

Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

ENGLISH LITERATURE

1901/2442H

Scheme A

**UNIT 2 Poetry and Prose Post-1914
HIGHER TIER**

Specimen Paper 2003

Additional materials:
Answer booklet.

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

TIME 1 hour 30 minutes.

INSTRUCTIONS TO CANDIDATES

You must answer **two** questions.

- You must answer **one** question from **Section A: Poetry post-1914**
- You must answer **one other** question,
either from **Section B: Prose post-1914**
or from **Section C: Literary non-fiction post-1914**

INFORMATION FOR CANDIDATES

The total number of marks for this paper is 66.

- All questions carry equal marks.
- You will be awarded marks for Written Communication (spelling, punctuation, grammar).
This is worth 6 extra marks for the whole paper.

Section A – Poetry post-1914	Pages	Questions
OCR: Opening Lines	5-8	1-6
MARKUS & JORDAN (ed.): Poems 2	9-10	7-9
HYDES (ed.): Touched with Fire	11-13	10-12
Section B – Prose post-1914		
OCR: Opening Worlds	15-16	13-15
WHITTLE & BLATCHFORD (eds.): Ten D H Lawrence Short Stories	17-18	16-18
J G BALLARD: Empire of the Sun	19-20	19-21
JOHN STEINBECK: Of Mice and Men	21-22	22-24
MILDRED TAYLOR: Roll of Thunder, Hear My Cry	23-24	25-27
GEORGE ORWELL: Animal Farm	25-26	28-30
SUSAN HILL (ed.): Modern Women's Short Stories	27-28	31-33
Section C – Literary non-fiction post-1914		
MICHAEL PALIN: Pole to Pole	30-31	34-36
NICK HORNBY: Fever Pitch	32-33	37-39

SECTION A

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

Poetry post-1914	Pages	Questions
OCR: Opening Lines		
Section E: Generations	5-6	1-3
Section F: The 1914-1918 War (i)	7-8	4-6
MARKUS & JORDAN (ed.): Poems 2		
Poems by Philip Larkin and U A Fanthorpe	9-10	7-9
HYDES (ed.): Touched with Fire		
'Suddenly'; 'Rising Five' (Nicholson); 'The Early Purges'; 'Death of a Naturalist'; 'Follower' (Heaney); 'Little Boy Crying' (Morris); 'Dockery and Son'; 'Toads Revisited' (Larkin); 'The Lesson' (Lucie Smith); 'One Flesh' (Jennings); 'Afterwards' (Hardy); 'The Wild Swans at Coole' (Yeats).	11-13	10-12

OCR: Opening Lines – Poetry post-1914
Section E: Generations

1 To Edwin, at Eight Months

I thought the toughest part
would be getting limbs
to agree to government:
insurrectionary beetle,
you lie on your back
in a semaphore frenzy,
stunned by the uprising
in your arms and legs.
Life storms through you,
your eye its still centre
wonderstruck but watchful.

But when body subsided
and we sat during tea
eyeing each other solemnly
and mouthing our marmite
I realised my mistake:
something more awesome
is making you its own,
the mind's slow accretion.
All you can do is wait
quietly under your skull
for your self to arrive.

Here's your toy duck.
But since every instant
nudges self nearer
maybe I should get you
your new blue truck?
A fork in your future
could this firelit evening
be settled by our game,
as my dangerous hands
scarper like scoutcubs
to feed your flame.

Steve Ellis

You're

Clownlike, happiest on your hands,
Feet to the stars, and moon-skulled,
Gilled like a fish. A common-sense
Thumbs-down on the dodo's mode.
Wrapped up in yourself like a spool,
Trawling your dark as owls do.
Mute as a turnip from the Fourth
Of July to All Fools' Day,
O high-riser, my little loaf.

Vague as fog and looked for like mail.
Farther off than Australia.
Bent-backed Atlas, our traveled prawn.
Snug as a bud and at home
Like a sprat in a pickle jug.
A creel of eels, all ripples.
Jumpy as a Mexican bean.
Right, like a well-done sum.
A clean slate, with your own face on.

Sylvia Plath

Either:

- 1 Compare the ways in which, in these **two** poems, Plath and Ellis write about the attitude of an adult towards a very young child.

Or:

- 2 Explore the ways in which the writing creates a particular view of childhood in **two** of the following poems:

Anseo (Muldoon)

Follower (Heaney)

I remember, I remember (Larkin)

Or:

- 3 Explore the ways in which, in *Babysitting* and *Clocks*, Gillian Clarke reflects on the behaviour and reactions of a child, compared to those of an adult.

OCR: Opening Lines – Poetry post-1914
Section F: The 1914-1918 War (i)

4 War Girls

There's the girl who clips your ticket for the train,
And the girl who speeds the lift from floor to floor,
There's the girl who does a milk-round in the rain,
And the girl who calls for orders at your door.
Strong, sensible and fit,
They're out to show their grit,
And Tackle jobs with energy and knack.
No longer caged and penned up,
They're going to keep their end up
Till the khaki soldier boys come marching back.

There's the motor girl who drives a heavy van,
There's the butcher girl who brings your joint of meat,
There's the girl who cries 'All fares, please!' like a man,
And the girl who whistles taxis up the street.
Beneath each uniform
Beats a heart that's soft and warm,
Though of canny mother-wit they show no lack;
But a solemn statement this is,
They've got no time for love and kisses
Till the khaki soldier boys come marching back.

Jessie Pope

In Time of War

I dreamed (God pity babes at play)
How I should love past all romance,
And how to him beloved should say,
As heroes' women say, perchance,
When the deep drums awake –
'Go forth: do gloriously for my dear sake.'

But now I render, blind with fear,
No lover made of dreams, but You,
O You – so commonplace, so dear,
So knit with all I am or do!
Now, braver thought I lack:
Only God bring you back – God bring you back!

Lesbia Thanet

Either:

- 4 Compare the ways in which the poets present women's attitudes to war and their own roles in it, in these **two** poems.

Or:

- 5 In *Of The Great White War* and *Base Details*, Thomas Burke and Siegfried Sassoon write about age and youth in times of war.

Explore the views expressed in the poems and the ways in which the poets communicate these views to you.

Or:

- 6 Choose **two** poems from the following list and explore the ways in which the poets use the world of nature when writing about war.

Choose from: *As the Team's Head Brass* (Thomas)
Returning, We Hear the Larks (Rosenberg)
Easter Monday (Farjeon)
There Will Come Soft Rains... (Teasdale).

MARKUS & JORDAN (ed.): Poems 2
Poems by Philip Larkin and U A Fanthorpe.

7 Reports

Has made a sound beginning
Strikes the right note:
Encouraging, but dull.
Don't give them anything
To take hold of. Even
Pronouns are dangerous.

The good have no history,
So don't bother. *Satisfactory*
Should satisfy them.

Fair and Quite good,
Multi-purpose terms,
By meaning nothing,
Apply to all.
Feel free to deploy them.

Be on your guard;
Unmanageable oaf cuts both ways.
Finds the subject difficult,
Acquitting you, converts
Oaf into idiot, usher to master.

Parent, child, head,
Unholy trinity, will read
Your scripture backwards.
Set them no riddles, just
Echo the common-room cliché:
Must make more effort.

Remember your high calling:
School is the world.
Born at Sound beginning,

We move from Satisfactory
To Fair, then Find
The subject difficult,
Learning at last we
Could have done better.

Stone only, final instructor,
Modulates from the indicative
With *Rest in peace.*

U A Fanthorpe

The View

The view is fine from fifty,
Experienced climbers say;
So, overweight and shifty,
I turn to face the way
That led me to this day.

Instead of fields and snowcaps
And flowered lanes that twist,
The track breaks at my toe-caps
And drops away in mist.
The view does not exist.

Where has it gone, the lifetime?
Search me. What's left is drear.
Unchilded and unwifed, I'm
Able to view that clear:
So final. And so near.

Philip Larkin

Either:

- 7 Compare the ways in which U A Fanthorpe and Larkin present their views on life in these **two** poems (*Reports* and *The View*).

Remember to pay close attention to the language the poets use.

Or:

- 8 Choose any **two** of the following poems and compare the ways Larkin and Fanthorpe write about work:

Choose from: *Toads*
You Will Be Hearing from Us Shortly
Dictator

Or:

- 9 Choose any **two** of the following poems and compare the ways in which the poets use language to create impressions of particular people.

Choose from: *Mr Bleaney*
Posterity
Old Man, Old Man
Casehistory: Alison (head injury)

10 The Early Purges

I was six when I first saw kittens drown,
Dan Taggart pitched them, the 'scraggy wee shits',
Into a bucket: a frail metal sound,

Soft paws scraping like mad. But their tiny din
Was soon soused. They were slung on the snout
Of the pump and the water pumped in.

'Sure isn't it better for them now?' Dan said.
Like wet gloves they bobbed and shone till he sluiced
Them out on the dunghill, glossy and dead.

Suddenly frightened, for days I sadly hung
Round the yard, watching the three sogged remains
Turn mealy and crisp as old summer dung

Until I forgot them. But the fear came back
When Dan trapped big rats, snared rabbits, shot crows
Or, with a sickening tug, pulled old hens' necks.

Still, living displaces false sentiments
And now, when shrill pups are prodded to drown
I just shrug, 'Bloody pups'. It makes sense:

'Prevention of cruelty' talk cuts ice in town
Where they consider death unnatural,
But on well-run farms pests have to be kept down.

Seamus Heaney

Little Boy Crying

Your mouth contorting in brief spite and
Hurt, your laughter metamorphosed into howls,
Your frame so recently relaxed now tight
With three-year-old frustration, your bright eyes
Swimming tears, splashing your bare feet,
You stand there angling for a moment's hint
Of guilt or sorrow for the quick slap struck.

The ogre towers above you, that grim giant.
Empty of feeling, a colossal cruel,
Soon victim of the tale's conclusion, dead
At last. You hate him, you imagine
Chopping clean the tree he's scrambling down
Or plotting deeper pits to trap him in.

You cannot understand, not yet,
The hurt your easy tears can scald him with,
Nor guess the wavering hidden behind that mask.
This fierce man longs to lift you, curb your sadness
With piggy-back or bull-fight, anything,
But dare not ruin the lessons you should learn.

You must not make a plaything of the rain.

Mervyn Morris

Either:

- 10** Compare the ways in which the poets convey powerful feelings about learning lessons and growing up, in these **two** poems.

Or:

- 11** In *Suddenly* by Norman Nicholson and *Dockery and Son* by Philip Larkin, the poets are forced to reflect on their lives by the death of a friend.

Explore the thoughts and emotions that the poets express about their lives, and the ways in which they communicate these to you.

Or:

- 12** Choose **two** poems from the following list which seem to you to express strong views about growing old.

Explore the views the poets express, and the ways in which they communicate these views to you.

Choose from: *Afterwards* (Hardy)
Wild Swans at Coole (Yeats)
Rising Five (Nicholson)
One Flesh (Jennings).

SECTION B

Answer ONE question, EITHER from this Section OR from Section C.

Prose post-1914	Pages	Questions
OCR: Opening Worlds	15-16	13-15
WHITTLE & BLATCHFORD (eds.): Ten D H Lawrence Short Stories	17-18	16-18
J G BALLARD: Empire of the Sun	19-20	19-21
JOHN STEINBECK: Of Mice and Men	21-22	22-24
MILDRED TAYLOR: Roll of Thunder, Hear My Cry	23-24	25-27
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The first 12 stories in the collection, up to and including Angela Huth: 'The Weighing-Up'.

OCR: Opening Worlds

13 from *The Red Ball*

He turned into their long tunnelled gateway on Frederick Street and walked to the far end of the deep backyard, for theirs was the last barrack-room close to a high wall that separated the yard from the next street.

As he entered the room he smelt cooking, the smoke of the kerosene lamps, fresh cut grass from his father's clothes, and the faint odour of cigarettes and rum that his father's body exuded.

'Boy, where you does go whole evening instead of stop home here and help your moomah?' his father asked. The boy saw him only late in the evenings now, and each evening he brought home a nip of Black Cat rum. At first the boy thought that they were rich as they said they would become when they left Tunapuna, where a nip of rum meant that it was a holiday or a celebration and there was laughter all around.

'Nowhere,' he answered, as he hid his phial of fireflies under the straw mat on which he slept.

'No-way, no-way... You beginning to play big shot! You could talk better than you moomah and poopah. You don't know how lucky you is to be goin' to school. When I was your age...' His father left the sentence incomplete as he put the nip to his mouth and gargled the rum as though he were rinsing out his mouth, then swallowed it.

'Leave the child alone! If that is the way they teach him to talk in school, that is the right way,' his mother put in his defence.

'Yes... but No-way is a place? Show me where No-way is, show me!... you or he, where No-way is, where this boy does go and idle away the time. You know where he does go?' his father shouted, and then it was one of those moments when he felt as if he had held his mother in front of him as a sort of shield to save himself from a rain of blows.

His father then fell into one of those silences. He looked like an old man. He let his hair grow on his head and face unless they were going to Tunapuna. Then he would get a shave and a trim, and tell everyone that he was making three dollars a day at the American Base.

His mother meantime moved about in the series of quick motions that came as she was close to finishing up her cooking for the evening. She seemed to get a sudden burst of energy towards the climax that would make the whole evening's preparation of dinner come to an end with a soft breath of finality.

'The man for the room rent come and he say that next week the price goin' up by two shillings,' she said, as if she were speaking to herself. They lived in one of a long line of barracks that you entered after passing through one of those deep dark gateways on Frederick Street. Inside the yard was a stone 'bleach' made up of large boulders whitened by the drying of soap as clothes were spread out in the sun to bleach on the hot stones. There was a yellow brass pipe in the centre of the yard tied to a wooden spike driven in the ground.

'It look as if everything goin' up since we come to live in town. Is always the same damn thing. Soon as you have a shilling save... two shillings expense come up. As soon as we did have a li'l money save we have to go and get a...'

'A child?' his mother asked.

The boy's eyelids jerked up and his eyes met his mother's and he saw her look back quickly into the brazier.

The same feeling flooded across his heart as it had in those days he sat on the runner in the Square, waiting for something he could not describe. As he left the Square that evening he had felt suddenly released from it, now it was upon him again, clinging to his eyebrows and eyelashes like those invisible cobwebs that hang from the trees in the Square in the early darkness of the evening.

Either:

- 13** Explore the ways in which a family's struggle against poverty is presented in *The Red Ball* and **one** other story from this collection. How do Ismith Khan and the other writer you have chosen make you aware of the suffering which poverty can bring to a family?

Or:

- 14** Explore the ways in which **two** stories from this collection present schools which are out of touch with their pupils or their communities.

How do the writers contrast the world of the school with the world outside the school, in your **two** stories?

Or:

- 15** Choose **two** stories from this collection which present unhappy relationships between parents and children.

How do the writers make you feel the force of this unhappiness and help you to understand the reasons behind it?

16 The Lovely Lady

At seventy-two, Pauline Attenborough could still sometimes be mistaken, in the half-light, for thirty. She really was a wonderfully preserved woman, of perfect *chic*. Of course it helps a great deal to have the right frame. She would be an exquisite skeleton, and her skull would be an exquisite skull, like that of some Etruscan woman with feminine charm still in the swerve of the bone and the pretty, naïve teeth.

Mrs Attenborough's face was of the perfect oval and slightly flat type that wears best. There is no flesh to sag. Her nose rode serenely, in its finely bridged curve. Only the big grey eyes were a tiny bit prominent, on the surface of her face, and they gave her away most. The bluish lids were heavy, as if they ached sometimes with the strain of keeping the eyes beneath them arch and bright; and at the corners of the eyes were fine little wrinkles which would slacken into haggardness, then be pulled up tense again to that bright, gay look like a Leonardo woman who really could laugh outright.

Her niece Cecilia was perhaps the only person in the world who was aware of the invisible little wire which connected Pauline's eye-wrinkles with Pauline's willpower. Only Cecilia consciously watched the eyes go haggard and old and tired, and remain so, for hours; until Robert came home. Then ping! – the mysterious little wire that worked between Pauline's will and her face went taut, the weary, haggard, prominent eyes suddenly began to gleam, the eyelids arched, the queer, curved eyebrows which floated in such frail arches on Pauline's forehead began to gather a mocking significance, and you had the *real* lovely lady, in all her charm.

She really had the secret of everlasting youth; that is to say, she could don her youth again like an eagle. But she was sparing of it. She was wise enough not to try being young for too many people. Her son Robert, in the evenings, and Sir Wilfred Knipe sometimes in the afternoon to tea; then occasional visitors on Sunday, when Robert was home – for these she was her lovely and changeless self, that age could not wither, nor custom stale; so bright and kindly and yet subtly mocking, like Mona Lisa, who knew a thing or two. But Pauline knew more, so she needn't be smug at all. She could laugh that lovely, mocking Bacchante laugh of hers, which was at the same time never malicious, always good-naturedly tolerant, both of virtues and vices – the former, of course, taking much more tolerating. So she suggested, roguishly.

Only with her niece Cecilia she did not trouble to keep up the glamour. Ciss was not very observant, anyhow; and, more than that, she was plain; more still, she was in love with Robert; and most of all, she was thirty, and dependent on her aunt Pauline. Oh, Cecilia – why make music for her?

Cecilia, called by her aunt and by her cousin Robert just Ciss, like a cat spitting, was a big, dark-complexioned, pug-faced young woman who very rarely spoke, and when she did she couldn't get it out. She was the daughter of a poor Congregational clergyman who had been, while he lived, bother to Ronald, Aunt Pauline's husband. Ronald and the Congregational minister were both well dead, and Aunt Pauline had had charge of Ciss for the last five years.

They lived all together in a quite exquisite though rather small Queen Anne house some twenty-five miles out of town, secluded in a little dale, and surrounded by small but very quaint and pleasing grounds. It was an ideal place and an ideal life for Aunt Pauline, at the age of seventy-two. When the kingfishers flashed up the little stream in her garden, going under the alders, something still flashed in her heart. She was that kind of woman.

Robert, who was two years older than Ciss, went every day to town, to his chambers in one of the Inns. He was a barrister, and, to his secret but very deep mortification, he earned about a hundred pounds a year. He simply *couldn't* get above that figure, though it was rather easy to get below it. Of course, it didn't matter. Pauline had money. But then, what was Pauline's was Pauline's, and though she could give almost lavishly, still, one was always aware of having a *lovely* and *undeserved* present made to one. Presents are so much nicer when they're undeserved, Aunt Pauline would say.

Either:

- 16** Explore the ways in which Lawrence makes you want to read on, here and in the opening of **one** other story.

Or:

- 17** Explore the ways in which Lawrence helps you to share his unhappiness as a teacher in *A Lesson on a Tortoise* and *Lessford's Rabbits*.

Or:

- 18** Lawrence's women characters are often thought to be stronger and more decisive than his men.

Choose **two** stories where you feel this to be the case and show how this female strength and decisiveness is presented.

J G BALLARD: Empire of the Sun

19 The Hospital and the camp cemetery had vanished, and the site was an open tract of ash and cinders, from which a few charred joists protruded. The graves had been carefully levelled, as if a series of tennis courts was about to be laid. Jim walked through the empty drums of kerosene which had fuelled the fire. He gazed through the wire at the airfield, and at the concrete runway pointing to Lunghua Pagoda. Dense vegetation covered the wrecks of the Japanese aircraft. As he stood by the wire, tracing the course of the canal through the narrow valley, an American bomber swept across the camp. For a moment, reflected from the underside of its silver wings, a pale light raced like a wraith between the nettles and stunted willows.

While Yang drove uneasily back to Amherst Avenue, annoyed in some way by the visit to Lunghua, Jim thought of the last weeks of the war. Towards the end everything had become a little muddled. He had been starving and perhaps had gone slightly mad. Yet he knew that he had seen the flash of the atomic bomb at Nagasaki even across the four hundred miles of the China Sea. More important, he had seen the start of World War III, and realized it was taking place around him. The crowds watching the newsreels on the Bund had failed to grasp that these were the trailers for a war that had already started. One day there would be no more newsreels.

In the weeks before he and his mother sailed to England in the *Arrawa*, Jim often thought of the young Japanese pilot he had seemed to raise from the dead. He was not sure now that this was the same pilot who had fed him the mango. Probably the youth had been dying, and Jim's movements in the grass had woken him. All the same, certain events had taken place, and with more time perhaps others would have returned to life. Mrs Vincent and her husband had died in the march from the stadium, far from Shanghai in a small village to the south-west. But Jim might have helped the prisoners in the camp hospital. As for Basie, had he died during his attack on the stadium, within sight of the gilded nymphs in the Presidential stand? Or were he and Lieutenant Price still roving the landscape of Yangtze in the puppet general's Buick, waiting for a third war to bring them into their own?

Jim had told his parents nothing of all this. Nor had he confided in Dr Ransome, who clearly suspected that Jim had chosen to stay on at Lunghua after the armistice, playing his games of war and death. Jim remembered his return to the house in Amherst Avenue, and his mother and father smiling weakly from their deck-chairs in the garden. Beside the drained swimming-pool the untended grass grew around their shoulders, and reminded him of the bowers of nettles in which the dead Japanese airmen had lain. As Dr Ransome stood formally on the terrace in his American uniform, Jim had wanted to explain to his parents everything that he and the doctor had done together, but his mother and father had been through their own war. For all their affection for him, they seemed older and far away.

Either:

19 In the light of previous events, what makes this a particularly effective piece of writing?

Or:

20 How does the novel show that war can bring out both the best and the worst in people?

Refer closely to relevant parts of the novel in support of your answer.

Or:

21 What do you find interesting about the way in which Ballard creates the character of Mr Maxted?

Remember to refer closely to the novel in support of your answer.

John Steinbeck: Of Mice and Men

22 George spat on the floor disgustedly. 'We got ten bucks between us.' Then he said thoughtfully: 'Look, if me an' Lennie work a month an' don't spen' nothing, we'll have a hundred bucks. That'd be four-fifty. I bet we could swing her for that. Then you an' Lennie could go get her started an' I'd get a job an' make up the res', an' you could sell eggs an' stuff like that.'

They fell into a silence. They looked at one another, amazed. This thing they had never really believed in was coming true. George said reverently: 'Jesus Christ! I bet we could swing her.' His eyes were full of wonder. 'I bet we could swing her,' he repeated softly.

Candy sat on the edge of his bunk. He scratched the stump of his wrist nervously. 'I got hurt four years ago,' he said. 'They'll can me purty soon. Jus' as soon as I can't swamp out no bunk-houses they'll put me on the county. Maybe if I give you guys my money, you'll let me hoe in the garden even after I ain't no good at it. An' I'll wash dishes an' little chicken stuff like that. But I'll be on our own place, an' I'll be let to work on our own place.' He said miserably: 'You seen what they done to my dog tonight? They says he wasn't no good to himself nor nobody else. When they can me here I wisht somebody'd shoot me. But they won't do nothing like that. I won't have no place to go, an' I can't get no more jobs. I'll have thirty dollar more comin', time you guys is ready to quit.'

George stood up. 'We'll do her,' he said. 'We'll fix up that little old place an' we'll go live there.' He sat down again. They all sat still, all bemused by the beauty of the thing, each mind was popped into the future when this lovely thing should come about.

George said wanderingly: 'S'pose they was a carnival or a circus come to town, or a ball game, or any damn thing.' Old Candy nodded in appreciation of the idea. 'We'd just go to her,' George said. 'We wouldn't ask nobody if we could. Jus' say: 'We'll go to her,' an' we would. Jus' milk the cow and sling some grain to the chickens an' go to her.'

'An put some grass to the rabbits,' Lennie broke in. 'I wouldn't never forget to feed them. When we gon'ta do it, George?'

'In one month. Right squack in one month. Know what I'm gon'ta do. I'm gon'ta write to them old people that owns the place that we'll take it. An' Candy'll send a hundred dollars to bind her.'

'Sure will,' said Candy. 'They got a nice stove there?'

'Sure, got a nice stove, burns coal or wood.'

'I'm gonna take my pup,' said Lennie. 'I bet by Christ he likes it there, by Jesus.'

Voices were approaching from outside. George said quickly: 'Don't tell nobody about it. Jus' us three an' nobodyelse. They li'ble to can us we can can't make no stake. Jus' go on like we was gonna buck barley the rest of our lives, then all of a sudden some day we'll go get our pay an' scam outa here.'

Lennie and Candy nodded, and they were grinning with delight. 'Don't tell nobody,' Lennie said to himself.

Candy said: 'George.'

'Huh?'

'I ought to of shot that dog myself, George. I shouldn't ought to of let no stranger shoot my dog.'

Either:

22 Why is this a significant moment in the novel?

How does Steinbeck's writing here make you respond to the characters?

Or:

23 In what ways does Steinbeck convince you that Lennie's death is inevitable?

Or:

24 'Maybe ever'body in the whole damn world is scared of each other,' says Slim.

Explore Steinbeck's use of this idea in the novel as a whole.

MILDRED TAYLOR: Roll of Thunder, Hear my Cry

25

When the woman's order was finally filled, Mr Barnett again picked up T.J.'s list, but before he had gotten the next item his wife called, 'Jim Lee, these folks needing help over here and I got my hands full.' And as if we were not even there, he walked away.

'Where's he going?' I cried.

'He'll be back,' said T.J. wandering away.

After waiting several minutes for his return, Stacey said 'Come on, Cassie, let's get out of here.' He started toward the door and I followed. But as we passed one of the counters, I spied Mr Barnett wrapping an order of pork chops for a white girl. Adults were one thing; I could almost understand that. They ruled things and there was nothing that could be done about them. But some kid who was no bigger than me was something else again. Certainly Mr Barnett had simply forgotten about T.J.'s order. I decided to remind him and, without saying anything to Stacey, I turned around and marched over to Mr Barnett.

'Uh... 'scuse me, Mr Barnett,' I said as politely as I could, waiting a moment for him to look up from his wrapping. 'I think you forgot, but you was waiting on us 'fore you was waiting on this girl here, and we been waiting a good while now for you to get back.'

The girl gazed at me strangely, but Mr Barnett did not look up. I assumed that he had not heard me. I was near the end of the counter so I merely went to the other side of it and tugged on his shirt sleeve to get his attention.

He recoiled as if I had struck him.

'Y-you was helping us,' I said, backing to the front of the counter again.

'Well, you just get your little black self back over there and wait some more,' he said in a low, tight voice.

I was hot. I had been as nice as I could be to him and here he was talking like this. 'We been waiting on you for near an hour,' I hissed, 'while you 'round here waiting on everybody else. And it ain't fair. You got no right –'

'Whose little nigger is this!' bellowed Mr Barnett.

Everybody in the store turned and stared at me. 'I ain't nobody's little nigger!' I screamed, angry and humiliated. 'And you ought not be waiting on everybody 'fore you wait on us.'

'Hush up, child, hush up,' someone whispered behind me. I looked around. A woman who had occupied the wagon next to ours at the market looked down upon me. Mr Barnett, his face red and eyes bulging, immediately pounced on her.

'This gal yourn, Hazel?'

'No suh,' answered the woman meekly, stepping hastily away to show she had nothing to do with me. As I watched her turn her back on me, Stacey emerged and took my hand.

'Come on, Cassie, let's get out of here.'

'Stacey!' I exclaimed, relieved to see him by my side. 'Tell him! You know he ain't fair making us wait –'

'She your sister, boy?' Mr Barnett spat across the counter.

Stacey bit his lower lip and gazed into Mr Barnett's eyes. 'Yessir.'

'Then you get her out of here,' he said with hateful force. 'And make sure she don't come back till you' mammy teach her what she is.'

'I already know what I am!' I retaliated. 'But I betcha you don't know what you are! And I could sure tell you, too, you ole –'

Stacey jerked me forward, crushing my hand in the effort, and whispered angrily, 'Shut up, Cassie!' His dark eyes flashed malevolently as he pushed me in front of him through the crowd.

As soon as we were outside, I whipped my hand from his. 'What's the matter with you? You know he was wrong!'

Stacey swallowed to flush his anger, then said gruffly, 'I know it and you know it, but he don't know it, and that's where the trouble is. Now come on 'fore you get us into a real mess. I'm going up to Mr Jamison's to see what's keeping Big Ma.'

Either:

- 25** In what ways does this passage help you to understand the relationship between black people and white people in this novel?

What does Mildred Taylor make you feel about what happens here, and how does she do this?

Or:

- 26** After the day in Strawberry, Mama says: 'I think you've done enough growing up for one day Cassie'.

To what extent do you think this book is about 'growing up'?

Or:

- 27** Why is Mr Morrison an important character in this novel?

GEORGE ORWELL: *Animal Farm*

28 There was enthusiastic cheering and stamping of feet. Napoleon was so gratified that he left his place and came round the table to clink his mug against Mr Pilkington's before emptying it. When the cheering had died down, Napoleon, who had remained on his feet, intimated that he too had a few words to say.

Like all of Napoleon's speeches, it was short and to the point. He too, he said, was happy that the period of misunderstanding was at an end. For a long time there had been rumours – circulated, he had reason to think, by some malignant enemy – that there was something subversive and even revolutionary in the outlook of himself and his colleagues. They had been credited with attempting to stir up rebellion among the animals on the neighbouring farms. Nothing could be further from the truth! Their sole wish, now and in the past, was to live at peace and in normal business relations with their neighbours. This farm which he had the honour to control, he added, was a cooperative enterprise. The title-deeds, which were in his own possessions, were owned by the pigs jointly.

He did not believe, he said, that any of the old suspicions still lingered, but certain changes had been made recently in the routine of the farm which should have the effect of promoting confidence still further. Hitherto the animals on the farm had had a rather foolish custom of addressing one another as 'Comrade'. This was to be suppressed. There had also been a very strange custom, whose origin was unknown, of marching every Sunday morning part a boar's skull which was nailed to a post in the garden. This, too, would be suppressed, and the skull had already been buried. His visitors might have observed, too, the green flag which flew from the masthead. If so, they would perhaps have noted that the white hoof and horn with which it had previously been marked had now been removed. It would be a plain green flag from now onwards.

He had only one criticism, he said, to make of Mr Pilkington's excellent and neighbourly speech. Mr Pilkington has referred throughout to 'Animal Farm'. He could not of course know – for he, Napoleon, was only now for the first time announcing it – that the name 'Animal Farm' had been abolished. Henceforth the farm was to be known as the 'Manor Farm' – which, he believed, was its correct and original name.

'Gentlemen,' concluded Napoleon, 'I will give you the same toast as before, but in a different form. Fill your glasses to the brim. Gentlemen, there is the toast: To the prosperity of the Manor Farm!'

There was the same hearty cheering as before, and the mugs were emptied to the dregs. But as the animals outside gazed at the scene, it seemed to them that some strange thing was happening. What was it that had altered in the faces of the pigs? Clover's old dim eyes flitted from one face to another. Some of them had five chins, some had four, some had three. But what was it that seemed to be melting and changing? Then, the applause having come to an end, the company took up their cards and continued the game that had been interrupted, and the animals crept silently away.

But they had not gone twenty yards when they stopped short. An uproar of voices was coming from the farmhouse. They rushed back and looked through the window again. Yes, a violent quarrel was in progress. There were shoutings, bangings on the table, sharp suspicious glances, furious denials. The source of the trouble appeared to be that Napoleon and Mr Pilkington had each played an ace of spades simultaneously.

Twelve voices were shouting in anger, and they were all alike. No question now, what had happened to the faces of the pigs. The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which.

Either:

28 In what ways is this extract an effective ending to *Animal Farm*?

Or:

29 Do you think that Snowball would have made a better leader than Napoleon?

Remember to refer in detail to the text in your answer.

Or:

30 George Orwell describes *Animal Farm* as 'a fairy story'.

In what ways is it more than that?

31 **Georgina Hammick: *The Tulip Plate***

'Good afternoon,' she began, and stopped. Out of the corner of her eye she could see Nell, some way ahead and out of earshot, pretending an interest in a larch cone she'd found in the grass. A question about the bull-terrier, at that moment sniffing her shoes and ankles and the hem of her coat, a comment on the freakishness of the storm, half formed themselves, retreated, evaporated altogether. She had nothing to say to this fellow at all. She opened her mouth. 'Tell me, how is Mary' she heard herself say.

The man looked at her, and it was a look more curious than surprised. He swivelled his head and looked up at the sky, and then back at Margaret. To her alarm, his eyes filled with large, blistery tears.

'Not so good today,' he said in a sad, flat voice. 'It can't be long now, she's very weak.' He blinked, and the tears tipped out of his eyelids and broke on his cheeks. He brushed them away with the back of his hand. 'She sleeps most of the day, when the pain lets her.' He nodded towards the bull-terrier. 'I'm taking a little breather with Tray.'

'I'm so sorry,' said Margaret, appalled. She'd never seen a man cry.

'If only she'd fought more,' the man said, 'if only she'd put up a proper fight – ' his voice tailed off. He clenched his fists and stared out at the lake. 'But you know Mary,' he said, turning back to Margaret with a sad smile, 'she's always been a fatalist. She just accepts things.'

'I'm so sorry,' Margaret said.

'Thank you,' the man said. 'I suppose you work at the Centre,' he added – and it seemed to Margaret to be not a question but a statement requiring only her confirmation – 'with Janet and the others.'

'Yes,' Margaret nodded, 'yes I do.'

'Janet has been a particular help,' the man said. His emphasis made Margaret feel that she herself had not been seen. 'She's sitting with Mary now, reading to her, holding her hand.'

'That's good,' Margaret said. 'I'm glad about that.' She stepped backwards and then sideways, to give him a chance to walk on, but he didn't take it.

'Give her my love, please,' she said. She put out a hand and touched his sleeve. It was soaking. 'Goodbye,' she said. 'God bless you.'

'Whom shall I say?' the man called after her. 'Who's love shall I give?'

'Alison's,' Margaret said, over her shoulder, without looking back.

'Alison's,' the man repeated, 'Alison's.' He watched her walk slowly away from him, her head bowed, the posture – at once reverent and self-conscious – of one who has just left the altar-rail after receiving communion.

Either:

31 How does the writing create a sense of surprise or shock at the end of *The Tulip Plate* and **one** other story from this collection?

Or:

32 What view of the relationship between wife and husband is created in **two** of the following stories, and how is this done?

The Weighing Up
The Devastating Boys
Hassan's Tower
The Black Madonna

Or:

33 Explore the ways in which work and the workplace are shown to affect the main characters, in *Indefinite Nights* and *Slaves to the Mushroom*.

SECTION C

Answer ONE question, EITHER from this Section OR from Section B.

Literary non-fiction post-1914	Pages	Questions
MICHAEL PALIN: Pole to Pole	30-31	34-36
NICK HORNBY: Fever Pitch	32-33	37-39

MICHAEL PALIN: Pole to Pole

34 At two minutes past four our De Havilland Twin Otter, designed in the 50s and much loved and trusted by Arctic flyers, is finally over the North Pole. One almost looks for a point, a peak, a curve offering tantalizing glimpses of those huge land masses – Alaska, Siberia, Scandinavia and Canada – which back on the Arctic. But all there is to see is ice and the nearer we get to it the more evident it is that the ice is not in good shape. Russ, a self-contained, taciturn man about whom I know nothing other than that my life is in his hands, leans forward from the controls, scanning the conditions below and frowning.

Technology cannot help him now. The decision as to how, when and ultimately whether to drop the plane onto the ice is for his judgement alone.

He clearly doesn't like what he sees and, by my watch, we have circled the roof of the world for nearly 30 minutes before a change in engine note indicates that he is at last throttling back in preparation for a landing. We drop low, running in over a tongue of open water, Russ staring hard at the ice as ridge walls taller than I'd expected rush up to meet us. Brace myself for impact, but it never comes. At the last minute Russ thrusts the overhead throttle control forward and pulls us up banking steeply away. He checks the fuel gauge and asks Dan, the young co-pilot, to connect up one of the drums for in-flight refuelling. Dan squeezes his way from the cockpit to the back of the plane, where he begins to fiddle around with spanners and tubes until the aircraft is rich with the smell of kerosene. The Pole remains 100 feet below us, tantalizingly elusive, probably in the middle of a black pool of melted water. Russ takes advantage of some marginally increased sunlight to attempt a second landing. Once again hearts rise towards mouths as the engines slow and a blur of ice and snow and pitch-black sea rises towards us, but once again Russ snatches the plane from the ice at the last moment and we soar away, relieved and cheated.

I make a mental note never to complain about a landing ever again. Russ circles and banks the plane for another 15 minutes, patiently examining the floating ice for yet another attempt.

This time there is no pull-out. Six hours after leaving Eureka Base on Ellesmere Island, Canada, the wheels and skis of the Twin Otter find the ground, bounce, hit, bounce, hit, swerve, slide and finally grip the slithery hummocked surface. We are down and safe. I check the time on my watch, and realize that at this point it could be whatever time I wanted it to be. Japanese time, Indian time, New York time or London time – they're all the same at the Pole. It is 10 o'clock at night in London.

Home seems impossibly far away as we step out onto a rough base of ice and snow. It looks secure but water channels only a few yards away and the fact that Russ will not risk switching off the aircraft engines in case the ice should split reminds us that this is a lethal landscape. Finding the highest point in the vicinity – a pile of fractured ice-blocks, soaring to three and a half feet, I plant our 'North Pole' (kindly loaned to us by the Canadians) and we take our photos. The air is still, and a watery sun filters through grey-edged cloud giving the place a forlorn and lonely aspect. The temperature is minus 25 Centigrade. This is considered warm.

Either:

34 How does this opening set the style in which Palin narrates incidents of tension or danger?

Or:

35 Palin often starts with an amusing description of his first day in a new place.

Choose **one** or **two** such days and explore how Palin combines information, observation and comment to help you to share his amusement.

Or:

36 When do you gain the clearest impression of the writer's own personality in *Pole to Pole*, and how is this impression created?

NICK HORNBY: Fever Pitch

37 Richardson finally got up, ninety-two minutes gone now, and even managed a penalty-area tackle on John Barnes; the Lukic bowled the ball out to Dixon, Dixon on, inevitably, to Smith, a brilliant Smith flick-on... and suddenly, in the last minute of the last game of the season, Thomas was through, on his own, with a chance to win the Championship for Arsenal. 'It's up for grabs now!' Brian Moore yelled; and even then I found that I was reining myself in, learning from recent lapses in hardened scepticism, thinking, well, at least we came close at the end there, instead of thinking, please Michael, please Michael, please put it in, please God let him score. And then he was turning a somersault, and I was flat out on the floor, and everybody in the living room jumped on top of me. Eighteen years, all forgotten in a second.

What is the correct analogy for a moment like that? In Pete Davies's brilliant book about the 1990 World Cup, *All Played Out*, he notices that the players use sexual imagery when trying to explain what it feels like to score a goal. I can see that sometimes, for some of the more workaday transcendent moments. Smith's third goal in our 3-0 win against Liverpool in December 1990, for example, four days after we'd been beaten 6-2 at home by Manchester United – that felt pretty good, a perfect release to an hour of mounting excitement. And four or five years back, at Norwich, Arsenal scored four times in sixteen minutes after trailing for most of the game, a quarter of an hour which also had a kind of sexual otherworldliness to it.

The trouble with the orgasm metaphor here is that the orgasm, though obviously pleasurable, is familiar, repeatable (within a couple of hours if you've been eating your greens), and predictable, particularly for a man – if you're having sex then you know what's coming, as it were. Maybe if I hadn't made love for eighteen years, and had given up hope of doing so for another eighteen, and then suddenly, out of the blue, an opportunity presented itself... maybe in these circumstances it would be possible to recreate an approximation of that Anfield moment. Even though there is no question that sex is a nicer activity than watching football (no nil – nil draws, no offside trap, no cup upsets, and you're warm), in the normal run of things, the feelings it engenders are simply not as intense as those brought about by a once-in-a-lifetime last-minute Championship winner.

None of the moments that people describe as the best in their lives seem analogous to me. Childbirth must be extraordinarily moving, but it doesn't really have the crucial surprise element, and in any case lasts too long; the fulfilment of personal ambition – promotions, awards, what have you – doesn't have the last-minute factor, nor the element of powerlessness that I felt that night. And what else is there that can possibly provide the suddenness? A huge pools win, maybe, but the gaining of large sums of money affects a different part of the psyche altogether, and has none of the communal ecstasy of football.

There is then, literally, nothing to describe it. I have exhausted all the available options. I can recall nothing else that I have coveted for two decades (what else is there that can reasonably be coveted for that long?), nor can I recall anything else that I have desired as both man and boy. So please, be tolerant of those who describe a sporting moment as their best ever. We do not lack imagination, nor have we had sad and barren lives; it is just that real life is paler, duller, and contains less potential for unexpected delirium.

Either:

- 37** How does Hornby's writing encourage you to share his feeling that, of all the moments in *Fever Pitch*, this is 'The Greatest Moment Ever'?

Or:

- 38** Explore the ways in which Hornby's writing brings home to you the importance of 'belonging' in *Fever Pitch*.

Remember to refer closely to the writing in your answer.

Or:

- 39** How would you recommend *Fever Pitch* as a good read for someone who is not a football fan?

Remember to refer closely to the writing in your answer.



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

**ENGLISH LITERATURE
Scheme A**

1901/2442H

**UNIT 2 Poetry and Prose Post-1914
HIGHER TIER**

MARK SCHEME

Specimen Paper 2003

INSTRUCTIONS TO EXAMINERS: Unit 2 (Higher Tier)

A INDIVIDUAL ANSWERS

- 1 Mark each answer out of 30.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.
- 4 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 5 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 6 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

B ASSESSMENT OF WRITTEN COMMUNICATION

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

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

C TOTAL MARKS

1 Transfer to the front of the script **three** marks: for answer (1) out of 30; for answer (2) out of 30; for Written Communication out of 6. Write the total mark for the script.

2 HIGHER TIER: The maximum mark for the paper is **66** (30+30+6).

QUESTION 1 (30 marks)	OCR: Opening Lines – Section E: Generations Compare the ways in which, in these two poems, Plath and Ellis write about the attitude of an adult towards a very young child. [<i>To Edwin, at Eight Months</i> – Ellis; <i>You're</i> – Plath]
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NOTES ON THE TASK

Candidates should explore how the writing in each poem creates/defines the attitude of the parent observing the child. Ellis comes across as perhaps more quizzical, reflective, giving a stronger (but humorous) sense of the parent's possible influence on the child's development. Plath seems more straightforwardly adoring, but perceptive candidates may also comment on the less obviously celebratory, more 'quirky' images (turnip, prawn, bean).

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

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

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the ways in which the writing in each poem creates/defines the attitude of the parent. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained response to the writing in each poem and an understanding of the ways in which this helps to convey the attitude of the parent, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will show a personal response to the writing in each poem and begin to develop a critical response to the ways in which this helps to convey the attitude of the parent, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the writing in each poem and the ways in which this helps to convey the attitude of the parent, with some detail from the text and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the writing in each poem and show some understanding of how this helps to convey the attitude of the parent, with a little support from the text(s)/reference to language.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 2 (30 marks)	OCR: Opening Lines – Section E: Generations Explore the ways in which the writing creates a particular view of childhood in two of the following poems: <i>Anseo</i> (Muldoon) <i>Follower</i> (Heaney) <i>I remember, I remember</i> (Larkin)
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NOTES ON THE TASK

Candidates should begin to explore the ways in which particular views of childhood are created, via the language and structure of the poems: for example, Heaney recreating the child’s-eye view of the admired parent; Larkin using the stereotypes/clichés of children’s stories to suggest the ordinariness of his own childhood. Perceptive candidates should perhaps also be aware of how the poets move from specifics of their own experience/memory to broader observation of the influences on adult life.

QUESTION 2 BAND DESCRIPTORS * Be prepared to use the FULL range! *****
 Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the ways in which particular views of childhood are created, via the language and structure of the poems. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of the ways in which particular views of childhood are created, via the language and structure of the chosen poems, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will show a personal response to the views of childhood in the chosen poems and begin to develop a critical response to the ways in which these are created via the language and structure, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the views of childhood in the chosen poems and the ways in which these are created, with some detail from the text and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the views of childhood in the chosen poems and show some understanding of how these are created, with a little support from the text(s)/reference to the language.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 3 (30 marks)	OCR: Opening Lines – Section E: Generations Explore the ways in which, in <i>Babysitting</i> and <i>Clocks</i> , Gillian Clarke reflects on the behaviour and reactions of a child, compared to those of an adult.
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NOTES ON THE TASK

Candidates should go beyond mere reiteration of what the poet observes of the child’s behaviour to discuss what the language of her descriptions tells us about her own thoughts and feelings. In the first stanza of *Babysitting*, the adult’s reactions are conveyed via direct statement, as in: ‘I don’t love this baby’; ‘her nose will stream disgustingly’; etc. The second stanza suggests a more complex set of reactions, bringing in an understanding of the child’s feelings, and *Clocks* offers a more challenging text to engage with.

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

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

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the adult reflections on the behaviour of children. They will respond sensitively and in detail to the way language works to create these making well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of the adult reflections on the behaviour of children, and of the ways in which these are created in the poems, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the adult reflections on the behaviour of children, and to the ways in which these are created in the poems, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the adult reflections on the behaviour of children, and the ways in which these are created in the poems, with some detail from the texts and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the adult reflections on the child’s behaviour in the poems and show some understanding of how these are created, with a little support from the texts/reference to language.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 4 (30 marks)	OCR: Opening Lines – Section F: The 1914-1918 War (i) Compare the ways in which the poets present women’s attitudes to war and about their roles in it, in these two poems. [<i>War Girls</i> – Pope; <i>In Time of War</i> – Thanet]	
NOTES ON THE TASK The emphasis in the question is on the poets and differentiation should spring from the extent to which candidates can focus on ‘the ways’ and explore the language of the two poems, explicitly and comparatively. Most candidates should be able to respond fully to Pope’s confident, jaunty and patriotic sentiments, but the strongest answers are likely to deal just as confidently with the expression of Thanet’s more subtle and more personal feelings. The best answers may be able to maintain a critical distance from Pope’s propagandist intentions, and to see the differences between the two poems in terms of audience and purpose.		
QUESTION 4 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will demonstrate a clear and analytical understanding of the feelings and the ways in which they are presented. They will respond sensitively and in detail to the way language works, with well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of the feelings and the ways in which they are presented and respond with some thoroughness to the way language works, with careful and relevant reference to the texts for support.
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to the feelings and show understanding of the ways in which they are presented, with some thoroughness in the use of the texts for support and some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to and show understanding of the feelings and the ways in which they are presented, with some detail in the reference to the language.
6	12 11 10 9	Candidates will make some relevant comment about the feelings expressed, with a little reference to language.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 5 (30 marks)	OCR: Opening Lines – Section F: The 1914-1918 War (i) In <i>Of The Great White War</i> and <i>Base Details</i> , Thomas Burke and Siegfried Sassoon write about age and youth in times of war. Explore the views expressed in the poems and the ways in which the poets communicate these views to you.	
NOTES ON THE TASK It is to be hoped that the emphasis in the second half of the question will steer most candidates towards a close examination of the language of each poem, and their handling of this is likely to be the key discriminator. Answers which combine a thoughtful exploration of the poets' views with detailed considerations of issues like tone, irony, point-of-view, key features of language and form should be highly rewarded.		
QUESTION 5 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will demonstrate a clear and analytical understanding of the views and the ways in which they are communicated. They will respond sensitively and in detail to the way language works in each poem, with well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of the views and the ways in which they are communicated, and respond with some thoroughness to the way language works, with careful and relevant reference to texts for support.
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to the views and show understanding of the ways in which they are communicated, with some thoroughness in the use of the texts for support and some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to and show understanding of the views and the ways in which they are communicated, with some detail in the reference to the language.
6	12 11 10 9	Candidates will make some relevant comment about the views expressed, with a little reference to the language.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 6 (30 marks)	<p>OCR: Opening Lines – Section F: The 1914-1918 War (i)</p> <p>Choose two poems from the following list and explore the ways in which the poets use the world of nature when writing about war. Choose from:</p> <p style="padding-left: 40px;"><i>As The Team’s Head Brass</i> (Thomas) <i>Returning, We Hear The Larks</i> (Rosenberg) <i>Easter Monday</i> (Farjeon) <i>There Will Come Soft Rains...</i> (Teasdale)</p>
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NOTES ON THE TASK

The question asks the candidates to focus on the writers at work, and differentiation should spring from the extent to which they can explicitly explore ‘the ways’ and scrutinise the language of their selected poems. Candidates who can grasp the symbolic significance of the natural descriptions and references, and develop arguments about contrast, beauty, renewal, perspective... based on a detailed examination of the language should be highly rewarded.

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

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

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

QUESTION 7 (30 marks)	LARKIN and U A FANTHORPE: Poems 2 Compare the ways in which U A Fanthorpe and Larkin present their views on life in these two poems. Remember to pay close attention to the language the poets use. [<i>Reports</i> – Fanthorpe; <i>The View</i> – Larkin]
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NOTES ON THE TASK

Candidates are likely to note that both poems observe, with a kind of wistful humour, how quickly life passes. *The View* is Larkin's denial of a rosy survey of his first fifty years of life; with nothing behind him, the future is similarly dreary, except that his vision of a lonely future is unmisted. Fanthorpe charts life through a series of school reports made applicable to passing through life itself. Sadness and wit are perhaps the hallmark of this poem. Understanding of both poems and response to the language of each are looked for. Sensitive comparison and contrast of the language of the poems will inform the best answers here.

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

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

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will demonstrate clear critical understanding of both poems, responding sensitively and in detail to the language Larkin and Fanthorpe use. Comparison and contrast will be thoughtfully sustained.
3	24 23 22 21	Candidates will show clear, sustained understanding of the poems, responding well to the language the poets use and making careful and relevant reference to the poems. Comparison/contrast will be reasonably sustained.
4	20 19 18 17	Candidates will make a reasonably sustained response to each poem. They will show evidence of developing their personal response to the language used, and show some thoroughness in referring to it.
5	16 15 14 13	Candidates will begin to develop their responses to the poems, showing their understanding by using textual reference in some detail.
6	12 11 10 9	Candidates will make some relevant comment about each poem, making a little reference to the language.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 8 (30 marks)	LARKIN and U A FANTHORPE: Poems 2 Choose any two of the following poems and compare the ways Larkin and Fanthorpe write about work. Choose from: <i>Toads</i> <i>You Will Be Hearing From Us Shortly</i> <i>Dictator</i>	
NOTES ON THE TASK Candidates are expected to show understanding of the two poems they choose, and, in the course of their comparison, show how the language reveals the writer's/writers' feelings. Response to the language is looked for. Sensitive comparison and contrast of the ways in which the poets create their effects will inform the best answers here.		
QUESTION 8 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will demonstrate clear analytical understanding of the poems, responding sensitively to their language and comparing them with some perception.
3	24 23 22 21	Candidates will show clear, sustained understanding of both poems, and consider the way the poets use language, making careful and relevant reference in support. Comparison/contrast will be reasonably sustained.
4	20 19 18 17	Candidates will show a reasonably sustained understanding of the poems, making some response to the way the language used helps their understanding and affects their response.
5	16 15 14 13	Candidates will show understanding of the poems and signs of developing a slightly more sensitive response to them, moving a little away from narrative/explanation and using some detail of language to support their response.
6	12 11 10 9	Candidates will show understanding of the view of work or working life presented in the poems, making a little reference to the language of each.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 10 (30 marks)	HYDES (ed.): Touched with Fire Compare the ways in which the poets convey powerful feelings about learning lessons and growing up in these two poems. [<i>The Early Purges</i> – Heaney; <i>Little Boy Crying</i> – Morris]
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NOTES ON THE TASK

The emphasis in the question is on the poets and differentiation should spring from the extent to which candidates can focus on ‘the ways’ and explore the language of the two poems, explicitly and comparatively. Close attention to the tough lessons expressed in Dan’s pragmatism, in the descriptions of casual culling, the changing point-of-view and the opposition of sense and sentiment in *The Early Purges*, and in the descriptions of infantile (and parental) suffering, the switch in point-of-view and in the final epigrammatic line in *Little Boy Crying*, should be highly rewarded.

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

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

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will demonstrate a clear and analytical understanding of the expression of feelings about learning lessons and growing up. They will respond sensitively and in detail to the way language works in each poem, with well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of the expression of feelings about learning lessons and growing up, and respond with some thoroughness to the way language works, with careful and relevant reference to the texts for support.
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to and show understanding of the expression of feelings about learning lessons and growing up, with some thoroughness in the use of the texts for support and some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to and show understanding of the feelings about learning lessons and growing up, with some detail in the reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the feelings about learning lessons and growing up, with a little reference to the language.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 11 (30 marks)	HYDES (ed.): Touched with Fire	
	In <i>Suddenly</i> by Norman Nicholson and <i>Dockery and Son</i> by Philip Larkin, the poets are forced to reflect on their lives by the death of a friend. Explore the thoughts and emotions that the poets express about their lives, and the ways in which they communicate these to you.	
NOTES ON THE TASK		
It is to be hoped that the emphasis in the second half of the question will steer most candidates towards a close examination of the language of each poem, and their handling of this is likely to be the key discriminator. Thoughtful explorations of the contrasts in the paralleled lives in each poem, the variations in tone, the imagery, the colloquialisms, should be highly rewarded.		
QUESTION 11 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will demonstrate a clear and analytical understanding of the feelings expressed and the ways in which they are expressed. They will respond sensitively and in detail to the way language works in each poem, with well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of the feelings expressed and the ways in which they are expressed, and respond with some thoroughness to the way language works, with careful and relevant reference to the texts for support.
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to the feelings expressed and show understanding of the ways in which they are expressed, with some thoroughness in the use of the texts for support and some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to and show understanding of the feelings and the ways in which they are expressed, with some detail in the reference to the language.
6	12 11 10 9	Candidates will make some relevant comment about the feelings expressed with a little reference to the language.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 12 (30 marks)	<p>HYDES (ed.): Touched with Fire</p> <p>Choose two poems from the following list which seem to you to express strong views about growing old. Explore the views the poets express, and the ways in which they communicate these views to you. Choose from:</p> <p style="text-align: center;"><i>Afterwards</i> (Hardy) <i>Wild Swans at Coole</i> (Yeats) <i>Rising Five</i> (Nicholson) <i>One Flesh</i> (Jennings)</p>
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NOTES ON THE TASK

The second part of the question asks the candidates to focus on the writers at work, and the differentiation should spring mainly from the extent to which they can explicitly explore ‘the ways’ and scrutinise the language of their selected poems. Hardy’s poem conveys a calm acceptance of imminent death as he traces the passing seasons, suggesting and confirming his own epitaph in the beauty of the writing. Yeats’ ‘heart is sore’ and he feels envy and regret in the loss of the youthful vitality he sees embodied in the swans. Nicholson packs his poem with images of change and thereby asserts the need to live in and treasure the present. Jennings personalises the ageing process by gently reflecting on the loss of passion in her parents’ marriage. Each poem charges the reader with a strong sense of the fragility of life and youth, and suggests caution about wasting life’s opportunities.

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

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

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will demonstrate a clear and analytical understanding of the feelings about growing old. They will respond sensitively and in detail to the ways in which these feelings are expressed and to the way the language works in each poem, with well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of the feelings about growing old, and respond with some thoroughness to the ways in which these feelings are expressed and the way the language works, with careful and relevant reference to the texts for support.
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to the feelings about growing old, and show understanding of the ways in which these feelings are expressed, with some thoroughness in the use of the texts for support and some response to the way the language works.
5	16 15 14 13	Candidates will begin to develop a response to and show understanding of the feelings about growing old, with some detail in the reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the feelings about growing old, with a little reference to the language.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 13 (30 marks)	OCR: Opening Worlds Explore the ways in which a family's struggle against poverty is presented in <i>The Red Ball</i> and one other story from this collection. How do Ismith Khan and the other writer you have chosen make you aware of the suffering which poverty can bring to a family?
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NOTES ON THE TASK

Close attention to the extract should give most candidates a starting-point for a detailed explanation of the poverty and its effects on Bolan's family. *The Gold-Legged Frog* is likely to be a popular choice for the second story, along with *The Pieces of Silver* or possibly *The Winter Oak* or *Two Kinds*, but the choice is open and one should be receptive to any convincing selection. An awareness of the quality of the writing in revealing the stark-facts of poverty (like the stand-pipe, the rented barrack-like room, the contents of the cigarette tin) and in presenting the feelings of the characters (like the shame and exhaustion of the father) is likely to be the key discriminator.

QUESTION 13 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

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

QUESTION 14 (30 marks)	OCR: Opening Worlds Explore the ways in which two stories from this collection present schools which are out of touch with their pupils or their communities. How do the writers contrast the world of the school with the world outside the school, in your two stories?	
NOTES ON THE TASK <i>Dead Men's Path, The Pieces of Silver and The Winter Oak</i> are likely to be productive choices here, but one should be receptive to any convincing selections. Close attention to the writing (the descriptions, the ironies, the contrasts, the misunderstandings, the injustices) which explores the mis-match between school and community and demonstrates an explicit attention to the writers at work, is likely to be the key to differentiation here.		
QUESTION 14 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to and demonstrate a clear, analytical understanding of the presentation of schools which are out of touch and of the contrast between school and community, with well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the presentation of schools which are out of touch and of the contrast between school and community, with careful and relevant use of the text for support.
4	20 19 18 17	Candidates will make a reasonably sustained response to the presentation of schools which are out of touch and of the contrast between school and community, with some thoroughness in the use of detail from the text for support.
5	16 15 14 13	Candidates will begin to develop a response to the ways in which the schools are out of touch, showing understanding of the contrast between school and community, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about the ways in which the schools are out of touch and will show some understanding of the contrast between school and community, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 15 (30 marks)	OCR: Opening Worlds Choose two stories from this collection which present unhappy relationships between parents and children. How do the writers make you feel the force of this unhappiness and understand the reasons behind it?
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NOTES ON THE TASK

There are many stories to choose from here, although *Two Kinds*, *The Red Ball*, *The Young Couple* and *Leela's Friend* are likely to be the most productive choices. The question calls for an argued personal response grounded in the detail of the writing and candidates who can maintain a clear focus on the 'how' of the question and really examine the writers at work should be highly rewarded. The final part of the question which invites the candidates to explore the roots of the unhappiness is likely to be a key discriminator.

QUESTION 15 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

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

QUESTION 16 (30 marks)	LAWRENCE: Ten D H Lawrence Short Stories Explore the ways in which Lawrence makes you want to read on, here and in the opening of one other story.	
NOTES ON THE TASK The strongest answers are likely to pay explicit attention to the narrative ‘hooks’ Lawrence employs, and the ways in which these are shaped/introduced. In <i>The Lovely Lady</i> , for example, there is the question of Cecilia’s repressed feelings for Robert, and the possibility of her love being requited – if the son can overcome his dependence on the mother. However, the intriguing presentation of the central character provides another reason why you might wish to read on, and this offers another opportunity for differentiation: the extent to which candidates can respond to Lawrence’s use of tone. Here, it is ironic – undercutting the descriptions and suggesting that Pauline’s particular ‘loveliness’ is a skin-deep, calculated artifice, and that she is an egotistical monster.		
QUESTION 16 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to the openings of the chosen stories and demonstrate clear, analytical understanding of how the reader is ‘hooked’, with well-selected references to the texts.
3	24 23 22 21	Candidates will show a clear, sustained response to the openings of the chosen stories and an understanding of the ways in which the reader is ‘hooked’, with careful and relevant references to the texts.
4	20 19 18 17	Candidates will show a personal response to the openings of the chosen stories and begin to develop a critical response to the ways in which the reader is ‘hooked’, with some thoroughness in their use of the texts for support.
5	16 15 14 13	Candidates will begin to develop a response to the openings of the chosen stories, showing understanding of how the reader is ‘hooked’, with some detail from the texts.
6	12 11 10 9	Candidates will make some relevant comment about the openings of the chosen stories and will show some understanding of how the reader is ‘hooked’, with a little support from the texts.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 17 (30 marks)	LAWRENCE: Ten D H Lawrence Short Stories Explore the ways in which Lawrence helps you to share his unhappiness as a teacher in <i>A Lesson on a Tortoise</i> and <i>Lessford's Rabbits</i> .
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NOTES ON THE TASK

Differentiation here is likely to spring from the extent to which candidates can develop their answers beyond a description of his unhappy teaching experience to an explicit examination of 'the ways' and specific features of the writing. For example, in *A Lesson on a Tortoise*, the crushing contrast between the relaxed anticipation of a pleasant end to the week and the conflict that ensues, the first-person revelation of Lawrence's weariness, frustration, disappointment and sense of inadequacy, the dramatic dialogue and secret accusations, the descriptions of the boys' hostility, resentment and mendacity are likely to be fertile areas for exploration, but stronger answers might also latch on to the more subtle ways in which Lawrence expresses his sense of failure through the changing descriptions of Joe or in the final description of the streets near the school. It is to be hoped that candidates generally will be able to identify as strongly with a failing and exhausted teacher on a Friday afternoon – as you can.

QUESTION 17 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

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

QUESTION 18 (30 marks)	LAWRENCE: Ten D H Lawrence Short Stories Lawrence's women characters are often thought to be stronger and more decisive than his men. Choose two stories where you feel this to be the case and show how this female strength and decisiveness is presented.
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NOTES ON THE TASK

Differentiation here is likely to spring from the extent to which candidates can develop their answers beyond a mere description of the female strength in action to an explicit examination of the ways in which the strength is presented. The likely choices are *The Shades of Spring*, *The Lovely Lady*, *Her Turn* and *Tickets Please* (although one should be receptive to other possibilities) with the final two offering the most obvious and dramatic examples. Close attention to imagery, contrast, irony and other specific features of the writing may be highly rewarded.

QUESTION 18 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

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

QUESTION 19 (30 marks)	J G BALLARD: Empire of the Sun In the light of previous events, what makes this a particularly effective piece of writing?
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NOTES ON THE TASK

Candidates will need to point out the significance of some of the details in the passage by referring back to previous events in the novel. This does not mean that they should involve themselves in a great deal of re-telling; it should be sufficient merely to refer to, for instance, the sudden, violent separation of Jim from his parents, his early belief that he would quickly meet up with them again and the years of privation in the camps. They are most likely to feel sympathy for him in that they now seem frail and remote, shadows of their former selves. There are also clear indications here that Jim still is not in his right mind, believing that a third world war has begun and that he has brought the Japanese soldier back to life. As ever, Dr Ransome seems to be watching over him and some reference to the way in which he had tried to look after him in Lunghua might be expected. The extract offers lots of possibilities for response and better answers should explore the writing in some detail. They may, for example, note the atmosphere created by the ghostly image of the reflected light from the bomber, and by the description of his parents' garden. There are several back references, for example the cinema motif recurs throughout the novel, and the drained swimming pool features strongly at the beginning.

QUESTION 19 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive and convincing response to the character, and to the ways in which he is presented, in particular to the way in which he is seen through Jim's eyes. The response will be supported by well-selected textual reference.
3	24 23 22 21	Candidates will show clear, sustained understanding of the ways in which Mr Maxted is presented at various times, supported by careful and relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained response to Mr Maxted using the text with some thoroughness to support their response.
5	16 15 14 13	Candidates will begin to develop their response to Mr Maxted and the way he is depicted, supported by reference to the text.
6	12 11 10 9	Candidates will make some relevant comment about Mr Maxted with a little support.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 20 (30 marks)	J G BALLARD: Empire of the Sun How does the novel show that war can bring out both the best and the worst in people? Refer closely to relevant parts of the novel in support of your answer.
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NOTES ON THE TASK

This is a very open question and one should be prepared to accept whatever candidates offer in so far that it is supported from the text. There is no doubt that some of the less edifying aspects of human nature are to be seen, not only in the obvious enemies, but in some quite ‘ordinary’ people. Basie is likely to feature in many answers as the perfect example of the opportunist. He looks for the advantage in every situation, ruthlessly feeling in Jim’s mouth for gold fillings and trying to sell him to the Chinese at the beginning of the novel, and cropping up later in the camp, even making money out of condoms. He is a survivor, though, and Jim envisages him after the war, returning to his job as a steward, as though nothing had happened. There are many examples of less dramatic kinds of selfishness, however, even in Jim, who always steals the best sweet potatoes. On the other hand, there are examples of heroism and selflessness. Though Jim doesn’t like him, Dr Ransome behaves admirably, and Mr Maxted always shows concern for others. Better answers will not merely identify examples of good and bad behaviour, but will consider Ballard’s purposes and the overall effect of the novel.

QUESTION 20 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will demonstrate clear critical understanding of the ways in which human nature is presented in the novel. They will show some originality of thought and make well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the ways in which human nature is presented in the novel, supported by careful and relevant reference to the text.
4	20 19 18 17	Candidates will begin to develop a personal response to the ways in which human nature is depicted in the novel, showing some thoroughness in their use of the text in support.
5	16 15 14 13	Candidates will show understanding of the different ways in which people behave in wartime with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about different types of behaviour in the novel.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 21 (30 marks)	J G BALLARD: Empire of the Sun What do you find interesting about the way in which Ballard creates the character of Mr Maxted? Remember to refer closely to the novel in support of your answer.
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NOTES ON THE TASK

Prepared character sketches will not meet the demands of the question. There is a strong contrast between Mr Maxted at the party at the beginning of the novel and later in the camp and on the march. Candidates should be expected to explore the notion of him as ‘the perfect type of Englishman who has adapted himself to Shanghai’ and better candidates will no doubt see the wider implications of this in relation to Ballard’s portrayal of the English. He appears an attractive, ‘raffish’ character when he is first seen; his business may be slightly seedy and he is a drinker, but, it is learnt later, he is generous and fun to be with. He treats Jim like an adult and seems genuinely interested in him. Later in the camp, appropriately enough he forms an entertainments committee but Jim notes that he is no longer the ebullient character he was earlier – perhaps because he can no longer ‘face reality over the buffer of a large whisky and soda’ – and worries about the change in him. Despite the fact that he is dying of malaria and malnutrition, he tries to protect Jim and keep his spirits up, however, even reminding him that he is British. There are suggestions, which Jim doesn’t pick up, of his inner torment, for example he never mentions his son. Better answers will be characterised not only by a strong personal response to the character, but also, through examination of the writing, by an ability to distinguish between the authorial viewpoint and that of Jim.

QUESTION 21 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive and convincing response to the character, and to the ways in which he is presented, in particular to the way in which he is seen through Jim’s eyes. The response will be supported by well-selected textual reference.
3	24 23 22 21	Candidates will show clear, sustained understanding of the ways in which Mr Maxted is presented at various times, supported by careful and relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained response to Mr Maxted using the text with some thoroughness to support their response.
5	16 15 14 13	Candidates will begin to develop their response to Mr Maxted and the way he is depicted, supported by reference to the text.
6	12 11 10 9	Candidates will make some relevant comment about Mr Maxted with a little support.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 22 (30 marks)	STEINBECK: Of Mice and Men Why is this a significant moment in the novel? How does Steinbeck's writing here make you respond to the characters?	
NOTES ON THE TASK Candidates are expected to address both parts of the question, and to focus closely on the passage, though some external references will obviously be necessary to explain why this is a significant moment. They should explore the importance of the idea of the American Dream, commenting on George's 'I bet we could swing her' and of the reactions of each of the characters to the possibility that the Dream might be achievable. They should go on to consider the way in which the language of the passage contributes to the effect.		
QUESTION 22 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will give a perceptive and detailed commentary on the extract showing a clear critical understanding. There will be a lively personal response supported by well-selected reference to the text.
3	24 23 22 21	Candidates will show a clear sustained understanding of the importance of the extract and the ways in which Steinbeck creates a response supported by careful and relevant reference to the text.
4	20 19 18 17	Candidates will give a more developed response showing a reasonably sustained understanding of the importance of the passage and the ways in which Steinbeck uses language to create a response to the characters. They will use the extract with some thoroughness to support their ideas.
5	16 15 14 13	Candidates will show understanding of the importance of this moment to the plot and to the themes of the novel and will begin to develop a personal response supported by some detail from the text. They will begin to comment on the language of the passage.
6	12 11 10 9	Candidates will give a straightforward response to the extract with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 23 (30 marks)	STEINBECK: Of Mice and Men In what ways does Steinbeck convince you that Lennie's death is inevitable?	
NOTES ON THE TASK Candidates are expected to refer closely to incidents in the novel to show the tragic inevitability of what happens to Lennie. They should trace the pattern of increasing violence in his behaviour but also show how the writing prefigures the ending of the novel, for example in the parallels drawn between Candy's dog and Lennie. They might consider the social attitudes depicted in the novel.		
QUESTION 23 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will give an analytical and detailed response, showing some originality of thought and a strong engagement with the text. They will support their ideas with well-selected reference.
3	24 23 22 21	Candidates will show a clear and sustained understanding of Lennie and of what happens to him and will give a more developed critical response, supported by careful and relevant reference to the text.
4	20 19 18 17	Candidates will show a reasonably sustained understanding of Lennie and of the idea of inevitability. They will begin to explore the structure of the novel and the writing and will use the text with some thoroughness to support their ideas.
5	16 15 14 13	Candidates will show understanding of Lennie and respond to what happens to him, supporting their ideas with some detail from the text.
6	12 11 10 9	Candidates will make some straightforward comments about Lennie with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 24 (30 marks)	STEINBECK: Of Mice and Men 'Maybe ever'body in the whole damn world is scared of each other', says Slim. Explore Steinbeck's use of this idea in the novel as a whole.	
NOTES ON THE TASK The quotation comes from Slim's first real conversation with George, when he comments on how rare it is for two men to travel around together. Candidates may well comment on the contrast that is immediately set up between George and Lennie and the other itinerant workers who, by the nature of their lives become lonely and mistrustful of other people. Better candidates will go beyond merely explaining how the quotation applies to various characters to consideration of the importance of the theme in the novel.		
QUESTION 24 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will demonstrate clear analytical understanding of the relevance of Slim's comment, showing some insight and originality of thought and making well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the relevance of Slim's comment in the novel as a whole supported by careful and relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained response, showing understanding of how Slim's comment relates to the characters and themes of the novel and using the text with some thoroughness in support.
5	16 15 14 13	Candidates will show understanding of how loneliness and mistrust are shown through various characters in the novel supported by some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about loneliness in the novel with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 25 (30 marks)	MILDRED TAYLOR: Roll of Thunder, Hear My Cry In what ways does this passage help you to understand the relationship between black people and white people in this novel? What does Mildred Taylor make you feel about what happens here, and how does she do this?	
NOTES ON THE TASK Most candidates should grasp how the child's-eye view emphasises the injustice and cruelty inflicted on the black community. A straightforward answer will see Cassie's point of view and comment on the unfairness of Barnett's behaviour. Stronger responses will perceive how Stacey's reaction stems from an older child's greater level of understanding and acceptance, although he retains (and restrains) his anger. The second part of the task should differentiate candidates who can empathise and those who can also see how the first-person viewpoint and the 'dramatic' nature of the writing manipulates the responses of the reader.		
QUESTION 25 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of how this passage extends the reader's understanding of the relationship between blacks and whites in the novel. In explaining their reactions, they will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of how this passage extends the reader's understanding of the relationship between blacks and whites in the novel, supported by careful and relevant references to the text. In explaining their own reactions, they will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the ways in which this passage extends the reader's understanding of the relationship between blacks and whites in the novel, with some thoroughness in their use of the text for support. They will make some response to the way language works to help explain their own reactions.
5	16 15 14 13	Candidates will begin to develop a response to what this passage adds to the reader's understanding of the relationship between blacks and whites in the novel, and will begin to explain their own reactions with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the relationship between blacks and whites in the novel. They will give some account of their own reactions, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 26 (30 marks)	MILDRED TAYLOR: Roll of Thunder, Hear My Cry After the day in Strawberry, Mama says: 'I think you've done enough growing up for one day Cassie'. To what extent do you think this book is about 'growing up'?
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NOTES ON THE TASK

Candidates should set their own agenda here: they may legitimately focus on the idea of 'growing up', or extend their responses to the novel's other themes, as appropriate. 'Growing up' may be interpreted in different ways: not just as the maturation of the younger characters, though this is central to the narrative, but also to include the learning of lessons, both by children and adults – e.g. about compromise and integrity. Some candidates might speculate that this particular social environment necessitates a different sort of 'growing up' from that which most(?) readers will have experienced.

QUESTION 26 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of how the idea of 'growing up' functions in the novel. They will respond sensitively and in detail to the way language works.
3	24 23 22 21	Candidates will show clear, sustained understanding of how the idea of 'growing up' functions in the novel, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to how the idea of 'growing up' functions in the novel, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the idea of 'growing up' in the novel, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about 'growing up', and may comment on some aspects of its significance in the novel, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 27 (30 marks)	MILDRED TAYLOR: Roll of Thunder, Hear My Cry Why is Mr Morrison an important character in this novel?	
NOTES ON THE TASK Mr Morrison has an important role at various stages in the plot, particularly as protector of the Logan family. His history (pp122-3) provides insight into both slavery and the endurance and courage of the black community. Good answers should be able to bring together both of these functions.		
QUESTION 27 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the role and importance of Mr Morrison in the novel. They will respond sensitively and in detail to the way language works, making well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the role and importance of Mr Morrison in the novel, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the role and importance of Mr Morrison in the novel, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the role and importance of Mr Morrison in the novel, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about Mr Morrison, and may comment on some aspects of how he is important in the novel, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 28 (30 marks)	GEORGE ORWELL: Animal Farm In what ways is this extract an effective ending to <i>Animal Farm</i> ?	
NOTES ON THE TASK Candidates are expected to demonstrate that they understand what happens at the end of the novel and that the pigs have become indistinguishable from men, described by Major as 'the only real enemy we have'. They might argue that this is effective as it is the final stage in a process that has been evolving throughout the novel. The concluding paragraphs see the ending of some very strange customs whose origins were in the dawn of the Revolution, the aims of which are now as forgotten as the customs; the wheel has come full circle. It might also be argued that the ending is effective as it again illustrates the breaking of commandments, the confirmation of Napoleon's dictatorship, the helplessness of the animals and the hopelessness and inevitability of their situation.		
QUESTION 28 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will demonstrate a clear critical understanding of the ending and its appropriateness, giving attention to the bringing to an apparently inevitable conclusion the events of the novel, and making well-selected references to the extract and the text as a whole.
3	24 23 22 21	Candidates will show a clear and sustained understanding of the closing paragraphs, making relevant reference to the extract and other appropriate areas of the novel to support their view.
4	20 19 18 17	Candidates will give a reasonably extended response to the extract, showing understanding of what is happening, and approaching the matter of effectiveness with thorough textual reference.
5	16 15 14 13	Candidates will show some understanding of what his happening and of its relevance to the novel, supporting their view with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comments about the ending, showing some understanding of what happens with a little support from the extract.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 29 (30 marks)	GEORGE ORWELL: Animal Farm Do you think that Snowball would have made a better leader than Napoleon? Remember to refer in detail to the text in your answer.	
NOTES ON THE TASK Candidates are expected to assess the qualities of Snowball as leader of Animal Farm and compare them with the qualities shown by Napoleon. His strategy and leadership at the Battle of the Cowshed, his involvement of the other animals with his committees, his vision of the future most evident in his plans for the windmill, are obvious areas for discussion. Contrast with Napoleon's brutal methods of running the farm and betrayal of the ideals of the Revolution and of the other animals is expected. Candidates may consider that Napoleon is successful in leading the farm to a position of competitiveness that the more unworldly Snowball might not have achieved, but most are likely to focus on leadership of the animals to the benefit of all. Better candidates may be aware that Orwell does not necessarily present a clear-cut case.		
QUESTION 29 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will provide a perceptive contrast, demonstrating clear analytical ability in coming to a judgement supported by well-selected textual reference.
3	24 23 22 21	Candidates will show a clear, sustained understanding of the qualities of Snowball and Napoleon, developing their contrast with careful and relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained contrast between Snowball and Napoleon, showing understanding of their qualities and starting to develop a personal response based on careful reference to the text.
5	16 15 14 13	Candidates will begin to develop a contrast between Snowball and Napoleon, showing some understanding of their methods of working, with some detail from the text in support.
6	12 11 10 9	Candidates will make some relevant comments about Snowball and Napoleon as leaders with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 30 (30 marks)	GEORGE ORWELL: Animal Farm George Orwell describes <i>Animal Farm</i> as 'a fairy story'. In what ways is it more than that?	
NOTES ON THE TASK Answers should not reduce to the potted histories of the Russian Revolution that some candidates will inevitably offer. The question does require some knowledge of the background/context that inspired Orwell to write the novel, but candidates should be able to show some clear understanding of his satirical intentions and the ways these can be seen in the language and structure of the text. As well as the novel's immediate relevance to the world of the mid-20 th century, its broader symbolic and allegorical significances might also be explored.		
QUESTION 30 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of Orwell's intentions and achievements in the novel. They will respond sensitively and in detail to the way language works to create different kinds of meaning and significance, making well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of Orwell's intentions and achievements in the novel and of the ways in which these are created, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works to create different kinds of meaning and significance.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to Orwell's intentions and achievements in the novel, with some thoroughness in their use of the text for support. They will make some response to the way language works to create different kinds of meaning and significance.
5	16 15 14 13	Candidates will begin to develop a response to Orwell's intentions and achievements in the novel and the ways in which different kinds of meaning and significance are created, with some detail from the text and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about Orwell's intentions and achievements in the novel and/or show some understanding of different kinds of meaning and significance, with a little support from the text/reference to language.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 31 (30 marks)	SUSAN HILL (ed.): Modern Women’s Short Stories How does the writing create a sense of surprise or shock at the end of <i>The Tulip Plate</i> and one other story from this collection?
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NOTES ON THE TASK

The ‘downbeat’ setting in *The Tulip Plate* – e.g. the weather, the petty sparring between Margaret and Nell – should immediately offer candidates opportunities to discuss ‘how the writing helps’ to build up the sense of surprise/shock (caused not only by the unexpectedness of the man’s response to Margaret’s approach but even more, of course, by her intuiting of the dying wife’s name). There are several other stories where surprise/shock plays a part in the ending – *A Fall From Grace*, *The Weighing Up*; and some where the surprise/shock occurs more pivotally, but may be seen by candidates as having a direct connection to the ending, such as *Some Retired Ladies on a Tour*. Candidates should refer to two stories in their answers, but need not spend equal time on each.

QUESTION 31 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of two stories and the way they end. They will respond sensitively and in detail to the way language works to create a sense of surprise or shock, making well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of two stories and the way they end, supported by careful and relevant reference to the text. In explaining how the writing helps to create a sense of surprise or shock, they will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a response to two stories and the way they end, with some thoroughness in their use of the text for support. They will make some response to the way language works to help explain how a sense of surprise or shock is created.
5	16 15 14 13	Candidates will begin to develop a response to two stories and the way they end, with some relevant discussion of how the writing helps to create a sense of surprise or shock, and some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about surprise or shock in the endings of two stories and may comment on some aspects of the writing, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 32 (30 marks)	<p>SUSAN HILL (ed.): Modern Women’s Short Stories</p> <p>What view of the relationship between wife and husband is created in two of the following stories, and how is this done?</p> <p style="text-align: center;"><i>The Weighing Up</i> <i>The Devastating Boys</i> <i>Hassan’s Tower</i> <i>The Black Madonna</i></p>
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NOTES ON THE TASK

All these stories explore failures in wife-husband relationships, particularly failures of communication. However, candidates should consider not just ‘what happens’ but also how the stories show the viewpoints of those involved, from the inside. The most striking instance of this might be found in *The Weighing Up*: not only in how the wife responds to the announcement of her husband’s infidelity, but also in how the husband’s attitude is suggested, even though he never appears or speaks. In their answers, candidates should refer to any two from the stories listed, but need not spend equal time on each.

QUESTION 32 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of two stories. They will respond sensitively and in detail to the way language works to define the relationships between the wife and husband, making well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of the two stories, supported by careful and relevant references to the texts. In explaining how the writing helps to define the relationships between the wife and the husband, they will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to two stories, with some thoroughness in their use of the text for support. They will make some response to the way language works, to help explain how the writing depicts the relationship between the wife and the husband.
5	16 15 14 13	Candidates will begin to develop a response to two stories, with some relevant discussion of how the writing depicts the relationships between the wife and the husband, and some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the relationships between the wife and the husband in two short stories and may comment on some aspects of the writing, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 33 (30 marks)	SUSAN HILL (ed.): Modern Women's Short Stories Explore the ways in which work and the workplace are shown to affect the main characters, in <i>Indefinite Nights</i> and <i>Slaves to the Mushroom</i> .	
NOTES ON THE TASK There is a good variety of both description and incident in each story to enable candidates to explore how their work and workplaces affect the main characters. Candidates should begin to explore 'how the writings show the effects' in choices of language, etc. Candidates should refer to both stories in their answers, but need not spend equal time on each.		
QUESTION 33 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the two stories and making well-selected references to the texts. They will respond sensitively and in detail to the way language works to convey the effects of work, and the places they work in, on the main characters.
3	24 23 22 21	Candidates will show clear, sustained understanding of the two stories, supported by careful and relevant reference to the text. In explaining the effects of work, and the places they work in, on the main characters, they will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the two stories, with some thoroughness in their use of the text for support. They will make some response to the way language works, to help explain the effects of work, and the places they work in, on the main characters.
5	16 15 14 13	Candidates will begin to develop a response to the two stories, with some relevant discussion of how the writing shows the effects of work, and the places they work in, on the main characters, and with some detail from the text and references to language.
6	12 11 10 9	Candidates will make some relevant comment about work and workplaces in the two stories and may comment on some aspects of the writing, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 34 (30 marks)	MICHAEL PALIN: Pole to Pole How does this opening set the style in which Palin narrates incidents of tension or danger?	
NOTES ON THE TASK The 'bottom line' is of course the information conveyed: the physical factors creating danger. However, this task asks candidates to demonstrate an understanding of how Palin's writing creates impact in his accounts of particular incidents. Candidates should be able to explore (for example) how Palin selects and feeds in items of information (to shape the storyline, to build suspense etc.); when and how he describes his own reactions; particular uses of language for effect.		
QUESTION 30 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of appropriate scenes/incidents. They will respond sensitively and in detail to the way language works to create a sense of tension or danger, making well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of appropriate scenes/incidents, supported by careful and relevant reference to the text. In explaining how a sense of danger is created, they will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to appropriate scenes/incidents, with some thoroughness in their use of the text for support. They will make some response to the way language works, to help explain how a sense of tension or danger is created.
5	16 15 14 13	Candidates will begin to develop a response to appropriate scenes/incidents with some relevant discussion of how the writing creates tension or danger, and with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about tension or danger in appropriate scenes/incidents and may comment on some aspects of the writing, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 35 (30 marks)	MICHAEL PALIN: Pole to Pole Palin often starts with an amusing description of his first day in a new place. Choose one or two such days and explore how Palin combines information, observation and comment to help you to share his amusement.	
NOTES ON THE TASK The essential cue in the task is ‘how Palin combines information, observation and comment’. Candidates will need to show an awareness of how Palin’s writing <i>creates</i> a humorous slant: e.g. by ‘manipulation’ of information (selectivity, exaggeration, contrast etc.); by control of narrative stance (is he involved? observing? reporting?); by interpolation of direct comment/judgement.		
QUESTION 35 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to appropriate episodes, demonstrating clear, analytical understanding of <i>how</i> Palin combines information, observation and comment. They will respond sensitively and in detail to the way language works to create a humorous slant, making well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of appropriate episodes and of the ways in which Palin combines information, observation and comment, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works to create a humorous slant.
4	20 19 18 17	Candidates will show a personal response to appropriate episodes and begin to develop a critical response to the ways in which Palin combines information, observation and comment, with some thoroughness in their use of the text for support. They will make some response to the way language works to create a humorous slant.
5	16 15 14 13	Candidates will begin to develop a response to appropriate episodes and the ways in which a humorous slant is created, with some detail from the text and/or reference to the language.
6	12 11 10 9	Candidates will make some relevant comment about appropriate episodes and show some understanding of how a humorous slant is created, with a little support from the text/reference to language.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 36 (30 marks)	MICHAEL PALIN: Pole to Pole When do you gain the clearest impression of the writer's own personality in <i>Pole to Pole</i> , and how is this impression created?	
NOTES ON THE TASK Candidates should identify examples of where our impressions of Palin's personality come across particularly strongly, and analyse how these impressions are created. They may come via (for example): Palin's own direct comments and observations to the read; the way he shows himself speaking/acting; descriptions of people and places that imply a particular viewpoint or attitude. However, more perceptive candidates should recognise that, as much as anything, it is a matter of <i>tone</i> : the way in which Palin presents – rather than the content of – his information, observation and comment.		
QUESTION 36 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of how our impressions of Palin's own personality are created. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of how our impressions of Palin's personality are created, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response, with some thoroughness in their use of the text for support. They will make some response to the way language works, to help explain how impressions of the writer himself are created.
5	16 15 14 13	Candidates will begin to develop a response, with some relevant discussion of how the writing creates impressions of the writer himself, and with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about impressions of the writer and may comment on some aspects of the writing, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 37 (30 marks)	NICK HORNBY: Fever Pitch How does Hornby's writing encourage you to share his feeling that, of all the moments in <i>Fever Pitch</i> , this is 'The Greatest Moment Ever'?	
NOTES ON THE TASK Close attention to the persuasiveness and effectiveness of the writing here and a clear awareness of the significance of this Championship-winning goal in the contest of the frustrations and disappointments catalogued elsewhere, are likely to be the striking features of good answers. Any detailed consideration of elements like the building of suspense, the humour, the self-conscious evaluation (and rejection) or potential analogies, the relationship established with the reader, etc. should be very highly rewarded indeed.		
QUESTION 37 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to the writing and demonstrate a clear, analytical understanding of the significance of the moment, with well-selected reference to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the effect of writing and of the significance of the moment, with careful and relevant use of the text for support.
4	20 19 18 17	Candidates will make a reasonably sustained response to the writing, showing understanding of the significance of the moment, with some thoroughness in the use of detail from the text for support.
5	16 15 14 13	Candidates will begin to develop a response to the writing, showing understanding of the significance of the moment, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about the writing and will show some understanding of the significance of the moment with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 38 (30 marks)	NICK HORNBY: Fever Pitch Explore the ways in which Hornby’s writing brings home to you the importance of ‘belonging’ in <i>Fever Pitch</i> . Remember to refer closely to the writing in your answer.
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NOTES ON THE TASK

Hornby has a great deal to say about identity and rootlessness, in *Islington Boy*, *Graduation Day* and *The Greatest Moment Ever*, and throughout the book. The best answers are likely to be characterised by selectivity and by the candidates’ ability to bring out the importance of this theme without losing themselves in it and without losing the focus on the writing. Answers showing the persuasiveness of the writing which deals explicitly with the feeling of membership conferred by fandom (on the North Bank, at school, living in North London etc.) should be richly rewarded.

QUESTION 38 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

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

QUESTION 39 (30 marks)	NICK HORNBY: Fever Pitch How would you recommend <i>Fever Pitch</i> as a good read for someone who is not a football fan? Remember to refer closely to the writing in your answer.	
NOTES ON THE TASK This is a very open question which calls for an argued personal response grounded in the detail of the writing. Indeed, candidates who can base a strong argument of the quality of the writing itself should be highly rewarded, and one should also be receptive to well-supported thematic arguments which demonstrate that football is just the medium through which Hornby deals with a range of widely relevant issues (identity, growing-up, notions of masculinity, obsession etc.). Any answers which pose relevant questions about the nature of the book (as rites of passage novel, autobiography, or as a socio-historical survey etc. rather than a history of Arsenal FC) are likely to achieve high grades.		
QUESTION 39 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance will clearly (29) or very clearly (30) exceed that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to and demonstrate a clear, analytical understanding of the wide appeal of the book, with well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the wide appeal of the book, with careful and relevant use of the text for support.
4	20 19 18 17	Candidates will make a reasonably sustained response to and show understanding of the wide appeal of the book, with some detail from the text.
5	16 15 14 13	Candidates will begin to develop a response to and show understanding of the wide appeal of the book, with a little support from the text.
6	12 11 10 9	Candidates will make some relevant comment about and will show some understanding of the wide appeal of the book, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

