

Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

ENGLISH LITERATURE

1901/2444F

Scheme A

**UNIT 4 Pre-1914 Texts
FOUNDATION 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 1 hour 30 minutes.

INSTRUCTIONS TO CANDIDATES

You must answer **three** questions.

- You must answer **one** question from **Section A: Drama pre-1914**
- You must answer **one** question from **Section B: Poetry pre-1914**
- You must answer **one** question from **Section C: Prose pre-1914**

INFORMATION FOR CANDIDATES

The total number of marks for this paper is 30.

- All questions carry equal marks.

Section A – Drama pre-1914	Pages	Questions
SHAKESPEARE: Much Ado About Nothing	4	1-2
SHAKESPEARE: Romeo and Juliet	5	3-4
SHAKESPEARE: Henry IV Part (i)	6	5-6
SHAKESPEARE: The Merchant of Venice	8-9	7-8
IBSEN: An Enemy of the People	10-11	9-10
Section B – Poetry pre-1914		
OCR: Opening Lines	13-15	11-14
BLAKE: Songs of Innocence and Experience	16-17	15-16
HARDY: Selected Poems (ed. Motion)	18-19	17-18
Section C – Prose pre-1914		
AUSTEN: Pride and Prejudice	21	19-20
DICKENS: Great Expectations	22	21-22
HARDY: The Mayor of Casterbridge	24-25	23-24
STEVENSON: Dr Jekyll and Mr Hyde	26	25-26
POE: Selected Tales (Penguin Popular Classics)	27	27-28
WELLS: The History of Mr Polly	28	29-30
CHOPIN: A Shameful Affair and Other Stories (ed. Beer)	28	31-32

SECTION A

You **MUST** answer **ONE** question from this section.

Drama pre-1914	Pages	Questions
SHAKESPEARE: Much Ado About Nothing	4	1-2
SHAKESPEARE: Romeo and Juliet	5	3-4
SHAKESPEARE: Henry IV Part (i)	6	5-6
SHAKESPEARE: The Merchant of Venice	8-9	7-8
IBSEN: An Enemy of the People	10-11	9-10

SHAKESPEARE: *Much Ado About Nothing*

- 1 HERO: Is my lord well that he doth speak so wide?
LEONATO: Sweet Prince, why speak not you?
DON PEDRO: What should I speak?
 I stand dishonoured that have gone about
 To link my dear friend to a common stale.
LEONATO: Are these things spoken, or do I but dream?
DON JOHN: Sir, they are spoken, and these things are true.
BENEDICK: This looks not like a nuptial.
HERO: True? O God!
CLAUDIO: Leonato, stand I here?
 Is this the Prince? Is this the Prince's brother?
 Is this face Hero's? Are our eyes our own?
LEONATO: All this is so; but what of this, my lord?
CLAUDIO: Let me but move one question to your daughter;
 And by that fatherly and kindly power
 That you have in her bid her answer truly.
LEONATO: I charge thee do so, as thou art my child.
HERO: O God defend me! How am I beset!
 What kind of catechizing call you this?
CLAUDIO: To make you answer truly to your name.
HERO: Is it not Hero? Who can blot that name
 With any just reproach?
CLAUDIO: Marry that can Hero.
 Hero itself can blot out Hero's virtue.
 What man was he talked with you yesternight
 Out at your window betwixt twelve and one?
 Now if you are a maid, answer to this.
HERO: I talked with no man at that hour my lord.
DON PEDRO: Why then are you no maiden. Leonato,
 I am sorry you must hear.

Either:

- 1 Starting with what the characters say in this scene, write about the different ways in which the men in the play react to Hero after Claudio accuses her of being unfaithful.

Or:

- 2 You are Benedick, just after Beatrice has asked you to kill Claudio.

You might be thinking about:

- your feelings about Claudio and Beatrice;
- what you might do, and why.

Write your thoughts.

SHAKESPEARE: Romeo and Juliet

3 JULIET: Now, good sweet nurse, – O Lord, why look'st thou sad?
Though news be sad, yet tell them merrily;
If good, thou sham'st the music of sweet news
By playing it to me with so sour a face.

NURSE: I am a-weary, give me leave a while,
Fie, how my bones ache, what a jaunt have I had!

JULIET: I would thou hadst my bones, and I thy news:
Nay, come, I pray thee, speak; good, good nurse, speak.

NURSE: Jesu, what haste, can you not stay a while?
Do you not see that I am out of breath?

JULIET: How art thou out of breath, when thou hast breath
To say to me that thou art out of breath?
The excuse that thou does make in this delay
Is longer than the tale thou dost excuse.
Is thy news good, or bad? answer to that:
Say either, and I'll stay the circumstance:
Let me be satisfied, is't good or bad?

NURSE: Well, you have made a simple choice, you know
Not how to choose a man: Romeo! No, not he;
Though his face be better than any man's, yet his
Leg excels all men's, and for a hand, and a foot, and
A body, though they be not to be talk'd on, yet
They are past compare: he is not the flower of
Courtesy, but, I'll warrant him, as gentle as a
Lamb. Go thy ways, wench; serve God. What,
Have you din'd at home?

JULIET: No, no: but all this did I know before.
What says he of our marriage? what of that?

Either:

3 What do you think the Nurse's behaviour in this scene shows us of her character and her relationship to Juliet?

In your answer, you should consider:

- what she says to Juliet;
- the way she speaks and acts during the scene.

Or:

4 When in the play does Shakespeare make you feel especially sorry for Juliet?

In your answer, you should write about at least **two** particular moments in the play, and consider:

- what happens to Juliet at these times;
- what other people do, and how this affects her.

SHAKESPEARE: Henry IV Part (i)

- 5 WORCESTER: Those same noble Scots
That are your prisoners, –
HOTSPUR: I'll keep them all;
By God, he shall not have a Scot of them.
No, if a Scot would save his soul, he shall not.
I'll keep them, by this hand.
WORCESTER: You start away,
And lend no ear unto my purposes...
Those prisoners you shall keep.
HOTSPUR: Nay, I will: that's flat:
He said he would not ransom Mortimer,
Forbad my tongue to speak of Mortimer,
But I will find him when he lies asleep,
And in his ear I'll holla 'Mortimer!'
Nay,
I'll have a starling shall be taught to speak
Nothing but 'Mortimer', and give it him
To keep his anger still in motion.
WORCESTER: Hear you, cousin, a word.
HOTSPUR: All studies here I solemnly defy,
Save how to gall and pinch this Bolingbroke.
And that same sword-and-buckler Price of Wales
But that I think his father loves him not
And would be glad he met with some mischance,
I would have him poisoned with a pot of ale.
WORCESTER: Farewell, kinsman! I'll talk to you
When you are better tempered to attend.

Either:

- 5 What do you find out about Hotspur from the way that Shakespeare presents him here?

You should consider:

- Hotspur's mood;
- how Worcester reacts to him.

Or:

- 6 You are Prince Hal after the Battle of Shrewsbury, thinking about Falstaff and Hotspur.

Write your thoughts.

SHAKESPEARE: The Merchant of Venice

- 7 ANTONIO: But little. I am armed and well prepared.
Give me your hand, Bassanio; fare you well,
Grieve not that I am fall'n to this for you,
For herein Fortune shows herself more kind
Than is her custom. It is still her use
To let the wretched man outlive his wealth,
To view with hollow eye and wrinkled brow
An age of poverty: from which ling'ring penance
Of such misery doth she cut me off.
Commend me to your honourable wife;
Tell her the process of Antonio's end.
Say how I loved you, speak me fair in death;
And when the tale is told, bid her be judge
Whether Bassanio had not once a love.
Repent but you that you shall lose your friend
And he repents not that he pays your debt.
For if the Jew do cut but deep enough,
I'll pay it instantly, with all my heart.
- BASSANIO: Antonio, I am married to a wife
Which is as dear to me as life itself,
But life itself, my wife, and all the world,
Are not with me esteemed above thy life.
I would lose all, ay, sacrifice them all
Here to this devil, to deliver you.
- PORTIA: Your wife would give you little thanks for that
If she were by to hear you make the offer.
- GRATIANO: I have a wife who I protest I love –
I would she were in heaven, so she could
Entreat some power to change this currish Jew.
- NERISSA: 'Tis well you offer it behind her back;
The wish would make else an unquiet house.
- SHYLOCK: (*Aside*) These be the Christian husbands! I have a daughter –
Would any of the stock of Barabbas
Had been her husband, rather than a Christian.
(*Aloud*) We trifle time; I pray thee pursue sentence.
- PORTIA: A pound of that same merchant's flesh is thine;
The court awards it, and the law doth give it.
- SHYLOCK: Most rightful judge!
- PORTIA: And you must cut this flesh from off his breast;
The law allows it, and the court awards it.
- SHYLOCK: Most learned judge! A sentence! Come, prepare!

Either:

7 What makes this such a dramatic moment in the play?

You should consider:

- the feelings and attitudes of Antonio and Shylock;
- the way in which tension is building up.

Or:

8 Sometimes it is possible to sympathise with Shylock.

Show why, by exploring **one** or **two** different moments in the play.

IBSEN: An Enemy of the People

- 9 DR. STOCKMANN: May I speak?
ASLAKSEN (*Ringing the bell*): Dr Stockmann has the floor.
DR. STOCKMANN: I'd like to have seen anyone try – even a few days ago – to gag me as I've been gagged this evening. I should have fought like a lion for what I know to be my sacred rights. But that doesn't matter to me now. Now I have more important things to say.
(*The people crowd closer round him. MORTEN KILL appears among the crowd.*)
- DR. STOCKMANN: (*Continuing*): I've done a lot of thinking these past days – turning things over in my mind, till my brain seemed all muddled and confused –
- THE MAYOR: (*Coughing*): Hm –!
- DR. STOCKMANN: But gradually things straightened out, and I saw them in their true perspective. That's why I'm here this evening. I'm going to expose many things to you, my friends! The fact that our water-works are poisoned and that our health-resort is nothing but a pest-hole is comparatively unimportant compared to the discovery I am about to reveal now.
- MANY VOICES: No mention of the Baths! We won't listen! Leave them out of it!
- DR. STOCKMANN: I've just told you – I'm going to speak about a great discovery I've made in these past days – and this is it: The very sources of our spiritual life are poisoned, and our whole community is founded on a pestilential lie!
- A MURMUR OF
AMAZED VOICES: What's he saying?
THE MAYOR: How dare he –!
ASLAKSEN: (*His hand on the bell*): I call upon the speaker to moderate his language!
- DR. STOCKMANN: No man could love his native town more than I've loved mine! I was very young when I left here, and distance, memory and homesickness combined to cast a kind of aura round the place and round its people. (*Scattered applause and expressions of approval*) I spent many years in the far North, in a God-forsaken hole of a place. I used to visit the few starving wretches scattered about in that rocky wilderness, and I often thought a horse-doctor would have served their purpose better than a man of science like myself.
(*Murmurs throughout the room*)
- BILLING: (*Laying down his pen*): Strike me dead! I've never heard such –
HOVSTAD: An insult to honest country-folk!
- DR. STOCKMANN: Just wait a minute! – All that time I don't think anyone could have accused me of forgetting my home town. I sat there brooding over an idea – like an eider-duck on her eggs – and what I finally hatched out was the plan for our Baths. (*Applause and protests*) And when at last fate was kind enough to make my return home possible – I felt as though my every wish had been fulfilled. I still had one wish, though; an ardent, unwavering, passionate desire to serve my home town and my fellow-citizens.

SECTION B

You **MUST** answer **ONE** question from this section.

Poetry pre-1914	Pages	Questions
OCR: Opening Lines		
Section A: Men and Women OR Section B: Time and Change	13 14-15	11-12 13-14
BLAKE: Songs of Innocence and Experience	16-17	15-16
Songs of Innocence: 'The Lamb' 'The Chimney Sweeper'; 'The Divine Image'; 'Night'; 'On Another's Sorrow'. Songs of Experience: 'Holy Thursday'; 'Nurse's Song'; 'The Tiger'; 'London'; 'Infant Sorrow'.	'The Little Black Boy'; 'A Cradle Song'; 'Holy Thursday'; 'Nurse's Song'; 'The Chimney Sweeper'; 'The Sick Rose'; 'The Garden of Love'; 'The Human Abstract';	
HARDY: Selected Poems	18-19	17-18
'Neutral Tones'; 'Valenciennes'; 'I Look into my Glass'; 'A Wife in London'; 'A Broken Appointment'; 'The Ruined Maid'; 'In Tenebris'; 'A Wife and Another';	'She at his Funeral'; 'Her Death and After'; 'Drummer Hodge'; 'Lizbie Brown'; 'The Darkling Thrush'; 'The Self Unseeing'; 'On the Departure Platform'; 'The Man he Killed'.	

OCR Opening Lines
Section A: Men and Women

Either:

- 11** How do the poets' words create a sense of happiness or pleasure in **two** of the following poems?

The Sun Rising (Donne)
Upon Julia's Clothes (Herrick)
Sonnet ('How do I love thee?') (Barrett Browning)

Or:

- 12** Choose **two** of the following poems and explore how each poet writes about a relationship:

Faithless Sally Brown (Hood)
Remember (Rossetti)
On the Departure Platform (Hardy)

OCR Opening Lines
Section B: Time and Change

13 I Remember, I Remember

I remember, I remember,
The house where I was born,
The little window where the sun
Came peeping in at morn;
5 He never came a wink too soon
Nor brought too long a day,
But now, I often wish the night
Had borne my breath away!

I remember, I remember,
10 The roses, red and white,
The violets, and the lily-cups,
Those flowers made of light!
The lilacs where the robin built,
And where my brother set
15 The laburnum on his birthday, –
The tree is living yet!

I remember, I remember,
Where I was used to swing,
And thought the air must rush as fresh
20 To swallows on the wing;
My spirit flew in feathers then,
That is so heavy now,
And summer pools could hardly cool
The fever on my brow!

25 I remember, I remember,
The fir trees dark and high;
I used to think their slender tops
Were close against the sky:
It was a childish ignorance,
30 But now 'tis little joy
To know I'm further off from heav'n
Than when I was a boy.

Thomas Hood

Into my heart...

Into my heart an air that kills
From yon far country blows:
What are those blue remembered hills,
What spires, what farms are those?

That is the land of lost content,
I see it shining plain,
The happy highways where I went
And cannot come again.

A E Housman

Either:

- 13** How do the poets' words convey their thoughts and feelings about growing up in these **two** poems?

Or:

- 14** Explore the ways in which the poets create a sense of strangeness or mystery in **two** of the following poems:

The Listeners (de la Mare)

Ozymandias (Shelley)

The Gray Folk (Nesbit)

BLAKE: Songs of Innocence and Experience

15 THE GARDEN OF LOVE

I went to the Garden of Love,
And saw what I never had seen:
A chapel was built in the midst,
Where I used to play on the green.

- 5 And the gates of this chapel were shut,
And 'Thou shalt not' writ over the door;
So I turned to the Garden of Love
That so many sweet flowers bore;
- 10 And I saw it was fillèd with graves,
And tombstones where flowers should be;
And priests in black gowns were walking their rounds
And binding with briars my joys and desires.

THE CHIMNEY SWEEPER

A little black thing among the snow,
Crying "weep! 'weep!" in notes of woe.
'Where are they father and mother, say?'
'They are both gone to the church to pray.

- 5 'Because I was happy upon the hearth,
And smiled among the winter's snow,
They clothed me in the clothes of death,
And taught me to sing the notes of woe.

- 'And because I am happy and dance and sing,
10 They think they have done me no injury,
And are gone to praise God and his priest and king,
Who make up a Heaven of our misery.'

Either:

15 How do these **two** poems show Blake's criticisms of the church and religion in his time?

In your answer you should consider:

- the language that Blake uses in each poem;
- the images and pictures that he draws for his readers.

Or:

16 Blake often writes about the world of nature as a way to convey his thoughts and feelings about human beings and their lives.

How does he do this in **two** of the following poems?

The Lamb
The Tiger
Night
The Human Abstract

17 To Lizbie Brown

(i)

Dear Lizbie Browne,
Where are you now?
In sun, in rain? –
Or is your brow
Past joy, past pain
Dear Lizbie Browne?

(ii)

Sweet Lizbie Browne,
How you could smile,
How you could sing! –
How archly wile
In glance-giving,
Sweet Lizbie Browne!

(iii)

And Lizbie Browne,
Who else had hair
Bay-red as yours,
Or flesh so fair
Bred out of doors,
Sweet Lizbie Browne?

(iv)

When, Lizbie Browne,
You had just begun
To be endeared
By stealth to one,
You disappeared
My Lizbie Browne!

(v)

Ay, Lizbie Browne,
So swift your life,
And mine so slow,
You were a wife
Ere I could show
Love, Lizbie Browne.

(vi)

Still, Lizbie Browne
You won, they said,
The best of men
When you were wed...
Where went you then,
O Lizbie Browne?

(vii)

Dear Lizbie Browne,
I should have thought
'Girls ripen fast,'
And coaxed and caught
You ere you passed,
Dear Lizbie Browne!

(viii)

But, Lizbie Browne,
I let you slip;
Shaped not a sign;
Touched never your lip
With lip of mine,
Lost Lizbie Browne!

(ix)

So, Lizbie Browne,
When on a day
Men speak of me
As not, you'll say,
'And who was he?' –
Yes, Lizbie Browne!

On The Departure Platform

We kissed at the barrier; and passing through
She left me, and moment by moment got
Smaller and smaller, until to my view
 She was but a spot.

A wee white spot of muslin fluff
That down the diminishing platform bore
Through hustling crowds of gentle and rough
 To the carriage door

Under the lamplight's fitful glowers
Behind dark groups from far and near,
Whose interests were apart from ours,
 She would disappear,

Then show again, till I ceased to see
That flexible form, that nebulous white;
And she who was more than my life to me
 Had vanished quite...

We have penned new plans since that fair fond day,
And in season she will appear again –
Perhaps in the same soft white array –
 But never as then!

– 'And why, young man, must eternally fly
A joy you'll repeat, if you love her well?'
 – O friend, nought happens twice thus; why,
 I cannot tell.

Either:

17 In these **two** poems, how does Hardy convey feelings of sadness and regret?

In your answer, remember to refer closely to the words and phrases the poet uses.

Or:

18 Write about the attitudes to war shown in **two** of the following poems by Hardy:

Valenciennes
Drummer Hodge
A Wife in London

In your answer, remember to refer closely to the words and phrases the poet uses.

SECTION C

You **MUST** answer **ONE** question from this section.

Prose pre-1914	Pages	Questions
AUSTEN: <i>Pride and Prejudice</i>	21	19-20
DICKENS: <i>Great Expectations</i>	22	21-22
HARDY: <i>The Mayor of Casterbridge</i>	24-25	23-24
STEVENSON: <i>Dr Jekyll and Mr Hyde</i>	26	25-26
POE: <i>Selected Tales (Penguin Popular Classics)</i>	27	27-28
'The Fall of the House of Usher'; 'The Murders in the Rue Morgue'; 'The Masque of the Red Death'; 'The Pit and the Pendulum'; 'The Tell-Tale Heart'; 'The Gold-Bug'; 'The Black Cat'; 'Premature Burial'; 'The Purloined Letter'; 'The Cask of Amontillado'; 'The Imp of the Perverse'.		
WELLS: <i>The History of Mr Polly</i>	28	29-30
CHOPIN: <i>A Shameful Affair and other stories (ed. Beer)</i>	28	31-32
'A No-Account Creole'; 'A Shameful Affair'; 'Beyond the Bayou'; 'At the 'Cadian Ball'; 'Desiree's Baby'; 'In and Out of Old Natchitoches'; 'A Matter of Prejudice'; 'At Cheniere Caminada'; 'A Respectable Woman'; 'The Story of an Hour'; 'Lilacs'; 'Her Letters'; 'The Storm'; 'The Godmother'.		

AUSTEN: *Pride and Prejudice*

- 19 'My reasons for marrying are, first, that I think it a right thing for every clergyman in easy circumstances (like myself) to set the example of matrimony in his parish. Secondly, that I am convinced it will add very greatly to my happiness; and thirdly – which perhaps I ought to have mentioned earlier, that it is the particular advice and recommendation of the very noble lady whom I have the honour of calling patroness. Twice has she condescended to give me her opinion (unasked too!) on this subject; and it was but the very Saturday night before I left Hunsford – between our pools at quadrille, while Mrs Jenkinson was arranging Miss de Bourgh's footstool, that she said, 'Mr Collins, you must marry. A clergyman like you must marry. – Chuse properly, chuse a gentlewoman for *my* sake; and for your *own*, let her be an active, useful sort of person, not brought up high, but able to make a small income go a good way. This is my advice. Find such a woman as soon as you can, bring her to Hunsford, and I will visit her.' Allow me, by the way, to observe, my fair cousin, that I do not reckon the notice and kindness of Lady Catherine de Bourgh as among the least of the advantages in my power to offer. You will find her manners beyond any thing I can describe; and you wit and vivacity I think must be acceptable to her, especially when tempered with the silence and respect which her rank will inevitably excite. Thus much for my general intentions in favour of matrimony; it remains to be told why my views were directed to Longbourn instead of my own neighbourhood, where I assure you there are many amiable young women. But the fact is, that being, as I am, to inherit this estate after the death of your honoured father, (who, however, may live many years longer.) I could not satisfy myself without resolving to chuse a wife from among his daughters, that the loss to them might be as little as possible, when the melancholy event takes place – which, however, as I have already said, may not be for several years. This has been my motive, my fair cousin, and I flatter myself it will not sink me in your esteem. And now nothing remains for me but to assure you in the most animated language of the violence of my affection. To fortune I am perfectly indifferent, and shall make no demand of that nature on your father, since I am well aware that it could not be complied with; and that one thousand pounds in the 4 per cents, which will not be yours til after your mother's decease, is all that you may ever be entitled to. On that head, therefore, I shall be uniformly silent; and you may assure yourself that no ungenerous reproach shall ever pass my lips when we are married.'

It was absolutely necessary to interrupt him now.

Either:

- 19 How does this extract add to your understanding of Mr Collins?

Or:

- 20 What are your thoughts about the Bingley sisters?

Remember to support your answer by referring to at least **two** occasions when they appear in the novel.

DICKENS: Great Expectations

- 21 I really believe Joe would have prolonged this word (mightily expressive to my mind of some architecture that I know) into a perfect Chorus, but for his attention being providentially attracted by his hat, which was toppling. Indeed, it demanded from him a constant attention, and a quickness of eye and hand, very like that exacted by wicket-keeping. He made extraordinary play with it, and showed the greatest skill; now, rushing at it and catching it neatly as it dropped; now, merely stopping it midway, beating it up, and humouring it in various parts of the room and against a good deal of the pattern of the paper on the wall, before he felt it safe to close with it; finally, splashing it into the slop-basin, where I took the liberty of laying hands upon it.

As to his shirt collar, and his coat-collar, they were perplexing to reflect upon – insoluble mysteries both. Why should a man scrape himself to that extent, before he could consider himself full dressed? Why should he suppose it necessary to be purified by suffering for his holiday clothes? Then he fell into such unaccountable fits of meditation, with his eyes attracted in such strange directions; was afflicted with such remarkable coughs; sat so far from the table, and dropped so much more that he ate, and pretended that he hadn't dropped it; that I was heartily glad when Herbert left us for the City.

I had neither the good sense nor the good feeling to know that this was all my fault, and that if I had been easier with Joe, Joe would have been easier with me. I felt impatient of him, and out of temper with him; in which condition he heaped coals of fire on my head.

Either:

- 21 How does Dickens make us like and sympathise with Joe here and elsewhere in the novel?

You should consider:

- the way in which he treats Pip and Pip treats him;
- the way in which Dickens's writing makes us warm to Joe.

Or:

- 22 Choose **one** incident when Pip behaves badly and **one** when he behaves well and show what they make you feel about him by the end of the novel.

HARDY: The Mayor of Casterbridge

23 Henchard had become very fond of Elizabeth-Jane and she went out with him more frequently than with her mother now. Her appearance one day was so attractive that he looked at her critically.

'I happened to have the ribbon by me, so I made it up,' she faltered, thinking him perhaps dissatisfied with some rather bright trimming she had donned for the first time.

'Ay – of course – to be sure,' he replied in his leonine way. 'Do as you like – or rather as your mother advises ye. 'Od send – I've nothing to say to't!'

Indoors she appeared with her hair divided by a parting that arched like a white rainbow from ear to ear. All in front of this line was covered with a thick encampment of curls; all behind was dressed smoothly, and drawn to a knob.

The three members of the family were sitting at breakfast one day, and Henchard was looking silently, as he often did, at this head of hair, which in colour was brown – rather light than dark. 'I thought Elizabeth-Jane's hair – didn't you tell me than Elizabeth-Jane's hair promised to be black when she was a baby?' he said to his wife.

She looked startled, jerked his foot warningly, and murmured, 'Did I?'

As soon as Elizabeth was gone to her own room Henchard resumed. 'Begad, I nearly forgot myself just now! What I meant was that the girl's hair certainly looked as if it would be darker, when she was a baby.'

'It did; but they alter so,' replied Susan.

'Their hair gets darker, I know – but I wasn't aware it lightened ever?'

'O yes.' And the same uneasy expression came out on her face, to which the future held the key. It passed as Henchard went on:

'Well, so much the better. Now, Susan, I want to have her called Miss Henchard – not Miss Newson. Lots o' people do it already in carelessness – it is her legal name – so it may as well be made her usual name – I don't like t'other name at all for my own flesh and blood. I'll advertise it in the Casterbridge paper – that's the way they do it. She won't object.'

'No. O no. But –'

'Well, then. I shall do it,' said he peremptorily. 'Surely, if she's willing, you must wish it as much as I?'

'O yes, if she agrees let us do it by all means,' she replied.

Either:

23 How does this extract add to your understanding of Henchard's character?

In your answer you should consider:

- Henchard's feelings about Elizabeth-Jane;
- what he tells Susan that he intends to do.

Or:

24 What are your feelings about Susan Henchard and the part she plays in the novel?

You should consider:

- Henchard's sale of Susan;
- her return, and the letter she leaves later in the novel.

STEVENSON: Dr Jekyll and Mr Hyde

25 'Well it was this way,' returned Mr Enfield: 'I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep – street after street, all lighted up as if for a procession and all as empty as a church – till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross-street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut.'

Either:

25 This is Mr Hyde's first appearance in the novel.

In what ways does Stevenson capture and sustain your interest in him here and in what follows?

In your answer, you should consider:

- the setting and atmosphere;
- how Hyde behaves towards the child and her family.

Or:

26 Choose **two** moments in the novel where Stevenson gives you clues that Dr Jekyll is Mr Hyde.

How well do these clues help you to discover the truth?

POE: Selected Tales (Penguin Popular Classics)

27 The Tell-Tale Heart

It is impossible to say how first the idea entered my brain: but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me an insult. For his gold I had no desire. I think it was his eye! Yes, it was this! One of his eyes resembled that of a vulture – a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees – very gradually – I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen *me*. You should have seen how wisely I proceeded – with what caution – with what foresight – with what dissimulation I went to work! I was kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it – oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly – very, very slowly, so that I might not disturb the old man’s sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! – would a madman have been so wise as this? And then, when my head was in the room, I undid the lantern cautiously – oh, so cautiously – cautiously (for the hinges creaked) – I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights – every night just at midnight – but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and enquiring how he had passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Either:

- 27 What do you find surprising about the narrators in *The Tell-Tale Heart* and *The Cask of Amontillado*?

You may wish to use this extract from *The Tell-Tale Heart* in your answer.

Or:

- 28 Some of Poe’s stories have quite realistic settings, while others are more fantastic or imaginary.

Write about the ways in which the setting is important in any **two** stories from your selection.

You should consider:

- the way in which the tales’ settings and background are described;
- how these are important to your enjoyment.

WELLS: The History of Mr Polly

Either:

29 What are your reactions to the incident of the fire and Mr Polly's 'suicide'?

In your answer you should consider:

- whether something so serious is made amusing by Wells, or not;
- what it shows us about Mr Polly himself.

Or:

30 What do you find interesting about the character of Parsons, and the part that he plays in the novel?

Remember to support your ideas with details from the novel.

CHOPIN: A Shameful Affair and Other Stories (ed. Beer)

Either:

31 In what ways are the characters' class or background shown to be important in **either** *A Shameful Affair* **or** *A Matter of Prejudice*?

Or:

32 Explain how the endings of *Desiree's Baby* and *The Story of an Hour* affect your thoughts about the stories as a whole.



**Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education**

ENGLISH LITERATURE

1901/2444F

Scheme A

**UNIT 4 Pre-1914 Texts
FOUNDATION TIER**

MARK SCHEME

Specimen Paper 2003

INSTRUCTIONS TO EXAMINERS: Unit 4 (Foundation Tier)

A INDIVIDUAL ANSWERS

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

B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 10; for answer (2) out of 10; for answer (3) out of 10. Write the total mark for the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **30** (10+10+10).
 - This represents performance **consistently at the top of Band 4.**
 - Answers which clearly falls into the 'Above 4' band may be acknowledged with a mark above 10.
However, **the maximum mark that may be recorded for the paper is 30.**
 - *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.

QUESTION 1 (15 marks)	WILLIAM SHAKESPEARE: Much Ado About Nothing Starting with what the characters say in this scene, write about the different ways in which the men in the play react to Hero after Claudio accuses her of being unfaithful.
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NOTES ON THE TASK

The extract itself provides some strong indications of the male characters' reactions; however, answers should move beyond the extract to consider something of both how *these* characters react subsequently and how *other* male characters (e.g. Benedick) react. More perceptive answers will offer some exploration of the various reasons why each of them is prepared to condemn or defend Hero.

QUESTION 1 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of the ways in which a range of male characters react, supported by careful and relevant reference to the text. In exploring these reactions, and the possible reasons for them, they will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to the ways in which a range of male characters react, with some thoroughness in their use of the text for support. In exploring these reactions, and the possible reasons for them, they will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to the ways in which a range of male characters react. In exploring these reactions, they will make use of some detail from the text and/or reference to language.
6	6 5	Candidates will make some relevant comment about the ways in which male characters react, with a little support from the text/reference to language.
7	4 3	Candidates will make a few straightforward points about the ways in which some male characters react, occasionally referring to aspects of the text.
8	2 1	Candidates will make some comment about male characters and their reactions.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 2 (15 marks)	<p>WILLIAM SHAKESPEARE: Much Ado About Nothing</p> <p>You are Benedick, just after Beatrice has asked you to kill Claudio. You might be thinking about:</p> <ul style="list-style-type: none"> • your feelings about Claudio and Beatrice; • what you might do, and why. <p>Write your thoughts.</p>
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NOTES ON THE TASK

The simplest answers will respond mainly to the final bullet point, on the basis of what does actually happen (i.e. the challenge to Claudio). However, most responses should also respond to the first two bullets, and show something of the mixture of motives in Benedick's response to Beatrice's request – an indication not just of disapproval of Claudio's behaviour, but also of his own feelings for Beatrice.

QUESTION 2 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates' writing will be fitting and authentic, revealing a clear, sustained understanding of Benedick and his reaction to Beatrice's request. Benedick and his situation will be clearly recognisable through the voice assumed.
4	10 9	Candidates' writing will show a personal and critical response to Benedick and the way in which he reacts to Beatrice's request. The writing will have features of expression and thought which are appropriate to Benedick at this point in the play.
5	8 7	Candidates' writing will be appropriate to Benedick at this point in the play, showing a response to his reaction to Beatrice's request.
6	6 5	Candidates' writing will show some understanding of Benedick's reaction to Beatrice's request.
7	4 3	Candidates will make a few straightforward points about Benedick and about Beatrice's request.
8	2 1	Candidates will show some knowledge of Benedick and/or of Beatrice's request.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 3 (15 marks)	<p>WILLIAM SHAKESPEARE: Romeo and Juliet</p> <p>What do you think the Nurse's behaviour in this scene shows us of her character and her relationship to Juliet? In your answer you should consider:</p> <ul style="list-style-type: none"> • what she says to Juliet; • the way she speaks and acts during the scene.
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NOTES ON THE TASK

Most candidates will probably share Juliet's sense of irritation and exasperation at the Nurse's (deliberately?) slow and perhaps teasing approach to Juliet and her questions. Better candidates may see this as reflective of the Nurse's feeling of power and authority, though at the end she clearly understands and helps Juliet (her surrogate daughter?) in a positive and affectionate manner, which – almost – allows both us and Juliet to forgive her slowness. Candidates, whatever their final judgement, should demonstrate and support a view about the Nurse.

QUESTION 3 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	13	
	12 11	[11-12] Candidates will show clear, sustained understanding of the Nurse's character and behaviour in this scene, and of the way in which Shakespeare presents her, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language is used to create an audience response.
4	10 9	Candidates will begin to develop a personal and critical response to the Nurse's character and behaviour in this scene, and of the way in which Shakespeare presents her, with some thoroughness in their use of the text for support. They will make some response to the way language is used to create and audience response.
5	8 7	Candidates will begin to develop a personal and critical response to the Nurse's character and behaviour in this scene. There will be some detail from the text to support the response.
6	6 5	Candidates will make some relevant comment about the Nurse's character and behaviour in this scene, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about the Nurse's character and behaviour in this scene, and will occasionally refer to the text.
8	2 1	Candidates will make some basic comments about the Nurse's character and behaviour in this scene.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 4 (15 marks)	<p>WILLIAM SHAKESPEARE: Romeo and Juliet</p> <p>When in the play does Shakespeare make you feel especially sorry for Juliet? In your answer you should write about at least two particular moments in the play, and consider:</p> <ul style="list-style-type: none"> • what happens to Juliet at these times; • what other people do, and how this affects her.
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NOTES ON THE TASK

Candidates are asked to respond to at least two moments in the play that particularly concern Juliet, and the best answers may well show some ability to write about the play as a dramatic creation, and possibly discuss how an audience might react. The least confident will probably do little more than describe two events and simply say that they are sad. Differentiation will arise from the aptness of the incidents chosen and the extent to which they are explored, and to which candidates are able to refer to textual details to explore how an audience's sympathy, and their own, is aroused.

QUESTION 4 BAND DESCRIPTORS *** **Be prepared to use the FULL range!** ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained response to appropriate dramatic moments in the play, and an understanding of the ways in which an audience's sympathy for Juliet is aroused, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language is used to create an audience response.
4	10 9	Candidates will begin to develop a personal and critical response to appropriate dramatic moments in the play, and an understanding of the ways in which an audience's sympathy for Juliet is aroused, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to appropriate dramatic moments in the play, and an understanding of the ways in which an audience's sympathy for Juliet is aroused, with some detail from the text and/or reference to language.
6	6 5	Candidates will make some relevant comment about dramatic moments in the play, and show some understanding of the ways in which an audience's sympathy for Juliet is aroused, with a little support from the text and/or reference to language.
7	4 3	Candidates will make a few straightforward points about dramatic moments in the play, and show a simple response to how an audience's sympathy for Juliet is aroused, occasionally referring to the text.
8	2 1	Candidates will make some basic comments about the Nurse's character and behaviour in this scene.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 5 (15 marks)	<p>WILLIAM SHAKESPEARE: Henry IV Part (i)</p> <p>What do you find out about Hotspur from the way that Shakespeare presents him here? You should consider:</p> <ul style="list-style-type: none"> • Hotspur's mood; • how Worcester reacts to him.
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NOTES ON THE TASK

Candidates are expected to consider various aspects of Hotspur's character, such as his rashness, his temper, his anger with the King and his almost childish desire to poison Prince Hal and to train the starling to speak 'Nothing by Mortimer'. Better answers may be informed by an awareness of his obsession with honour. Candidates should also look at the way in which Worcester tries to control him and they may go on to mention how this develops in the course of the rebellion, though they are not strictly required to do so.

QUESTION 5 BAND DESCRIPTORS *** **Be prepared to use the FULL range!** ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13 12 11	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
4	10 9	Candidates will show a reasonably sustained understanding of Hotspur, showing some thoroughness in using the extract to support their ideas.
5	8 7	Candidates will begin to develop a response towards Hotspur, supporting their response with reference to the extract.
6	6 5	Candidates will show some understanding of Hotspur with a little support from the extract.
7	4 3	Candidates will make a few straightforward points about Hotspur, occasionally referring to the extract in support.
8	2 1	Candidates will make a straightforward response showing a little awareness of Hotspur.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 6 (15 marks)	WILLIAM SHAKESPEARE: Henry IV Part (i) You are Prince Hal after the Battle of Shrewsbury, thinking about Falstaff and Hotspur. Write your thoughts.	
NOTES ON THE TASK Candidates are expected to understand Hal's feelings about Falstaff and Hotspur and how he might be reacting to their deaths and to his own success in battle. They should convey an understanding of all three characters and of their different attitudes to life. The best answers will contain features of expression and thought appropriate to Hal's character.		
QUESTION 6 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show a good knowledge and understanding of Hal's character and situation, and be able to use this to produce thoughts and ideas about Falstaff and Hotspur, expressed in a way that is fitting and authentic. Hal will be clearly recognisable through the voice assumed.
4	10 9	Candidates will show a sound working knowledge of Hal's character and situation at this point in the play, and will use many features of expression and thought about Falstaff and Hotspur which are suitable and appropriate to him on this occasion.
5	8 7	Candidates will show a basic understanding of Hal's character and situation at this point in the play, as well as of his thoughts and feelings about Falstaff and Hotspur. These ideas will show evidence of being expressed in an appropriate way.
6	6 5	Candidates will show some understanding of Hal's character and situation at this point in the play, through references made to the text, and will express some views about Falstaff and/or Hotspur.
7	4 3	Candidates will show some knowledge of Hal's character and situation, and there will be some mention of Falstaff and Hotspur.
8	2 1	Candidates will show a little awareness of Hal, expressing this in a straightforward way.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 7 (15 marks)	<p>WILLIAM SHAKESPEARE: The Merchant of Venice</p> <p>What makes this such a dramatic moment in the play? You should consider:</p> <ul style="list-style-type: none"> the feelings and attitudes of Antonio and Shylock; the way in which tension is building up.
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NOTES ON THE TASK

Candidates might well identify this passage as the play's most powerful and climatic scene. It is to be hoped that they will be able to respond to the conflicts and tensions in the situation, to Shylock's implacable hatred for Antonio and determination to shed his blood and to the feeling of impending doom for Antonio. The bullets should provide a structure, but stronger candidates may be able to go beyond them to consider the writing.

QUESTION 7 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of the characters, the situation and the elements that produce drama in the scene, and will make careful and relevant reference to the extract.
4	10 9	Candidates will make a reasonably sustained and critical response to the characters and situation, showing understanding of the drama, with some thoroughness in use of the extract in support.
5	8 7	Candidates will begin to develop a response to the characters and the situation, showing understanding of the drama with some detail from the extract.
6	6 5	Candidates will make some relevant comment about the characters and the situation, and give a simple response to the drama with a little support from the text.
7	4 3	Candidates will make a few straightforward points about the characters and the situation with occasional reference to the text.
8	2 1	Candidates will show a little awareness of the scene. They will make some comment about the characters and the drama.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 8 (15 marks)	WILLIAM SHAKESPEARE: The Merchant of Venice Sometimes it is possible to sympathise with Shylock. Show why by exploring one or two different moments in the play.
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NOTES ON THE TASK

There should be plenty of scope for personal choice and evaluation in this question and most candidates should be able to identify appropriate moments, though they will not necessarily give them equal attention. Differentiation should spring from the candidate's ability to focus clearly on the detail of each moment and its impact on them in the context of the play. Stronger candidates should be able to identify explicitly the elements in those moments that produce a particular and personal response to Shylock's character.

QUESTION 8 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of and response to Shylock's character and will make careful and relevant references to at least one moment in the play.
4	10 9	Candidates will make a reasonably sustained and critical response to at least one moment in the play showing how sympathy for Shylock is created.
5	8 7	Candidates will begin to develop a response to at least one moment in the play, showing understanding of Shylock's character, with some detail from the text.
6	6 5	Candidates will make some relevant comment about at least one moment in the play and show some understanding of Shylock's character with a little support from the text.
7	4 3	Candidates will make a few straightforward points about Shylock with occasional reference to at least one moment in the play.
8	2 1	Candidates will show a little awareness of at least one moment in the play relating to Shylock. They will make some comment about the characters and the drama.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 9 (15 marks)	<p>HENRIK IBSEN: An Enemy of the People</p> <p>What does this part of Dr Stockmann's speech show about his character, and the way he feels that he has been treated? You should consider:</p> <ul style="list-style-type: none"> • what he says about himself and why he has called the meeting; • the language he uses.
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NOTES ON THE TASK

Candidates should recognise that Dr Stockmann is certainly a man of principle who, rather naively, believes that his fellow-townspople are also guided by disinterestedness and principle. His initial enthusiasm for the baths and his ambition to escape from a god-forsaken wilderness are evident in his account of his earlier struggles. His unmeasured language, however, helps to turn the meeting against him, and he appears unaware that he has fallen into the trap that the Mayor has laid against him. That he has to call the meeting himself shows that the Press will not publish his views, based upon firm evidence. Neither is he in control of the meeting, since Aslaken has had himself vote into the chair, and influential voices have been allowed to speak before him. He has been effectively gagged but, by his own tactlessness, he assists only in drawing the gag more tightly.

QUESTION 9 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13 12 11	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors. [11-12] Candidates will show clear, sustained understanding of the way Ibsen portrays Dr Stockmann and his behaviour in this scene, supported by careful and relevant reference to the text.
4	10 9	Candidates will begin to develop a personal and critical response to the way Ibsen portrays Dr Stockmann and his behaviour in this scene, with some thoroughness in their use of the text for support.
5	8 7	Candidates will begin to develop a response to the way Ibsen portrays Dr Stockmann and his behaviour in this scene, with some detail from the text in support of their ideas.
6	6 5	Candidates will make some relevant comment on the way Ibsen portrays Dr Stockmann and his behaviour in this scene, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about Dr Stockmann's speech and behaviour in this scene and will occasionally refer to the text.
8	2 1	Candidates will make some appropriate comment about Dr Stockmann in this scene.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 10 (15 marks)	HENRIK IBSEN: An Enemy of the People Which one character would you describe as being the real enemy of the people in the play and why? Remember to refer closely to the play and its events in your answer.
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NOTES ON THE TASK

Candidates are free to choose which character they would nominate as the real enemy of the people, and their choice should – so long as it is sensibly justified – be respected. Characters most likely to be discussed are the Mayor, Hovstad, Billing and Aslaksen. The better the justification for the candidate’s choice, and the stronger the textual support, the higher the mark should be.

QUESTION 10 BAND DESCRIPTORS * Be prepared to use the FULL range! *****
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of why their chosen character is the real enemy of the people, supported by careful and relevant reference to the texts.
4	10 9	Candidates will make a reasonably sustained response, showing understanding of how their chosen character deserves the title, with some thoroughness in their use of the text for support.
5	8 7	Candidates will begin to develop a response to their chosen character showing some understanding of how their chosen character deserves the title, with some detail from the text.
6	6 5	Candidates will make some relevant comment about their chosen character, and what he/she has done to deserve the title.
7	4 3	Candidates will make a few straightforward points about what their chosen character has done to deserve the title.
8	2 1	Candidates will make some comments about their chosen character and why they have identified him/her.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 11 (15 marks)	OCR: Opening Lines –Section A: Men and Women How do the poets’ words create a sense of happiness or pleasure in two of the following poems? <i>The Sun Rising</i> (Donne) <i>Upon Julia’s Clothes</i> (Herrick) <i>Sonnet</i> (‘How do I love thee?’) (Barrett Browning)
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NOTES ON THE TASK

Candidates may well concentrate on explaining how happiness/pleasure are conveyed via the *situations* in the poems – Donne clearly in bed with his lover, etc. Better answers will be able to make some reference to ‘the poet’s words’: Donne’s energetic leaps from one image to another express the life-enhancing effect of love; Herrick appeals directly to the promise of physical pleasure in words such as ‘liquefaction, vibration’. Barrett Browning is the most ‘abstract’ of the three, trying to explain/define here happiness, perhaps, rather than simply convey it. It should be borne in mind that candidates have only 30 minutes for this question, so their answers may not treat both poems equally.

QUESTION 11 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of two poems, though not necessarily in equal measure, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the ways in which the writers’ choices of language, form, structure create a sense of happiness or pleasure.
4	10 9	Candidates will begin to develop a personal and critical response to two poems, though not necessarily in equal measure, with some thoroughness in their use of the text for support. They will make some response to the ways in which the writers’ choice of language, form, structure create a sense of happiness or pleasure.
5	8 7	Candidates will begin to develop a response to two poems. There will be some relevant discussion of the ways in which the writers create a sense of happiness or pleasure, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about the two poems, and may comment on some aspects of the ways in which the writers create a sense of happiness or pleasure, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about happiness or pleasure in two poems and will occasionally refer to the text.
8	2 1	Candidates will make some relevant comment about one or two poems.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 12 (15 marks)	<p>OCR: Opening Lines – Section A: Men and Women</p> <p>Choose two of the following poems and explore how each poet writes about a relationship:</p> <p style="text-align: center;"><i>Faithless Sally Brown</i> (Hood) <i>Remember</i> (Rossetti) <i>On the Departure Platform</i> (Hardy)</p>
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NOTES ON THE TASK

Again, candidates are likely to concentrate on ‘what happens’, so differentiation will derive mainly from the extent to which answers ‘explore *how* each poet writes’. All three poems are about separation and loss, but Hood’s humorous ballad, full of puns and wordplay, takes a very different approach to the other two!

QUESTION 12 BAND DESCRIPTORS * Be prepared to use the FULL range! *****
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of two poems, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works in each, to present a relationship.
4	10 9	Candidates will begin to develop a personal and critical response to two poems and the ways in which language works in each, to present a relationship. They will make some response to the way language works, with some thoroughness in their use of the text for support.
5	8 7	Candidates will begin to develop a response to two poems. There will be some relevant discussion of the ways in which language works in each, to present a relationship, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about the relationships in two poems, and may comment on some aspects of the ways in language works, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about relationships in two poems and will occasionally refer to the text.
8	2 1	Candidates will make some relevant comment about one or two poems.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 13 (15 marks)	OCR: Opening Lines – Section B: Time and Change How do the poets’ words convey their thoughts and feelings about growing up, in these two poems: [<i>I remember, I remember</i> – Hood; <i>Into my heart...</i> – Housman]
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NOTES ON THE TASK

Both poets express their memories of childhood through images of the natural world, and contrast these happy memories with their (very different) adult feelings. Neither poem is particularly clear about specific reasons for these feelings (though Hood refers to the death of his brother); some candidates may wish to speculate, but the best answers will focus on the ways in which the poets’ words suggest the feelings of loss, regret that come with growing up. It should be borne in mind that candidates have only 30 minutes for this question, so their answers may not treat both poems equally.

QUESTION 13 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of two poems, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works, to suggest the poet’s thoughts and feelings about growing up.
4	10 9	Candidates will begin to develop a personal and critical response to two poems and the ways in which language works, to suggest the poet’s thoughts and feelings about growing up, with some thoroughness in their use of the text for support.
5	8 7	Candidates will begin to develop a response to two poems. There will be some relevant discussion of the ways in which language works, to suggest the poet’s thoughts and feelings about growing up, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about growing up in the two poems, and may comment on some aspects of the ways in which language works to suggest the poet’s thoughts and feelings, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about relationships in two poems and will occasionally refer to the text.
8	2 1	Candidates will make some relevant comment about one or both poems.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 14 (15 marks)	OCR: Opening Lines – Section B: Time and Change Explore the ways in which the poets create a sense of strangeness or mystery in two of the following poems: <i>The Listeners</i> (de la Mare); <i>Ozymandias</i> (Shelley) <i>The Gray Folk</i> (Nesbit)
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NOTES ON THE TASK

Most candidates should be able to make some comment on how the sense of the mysterious or strange depends on what is *not* explained in each poem (who is the traveller? what is the story behind the statue? who are 'they'? etc.). Hopefully, there will also be a response to the detail of what *is* present (the traveller at the doorway; the ruined statue) and how this contributes to the effect of the poem(s). The degree of successful exploration of the writers' choices of language, form and structure will be a key discriminator. It should be borne in mind that candidates have only 30 minutes for this question, so their answers may not treat both poems equally.

QUESTION 14 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of the elements of mystery and/or strangeness in the chosen poem(s) and the ways in which these are created, supported by careful and relevant reference to the text(s). They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to the elements of mystery and/or strangeness in the chosen poem(s) and the ways in which these are created, with some thoroughness in their use of the text(s) for support/some response to the way language works.
5	8 7	Candidates will begin to develop a response to some elements of mystery and/or strangeness in the chosen poem(s) and the ways in which these are created, with some detail from the text(s) and/or reference to language.
6	6 5	Candidates will make some relevant comment about mystery and/or strangeness in the chosen poem(s) and show some understanding of how these are created, with a little support from the text(s) / reference to language.
7	4 3	Candidates will make a few straightforward points about mystery and/or strangeness in two poems and will occasionally refer to the text.
8	2 1	Candidates will make some relevant comment about one or both poems.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 15 (15 marks)	<p>BLAKE: Songs of Innocence and Experience</p> <p>How do these two poems show Blake's criticisms of the church and religion in his time? In your answer, you should consider:</p> <ul style="list-style-type: none"> the language that Blake uses in each poem; the images and pictures that he draws for his readers.
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NOTES ON THE TASK

Candidates will certainly have discussed Blake's critical views of the established church and religion, and should be able to see these views forcibly expressed in both these poems; less confident candidates may do little more than simply paraphrase them, but stronger answers will draw attention to at least some aspects of the poet's language and style. There is no requirement to refer to any other poem(s), so no 'penalty' must be imposed on answers which are restricted to just the two, and no 'reward' must be automatically considered for candidates whose answers are broader.

QUESTION 15 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of Blake's view on religion and the church, as expressed in these two poems, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to Blake's view on religion and the church, as expressed in these two poems, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to Blake's view on religion and the church, as expressed in these two poems. There will be some detail from the text and some reference to language.
6	6 5	Candidates will make some relevant comments on Blake's view on religion and the church, as expressed in these two poems, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about Blake's view on religion and/or the church, as expressed in these two poems and will occasionally refer to the text.
8	2 1	Candidates will make some comments about Blake's views on religion and/or the church.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 17 (15 marks)	HARDY: Selected Poems In these two poems, how does Hardy convey feelings of sadness and regret? In your answer, remember to refer closely to the words and phrases the poet uses. [<i>To Lizbie Browne</i> ; <i>On the Departure Platform</i>]
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NOTES ON THE TASK

Two very contrasting poems, one (*To Lizbie Browne*) which candidates are likely to find relatively easy to discuss, and the other (*On the Departure Platform*) considerably more sophisticated and subtle in both content and style. Examiners should look for answers which do more than simply rehearse/paraphrase the contents and themes, and at least begin to explore something of Hardy's different styles in each poem – the apparently simple naivety of the first, contrasted with the much more complex second, combined with appropriately differing language. Most candidates are likely to regard 'sadness' and 'regret' as synonymous, but stronger ones may see that there is a difference, and try to discuss how both emotions are presented.

QUESTION 17 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of ways in which Hardy conveys a sense of sadness and regret in each poem, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to ways in which Hardy conveys a sense of sadness and regret in each poem, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to ways in which Hardy conveys a sense of sadness and regret in each poem, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment on ways in which Hardy conveys a sense of sadness and regret in each poem, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about the sense of sadness and regret in each poem, and will occasionally refer to the text.
8	2 1	Candidates will make some comment about the ideas of sadness and regret in the two poems.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 18 (15 marks)	HARDY: Selected Poems Write about the attitudes to war shown in two of the following poems by Hardy: <i>Valenciennes</i> , <i>Drummer Hodge</i> , <i>A Wife in London</i> . In your answer, remember to refer closely to the words and phrases the poet uses.
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NOTES ON THE TASK

There is a wealth of material in these three poems, and candidates should have no difficulty in finding enough to say about any two of them in the time allowed. The almost elegiac tone of *Drummer Hodge* may be hard to capture, but the loneliness and fear created by the idea of war in distant lands is certainly something that all candidates should be able to relate to and discuss; there is a deep sadness too in *A Wife in London*, and a dreadful irony in the second half, which all should be able to describe, even if unable to relate it to Hardy's pervasive gloom; the style and language of *Valenciennes* may be more difficult to follow, and some candidates may even see comedy in this, but again there is a universality about its content which stronger answers may grapple with. All candidates should at least attempt to say *how* Hardy creates his particular feelings, with some discussion of his style and language, and even possibly of his verse-forms, though this is likely to be too difficult for most to manage, and should not be looked for.

QUESTION 18 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of ways in which Hardy presents differing attitudes to the war in two of the poems listed, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to ways in which Hardy presents differing attitudes to war in two of the poems listed, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to ways in which Hardy presents differing attitudes to war in two of the poems listed, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment on Hardy's differing attitudes to war in these poems, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about Hardy's views of war and its effects, and will occasionally refer to the text.
8	2 1	Candidates will make some comment about Hardy's views of war as expressed in these poems.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 19 (15 marks)	JANE AUSTEN: Pride and Prejudice How does this extract add to your understanding of Mr Collins?	
NOTES ON THE TASK Candidates are expected to examine the passage closely and to show what Collins reveals of himself through his own words. His pomposity, snobbery and foolishness are clear but better answers will comment on the irony of, for example, his professed lack of materialism, but of his consciousness of interest rates. Strong candidates may well comment on the response that he is likely to get from Elizabeth bearing in mind her character and values.		
QUESTION 19 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of Mr Collins and of the ways in which Jane Austen presents him, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to Mr Collins and of the ways in which Austen presents him, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to Mr Collins. There will be some relevant discussion of the ways in which Jane Austen presents him, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about Mr Collins, and may comment on some aspects of the ways in which Jane Austen presents him, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about Mr Collins and will occasionally refer to the text.
8	2 1	Candidates will make some comment about Mr Collins.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 20 (15 marks)	JANE AUSTEN: Pride and Prejudice What are your thoughts about the Bingley sisters? Remember to support your answer by referring to at least two occasions when they appear in the novel.
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NOTES ON THE TASK

Simple character sketches will only go a little way to meeting the demands of the question. Better answers will explore the ways in which Jane Austen uses the Bingleys to comment on social and family attitudes as well as to further the plot. Miss Bingley acts as an effective contrast to Elizabeth in competing for Darcy; the sisters also show that folly and hypocrisy are not only the province of the Mrs Bennets of this world. Candidates may consider the contrast between the sisters and the brother.

QUESTION 20 BAND DESCRIPTORS *** Be prepared to use the **FULL range!** ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of the Bingley sisters and of the ways in which Jane Austen presents him, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to the Bingley sisters and the ways in which Austen presents them, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to the Bingley sisters. There will be some relevant discussion of the ways in which Jane Austen presents them, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about the Bingley sisters, and may comment on some aspects of the ways in which Jane Austen presents them, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about the Bingley sisters and will occasionally refer to the text.
8	2 1	Candidates will make some relevant comment about the Bingley sisters.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 21 (15 marks)	<p>CHARLES DICKENS: Great Expectations</p> <p>How does Dickens make us like and sympathise with Joe here and elsewhere in the novel? You should consider:</p> <ul style="list-style-type: none"> the way in which he treats Pip and Pip treats him; the way in which Dickens's writing makes us warm to Joe.
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NOTES ON THE TASK

The simplicity and goodness of Joe are highlighted here. He is completely out of his element, visiting Pip in London and his discomfort is at once comic and pathetic. Better candidates will respond to the descriptive qualities of the writing and see that, despite the fiasco with the hat, Joe still retains his dignity.

QUESTION 21 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of Joe and of the ways in which Dickens describes his behaviour and that of Pip, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to Joe and the ways in which Dickens describes his behaviour and that of Pip, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to Joe. There will be some relevant discussion of the ways in which Dickens describes him, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about Joe, and may comment on some aspects of the ways in which Dickens describes him, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about Joe and will occasionally refer to the text.
8	2 1	Candidates will make some relevant comment about Joe.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 22 (15 marks)	CHARLES DICKENS: Great Expectations Choose one incident when Pip behaves badly and one when he behaves well and show what they make you feel about him by the end of the novel.
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NOTES ON THE TASK

There is a wealth of material from which candidates can choose and their selection will to some extent determine the quality of their answers. They are being asked to identify reasons why one remains sympathetic towards Pip despite his early snobbery and loss of values. Because of time constraints candidates should not be expected to give equal attention to both of their chosen incidents, but some detailed exploration of Pip's character and behaviour should be expected.

QUESTION 22 BAND DESCRIPTORS * Be prepared to use the FULL range! *****

If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of Pip and of the ways in which Dickens describes his behaviour, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to Pip and the ways in which Dickens describes his behaviour, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to Pip. There will be some relevant discussion of the ways in which Dickens describes him, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about Pip, and may comment on some aspects of the ways in which Dickens describes him, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about Pip and will occasionally refer to the text.
8	2 1	Candidates will make some relevant comment about Pip.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 23 (15 marks)	<p>HARDY: The Mayor of Casterbridge</p> <p>How does this extract add to your understanding of Henchard's character? In your answer you should consider:</p> <ul style="list-style-type: none"> • Henchard's feelings about Elizabeth-Jane; • what he tells Susan that he intends to do.
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NOTES ON THE TASK

This is not perhaps a particularly memorable moment from the novel, but as it involves Henchard, Susan and Elizabeth-Jane, and as Henchard's feelings towards them both are central to the whole text it is one that should produce some useful thoughts from candidates. Hardy opens the scene with a description of Elizabeth-Jane, perhaps in order for us to appreciate better why Henchard feels so affectionate and protective – but at the same time so selfish – towards her, and a constantly changing mixture of emotions is central to his character, and to the way one responds to it, throughout the novel; stronger candidates may be able to see and explore something of this in the extract, and possibly (though this is certainly not a requirement of the question) relate it to wider contexts.

QUESTION 23 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of Henchard's character and how Hardy portrays him in this extract, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works, particularly in relation to what Henchard says here.
4	10 9	Candidates will begin to develop a personal and critical response to Henchard's character and how Hardy portrays him in this extract, with some thoroughness in their use of the text for support. They will make some response to the way language works, particularly in relation to what Henchard says here.
5	8 7	Candidates will begin to develop a response to the way Henchard's character is portrayed in this extract, with some, with some detail from the text and reference to language, particularly in relation to what Henchard says.
6	6 5	Candidates will make some relevant comment on the way Henchard's character is portrayed in this extract, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about the way Henchard is portrayed in this extract, and will occasionally refer to the text.
8	2 1	Candidates will make some comment about Henchard's character, especially in this extract.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 24 (15 marks)	<p>HARDY: The Mayor of Casterbridge</p> <p>What are your feelings about Susan Henchard and the part that she plays in the novel? You should consider:</p> <ul style="list-style-type: none"> • Henchard's sale of Susan; • her return, and the letter she leaves later in the novel.
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NOTES ON THE TASK

Candidates should remember the novel's opening scene, and be able to recount what happens in it, with some appropriate discussion of Susan's role – victim, of course, but also strong and determined, so that the part she plays later in the novel, while still secondary to that of other characters, is never simply that of a wholly neglected and downtrodden mouse. The question is bipartite, and better answers will make a clear distinction between character study and role; personal response is asked for, but it must be properly illustrated and supported, and stronger candidates may be able to see something of Hardy's purpose in his uses of Susan, compared/contrasted with the other female characters.

QUESTION 24 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of how Hardy portrays Susan Henchard throughout the novel, and the role that he gives her, supported by careful and relevant reference to the text.
4	10 9	Candidates will begin to develop a personal and critical response to ways in which Hardy portrays Susan Henchard throughout the novel, and the role that he gives her, with some thoroughness in their use of the text for support.
5	8 7	Candidates will begin to develop a response to ways in which Hardy portrays Susan Henchard throughout the novel, and the role that he gives her, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment on Susan's character and how Hardy portrays her throughout the novel, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about Susan's character and how Hardy portrays her throughout the novel, and will occasionally refer to the text.
8	2 1	Candidates will make some comment about Susan's character.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 25 (15 marks)	<p>ROBERT LOUIS STEVENSON: Dr Jekyll and Mr Hyde</p> <p>This is Mr Hyde's first appearance in the novel. In what ways does Stevenson capture and sustain your interest in him here and in what follows? In your answer you should consider:</p> <ul style="list-style-type: none"> the setting and atmosphere; how Hyde behaves towards the child and her family.
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NOTES ON THE TASK

Close attention to the extract and to the qualities of the writing is required here, and also to the rest of the incident, including the cheque. Simple narrative will only go some way towards meeting the demands of the question. The prompts should provide a framework but better answers will respond to the way in which Hyde is associated with night and emptiness here, and to the contrast between the horror of his behaviour and the calmness of his mood. They will go on to comment on the ways in which mystery about him is built up. The emphasis should be on quality of response rather than quantity, bearing in mind the constraints of time.

QUESTION 25 BAND DESCRIPTORS *** Be prepared to use the **FULL range!** ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of the ways in which Stevenson describes Hyde's behaviour, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to ways in which Stevenson describes Hyde's behaviour, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to Hyde. There will be some relevant discussion of the ways in which Stevenson describes him, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about Hyde, and may comment on some aspects of the ways in which Stevenson describes him, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about Hyde and will occasionally refer to the text.
8	2 1	Candidates will make some comment about Hyde.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 26 (15 marks)	ROBERT LOUIS STEVENSON: Dr Jekyll and Mr Hyde Choose two moments in the novel where Stevenson gives you clues that Dr Jekyll is Mr Hyde. How well do these clues help you to discover the truth?
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NOTES ON THE TASK

Candidates have a completely free choice of moments, and judicious selection is the key to the answer. Simple narrative will not go very far towards meeting the demands of the question. Better answers will explore the writing in some detail, showing how the clues are presented and build up so that the ultimate denouement is not a great surprise. Because of the constraints of time, it should not be expected that all the moments will be considered in the same amount of detail.

QUESTION 26 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of the ways in which Stevenson constructs the narrative, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to ways in which Stevenson constructs the narrative, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response with some relevant discussion of the ways in which Stevenson presents the clues, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about the clues, and may comment on some aspects of the ways in which Stevenson presents them, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about the clues and will occasionally refer to the text.
8	2 1	Candidates will make some comment about the clues.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 27 (15 marks)	POE: Selected Tales (Penguin Popular Classics) What do you find surprising about the narrators in <i>The Tell-Tale Heart</i> and <i>The Cask of Amontillado</i> ? You may wish to use this extract from <i>The Tell-Tale Heart</i> in your answer.
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NOTES ON THE TASK

There is no direct requirement to use the extract printed for this question, but there are so many hints in it that candidates will surely want to make use of it; the speaker is so obviously obsessive (at best) and arguably dangerously insane (at worst), and there are hints of this imbalance in almost every line, so that good answers will almost certainly take examples from it. They must also refer to *The Cask*, and there should be a reasonably balanced use of reference between the two tales. Candidates' views of what 'surprising' is may well not be the same as those of an examiner, so you must be flexible in what you accept and reward – what matters is not what is chosen but how it is argued and illustrated.

QUESTION 27 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13 12 11	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
4	10 9	Candidates will begin to develop a personal and critical response to how Poe has drawn his two narrators, combined with an ability to argue a view of what is seen as 'surprising' in their characters, with some thoroughness in their use of the text for support.
5	8 7	Candidates will begin to develop a response to how Poe has drawn his two narrators, combined with some ability to argue a view of what is seen as 'surprising' in their characters, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment on the two narrators, and what they find 'surprising' about them, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about the two narrators, and what they find 'surprising' about them, and will occasionally refer to the text.
8	2 1	Candidates will make some comment about the two narrators, and what they find 'surprising' about them.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 28 (15 marks)	<p>POE: Selected Tales (Penguin Popular Classics)</p> <p>Some of Poe’s stories have quite realistic settings, while others are more fantastic or imaginary. Write about the ways in which the setting is important in any two stories from your selection. You should consider:</p> <ul style="list-style-type: none"> • the way in which the tales’ settings and background are described; • how these are important to your enjoyment.
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NOTES ON THE TASK

Candidates will define ‘realistic’, ‘fantastic’ and ‘imaginary’ in many ways; this is less important than that whatever their definition their answers should be coherent and cogently argued and supported by textual reference. The setting of *The Pit and the Pendulum*, for example, may be seen as in some sense historically or culturally convincing, or as simply nightmarish – though arguably realistic psychologically; without the detailed imaginary description which Poe gives it, however, the tale would lose almost all its deep and painful horror – though no doubt there will be some candidates for whom its horrors are as nothing compared with more recent videos and films... (and this is an argument which must of course be rewarded if it is presented carefully and with reference to the tales chosen.

QUESTION 28 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	13	
	12 11	[11-12] Candidates will show clear, sustained understanding of the settings created and drawn by Poe, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works to enhance the settings and to affect the reader’s response to the tales.
4	10 9	Candidates will begin to develop a personal and critical response to the settings created and drawn by Poe, with some thoroughness in their use of the text for support. They will make some response to the way language works to enhance the settings and to affect the reader’s response to the tales.
5	8 7	Candidates will begin to develop a response to the settings created and drawn by Poe, with some detail from the text and reference to language and the way it works to enhance the settings and to affect the reader’s response to the tales.
6	6 5	Candidates will make some relevant comment on the settings created and drawn by Poe, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about the way Poe has drawn his settings, and will occasionally refer to the text.
8	2 1	Candidates will make some comment about the tales’ settings.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 29 (15 marks)	<p>WELLS: The History of Mr Polly</p> <p>What are your reactions to the incident of the fire and Mr Polly's 'suicide'? In your answer you should consider:</p> <ul style="list-style-type: none"> • whether something so serious is made amusing by Wells, or not; • what it shows us about Mr Polly himself.
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NOTES ON THE TASK

This is such a central and crucial episode that few candidates who have read the novel should find it difficult to write about; they will of course find all sorts of different things amusing – and some of course may want to argue that it is in fact *not* funny at all – and examiners should be willing to reward all sensibly argued and supported views. Amusement may arise from small details, from the whole situation, or from the relationship of the attempted suicide to the plot of the whole novel; it does not matter what an answer proposes, so long as it is properly and thoughtfully discussed.

QUESTION 29 BAND DESCRIPTORS * Be prepared to use the FULL range! *****

If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13 12 11	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors. [11-12] Candidates will show clear, sustained understanding of how Wells creates comedy in this episode, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works to make it amusing to the reader.
4	10 9	Candidates will begin to develop a personal and critical response to how Wells creates comedy in this episode, with some thoroughness in their use of the text for support. They will make some response to the way language works to make it amusing to the reader.
5	8 7	Candidates will begin to develop a response to how Wells creates comedy in this episode, with some detail from the text and reference to how the language of the episode makes it amusing.
6	6 5	Candidates will make some relevant comment on what they find funny in this episode, and why, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about what they find funny in this episode, and why, and will occasionally refer to the text.
8	2 1	Candidates will make some comment about what they find funny in this episode and why.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 30 (15 marks)	WELLS: The History of Mr Polly What do you find interesting about the character of Parsons, and the part that he plays in the novel? Remember to support your ideas with details from the novel.
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NOTES ON THE TASK

It is crucial that examiners look for more than a simple character study; this question asks for what candidates find interesting about Parsons, and about the part that he plays in the novel: in what way(s) does he add to the richness of the tale? How does Wells use him to tell us more about Mr Polly himself? How does Wells use him to broaden our understanding of the social/cultural climate in which Polly lives, and out of which he wishes to escape? What would be lost without the character? Few candidates will address all or even most of these areas, and many will think of others, but whatever they do say examiners should be prepared to reward thoughtful and cogent responses, provided that there is supporting evidence which shows a secure knowledge of the text itself – as ever, this is essential.

QUESTION 30 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13 12 11	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors. [11-12] Candidates will show clear, sustained understanding of how Wells portrays Parsons, and of why his role in the novel is important, supported by careful and relevant reference to the texts.
4	10 9	Candidates will begin to develop a personal and critical response to how Wells portrays Parsons, and to why his role in the novel is important, with some thoroughness in their use of the text for support.
5	8 7	Candidates will begin to develop a response to how Wells portrays Parsons, and to why his role in the novel is important. They will make some response to the way language works, with some detail from the text.
6	6 5	Candidates will make some relevant comment on how Wells portrays Parsons, and on why his role in the novel is important, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about the part that Parsons plays in the novel, and will occasionally refer to the text.
8	2 1	Candidates will make some comment about Parsons, and his part in the novel.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 31 (15 marks)	CHOPIN: A Shameful Affair and other stories (ed. Beer) In what ways are the characters' class or background shown to be important in either <i>A Shameful Affair</i> or <i>A Matter of Prejudice</i> ?
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NOTES ON THE TASK

Understanding of social/cultural/historical context is clearly required here; it would be difficult to make any real response to Chopin's stories without some grasp of these issues. Many candidates may wish to *explain* background and class (e.g. what is the difference in lifestyle, etc. between e.g. Mildred Orme and a 'farmhand'); better answers will begin to *explore* how these differences affect what the characters do and say.

QUESTION 31 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of the characters' background or class and of the ways in which the writer describes their effects on the characters actions and behaviour, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to the characters' background or class and the ways in which the writer describes their effects on the characters actions and behaviour, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to the characters' background or class. There will be some relevant discussion of the ways in which the writer describes their effects on the characters actions and behaviour, with some detail from the text.
6	6 5	Candidates will make some relevant comment about the characters' background or class, and may comment on some aspects of the ways in which the writer describes their effects on the characters actions and behaviour, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about background or class in the stories and will occasionally refer to the text.
8	2 1	Candidates will make some relevant comment about one or both of the stories.
Below 8	0	The answer will not meet the criteria for Band 8.

QUESTION 32 (15 marks)	CHOPIN: A Shameful Affair and other stories (ed. Beer) Explain how the endings of <i>Desiree's Baby</i> and <i>The Story of an Hour</i> affect your thoughts about the stories as a whole.
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NOTES ON THE TASK

The Story of an Hour is well-known and many candidates will probably be able to offer some comment on the final phrase – ‘the joy that kills’ - and what it suggests about Mrs Mallard’s marriage. In *Desiree’s Baby*, the information in the burning letter is obviously meant to raise large question marks in the reader’s mind. Good answers may well be those which include some comment on the writer’s technique – the withholding of the ‘twist’ until the closing line, and how this affects our reactions to the characters.

QUESTION 32 BAND DESCRIPTORS * Be prepared to use the FULL range! *****

If most qualities are achieved, award the **higher** mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	15 14 13	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	12 11	[11-12] Candidates will show clear, sustained understanding of the endings of the two stories and of the effects they create, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to the endings of the two stories and the effects they create, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to the endings of the two stories. There will be some relevant discussion of the effects they create, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about the endings of the two stories, and may comment on some aspects of the effects they create, with a little support from the text.
7	4 3	Candidates will make a few straightforward points about endings of the stories and will occasionally refer to the text.
8	2 1	Candidates will make some relevant comment about one or both stories.
Below 8	0	The answer will not meet the criteria for Band 8.

