

Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

ENGLISH LITERATURE

1901/2441H

Scheme A

UNIT 1 Drama Post-1914 HIGHER TIER

Specimen Paper 2003

Additional materials:
Answer booklet.

This is an 'open book' paper. Texts should be taken into the examination. They may be annotated.

TIME 45 minutes.

INSTRUCTIONS TO CANDIDATES

You must answer **one** question.

- Answer on the text you have studied.

INFORMATION FOR CANDIDATES

The total number of marks for this paper is 30.

- All questions carry equal marks.

You must answer ONE question from this Paper.

Drama post-1914	Pages	Questions
ARTHUR MILLER: Death of a Salesman	4-5	1-3
HAROLD PINTER: The Caretaker	6-7	4-6
J B PRIESTLEY: An Inspector Calls	8-9	7-9
WILLY RUSSELL: Educating Rita	10-11	10-12

ARTHUR MILLER: Death of a Salesman

- 1 LINDA [*hearing WILLY outside the bedroom, calls with some trepidation*]: Willy!
WILLY: It's all right. I came back.
LINDA: Why? What happened? [*Slight pause.*] Did something happen, Willy?
WILLY: No, nothing happened.
LINDA: You didn't smash the car, did you?
WILLY [*with casual irritation*]: I said nothing happened. Didn't you hear me?
LINDA: Don't you feel well?
WILLY: I'm tired to the death. [*The flute has faded away. He sits on the bed beside her, a little numb.*] I couldn't make it. I just couldn't make it, Linda.
LINDA [*very carefully, delicately*]: Where were you all day? You look terrible.
WILLY: I got as far as a little above Yonkers. I stopped for a cup of coffee. Maybe it was the coffee.
LINDA: What?
WILLY [*after a pause*]: I suddenly couldn't drive any more. The car kept going off on to the shoulder, y'know?
LINDA [*helpfully*]: Oh. Maybe it was the steering again. I don't think Angelo knows the Studebaker.
WILLY: No, it's me, it's me. Suddenly I realize I'm going sixty miles an hour and I don't remember the last five minutes. I'm – I can't seem to – keep my mind to it.
LINDA: Maybe it's your glasses. You never went for your new glasses.
WILLY: No, I see everything. I came back ten miles an hour. It took me nearly four hours from Yonkers.
LINDA [*resigned*]: Well, you'll just have to take a rest, Willy, you can't continue this way.
WILLY: I just got back from Florida.
LINDA: But you didn't rest your mind. Your mind is overactive, and the mind is what counts, dear.
WILLY: I'll start out in the morning. Maybe I'll feel better in the morning. [*She is taking off his shoes.*] These goddam arch supports are killing me.
LINDA: Take an aspirin. Should I get you an aspirin? It'll soothe you.
WILLY [*with wonder*]: I was driving along, you understand? And I was fine. I was even observing the scenery. You can imagine, me looking at scenery, on the road every week of my life. But it's so beautiful up there, Linda, the trees are so thick, and the sun is warm. I opened the windshield and just let the warm air bathe over me. And then all of a sudden I'm goin' off the road! I'm telling ya, I absolutely forgot I was driving. If I'd've gone the other way over the white line I might've killed somebody. So I went on again – and five minutes later I'm dreamin' again, and I nearly – [*He presses two fingers against his eyes.*] I have such thoughts, I have such strange thoughts.
LINDA: Willy, dear. Talk to them again. There's no reason why you can't work in New York.
WILLY: They don't need me in New York. I'm the New England man. I'm vital in New England.
LINDA: But you're sixty years old. They can't expect you to keep travelling every week.
WILLY: I'll have to send a wire to Portland. I'm supposed to see Brown and Morrison tomorrow morning at ten o'clock to show the line. Goddammit, I could sell them! [*He starts putting on his jacket.*]
LINDA [*taking the jacket from him*]: Why don't you go down to the place tomorrow and tell Howard you've simply got to work in New York? You're too accommodating, dear.

WILLY: If old man Wagner was alive I'd a been in charge of New York now! That man was a prince, he was a masterful man. But that boy of his, that Howard, he don't appreciate. When I went north the first time, the Wagner Company didn't know where New England was!

LINDA: Why don't you tell those things to Howard, dear?

WILLY [*encouraged*]: I will, I definitely will. Is there any cheese?

LINDA: I'll make you a sandwich.

WILLY: No, go to sleep. I'll take some milk. I'll be up right away. The boys in?

LINDA: They're sleeping. Happy took Biff on a date tonight.

WILLY [*interested*]: That so?

LINDA: It was so nice to see them shaving together, one behind the other, in the bathroom. And going out together. You notice? The whole house smells of shaving lotion.

WILLY: Figure it out. Work a lifetime to pay off a house. You finally own it, and there's nobody to live in it.

LINDA: Well, dear, life is a casting off. It's always that way.

WILLY: No, no, some people – some people accomplish something. Did Biff say anything after I went this morning?

LINDA: You shouldn't have criticized him, Willy, especially after he just got off the train. You mustn't lose your temper with him.

WILLY: When the hell did I lose my temper? I simply asked him if he was making any money. Is that a criticism?

Either:

- 1 In what ways does Miller capture the audience's interest and attention in this opening scene, and introduce some of the main issues in the play?

Or:

- 2 What does Miller's portrayal of Uncle Ben add to the dramatic impact of the play?

Remember to support your ideas with detail from the play.

Or:

- 3 You are Bernard leaving your father's office after your conversation with Willy in Act Two.

Write your thoughts.

HAROLD PINTER: *The Caretaker*

- 4 MICK: How could I have the wrong man? You're the only man I've spoken to. You're the only man I've told, about my dreams, about my deepest wishes, you're the only one I've told, and I only told you because I understood you were an experienced first-class professional interior and exterior decorator.
- DAVIES: Now look here –
- MICK: You mean you wouldn't know how to fit real-blue, copper and parchment linoleum squares and have those colours re-echoed in the walls?
- DAVIES: Now, look here, where'd you get –?
- MICK: You wouldn't be able to decorate out a table in afromosia teak veneer, an armchair in oatmeal tweed and a beech frame settee with a woven sea-grass seat?
- DAVIES: I never said that!
- MICK: Christ! I must have been under a false impression!
- DAVIES: I never said it!
- MICK: You're a bloody impostor, mate!
- DAVIES: Now you don't want to say that sort of thing to me. You took me on here as a caretaker. I was going to give you a helping hand, that's all, for a small... for a small wage, I never said nothing about that... you start calling me names –
- MICK: What is your name?
- DAVIES: Don't start that –
- MICK: No, what's your real name?
- DAVIES: My real name's Davies.
- MICK: What's the name you go under?
- DAVIES: Jenkins!
- MICK: You got two names. What about the rest? Eh? Now come on, why did you tell me all this dirt about you being an interior decorator?
- DAVIES: I didn't tell you nothing! Won't you listen to what I'm saying?
- Pause*
- It was him who told you. It was your brother who must have told you. He's nutty! He'd tell you anything, out of spite, he's nutty, he's half-way gone, it was him who told you.
- MICK walks slowly to him.*
- MICK: What did you call my brother?
- DAVIES: When?
- MICK: He's what?
- DAVIES: I... now get this straight...
- MICK: Nutty? Who's nutty?
- Pause*
- Did you call my brother nutty? My brother. That's a bit of... that's a bit of an impertinent thing to say, isn't it?
- DAVIES: But he says so himself!
- MICK walks slowly round DAVIES' figure, regarding him, once. He circles him, once.*
- MICK: What a strange man you are. Aren't you? You're really strange. Ever since you come into this house there's been nothing but trouble. Honest. I can take nothing you say at face value. Every word you speak is open to any number of different interpretations. Most of what you say is lies. You're violent, you're erratic, you're just completely unpredictable. You're nothing but a wild animal, when you come down to it. You're a barbarian. And to put the old tin lid on it, you stink from arse-hole to breakfast time. Look at it. You come here recommending yourself as an interior decorator, whereupon I take you

on, and what happens? You make a long speech about all the references you've got down at Sidcup, and what happens? I haven't noticed you go down to Sidcup to obtain them. It's all most regrettable but it looks as though I'm compelled to pay you off for your caretaking work. Here's half a dollar.

He feels in his pocket, takes out a half-crown and tosses it at DAVIES' feet. DAVIES stands still.

Either:

4 How does Pinter make this such a dramatic and important moment in the play?

Or:

5 You are directing a production of *The Caretaker*.

What advice and information would you give the actor playing Aston about the performance of his long speech at the end of Act Two?

Remember to support your ideas with detail from the play.

Or:

6 Some people see *The Caretaker* as a comedy.

Do you agree with them?

Remember to support your ideas with detail from the play.

J B PRIESTLEY: An Inspector Calls

- 7 *[He walks straight out, leaving them staring, subdued and wondering. SHEILA is still quietly crying. MRS BIRLING has collapsed into a chair. ERIC is brooding desperately. BIRLING, the only active one, hears the front door slam, moves hesitatingly towards the door, stops, looks gloomily at the other three, then pours himself out a drink, which he hastily swallows.]*
- BIRLING [*angrily to ERIC*]: You're the one I blame for this.
- ERIC: I'll bet I am.
- BIRLING [*angrily*]: Yes, and you don't realize yet all you've done. Most of this is bound to come out. There'll be a public scandal.
- ERIC: Well, I don't care now.
- BIRLING: You! You don't seem to care about anything. But I care. I was almost certain for a knighthood in the next Honours List –
- [ERIC laughs rather hysterically, pointing at him.]*
- ERIC [*laughing*]: Oh – for God's sake! What does it matter now whether they give you a knighthood or not?
- BIRLING [*stormily*]: It doesn't matter to you. Apparently nothing matters to you. But it may interest you to know that until every penny of that money you stole is repaid, you'll work for nothing. And there's going to be no more of this drinking round the town – and picking up women in the Palace bar –
- MRS BIRLING [*coming to life*]: I should think not. Eric, I'm absolutely ashamed of you.
- ERIC: Well, I don't blame you. But don't forget I'm ashamed of you as well – yes, both of you.
- BIRLING [*angrily*]: Drop that. There's every excuse for what both your mother and I did – it turned out unfortunately, that's all –
- SHEILA [*scornfully*]: That's all.
- BIRLING: Well, what have you to say?
- SHEILA: I don't know where to begin.
- BIRLING: Then don't begin. Nobody wants you to.
- SHEILA: I behaved badly too. I know I did. I'm ashamed of it now. But now you're beginning all over again to pretend nothing much has happened –
- BIRLING: Nothing much has happened! Haven't I already said there'll be a public scandal – unless we're lucky – and who here will suffer from that more than I will?
- SHEILA: But that's not what I'm talking about. I don't care about that. The point is, you don't seem to have learnt anything.
- BIRLING: Don't I? Well, you're quite wrong there. I've learnt plenty tonight. And you don't want me to tell you what I've learnt, I hope. When I look back on tonight – when I think of what I was feeling when the five of us sat down to dinner at that table –
- ERIC [*cutting in*]: Yes, and do you remember what you said to Gerald and me after dinner, when you were feeling so pleased with yourself? You told us that a man has to make his own way, look after himself and mind his own business, and that we weren't to take any notice of these cranks who tell us that everybody has to look after everybody else, as if we were all mixed up together. Do you remember? Yes – and then one of those cranks walked in – the Inspector. [*Laughs bitterly.*] I didn't notice you told him that it's every man for himself.
- SHEILA [*sharply attentive*]: Is that when the Inspector came, just after Father had said that?
- ERIC: Yes. What of it?
- MRS BIRLING: Now what's the matter Sheila?

SHEILA [*slowly*]: It's queer – very queer – [*she looks at them reflectively.*]

MRS BIRLING [*with some excitement*]: I know what you're going to say. Because I have been wondering myself.

SHEILA: It doesn't much matter now, of course – but was he really a police inspector?

BIRLING: Well, if he wasn't, it matters a devil of a lot. Makes all the difference.

Either:

7 At the beginning of the extract the Inspector departs.

How does Priestley make what follows in the rest of the extract so dramatic?

Or:

8 In what ways does Priestley present the conflict between the generations in this play?

Or:

9 You are Gerald after the end of the play. Just before the promised Police Inspector arrives, you write a letter to your parents to explain why your engagement has been broken off.

Write your letter.

WILLY RUSSELL: Educating Rita

- 10 FRANK: I was going to introduce you to him earlier. *(As he rummages a book falls to one side revealing a bottle of whisky which has been hidden behind it.)* Now – where is he...?
RITA goes over and picks up the whisky bottle from the shelf.
- RITA: Are you still on this stuff?
FRANK: Did I ever say I wasn't?
RITA *(putting the bottle down and moving away)* No. But...
FRANK: But what?
RITA: Why d'y'do it when y've got so much goin' for y', Frank?
FRANK: It is indeed because I have 'so much goin' for me' that I do it. Life is such a rich and frantic whirl that I need the drink to help me step delicately through it.
RITA: It'll kill y', Frank.
FRANK: Rita, I thought you weren't interested in reforming me.
RITA: I'm not. It's just ...
FRANK: What?
RITA: Just that I thought you'd started reforming yourself.
FRANK: Under your influence?
She shrugs.
(He stops searching and turns to face her.)
FRANK: Yes. But Rita – if I repent and reform, what do I do when your influence is no longer here? What do I do when, in appalling sobriety, I watch you walk away and disappear, my influence gone forever.
RITA: Who says I'm gonna disappear?
FRANK: Oh you will, Rita. You've got to. *(He turns back to the shelves.)*
RITA: Why have I got to? This course could go on for years. An' when I've got through this one I might even get into the proper university here.
FRANK: And we'll all live happily ever after? Your going is as inevitable as... as...
RITA: *Macbeth?*
FRANK:*(smiling)* As tragedy, yes: but it will not be a tragedy, because I shall be glad to see you go.
RITA: Tch. Thank you very much. *(After a pause)* Will y' really?
FRANK: Be glad to see you go? Well I certainly don't want to see you stay in a room like this for the rest of your life. Now. *(He continues searching for the book.)*
RITA: *(after a pause)* You can be a real misery sometimes, can't y'? I was dead happy a minute ago an' then you start an' make me feel like I'm having a bad night in a mortuary.

Either:

10 How effective do you find this scene as an ending to the play?

Or:

11 Explore the way the language used by Rita and Frank changes as the play progresses.

What does this tell the audience about the way that the characters are changing?

Or:

12 You are Rita, after Trish's attempted suicide.

Write a letter to Trish.



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**ENGLISH LITERATURE
Scheme A**

1901/2441H

**UNIT 1 Drama Post-1914
HIGHER TIER**

MARK SCHEME

Specimen Paper 2003

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.
- 4 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 5 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.
- 6 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

B TOTAL MARKS

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

QUESTION 1 (30 marks)	ARTHUR MILLER: Death of a Salesman In what ways does Miller capture the audience's interest and attention in this opening scene, and introduce some of the main issues in the play?
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NOTES ON THE TASK

Stronger candidates should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. Most candidates should be able to explore the signs of Willy's exhaustion and confusion, of Linda's anxiety about him and the strong hints of trouble ahead. Stronger candidates may declare themselves in their handling of the second part of the question, and in their attention to the hints of conflict between Willy and Biff, the concern with the money, the opposition of town and country...

QUESTION 1 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to the extract and demonstrate a clear, analytical understanding of its capturing of interest and attention, and its introduction of issues, with well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the extract, its capturing of interest and attention, and introduction of issues, with careful and relevant use of the text for support.
4	20 19 18 17	Candidates will make a reasonably sustained response to the extract, and show understanding of the capturing of interest and attention, and of the introduction of issues, with some thoroughness in the use of detail from the text for support.
5	16 15 14 13	Candidates will begin to develop a response to the extract, and show understanding of the capturing of interest and attention, and of the introduction of main issues, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about the extract, and will show some understanding of the capturing of interest and attention, and of the introduction of main issues, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 2 (30 marks)	ARTHUR MILLER: Death of a Salesman What does Miller's portrayal of Uncle Ben add to the dramatic impact of the play? Remember to support your ideas with detail from the play.
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NOTES ON THE TASK

The question directs attention away from the conventional study of a character, to the use that Miller makes of the character, and differentiation is likely to spring from the extent to which candidates can maintain this focus on the writer at work to show awareness of what Uncle Ben brings to the play. There is a great deal to say about what Ben represents, the contrasts with Willy (and Charley), sibling rivalry, his dress, his music... but the best candidates will keep the writer and the idea of 'dramatic impact' in the forefront of their answers.

QUESTION 2 BAND DESCRIPTORS* Be prepared to use the FULL range! *****

Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to the portrayal of Ben and demonstrate a clear, analytical understanding of what this adds to the dramatic impact of the play, with well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the portrayal of Ben and what this adds to the dramatic impact of the play, with careful and relevant use of the text for support.
4	20 19 18 17	Candidates will make a reasonably sustained response to the portrayal of Ben and show understanding of what this adds to the dramatic impact of the play, with some thoroughness in the use of detail from the text for support.
5	16 15 14 13	Candidates will begin to develop a response to Ben, and show understanding of what he adds to the dramatic impact of the play, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about Ben, and will show some understanding of what he adds to the dramatic impact of the play, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 3 (30 marks)	ARTHUR MILLER: Death of a Salesman You are Bernard leaving your father's office after your conversation with Willy in Act Two. Write your thoughts.
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NOTES ON THE TASK

Bernard is on his way to argue a case in the Supreme Court. He is married with two sons. He is likely to be remembering the past and to be concerned about Willy's erratic behaviour in his father's office and about what has happened to Biff since his boyhood triumphs. He asks the crucial question, 'What happened in Boston, Willy?' but doesn't receive an answer. The strongest answers are likely to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view. A voice which is concerned, regretful, surprised, mystified, modest, sympathetic seems the most likely. A Bernard who glories in his success and takes malicious pleasure in the humbling of his former tormentors is unlikely to be convincing.

QUESTION 3 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a convincing, perceptive impression of Bernard's character, thoughts, feelings and 'voice' at this point in the play, based on a full, assured understanding of the text.
3	24 23 22 21	Candidates will have a good knowledge and understanding of Bernard's character and situation, and be able to use this to produce thought and ideas expressed in a way that is fitting and authentic. Bernard will be clearly recognisable through the voice assumed.
4	20 19 18 17	Candidates will have a sound working knowledge of Bernard's character and situation, and will use many features of expression and thought which are suitable to him on this occasion.
5	16 15 14 13	Candidates will show a basic understanding of Bernard's character, actions, feelings, and situation at this point in the play. These ideas will show some evidence of being expressed in an appropriate way.
6	12 11 10 9	Candidates will show some understanding of Bernard's character and situation at this point in the play through references made to the text. There will be some mention of feelings and ideas.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 4 (30 marks)	HAROLD PINTER: The Caretaker How does Pinter make this such a dramatic and important moment in the play?
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NOTES ON THE TASK

There should be ample scope for exploring the tensions in this wonderfully charged and climatic extract. Stronger candidates should be able to focus explicitly on the 'how' of the question and really scrutinise the playwright at work here. Candidates who are able to explore the impact of Mick's language and directness here and see this extract in the context of the play's shifting relationships... should score very highly indeed.

QUESTION 4 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to the scene and demonstrate a clear, analytical understanding of its drama and importance to the play, with well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the scene, its drama and importance to the play, with careful and relevant use of the text for support.
4	20 19 18 17	Candidates will make a reasonably sustained response to the scene, and show understanding of its drama and importance to the play, with some thoroughness in the use of detail from the text for support.
5	16 15 14 13	Candidates will begin to develop a response to the scene, and show understanding of its drama and importance to the play, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about the scene, and will show some understanding of its drama and importance to the play, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 5 (30 marks)	HAROLD PINTER: The Caretaker You are directing a production of <i>'The Caretaker'</i> . What advice and information would you give the actor playing Aston about the performance of his long speech at the end of Act Two? Remember to support your ideas with detail from the play.
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NOTES ON THE TASK

The key to successful answers is an understanding of the importance and impact of this speech. One should be receptive to a variety of approaches to framing the 'advice and information' and be ready to reward insights into Aston's life and state of mind, but the strongest answers are likely to move beyond a conventional character-study approach and focus clearly on the dramatic potential of this monologue, exploring its language and likely effect on the audience.

QUESTION 5 BAND DESCRIPTORS *** **Be prepared to use the FULL range!** ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to the speech and demonstrate a clear, analytical understanding of its dramatic potential and of Aston, with well-selected references to the text.
3	24 23 22 21	Candidates will sustain a perceptive, convincing response to the speech and demonstrate a clear, analytical understanding of its dramatic potential and of Aston, with well-selected references to the text.
4	20 19 18 17	Candidates will make a reasonably sustained response to the speech, and show understanding of Aston, with some thoroughness in the use of detail from the text for support.
5	16 15 14 13	Candidates will begin to develop a response to the speech, and show understanding of Aston, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about the speech, and will show some understanding of Aston, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 6 (30 marks)	HAROLD PINTER: <i>The Caretaker</i> Some people see ' <i>The Caretaker</i> ' as a comedy. Do you agree with them? Remember to support your ideas with detail from the play.
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NOTES ON THE TASK

This is a very open question where candidates are free to choose their own line as long as they produce an argued personal response based on the detail of the play. Close attention to language in search of comic potential is likely to be a feature of some good answers, whereas others may choose to focus on menace and confrontation. The ability of candidates to avoid over-simplified or dogmatic arguments or to recognise that so much depends on performance might be a key to differentiation.

QUESTION 6 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to the idea of the play as a comedy (or not) and demonstrate a clear, analytical understanding with well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the idea of the play as comedy (or not), with careful and relevant use of the text for support.
4	20 19 18 17	Candidates will make a reasonably sustained response to the idea of the play as a comedy (or not), and show understanding, with some thoroughness in the use of detail from the text for support.
5	16 15 14 13	Candidates will begin to develop a response to the idea of the play as a comedy (or not), and show understanding, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about comedy and their view of the play, and will show some understanding, with a little support from the text.
Below 6	8 – 0	The answer does not meet the criteria for Band 6.

QUESTION 7 (30 marks)	J B PRIESTLY: An Inspector Calls At the beginning of the extract the Inspector departs. How does Priestley make what follows in the rest of the extract so dramatic?
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NOTES ON THE TASK

The first stage direction shows the devastating effect the Inspector has had on the Birling family. The immediate conflict between Birling and Eric is a dramatic illustration of Birling's already seeking to blame others and minimise or remove his own and Mrs Birling's responsibility for what happened to Eva Smith. The conflict between generations is emphasised with Eric's claim that he is ashamed of his parents and his recollection of Birling's after-dinner philosophising, which the Inspector's story has exposed as mere selfishness. The oddness of the Inspector's arrival just after that speech is made to appear more than co-incidence and the sense of mystery surrounding the Inspector is intensified. Mr Birling seizes the opportunity to keep what happened secret, indicating he has learned nothing during the evening, whilst Sheila's last speech shows that she has seen the significance.

QUESTION 7 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will make a perceptive and convincing response to the extract, showing clear critical ability in their evaluation of how Priestley makes it dramatic.
3	24 23 22 21	Candidates will show a clear, sustained understanding of the extract and how it is dramatic, providing careful and relevant references in support.
4	20 19 18 17	Candidates will make a reasonably extended response, showing understanding of the extract and some sense of how it is dramatic, with thorough textual reference in support.
5	16 15 14 13	Candidates will show some understanding of what is happening with a little attention to what is dramatic about it, with some detail from the extract in support.
6	12 11 10 9	Candidates will make some relevant comment about what happens being dramatic, with a little support from the extract.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 8 (30 marks)	J B PRIESTLEY: An Inspector Calls In what ways does Priestley present the conflict between the generations in this play?
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NOTES ON THE TASK

There are signs of conflict at the dinner table and over the port, with Mr Birling's patronising tone in dealing with Eric and advising the 'two young fellows'. Their parents treat Sheila and Eric as immature and this provokes conflict. Candidates are expected to focus their answers on the different reactions to Eva Smith and the Inspector, and, in particular, to the responsibility felt by the younger generation for what has happened in contrast to the evasion of responsibility shown by the older one. Candidates might show that in some ways the generations are similar in that Eva Smith has suffered at the hands of both.

QUESTION 8 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will demonstrate clear critical understanding of the different attitudes of the two generations and of how these are presented, supported by well selected textual reference.
3	24 23 22 21	Candidates will demonstrate clear, sustained understanding of how the conflict is presented, supporting their view with careful and relevant textual reference.
4	20 19 18 17	Candidates will begin to develop a critical response to the way the conflict is presented, principally in the reactions to what the Inspector says about Eva and responsibility, using the text quite thoroughly in support.
5	16 15 14 13	Candidates will begin to elaborate on the conflict, showing some understanding of the differences between the generations, supported by some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about the conflict with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 9 (30 marks)	J B PRIESTLEY: An Inspector Calls You are Gerald after the end of the play. Just before the promised Police Inspector arrives, you write a letter to your parents to explain why your engagement has been broken off. Write your letter.	
NOTES ON THE TASK Gerald is expected to come clean, or fairly so, and not create a tissue of lies. He can, of course, be a little economical with the truth but in a way that shows the candidate understands what has happened in the play and Gerald's part in it. Given the way Priestley ends the play, it appears that the truth will come out and there would, therefore, be little point in his lying. He has been forced to confront his past, and has much to reflect on, as well as the events of this particular evening, on which he has learned a lot about Sheila and the rest of her family.		
QUESTION 9 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will write in a perceptive and convincing way, showing clear understanding of Gerald and what he is likely to tell his parents. They will show some subtlety in adopting his voice and in the way he deals with a delicate situation.
3	24 23 22 21	Candidates will have a clear, sustained understanding of Gerald and his likely thoughts. Gerald will be clearly recognisable through the voice assumed.
4	20 19 18 17	Candidates will have a sound knowledge of the play and provide a reasonably sustained response, using features of expression and thought appropriate to Gerald.
5	16 15 14 13	Candidates will begin to develop their response, showing a basic understanding of what Gerald does and thinks. There will be some evidence of using a tone appropriate to Gerald.
6	12 11 10 9	Candidates will show a little understanding of Gerald through the parts of the play he refers to. There will be some reference to his feelings and thoughts.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 10 (30 marks)	WILLY RUSSELL: Educating Rita How effective do you find this scene as an ending to the play?
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NOTES ON THE TASK

Candidates are expected to make a personal response to what is said here. They need to make some comment about the way that Rita has grown in confidence and independence and how Frank's behaviour has led to his exile in Australia. They may well comment on Frank's invitation to Rita to accompany him to Australia. The fact that she refuses underlines how far she has come since the beginning of the play. They may comment on the choices she now has before her and of her evident satisfaction in being in the position to make those choices. Candidates may also comment on the humour here, with the scene ending in Rita at last cutting Frank's hair.

QUESTION 10 BAND DESCRIPTORS *** **Be prepared to use the FULL range!** ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to the ending. They will demonstrate clear critical understanding and show some originality of thought. They will make well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the effectiveness of the end of the play and make careful and relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained response to the ending of the play and show some thoroughness in their use of the text in support.
5	16 15 14 13	Candidates will begin to develop a response to the ending of the play, with some detail from the extract.
6	12 11 10 9	Candidates will make some relevant comment about the ending of the play, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 11 (30 marks)	WILLY RUSSELL: Educating Rita Explore the way the language used by Rita and Frank changes as the play progresses. What does this tell the audience about the way that the characters are changing?
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NOTES ON THE TASK

Candidates should focus on Rita's language when she first appears in the play. She swears a great deal and seems unable to express herself effectively in any other way. Frank, on the other hand uses the language of the educated middle classes and these differences emphasise the divide between them. As the play develops and Rita's education progresses, she becomes able to express herself in a way more akin to Frank. His use of language reflects his state of mind. It becomes increasingly self-mocking as he drifts further into self-pity. The ability to use language effectively is an indicator of the characters' level of control over their own lives.

QUESTION 11 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will demonstrate clear analytical understanding of the way their language changes. They will show some originality of thought, make well-selected references to the text and respond sensitively and in detail to the way language works.
3	24 23 22 21	Candidates will show clear, sustained understanding of the way their language changes. They will make careful and relevant reference to the text and respond with some thoroughness and detail to the way language works.
4	20 19 18 17	Candidates will begin to develop a critical response to the way their language changes, showing understanding of how it reflects the changes in their characters. They will show some thoroughness in the use of the text in support.
5	16 15 14 13	Candidates will begin to develop a response to the way Rita and Frank's language changes, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about the way the language used by Rita and Frank changes, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 12 (30 marks)	WILLY RUSSELL: Educating Rita You are Rita, after Trish's attempted suicide. Write a letter to Trish.
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NOTES ON THE TASK

Candidates should demonstrate their understanding of Rita's character and attitudes here. Trish has been a character whom she admired very much and wanted to emulate. Trish has shown her a different way of life from that she had known with her parents and Denny. In Rita's eyes, Trish had everything and she might express her sorrow that someone with so much could want to take her own life. She might also express her own gratitude to Trish and stress how important she had been to her, Rita. Rita's practical and no nonsense character should be demonstrated, as well as her humanity and generosity. Candidates should be rewarded for the authentic voice of Rita.

QUESTION 12 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will use a full and assured understanding of the text to write in a manner that expresses the thoughts, feelings and attitudes of Rita with assurance and insight. The voice assumed will be entirely appropriate for Rita.
3	24 23 22 21	Candidates will have a good knowledge and understanding and be able to use this to produce a letter expressed in a way that is fitting and authentic. Rita's character will be clearly recognisable through the voice assumed.
4	20 19 18 17	Candidates will have a sound working knowledge on which to base their writing, which will have features of expression and thought which are suitable and appropriate to Rita writing a letter to Trish after the latter's attempted suicide.
5	16 15 14 13	Candidates will show a basic understanding of what Rita does and thinks. Her ideas will show some evidence of being expressed in an appropriate way.
6	12 11 10 9	Candidates will show a little understanding of Rita through what she writes to Trish.
Below 6	8 – 0	The answer will not meet the criteria for Band 6

