convey the full significance of the extracts, and why the women in them are so interesting, candidates may wish to identify the contexts in which the incidents in the extracts take place, and this will be expected in most answers. Candidates may observe in <i>Her Turn</i> the cat-like descriptions of Mrs Radford earlier that promise something interesting to come, and the tension in the relationship that emanates from Mr Radford's quiet arrogance – as seen in the public-house – and his refusal to give her his strike money. For higher reward, answers may point out the terse nature of the conversation in the extract, and how Mrs Radford's resentment forces her into defiance and smugness in spite of her eventual fear of her husband. In <i>Tickets, Please</i>, what has been an amusing story has turned into a hostile and violent encounter. Better answers may observe that Annie's futile resentment is echoed in Lawrence's choice of vocabulary and images, where he describes John Thomas' cunning defiance, and Annie's desperate hatred.</p>	

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 20: (20 marks)	<p>How does Lawrence's writing powerfully portray the young people in TWO of the following stories?</p> <p><i>Second Best</i> <i>A Lesson on a Tortoise</i> Lessford's Rabbits.</p>
<p>NOTES ON THE TASK: Answers may reflect Lawrence's warmth in his portrayal of the robust yet gentle Anne, the 'wise young body' in <i>Second Best</i>, and better answers may contrast her with her spoilt yet vulnerable older sister. Her decisive matter-of-factness over the necessity to kill the mole, coupled with her unsentimental dispatching of the animal, may invoke feelings of admiration or alarm in more detailed answers. This is echoed at the end of the story by her sister's grim determination to kill another mole to attract her shy admirer, and more perceptive answers may note that. Answers may be expected to focus on Lawrence's complex view of the Gordons in <i>A Lesson on a Tortoise</i>, where admiration of their basic decency is set against their surly, defensive natures, and their indignant reactions to the narrator's inept accusations lead to an expression of his embarrassment. Segar the thief's robust defiance and his ultimate triumph may seem to add to the narrator's discomfort. More perceptive answers may note Lawrence's admiration for the finely drawn Lessford, and deal with both his courage and determination to risk being called a thief in order to feed his rabbits, and his distress when they disappear. Details of Lawrence's earthy realism in description, and his striking use of language, should merit reward.</p>	

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21: (20 marks)	<i>Chapter 21: But Jim was glad that the mustangs...to...pilot hung alone in the silent sky.</i> How do you think Ballard's writing make this such a gripping passage in the novel?
<p>NOTES ON THE TASK: The descriptions are very visual. The anti-aircraft fire is a 'canopy' of 'stitches' and 'threads' which 'reknit themselves'; there is 'an unbroken flak ceiling'. The planes which are shot down and their pilots are similarly made visible by the writing: 'cartwheeled', 'curtain wall of flaming gasoline', 'he tore through the trees', 'towed its black plume', 'hung alone in the silent sky'. Jim is excited and awe-struck. He admires the design of the Mustangs, he is 'breathless' as he waves his textbook in the air, and we are told that he has never seen such a big air-raid. Answers are likely to refer closely to the words of the passage. Better answers may be able to suggest that the writing enables us in part to share Jim's excitement but also consider elements of context: here is a boy who is fascinated by aircraft, and progressively hardened by his wartime experiences.</p>	

Text:	BALLARD: <i>Empire of the Sun</i>
Question 22: (20 marks)	How does Ballard memorably portray Mr Maxted in the novel?
<p>NOTES ON THE TASK: This is a character question, but answers are expected to go beyond a prepared character study and instead make a personal response. Answers may reasonably see the role of Jim in creating our view of him. In Shanghai Jim admires the 'raffish' Maxted and enjoys riding in his Studebaker, then later has the run of his expensive apartment. In Chapter 22 we are told that Maxted was 'poorly' equipped for life in Lunghua and 'sadly drained' by his years there. At the end of Chapter 29 Jim is 'demoralized' that Maxted has told him to remember he is British. On the march to the stadium he is a starving wreck, whom Jim devotedly and vainly tries to keep alive, wiping flies from his mouth and massaging his cheeks even after his death. Better answers are likely to be closer to the details of the novel.</p>	

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 23: (20 marks)	<p><i>Mannequin: As they went out...to ... I heard her say so.</i> <i>Weekend: Outside in the garden...to...by handfuls, and liking it.</i></p> <p>How do the writers here create moving portraits of women who are unable to cope?</p> <p>Remember to support your answer with details from the passages.</p>
<p>NOTES ON THE TASK: Answers will set this first passage in the context of Anna's first, exhausting day as a mannequin, and will hopefully note that this is the point, at the end of her first day, when exhaustion catches up with her and the humiliating nature of her new profession dawns on her. Better answers will note that Jeannine's words of encouragement end the passage on an optimistic note, and that Anna will continue with her self-inflicted suffering. The best answers will be those who comment in some detail on how the hurried nature of Rhys's prose style reflects the harassment the girl undergoes. The put-upon Martha in <i>Weekend</i> will surely be the subject of considerable sympathy, and this passage epitomises her degradation on her weekend from hell. Better answers will discuss how the third person narration is in fact Martha's stream-of-consciousness. For highest reward, answers will comment in some detail on her frantic efforts to plan ahead and calculate, together with her ability to foresee the long term problems arising from short term solutions, the scant regard the others give her for her gargantuan efforts, and, most horrifying of all, her realization that she in fact can cope after a fashion, but only at the cost of her personality.</p>	

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 24: (20 marks)	<p>How far do the writers encourage you to feel that the main characters bring their unhappiness upon themselves, in TWO of the following stories?</p> <p><i>Addy</i> (Blackwood) <i>Another Survivor</i> (Fainlight) <i>Miss Anstruther's Letters</i> (Macaulay)</p>
<p>NOTES ON THE TASK:</p> <p>Answers will almost certainly respond to the heart-rending description of Addy's sad past and miserable present life, and her lonely death. However, responding to the question, better answers will also examine in some detail Mrs Burton's own rather pathetic background, and may see her as something of a victim. Her mental agonising and guilt are set against the triviality of the dinner party, all in counterpoint to the devotion and obedience of her dog left at home to die. Better answers will take into account Mrs Burton's double guilt, where her desertion of Addy begins to correspond in her mind with her failure to support her own mother before her death. The dramatic background to Rudi's present life in <i>Another Survivor</i> will be mentioned in some answers, to bring some understanding to his sudden desire to recreate the richness of his youth. The extremes to which he resorts, using his own daughter to recreate his mother, will be considered in better answers, as will the shocking scene where his tortured imagination conjures up his mother's brutalised ghost. The mental collapse that he undergoes at the end as a result of all this may be considered pitiable, brought on as it is as a result of his traumatic early life. Miss Anstruther's failure to preserve her letters represents for her a second failure to preserve love – the first twenty-two years ago, the second when she unthinkingly chose not to rescue</p>	

from the fire her letters, which were her only memory of the love that gave meaning to her life. Better answers will show pity for her despair, responding to the sensitivity of the understated prose.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 25: (20 marks)	<i>Chapter Eight: 'Okonkwo did not taste any food ...to ...pushed the dish aside.'</i> What does Achebe's writing make you feel about Okonkwo here?
<p>NOTES ON THE TASK: This passage, occurring as it does just after the brutal murder of Ikemefuna, reveals an Okonkwo battling his own internal guilt, and candidates may note that because for him tribal law is absolute and there can be no questioning it, this is a terrible thing. As well as his lack of sleep, his weakness, and his loss of appetite, candidates may note that Okonkwo the great warrior is giving way to personal sentiment here, and mourning the dreadfulness of the loss of a boy who was fast becoming dearer to him than his own son. More perceptive answers may comment that the acuteness of his agony may be due in part to the knowledge that his fierce pride forced him to go one step further than was necessary in the sacrifice and deliver the fatal blow himself to a boy whose last words referred to him as 'my father...'. For highest reward, candidates may comment also on the power of Achebe's imagery and fierce similes when describing Okonkwo's agony, and the irony of his observation that Ezinma 'should have been a boy'</p>	

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 26: (20 marks)	What impressions does Achebe's writing give you of the traditions of family life in Umuofia?
<p>NOTES ON THE TASK: There is much rich material in the novel relevant to this question, and strong responses may be expected. Such cultural traditions as polygamy, with the associated subordination of women, and the absolute power of the head of the family over his women and children, will be the subject of discussion in most answers. It is expected in better answers that some of the livelier examples of these traditions, such as Okonkwo's beating of his youngest wife, may be cited in some detail. The best answers are likely, however, to give a balanced view of this culture, acknowledging that having a protector as strong and hardworking as Okonkwo gives women and children security and even pride in their roles in the community.</p>	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (20 marks)	<i>In the dark the old man could feel the morning coming...to...schools of bonita and albacore are and maybe there will be a big one with them.</i> How does Hemingway make vivid the old man's thoughts and feelings about the sea and its creatures at this point in the novel?
NOTES ON THE TASK: Santiago knows the sea intimately, for example the great well and the schools of albacore and bonita. He thinks of the sea as a female lover, giving or withholding favours, doing 'wild or wicked things'. He feels sorry for birds and fond of the flying fish. There is a range of material here; answers should go beyond mere paraphrase, but it may be the sign of a better answer if there is a developed appreciation of the old man's mental life. Better answers are also likely to pay close attention to Hemingway's writing.	

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 28: (20 marks)	Explore any TWO moments in the novel when you feel that Hemingway makes Santiago's life as a fisherman seem particularly painful.
NOTES ON THE TASK: We shall be as far as possible tolerant about the choice and interpretation of moments. They might be understood to be physically or mentally painful, or perhaps both. Answers might refer to various parts of the book in which Santiago struggles with the fish and the sharks. They might also refer to the final acknowledgement of defeat. Better answers are likely to show not only secure understanding of the events of the novel but also clear personal reaction to 'particularly painful' in the question, supported by a sensitive response to Hemingway's language	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29: (20 marks)	<i>Part Two, III: He began telling Julia of something that had happened... to ...failure are better than other kinds, that's all.</i> How does Orwell make this passage such a striking and significant moment in the novel?
NOTES ON THE TASK: Winston recalls to Julia a vivid episode in his relationship with his wife. The passage thus compares the two women: on the face of it Katharine was timid and conventional, whereas Julia is bold and radical, although some may see latent similarities between them. Another striking feature is Winston's acknowledgement of the inevitability of his final defeat. Better answers may be able to see the cliff-top scene as part of the symbolism of human isolation in the novel, and are likely to argue for significance via clear cross-references to other parts of the book.	

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30: (20 marks)	How do you think Orwell makes Mr Charrington a particularly disturbing character in the novel? Remember to support your answer with details from the novel.
NOTES ON THE TASK: Although apparently an unassuming, harmless old man running a little shop off the beaten track, perhaps even a little out of sympathy with modern ways, Charrington is in fact an agent of the Thought Police whose role seems to be dedicated to the downfall of Winston and Julia. Answers are likely to comment on his shop and the upstairs room, and the paperweight. Better answers are likely to show an understanding of the role of the Thought Police, as well as communicating a clear personal response to the terms of the question.	

Text:	PALIN: <i>Pole to Pole</i>
Question 31: (20 marks)	<i>Day 9: The Greenland Sea: A night of varying degrees...to ...machine to reproduce this effect.</i> <i>Day 65: Wadi Halfa to Atbara: By midday my thermometer...to...do dislike educated people.</i> What makes Palin's accounts of weather conditions in these passages amusing and interesting?
NOTES ON THE TASK: At the opening of the first passage, Palin sets the scene with descriptions of objects falling and constant noise. Answers may note the amusing 'aside' of the shipping magazine survey, which has the effect of underlining the instability of their transport. Palin's amusing references to Roger's 'large' sailor in his cabin, and his own desire to produce a body-stretching machine, may be quoted in better answers seeking to point out the effectiveness of Palin's writing style. In contrast, Palin's writing manages to capture the lethargy brought on by intense heat in the second passage. The episode of the mustard, and the falling off the train roof, bring in incidental detail that is essential to the success of the writing. Better answers will probably concentrate on how Palin uses unusual vocabulary and images to build amusement and interest.	

Text:	PALIN: <i>Pole to Pole</i>
Question 32: (20 marks)	Explore TWO moments where Palin writes amusingly and vividly about unusual meals he has eaten. You might choose from: Day 31 <i>Novgorod</i> Day 62 <i>Aswan to Wadi Halfa</i> Day 83 <i>Addis Ababa</i> or any other unusual meal in the book.
NOTES ON THE TASK: The setting of the dining room on the Aswan ferry is in itself comic, since it doubles as an immigration office and Palin finds himself queuing with immigrants as well as diners. Better answers may refer to details such as Palin's camp cutlery set, his fight to get to the galley, and the fierce immigration officer controlling the crowds. His straightforward description of the typically Egyptian meal is made amusing by its surroundings. The account of the crayfish and samogon feast in Novgorod is brought alive by Palin's elaborate description of the Correspondents Club, and of the hilarious drunken toasting that follows. In contrast, the meal taken in Addis Ababa is given serious treatment, where Palin describes the coffee ceremony, then gives a complimentary account of unfamiliar yet staple Ethiopian foods. Better answers may be those that give attention to the contrasts, both in content and tone, of whichever two moments are chosen; the best answers may comment with obvious enjoyment on Palin's sense of the absurd.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 33: (20 marks)	<i>MY MUM AND CHARLIE GEORGE: I begged and pleaded and nagged... to ...another, chaps, don't we?</i> How does Hornby's writing in this extract help you to understand his relationship with his mother?
NOTES ON THE TASK: She seems to have little interest in football but allows him to go to Highbury in the company of the Rat. He does not tell her he has been attacked and had his scarf stolen as he thinks she would stop him going for years. He writes about her with some humour, maintaining that she should not have let him go to so many away games. Better answers are likely to recognise and respond to aspects of Hornby's tone and style.	

Text:	HORNBY: <i>Fever Pitch</i>
Question 34: (20 marks)	How far do you think that Hornby's writing makes the game of football seem attractive in the book?
NOTES ON THE TASK: This is an open question: good answers are possible arguing that football is made to seem very attractive, or not at all, or a bit of both. Better answers are likely to be those which are clear and confident in the line of argument, and supported with some detail in reference to the book. Reference might be made to memorable goals, the skills of gifted players, or the failings of Arsenal and the experiences of the spectators.	

Grade Thresholds

General Certificate of Secondary Education
English Literature (1901)
January 2010 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	24	21	19	16	14			0
	UMS	40	36	32	28	24	20	16			0
2442/1	Raw	46				33	27	22	17	12	0
	UMS	69				60	50	40	30	20	0
2442/2	Raw	66	48	43	37	32	27	24			0
	UMS	100	90	80	70	60	50	40			0
2443	Raw	45	42	37	32	27	22	17	12	7	0
	UMS	60	54	48	42	36	30	24	18	12	0
2444/1	Raw	42				33	26	20	14	8	0
	UMS	41				36	30	24	18	12	0
2444/2	Raw	60	52	46	40	35	30	27			0
	UMS	60	54	48	42	36	30	24			0
2445/1	Raw	21				19	16	13	10	7	0
	UMS	27				24	20	16	12	8	0
2445/2	Raw	30	27	25	22	19	16	14			0
	UMS	40	36	32	28	24	20	16			0
2446/1	Raw	46				37	30	23	17	11	0
	UMS	69				60	50	40	30	20	0
2446/2	Raw	66	57	51	45	39	33	30			0
	UMS	100	90	80	70	60	50	40			0
2447	Raw	45	42	37	32	27	22	17	12	7	0
	UMS	60	54	48	42	36	30	24	18	12	0
2448/1	Raw	42				34	27	21	15	9	0
	UMS	41				36	30	24	18	12	0
2448/2	Raw	60	46	42	38	34	29	26			0
	UMS	60	54	48	42	36	30	24			0

Specification Aggregation Results

Overall threshold marks in UMS (ie 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	4.0	13.0	35.6	65.9	89.9	96.3	98.5	99.6	100	583

583 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

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