

Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

ENGLISH LITERATURE

1901/2446H

Scheme B

**UNIT 6 Poetry and Prose Pre-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 pre-1914**
- You must answer **one** question from **Section B: Prose pre-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 pre-1914	Pages	Questions
OCR: Opening Lines	4-6	1-6
BLAKE: Songs of Innocence and Experience	8-9	7-9
HARDY: Selected Poems (ed. Motion)	10-12	10-12
Section B – Prose pre-1914		
AUSTEN: Pride and Prejudice	14-15	13-15
DICKENS: Great Expectations	16-17	16-18
HARDY: The Mayor of Casterbridge	18-19	19-21
STEVENSON: Dr Jekyll and Mr Hyde	20-21	22-24
POE: Selected Tales (Penguin Popular Classics)	22-23	25-27
WELLS: The History of Mr Polly	24-25	28-30
CHOPIN: A Shameful Affair and Other Stories (ed. Beer)	26	31-33

SECTION A

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

Poetry pre-1914	Pages	Questions
OCR: Opening Lines		
Section A: Men and Women OR Section B: Time and Change	4-5 6	1-3 4-6
BLAKE: Songs of Innocence and Experience	8-9	7-9
Songs of Innocence: 'The Lamb' 'The Chimney Sweeper'; 'The Divine Image'; 'Night'; 'On Another's Sorrow'. Songs of Experience: 'Holy Thursday'; 'Nurse's Song'; 'The Tiger'; 'London'; 'Infant Sorrow'.	'The Little Black Boy'; 'A Cradle Song'; 'Holy Thursday'; 'Nurse's Song'; 'The Chimney Sweeper'; 'The Sick Rose'; 'The Garden of Love'; 'The Human Abstract';	
HARDY: Selected Poems (ed. Motion)	10-12	10-12
'Neutral Tones'; 'Valenciennes'; 'I Look into my Glass'; 'A Wife in London'; 'A Broken Appointment'; 'The Ruined Maid'; 'In Tenebris'; 'A Wife and Another';	'She at his Funeral'; 'Her Death and After'; 'Drummer Hodge'; 'Lizbie Brown'; 'The Darkling Thrush'; 'The Self Unseeing'; 'On the Departure Platform'; 'The Man he Killed'.	

OCR Opening Lines
Section A: Men and Women

1 Sonnet 138

When my love swears that she is made of truth,
I do believe her, though I know she lies,
That she might think me some untutor'd youth,
Unlearned in the world's false subtleties.
5 Thus vainly thinking that she thinks me young,
Although she knows my days are past the best,
Simply I credit her false-speaking tongue:
On both sides thus is simple truth suppress't.
But wherefore says she not she is unjust?
10 And wherefore say not I that I am old?
O! love's best habit is in seeming trust,
And age in love loves not to have years told:
Therefore I lie with her, and she with me,
And in our faults by lies we flatter'd be.

William Shakespeare

Since There's No Help...

Since there's no help, come, let us kiss and part.
Nay, I have done; you get no more of me;
And I am glad, yea, glad with all my heart,
That thus so cleanly I myself can free.
5 Shake hands forever; cancel all our vows;
And when we meet at any time again,
Be it not seen in either of our brows
That we one jot of former love retain.
Now at the last gasp of Love's latest breath,
10 When, his pulse failing, Passion speechless lies,
When Faith is kneeling by his bed of death,
And Innocence is closing up his eyes;

Now, if thou would'st, when all have given him over,
From death to life thou might'st him yet recover.

Michael Drayton

Either:

- 1 In each of these poems, explore the closing lines and how they relate to the rest of the poem. What effects do the poets create by these endings?

Or:

- 2 Compare the different ways in which the poets create a sense of happiness or pleasure in any **two** of the following poems:

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

Or:

- 3 Write about the ways in which particular views of the relationship between men and women are conveyed in **two** of the following poems:

To His Coy Mistress (Marvell)
Remember (Rossetti)
'They flee from me' (Wyatt)

OCR Opening Lines
Section B: Time and Change

4 Spring and Fall

To a young child

- Margaret, are you grieving
Over Goldengrove unleaving?
Leaves, like the things of man, you
With your fresh thoughts care for, can you?
5 Ah! As the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Though worlds of wanwood leafmeal lie;
And yet you will weep and know why,
10 Now no matter, child, the name:
Sorrow's springs are the same.
Nor mouth had, no nor mind, expressed
What heart heard of, ghost guessed:
It is the blight man was born for,
15 It is Margaret you mourn for.

Gerard Manley Hopkins

Into my heart...

Into my heart an air that kills
From yon far country blows:
What are those blue remembered hills,
What spires, what farms are those?
That is the land of lost content,
I see it shining plain,
The happy highways where I went
And cannot come again.

A E Housman

Either:

- 4** Compare the ways in which the poets write about growing up, in these **two** poems.

Or:

- 5** How effectively, in your view, do the poets create an impression of the society in which they live, in **two** of the following poems?

The Latest Decalogue (Clough)
A Song ('Lying is an occupation') (Pilkington)
On the Times (anon.)

In your answer, refer closely to the language and form of the poems.

Or:

- 6** Explore the effects the poets achieve by using images from the natural world in **two** of the following poems:

The Darkling Thrush (Hardy)
A Poison Tree (Blake)
The Poison Flower (Coleridge)

BLAKE: Songs of Innocence and Experience

7 THE GARDEN OF LOVE

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

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

THE CHIMNEY SWEEPER

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

- 5 'Because I was happy upon the hearth,
And smiled among the winter's snow,
They clothed me in the clothes of death,
And taught me to sing the notes of woe.
- 'And because I am happy and dance and sing,
10 They think they have done me no injury,
And are gone to praise God and his priest and king,
Who make up a Heaven of our misery.'

Either:

- 7 Write about the ways in which these poems convey Blake's views of religion and the church of his time.

Or:

- 8 Explore how Blake presents the difference between 'innocence' and 'experience' in **one** of the following *pairs* of poems:

Either *Cradle Song* and *Infant Sorrow*

Or *On Another's Sorrow* and *The Sick Rose*

In your answer, refer in detail to the language of the poems.

Or:

- 9 What effects are created by Blake's use of the world of nature in **two** of the following poems?

The Lamb

The Tiger

Night

The Human Abstract

HARDY: Selected Poems

17 To Lizbie Brown

(i)

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

(ii)

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

(iii)

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

(iv)

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

(v)

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

(vi)

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

(vii)

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

(viii)

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

(ix)

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

On The Departure Platform

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

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

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

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

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

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

Either:

- 10** With careful reference to the language Hardy uses, explore the ways these **two** poems create a sense of loss and regret.

Or:

- 11** With careful reference to the language of each poem, explore how Hardy presents people's choices, decisions and attitudes in matters of right and wrong, in **two** poems from the following list:

Her Death and After
The Ruined Maid
A Wife and Another
The Man He Killed

Or:

- 12** What thoughts about the effects of war are created for you by **two** of the following poems?

Valenciennes
Drummer Hodge
A Wife in London

In your answer, refer in detail to the language of the poems.

SECTION B

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

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

AUSTEN: *Pride and Prejudice*

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

It was absolutely necessary to interrupt him now.

'You are too hasty, sir,' she cried. 'You forget that I have made no answer. Let me do it without further loss of time. Accept my thanks for the compliment you are paying me. I am very sensible of the honour of your proposals, but it is impossible for me to do otherwise than decline them.'

'I am not now to learn', replied Mr Collins, with a formal wave of the hand, 'that it is usual with young ladies to reject the addresses of the man whom they secretly mean to accept, when he first applies for their favour; and that sometimes the refusal is repeated a second or even a third time. I am therefore by no means discouraged by what you have said, and shall hope to lead you to the altar ere long.'

‘Upon my word, sir,’ cried Elizabeth, ‘your hope is rather an extraordinary one after my declaration. I do assure you that I am not one of those young ladies (if such young ladies there are) who are so daring also to risk their happiness on the chance of being asked a second time. I am perfectly serious in my refusal. You could not make *me* happy, and I am convinced that I am the last woman in the world who would make *you* so. – Nay, were you friend Lady Catherine to know me, I am persuaded she would find me in ever respect ill qualified for the situation.’

Either:

- 13 How does Jane Austen’s presentation of Mr Collins here and elsewhere in the novel help you to understand why Elizabeth refused his proposal of marriage?

Or:

- 14 ‘And so you like this man’s sisters too do you? Their manners are not equal to his.’ (Elizabeth, speaking to Jane.)

In what ways does Jane Austen develop the differences between Mr Bingley and his sisters, Caroline Bingley and Mrs Hurst, in the novel?

Or:

- 15 In what ways do you think the relationship between Jane and Elizabeth Bennet is important in *Pride and Prejudice*?

DICKENS: Great Expectations

- 16 Among this good company I should have felt myself, even if I hadn't robbed the pantry, in a false position. Not because I was squeezed in at an acute angle of the table-cloth, with the table in my chest, and the Pumblechookian elbow in my eye, nor because I was not allowed to speak (I didn't want to speak), nor because I was regaled with the scaly tips of the drumsticks of the fowls, and with those obscure corners of pork of which the pig, when living, had had the least reason to be vain. No; I should not have minded that, if they would only have left me alone. But they wouldn't leave me alone. They seemed to think the opportunity lost, if they failed to point the conversation at me, every now and then, and stick the point into me. I might have been an unfortunate little bull in a Spanish arena, I got so smartingly touched up by these moral goads.

It began the moment we sat down to dinner. Mr Wopsle said grace with theatrical declamation – as it now appears to me, something like a religious cross of the Ghost in Hamlet with Richard the Third – and ended with the very proper aspiration that we might be truly grateful. Upon which my sister fixed me with her eye, and said, in a low reproachful voice, 'Do you hear that? Be grateful.'

'Especially,' said Mr Pumblechook, 'be grateful, boy, to them which brought you up by hand.'

Mrs Hubble shook her head, and contemplating me with a mournful presentiment that I should come to no good, asked, 'Why is it that the young are never grateful?' This moral mystery seemed too much for the company until Mr Hubble tersely solved it by saying, 'Naterally wivious.' Everybody then murmured 'True!' and looked at me in a particularly unpleasant and personal manner.

Joe's station and influence were something feebler (if possible) when there was company, than when there was none. But he always aided and comforted me when he could, in some way of his own, and he always did so at dinner-time by giving me gravy, if there were any. There being plenty of gravy to-day, Joe spooned into my plate, at this point, about half a pint.

A little later on in the dinner, Mr Wopsle reviewed the sermon with some severity, and intimated – in the usual hypothetical case of the Church being 'thrown open' – what kind of sermon *he* would have given them. After favouring them with some heads of that discourse, he remarked that he considered the subject of the day's homily, ill-chosen; which was the less excusable, he added, when there were so many subjects 'going about'.

'True again,' said Uncle Pumblechook. 'You've hit it, sir! Plenty of subjects going about, for them that know how to put salt upon their tails. That's what's wanted. A man needn't go far to find a subject, if he's ready with his salt-box.' Mr Pumblechook added, after a short interval of reflection, 'Look at Pork alone. There's a subject! If you want a subject, look at Pork!'

'True, sir. Many a moral for the young,' returned Mr Wopsle; and I knew he was going to lug me in, before he said it; 'might be deduced from that text.'

('You listen to this,' said my sister to me, in a severe parenthesis.)

Joe gave me some more gravy.

'Swine,' pursued Mr Wopsle, in his deepest voice, and pointing his fork at my blushes, as if he were mentioning my christian name; 'Swine were the companions of the prodigal. The gluttony of Swine is put before us, as an example to the young.' (I thought this pretty well in him who had been praising up the fork for being so plump and juicy.) 'What is detestable in a pig, is more detestable in a boy.

'Or girl,' suggested Mr Hubble.

'Of course, or girl, Mr Hubble,' assented Mr Wopsle, rather irritably, 'but there is no girl present.'

'Besides,' said Mr Pumblechook, turning sharp on me, 'think what you've got to be grateful for. If you'd been born a Squeaker –'

'He was, if ever a child was,' said my sister, most emphatically.

Joe gave me some more gravy.

Either:

- 16** Explore the ways in which Dickens' writing here and elsewhere in the novel creates such vivid impressions of Pip's childhood at the forge.

Or:

- 17** What, in your opinion, makes Bentley Drummle such a memorable and important figure in this novel?

Or:

- 18** Explore the ways in which Dickens creates a sense of mystery in *Great Expectations*.

HARDY: The Mayor of Casterbridge

19 The negotiations were between a farmer from a distant county and the old man's son. In these there was a difficulty. The farmer would not take the crust without the crumb of the bargain, in other words, the old man without the younger; and the son had a sweetheart on his present farm, who stood by, waiting the issue with pale lips.

'I'm sorry to leave ye, Nelly,' said the young man with emotion. 'But, you see, I can't starve father, and he's out o' work at Lady-day. 'Tis only thirty-five mile.'

The girl's lips quivered. 'Thirty-five mile!' she murmured. 'Ah! 'tis enough! I shall never see 'ee again!' It was, indeed, a hopeless length of traction for Dan Cupid's magnet; for young men were young men at Casterbridge as elsewhere.

'O! no, no – I never shall,' she insisted, when he pressed her hand; and she turned her face to Lucetta's wall to hide her weeping. The farmer said he would give the young man half-an-hour for his answer, and went away, leaving the group sorrowing.

Lucetta's eyes, full of tears, met Farfrae's. His, too, to her surprise, were moist at the scene.

'It is very hard,' she said with strong feelings. 'Lovers ought not to be parted like that! O, if I had my wish, I'd let people live and love at their pleasure!'

'Maybe I can manage that they'll not be parted,' said Farfrae. 'I want a young carter; and perhaps I'll take the old man too – yes; he'll not be very expensive, and doubtless he will answer my pairrpose somehow.'

'O, you are so good!' she cried, delighted. 'Go and tell them, and let me know if you have succeeded!'

Farfrae went out, and she saw him speak to the group. The eyes of all brightened; the bargain was soon struck. Farfrae returned to her immediately it was concluded.

'It is kind-hearted of you, indeed,' said Lucetta. 'For my part, I have resolved that all my servants shall have lovers if they want them! Do make the same resolves!'

Farfrae looked more serious, waving his head a half turn. 'I must be a little stricter than that,' he said.

'Why?'

'You are a – thriving woman; and I am a struggling hay-and-corn merchant.'

'I am a very ambitious woman.'

'Ah, well, I cannot explain. I don't know how to talk to ladies, ambitious or no: that's true,' said Donald with grave regret. 'I try to be civil to a' folk – no more!'

'I see you are as you say,' replied she, sensibly getting the upper hand in these exchanges of sentiment. Under this revelation of insight Farfrae again looked out of the window into the thick of the fair.

Two farmers met and shook hands, and being quite near the window their remarks could be heard as others' had been.

'Have you seen young Mr Farfrae this morning?' asked one. 'He promised to meet me here at the stroke of twelve; but I've gone athwart and about the fair half-a-dozen times, and never a sign of him: though he's mostly a man to his word.'

'I quite forgot the engagement,' murmured Farfrae,

'Now you must go,' said she; 'must you not?'

'Yes,' he replied. But he still remained.

'You had better go,' she urged. 'You will lose a customer.'

'Now, Miss Templeman, you will make me angry,' exclaimed Farfrae.

'Then suppose you don't go; but stay a little longer?'

He looked anxiously at the farmer who was seeking him, and who just then ominously

walked across to where Henchard was standing, and he looked into the room and at her. 'I like staying, but I fear I must go!' he said. 'Business ought not to be neglected, ought it?'

Either:

19 This extract is part of Lucetta and Farfrae's first meeting.

How far does the way they respond to what is going on outside the window, and to each other, help in your understanding of them?

Or:

20 Henchard comes to Casterbridge 'a skilled countryman' and is at first successful.

Why do you think he fails in the end?

Or:

21 Show how Hardy makes the opinions and traditions of the ordinary people of Casterbridge a significant part of the novel.

STEVENSON: Dr Jekyll and Mr Hyde

22

Mr Enfield and the lawyer were on the other side of the by-street; but when they came abreast of the entry, the forme lifted up his cane and pointed.

'Did you ever remark that door?' he asked; and when his companion had replied in the affirmative, 'It is connected in my mind,' added he, 'with a very odd story.'

'Indeed?' said Mr Utterson, with a slight change of voice, 'and what was that?'

'Well it was this way,' returned Mr Enfield: 'I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep – street after street, all lighted up as if for a procession and all as empty as a church – till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut. I gave a view halloa, took to my heels, collared my gentleman and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running. The people who turned out were the girl's own family; and pretty soon, the doctor, for whom she had been sent, put in his appearance. Well, the child was not much the worse, more frightened, according to the Sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight. So had the child's family, which was only natural. But the doctor's case was what struck me. He was the usual cut and dry apothecary, of no particular age and colour, with a strong Edinburgh accent, and about as emotional as a bagpipe. Well, sir, he was like the rest of us; every time he looked at my prisoner, I saw that Sawbones turn sick and white with the desire to kill him. I knew what was in his mind, just as he knew what was in mine; and killing being out of the question, we did the next best. We told the man we could and would make such a scandal out of this, as should make his name stink from one end of London to the other. If he had any friends or any credit, we undertook that he should lose them. And all the time, as we were pitching it in red hot, we were keeping the women off him as best we could, for they were as wild as harpies. I never saw a circle of such hateful faces; and there was the man in the middle, with a kind of black, sneering coolness – frightened too, I could see that – but carrying it off, sir, really like Satan. 'If you choose to make capital out of this accident,' said he, 'I am naturally helpless. No gentleman but wishes to avoid a scene,' says he. 'Name your figure.' Well, we screwed him up to a hundred pounds for the child's family; he would have clearly liked to stick out; but there was something about the lot of us that meant mischief, and at last he struck. The next thing was to get the money; and where do you think he carried us but to that place with the door? – whipped out a key, went in, and presently came back with the matter of ten pounds in gold and a cheque for the balance on Coutt's, drawn payable to bearer and signed with a name that I can't mention, though it's one of the points of my story, but it was a name at least very well known and often printed. The figure was stiff; but the signature was good for more than that, if it was only genuine. I took the liberty of pointing out to my gentleman that the whole business looked apocryphal, and that a man does not, in real life, walk into a cellar door at four in the morning and come out of it with

another man's cheque for close upon a hundred pounds. But he was quite easy and sneering. 'Set your mind at rest,' says he, 'I will stay with you till the banks open and cash the cheque myself.' So we all set off, the doctor, the child's father, and our friend and myself, and passed the rest of the night in my chambers; and next day, when we had breakfasted, went in body, to the bank. I gave in the cheque myself, and said I had every reason to believe it was a forgery. Not a bit of it. The cheque was genuine.'

Either:

22 This is the first time we meet Mr Hyde in the novel.

In what ways does Stevenson capture your interest in him and make you want to read on?

Or:

23 Why are Dr Lanyon himself and the chapter 'Dr Lanyon's Narrative' important to the story as a whole?

Or:

24 As you are reading the novel, how effectively does Stevenson give you clues that Dr Jekyll and Mr Hyde are the same person?

POE: Selected Tales (Penguin Popular Classics)

25 The Tell-Tale Heart

True! – nervous – very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses – not destroyed – not dulled them. Above all was the sense of hearing acute. How, then, am I mad? Hearken! And observe how healthily – how calmly I can tell you the whole story...

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

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

Either:

- 25** In *The Tell-Tale Heart* and *The Cask of Amontillado*, do you think the narrators are sane or not?

Remember to refer closely to the writing in your answer.

Or:

- 26** Explore Poe's use of setting in any **two** stories from your selection.

Or:

- 27** Which **two** stories in the selection, do you think, had the most effective endings?

Explain why, referring closely to the writing in each story.

WELLS: The History of Mr Polly

28 He put an arm over the back of the seat, and assumed a more comfortable attitude. He glanced at Miriam, who was sitting in a lax thoughtful pose with her eyes on the flowers. She was wearing her old dress. She had not had time to change, and the blue tones of her old dress brought out a certain warmth in her skin, and her pose exaggerated whatever was feminine in her rather lean and insufficient body, and rounded her flat chest delusively. A little line of light lay across her profile. The afternoon was full of transfiguring sunshine, children were playing noisily in the adjacent sandpit, some Judas trees were in bloom in the villa gardens that bordered the recreation ground, and all the place was bright with touches of young summer colour. It all merged with the effect of Miriam in Mr Polly's mind.

Her thought found speech. 'One did ought to be happy in a shop,' she said, with a note of unusual softness in her voice.

It seemed to him that she was right. One did ought to be happy in a shop. Folly not to banish dreams that made one ache of townless woods and bracken tangles and red-haired linen-clad figures sitting in dappled sunshine upon grey and crumbling walls and looking queenly down on one with clear blue eyes. Cruel and foolish dreams they were, that ended in one's being laughed at and made a mock of. There was no mockery here.

'A shop's such a respectable thing to be,' said Miriam thoughtfully.

'I could be happy in a shop,' he said.

'If I had the right company,' he added.

She became very still.

Mr Polly swerved a little from the conversational ice-run upon which he had embarked.

'I'm not such a bloomin' Geezer,' he said, 'as not to be able to sell goods a bit. One has to be nosy over one's buying, of course. But I shall do all right.'

He stopped, and felt falling, falling through the aching silence that followed.

'If you get the right company,' said Miriam.

'I shall get that all right.'

'You don't mean you've got someone –?'

He found himself plunging.

'I've got someone in my eye this minute,' he said.

'Elfrid!' she said, turning to him. 'You don't mean –'

Well, *did* he mean? 'I do!' he said.

'Not reely!' She clenched her hands to keep still.

He took the conclusive step.

'Well, you and me, Miriam, in a little shop, with a cat and a canary –' he tried too late to get back to a hypothetical note. 'Just suppose it!'

'You mean,' said Miriam, 'you're in love with me, Elfrid?'

What possible answer can a man give to such a question but 'Yes!'

Regardless of the public park, the children in the sandpit, and every one, she bent forward and seized his shoulder and kissed him on the lips. Something lit up in Mr Polly at the touch. He put an arm about her and kissed her back, and felt an irrevocable act was sealed. He had a curious feeling that it would be very satisfying to marry and have a wife – only somehow he wished it wasn't Miriam. Her lips were very pleasant to him, and the feel of her in his arm.

They recoiled a little from each other, and sat for a moment flushed and awkwardly silent. His mind was altogether incapable of controlling its confusions.

'I didn't dream' said Miriam, 'you cared – Sometimes I thought it was Annie, sometimes Minnie –'

‘Always I liked you better than them,’ said Mr Polly.

‘I loved you, Elfrid,’ said Miriam, ‘since ever we met at your poor father’s funeral. Leastways I *would* have done if I had thought – You didn’t seem to mean anything you said.’

‘I can’t believe it!’ she added.

‘Nor I,’ said Mr Polly.

‘You mean to marry me and start that little shop?’

‘Soon as ever I find it,’ said Mr Polly.

‘I had no more idea when I came out with you –’

‘Nor me.’

‘It’s like a dream.’

They said no more for a little while.

‘I got to pinch myself to think it’s real,’ said Miriam. ‘What they’ll do without me at ‘ome I can’t imagine. When I tell them –’

For the life of him Mr Polly could not tell whether he was fullest of tender anticipations or regretful panic.

Either:

- 28** How does Wells’ writing here and elsewhere in the novel suggest to you that Mr Polly’s proposal to Miriam is a mistake and his marriage likely to be an unhappy one?

Or:

- 29** What does Wells’ portrayal of the character of Parsons contribute to the effect of the novel?

Remember to support your ideas with detail from the novel.

Or:

- 30** How does Wells make the incident of the fire and Mr Polly’s ‘suicide’ such an amusing part of the novel?

Remember to support you ideas with detail from the novel.

CHOPIN: A Shameful Affair and other stories (ed. Beer)

31 A Shameful Affair

But he never looked at her. To be sure, clever young women of twenty, who are handsome, besides, who have refused their half dozen offers and are settling down to the conviction that life is a tedious affair, are not going to care a straw whether farmhands look at them or not. And Mildred did not care, and the thing would not have occupied her a moment if Satan had not intervened, in offering the employment which natural conditions had failed to supply. It was summer time; she was idle; she was piqued, and that was the beginning of the shameful affair.

'Who are these men, Mrs Kraummer, that work for you? Where do you pick them up?'

'Oh, ve picks 'em up everyvere. Some is neighbors, some is tramps, and so.'

'And that broad-shouldered young fellow – is he a neighbor? The one who handed me my paper the other day – you remember?'

'Gott, no! You might yust as well say he vas a tramp. Aber he vorks like a steam ingine.'

'Well, he's an extremely disagreeable-looking man. I should think you'd be afraid to have him about, not knowing him.'

'Vat you vant to be 'fraid for?' laughed the little woman 'He don't talk no more unven he vas deef und dumb. I didn't t'ought you vas sooch a baby.'

'But, Mrs Kraummer, I don't want you to think I'm a baby, as you say – a coward, as you mean. Ask the man if he will drive me to church to-morrow. You see, I'm not so very much afraid of him,' she added with a smile.

Either:

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

Or:

32 Explore Chopin's use of particular settings in any **two** stories from your selection.

Or:

33 What effects are created by the endings of *Desiree's Baby* and *The Story of an Hour*?

Remember to refer closely to the writing in your answer.



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

ENGLISH LITERATURE

1901/2446H

Scheme B

**UNIT 6 Poetry and Prose Pre-1914
HIGHER TIER**

MARK SCHEME

Specimen Paper 2003

INSTRUCTIONS TO EXAMINERS: Unit 6 (Higher Tier)

A INDIVIDUAL ANSWERS

- 1 Mark each answer out of 30.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.
- 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 A: Men and Women In each of these poems, explore the closing lines and how they relate to the rest of the poem. What effects do the poets create by these endings? [<i>Sonnet 138</i> – Shakespeare; <i>Since There's No Help</i> – Drayton]	
NOTES ON THE TASK Shakespeare's couplet brings together all the ambiguities and ironies of the relationship to show how its continuation depends on a shared lack of truth. Having apparently given up all hope of the relationship, Drayton suddenly invites/pleads for it to continue. Candidates should be able to make some comment about the ironies of this sudden shift of ground.		
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 clearly (29) or very clearly (30) exceeds 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 way in which the endings of the two poems relate to/contrast with what has gone before. 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 endings of the two poems and the ways in which they contrast with what has gone before, supported by careful and relevant reference to the texts. 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 endings of the two poems and the ways in which they contrast with what has gone before. They will make some response to the way language works, and show some thoroughness in their use of the text for support.
5	16 15 14 13	Candidates will begin to develop a response to the endings of the two poems. There will be some relevant discussion of the ways in which the endings contrast with what has gone before, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the endings of the two poems, and may comment on some aspects of the ways in which they to contrast with what has gone before, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 2 (30 marks)	OCR: Opening Lines – Section A: Men and Women Compare the different ways in which the poets create a sense of happiness or pleasure in any two of the following poems: <i>The Sun Rising</i> (Donne) <i>Upon Julia's Clothes</i> (Herrick) <i>Sonnet ('How do I love thee?')</i> (Barrett Browning)
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NOTES ON THE TASK

Answers will be differentiated by the extent to which candidates can explore not just the reason(s) for happiness/pleasure but the ways in which language/form/structure convey this. Donne's energetic leaps from one image to another express the life-enhancing effect of love; Herrick appeals directly to the promise of physical pleasure in words such as 'liquefaction, vibration'. Barrett Browning is the most 'abstract' of the three, trying to explain/define her happiness, perhaps, rather than simply convey it.

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 clearly (29) or very clearly (30) exceeds 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 poems, demonstrating clear, analytical understanding. They will respond sensitively and in detail to the way language, form, structure work to create a sense of happiness or pleasure, making well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of two poems, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the ways in which the writers' choices of language, form, structure, create a sense of happiness or pleasure.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to two poems, with some thoroughness in their use of the text for support. They will make some response to the ways in which the writers' choices of language, form, structure, create a sense of happiness or pleasure.
5	16 15 14 13	Candidates will begin to develop a response to two poems. There will be some relevant discussion of the ways in which the writers create a sense of happiness or pleasure, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about two poems, and may comment on some aspects of the ways in which the writers create a sense of happiness or pleasure, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 3 (30 marks)	<p>OCR: Opening Lines – Section A: Men and Women</p> <p>Write about the ways in which particular views of the relationship between men and women are conveyed in two of the following poems:</p> <p style="padding-left: 40px;"><i>To His Coy Mistress</i> (Marvell) <i>Remember</i> (Rossetti) <i>They flee from me</i> (Wyatt)</p>
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NOTES ON THE TASK

Candidates should be able to make some comment on the way in which the chosen poem(s) each create a ‘voice’ speaking of a particular relationship, or moment/stage in a relationship, and in doing so suggest a wider view of the relationship between men and women. Marvell’s imagined speaker has a specific, if predictable (predictably male?) intention, but seeks to justify this by reference to broader issues of time and change. Shakespeare’s speaker muses on the way that the compromises in ‘real-life’ relationships differ from, even contradict, the common currency of romantic ideals and stereotype. Wyatt’s speaker reflects on the nature and effect of gains and losses in the ‘game’ of love. Attention to the effect of writers’ choices of language, form and structure in defining the view of relationships in the chosen poem(s) should be rewarded.

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 clearly (29) or very clearly (30) exceeds 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 view of relationships created in the chosen poem(s) and responding sensitively and in detail to language, form and structure, with well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the view of relationships created in the chosen poem(s), responding with some thoroughness and perception to language, form and structure, supported by careful and relevant reference to the text(s).
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the view of relationships created in the chosen poem(s), with some response to language, form and structure and some thoroughness in their use of the text(s) for support.
5	16 15 14 13	Candidates will begin to develop a response to the relationships in the chosen poem(s) and the views which are conveyed, with some detail from the text(s) and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about relationships in the chosen poem(s) and show some understanding of the views which are conveyed, 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 4 (30 marks)	OCR: Opening Lines – Section B: Time and Change Compare the ways in which the poets write about growing up, in these two poems. [<i>Spring and Fall</i> – Hopkins; <i>Into my heart...</i> – Housman]	
NOTES ON THE TASK Both poets use images of the natural world, as a means to suggest and emphasise the feelings of loss and regret that come with growing up. Housman observes his own feelings; Hopkins finds a reflection of adult feeling in the child, Margaret. Housman’s language is generally simple, direct; Hopkins’ is more compressed, concentrated.		
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 clearly (29) or very clearly (30) exceeds 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 view of relationships created in the chosen poem(s) and responding sensitively and in detail to language, form and structure, with well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the view of relationships created in the chosen poem(s), responding with some thoroughness and perception to language, form and structure, supported by careful and relevant reference to the text(s).
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the view of relationships created in the chosen poem(s), with some response to language, form and structure and some thoroughness in their use of the text(s) for support.
5	16 15 14 13	Candidates will begin to develop a response to the relationships in the chosen poem(s) and the views which are conveyed, with some detail from the text(s) and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about relationships in the chosen poem(s) and show some understanding of the views which are conveyed, 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 5 (30 marks)	<p>OCR: Opening Lines – Section B: Time and Change</p> <p>How effectively, in your view, do the poets create an impression of the society in which they live, in two of the following poems?</p> <p style="padding-left: 40px;"><i>The Latest Decalogue</i> (Clough) <i>A Song ('Lying is an occupation')</i> (Pilkington) <i>On the Times</i> (anon.)</p> <p>In your answer, refer closely to the language and form of the poems.</p>
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NOTES ON THE TASK

Each of the poets is clear-sighted about the 'way of the world'; the faults/failings which they describe are not just those of their own times, although there are 'period' references. Clough and Pilkington offer 'advice' which is (presumably) ironic; since all candidates will answer on at least one of these two poems, a useful discriminator will be how clearly the ironic elements can be identified/explored (even if not named as 'irony'). Better candidates may be able, too, to comment on the 'voice' adopted in each of the chosen poems and where this positions the speaker in relation to the society s/he describes

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 clearly (29) or very clearly (30) exceeds 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 poems. They will respond sensitively and in detail to the way language and structure work in each, to present a particular view of society and its limitations/failings, making well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of two poems, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language and structure work in each, to present a particular view of society and its limitations/failings.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to two poems and the ways in which language works in each, to present a particular view of society and its limitations/failings. They will make some response to the way language works, with some thoroughness in their use of the text for support.
5	16 15 14 13	Candidates will begin to develop a response to two poems. There will be some relevant discussion of the ways in which language works in each, to present a particular view of society and its limitations/failings, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about society in two poems, and may comment on some aspects of the ways in which language works, to present its limitations/failings, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 6 (30 marks)	OCR: Opening Lines – Section B: Time and Change Explore the effects the poets achieve by using images from the natural world in two of the following poems: <i>The Darkling Thrush</i> (Hardy) <i>A Poison Tree</i> (Blake) <i>The Poison Flower</i> (Coleridge)	
NOTES ON THE TASK The Blake and Coleridge poems offer candidates a fairly straightforward comparison, both pieces presenting a moral point or suggesting a set of moral questions. Hardy’s poem is less clear-cut but candidates should be able to trace the ways in which the natural world prompts reflects the speaker’s thoughts and feelings.		
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 clearly (29) or very clearly (30) exceeds 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 effects created by the use of natural imagery in two 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 effects created by the use of natural imagery in two 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 two poems, showing a good grasp of the effects created by the use of natural imagery and 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 two poems, with some detail from the text and reference to language. There will be some relevant discussion of the effects created by the use of natural imagery.
6	12 11 10 9	Candidates will make some relevant comment about two poems, with a little support from the text, and may comment on some aspects of the use of natural imagery.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 7 (30 marks)	BLAKE: Songs of Innocence and Experience Write about the ways in which these poems convey Blake's views of religion and the church of his time. [<i>The Garden of Love</i> ; <i>The Chimney Sweeper</i>]	
NOTES ON THE TASK The negative terms in which these two poems present the church and organised religion contrast strongly with what might be expected of the church and its role/purpose. Candidates should be able to explore some of Blake's imagery - of the child and of the natural world, for example – to show how this contrast is created. Better answers may also suggest how Blake's criticisms go beyond the church and religion to comment on how failings there reflect the failings of society as a whole.		
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 clearly (29) or very clearly (30) exceeds 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 Blake's critical presentation of the church/religion in these poems. They will respond sensitively and in detail to the way language and imagery work, making well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of Blake's critical presentation of the church/religion in these poems, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works, particularly the imagery.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to Blake's presentation of the church/religion in the poems, with some thoroughness in their use of the text for support. They will make some response to the way language/imagery works.
5	16 15 14 13	Candidates will begin to develop a response to the presentation of the church/religion in the poems. There will be some relevant discussion of the ways in which Blake creates a negative view, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the church/religion in the poems, and may comment on some aspects of the ways in which Blake creates a negative view, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 8 (30 marks)	<p>BLAKE: Songs of Innocence and Experience</p> <p>Explore how Blake presents the difference between ‘innocence’ and ‘experience’ in one of the following <i>pairs</i> of poems:</p> <p style="padding-left: 40px;">Either <i>Cradle Song</i> and <i>Infant Sorrow</i> Or <i>On Another’s Sorrow</i> and <i>The Sick Rose</i></p> <p>In your answer, refer in detail to the language of the poems.</p>	
NOTES ON THE TASK		
<p>Each pair of poems offers clear contrasts between ‘innocence’ and ‘experience’, perhaps most accessibly through elements such as the repetition of ‘sweet, happy, smiles’ in <i>Cradle Song</i> as against ‘groaned wept, struggling, striving’ etc., in <i>Infant Sorrow</i>. <i>On Another’s Sorrow</i> and <i>The Sick Rose</i> are rather more demanding, but again offer plenty for discussion.</p>		
<p>QUESTION 8 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***</p> <p>Start with the middle mark in the band and adjust upwards or downwards, as appropriate.</p>		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance clearly (29) or very clearly (30) exceeds 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 differences between ‘innocence’ and ‘experience’ as presented in the chosen pair of 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 differences between ‘innocence’ and ‘experience’ and of the ways in which Blake shows these in the chosen pair of poems, supported by careful and relevant reference to the texts. 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 differences between ‘innocence’ and ‘experience’ and the ways in which Blake shows these in the chosen pair of poems, with some thoroughness in their use of the texts for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response the differences between ‘innocence’ and ‘experience’. There will be some relevant discussion of the ways in which Blake shows these in the chosen pair of poems, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment on ‘innocence’ and ‘experience’, and may comment on some aspects of the ways in Blake shows these in the chosen pair of poems, with a little support from the texts.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 9 (30 marks)	BLAKE: Songs of Innocence and Experience	
	What effects are created by Blake's use of the world of nature in two of the following poems? <i>The Lamb</i> <i>The Tiger</i> <i>Night</i> <i>The Human Abstract</i>	
NOTES ON THE TASK		
There are plenty of opportunities here and candidates may choose any two of these poems (not necessarily one each from 'Innocence' and from 'Experience'). Beware of 'prepared' answers on <i>The Lamb</i> and <i>The Tiger</i> which do not focus on the task as set.		
QUESTION 9 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance clearly (29) or very clearly (30) exceeds 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 way in which Blake uses the natural world as a means to comment on human beings and their lives. 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, and of the ways in which he does this in the chosen poems, supported by careful and relevant reference to the texts. 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 Blake's use of the natural world as a means to comment on human beings and their lives, 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 Blake's use of the natural world in the chosen poems. There will be some relevant discussion of the ways in which Blake comments on human beings and their lives, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment on the natural world in Blake's poems, and may comment on some aspects of the ways in which he uses this to comment on human beings and their lives, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 10 (30 marks)	HARDY: Selected Poems (ed. Motion) With careful reference to the language Hardy uses, explore the ways these two poems create a sense of loss and regret. [<i>Lizbie Brown</i> ; <i>On the Departure Platform</i>]
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NOTES ON THE TASK

Candidates should be able to comment on the differences in form and language between these two poems – the ballad-style simplicity of *Lizbie Brown*, as against the more complex, condensed style of *On the Departure Platform* – and how these contribute to the effects of the poems.

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 clearly (29) or very clearly (30) exceeds 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 poems. They will respond sensitively and in detail to the way language works to convey feelings of loss and regret, making well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of the two poems and of the ways in which they convey feelings of loss and regret, supported by careful and relevant reference to the texts. 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 poems and the ways in which they convey feelings of loss and regret, 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 two poems. There will be some relevant discussion of the ways in which they convey feelings of loss and regret, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the two poems, and may comment on some aspects of the ways in which they convey feelings of loss and regret, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 11 (30 marks)	HARDY: Selected Poems (ed. Motion) With careful reference to the language of each poem, explore how Hardy presents people's choices, decisions and attitudes in matters of right and wrong, in two poems from the following list: <i>Her Death and After</i> <i>The Ruined Maid</i> <i>A Wife and Another</i> <i>The Man He Killed</i>	
NOTES ON THE TASK Each poem has a strong narrative element, and candidates should be able to explain clearly the nature of the dilemma outlined in each poem and how it is tackled/resolved. Candidates should focus clearly on the 'how' element; for example, the use of a particular 'voice' in each poem and what this adds.		
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 clearly (29) or very clearly (30) exceeds 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 way in which Hardy presents moral dilemmas and choices in two 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 Hardy presents moral dilemmas and choices in two poems, supported by careful and relevant reference to the texts. 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 Hardy presents moral dilemmas and choices in two poems, with some thoroughness in their use of the texts 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 moral dilemmas and choices in two poems. There will be some relevant discussion of the ways in which Hardy presents these, with some detail from the texts and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about moral dilemmas and choices in two poems, and may comment on some aspects of the ways in which Hardy presents these, with a little support from the texts.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 12 (30 marks)	HARDY: Selected Poems (ed. Motion) What thoughts about the effects of war are created for you by two of the following poems? <i>Valenciennes</i> <i>Drummer Hodge</i> <i>A Wife in London</i> In your answer, refer in detail to the language of the poems.
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NOTES ON THE TASK

The ways in which the fates of the soldiers (death or maiming) are presented in each poem should focus candidates' responses here. In *Valenciennes* and *Drummer Hodge*, the men go to their fates out of duty and loyalty; what reward do their deaths offer them or their families? In *A Wife in London*, the device of the husband's letter arriving after the telegram notifying her of his death makes the wife's grief more acute, and also reminds us of the distance from their homes at which the soldiers fight (a factor in each of the other poems, too).

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 clearly (29) or very clearly (30) exceeds 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 way in which the effects of war are presented in two poems. They will respond sensitively and in detail to the way language works, e.g. to create sympathy for soldiers or their families, making well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of the ways in which the effects of war are presented in two poems, supported by careful and relevant reference to the texts. 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 the effects of war are presented in two 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 two poems. There will be some relevant discussion of the ways in which the effects of war are presented, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about two poems, and may comment on some aspects of the ways in which the effects of war are presented, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 13 (30 marks)	AUSTEN: Pride and Prejudice	
	How does Jane Austen's presentation of Mr Collins here and elsewhere in the novel help you to understand why Elizabeth refused his proposal of marriage?	
NOTES ON THE TASK		
<p>Most candidates should respond to the unromantic nature of this proposal! His whole mode of address is like a sermon or lecture and Lizzie comes nowhere in his three reasons for marrying. His excessive regard for Lady Catherine and failure to see her as an interfering old boot are cleverly presented and the idea that Lizzie will be full of silence and respect at Lady Catherine's rank is hardly an inducement to marry him. The 'violence of his affection' is comically insincere. His comment on her lack of dowry is somewhat tactless and his suggestion that she would be a good wife in Lady Catherine's view because she was not 'brought up high' is hardly likely to endear him to Lizzie. He claims to be 'indifferent to fortune' yet knows exactly what Elizabeth will inherit and mentions Mr Bennet dying twice. Stronger candidates will use the passage well or respond to the humour of his pomposity and self importance.</p>		
<p>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.</p>		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance clearly (29) or very clearly (30) exceeds 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 Mr Collins. They will demonstrate clear critical understanding of why he is refused and show some originality of thought. They will make well-selected references to the text and respond sensitively and in detail to the way language works.
3	24 23 22 21	Candidates will show clear, sustained understanding of the presentation of Mr Collins and make careful and relevant reference to the text. They will respond with some thoroughness/detail to the way language works.
4	20 19 18 17	Candidates will make a reasonably sustained response to the presentation of Mr Collins, begin to develop a personal response to his character and show understanding of why he is refused. They will show some thoroughness in use of text for support/make some response to the way in which language works.
5	16 15 14 13	Candidates will begin to develop a response to the presentation of Mr Collins and show understanding of why he is refused with some detail from the text/reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the presentation of Mr Collins and show understanding of why he is refused with some detail from the text/reference to language.
Below 6	8 – 0	The answer does not meet the criteria for Band 6.

QUESTION 14 (30 marks)	AUSTEN: Pride and Prejudice ‘And so you like this man’s sisters too do you? Their manners are not equal to his.’ (Elizabeth, speaking to Jane.) In what way does Jane Austen develop the differences between Mr Bingley and his sisters, Caroline Bingley and Mrs Hurst, in the novel?
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NOTES ON THE TASK

Candidates will move up the mark range according to their grasp of the issues of class and manners which Jane Austen satirises in her presentation of Caroline in particular. They might consider some of the following points: Mr Bingley is open and honest. He is generally pleased by what he sees and is not a snob. The sisters are snobs: ‘their manners are not equal to his’. They look down on Meryton and the Bennet girls. They take Jane up and the drop her in a devious and dishonest way. Bingley is open with Darcy and criticises him, whereas Caroline fawns all over him and her jealousy of Elizabeth makes her bitchy beyond the pale of good breeding: ‘she is grown so brown and coarse’. Bingley does allow himself to be manipulated and is more of an innocent than his sisters.

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 clearly (29) or very clearly (30) exceeds 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 differences. They will demonstrate clear critical understanding of how they are developed and to what purpose and show some originality of thought. They will make well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the differences and how they are developed and make careful and relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained response to the differences, begin to develop a personal response to how they are developed and show understanding of Jane Austen’s purpose. They will show some thoroughness in use of text for support.
5	16 15 14 13	Candidates will begin to develop a response to the differences and show understanding of how they are developed with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about the differences and show understanding of how these are developed with some detail from the text.
Below 6	8 – 0	The answer does not meet the criteria for Band 6.

QUESTION 15 (30 marks)	AUSTEN: Pride and Prejudice	
	In what ways do you think the relationship between Jane and Elizabeth Bennet is important in <i>Pride and Prejudice</i> ?	
NOTES ON THE TASK		
<p>Candidates are free to choose their own ground but might be expected to consider some of the following ideas. Like Darcy and Bingley, they have contrasting characters. Jane only sees the good in people and is compliant and good-natured. Lizzie is critical, seeing the Bingley sisters for what they are. Jane is more stoical and accepting, Lizzie more angry with the world. Elizabeth, however, is more open to prejudice and mistakes Darcy and Wickham, whereas Jane does not go astray here. Jane, however, is hurt by her lack of insight into the Bingley sisters. In plot terms, Elizabeth's affection for Jane leads her to Netherfield, where her dislike of Darcy intensifies as does his admiration of her. Her affection for Jane also partly causes her to refuse his proposal because he has been the means of injuring Jane. Ironically Darcy's love for his own sister is one of the means of bringing Elizabeth and Darcy together. Jane acts as confidante – Lizzie tells her of Darcy's proposal and one learns of Lydia's elopement via Jane's letter. Strong candidates might look at the idea of the more complex, critical characters achieving the more profound relationship.</p>		
<p>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.</p>		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29	Performance clearly (29) or very clearly (30) exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response. They will demonstrate clear critical understanding of the importance of the relationship and show originality of thought. They will make well-selected references to the text.
3	24 23 22 21	Candidates will show clear sustained understanding of the importance of the relationship and make careful and relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained response to the importance of the relationship, begin to develop a personal response to the characters and show understanding of the relationship's impact in the novel as a whole. They will show some thoroughness in use of text for support.
5	16 15 14 13	Candidates will begin to develop a response to the importance of the relationship and show understanding of its place in the novel as a whole with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about the importance of the relationship and show understanding of both characters with some detail from the text.
Below 6	8 – 0	The answer does not meet the criteria for Band 6.

QUESTION 16 30 marks)	DICKENS: Great Expectations Explore the ways in which Dickens' writing here and elsewhere in the novel creates such vivid impressions of Pip's childhood at the forge.	
NOTES ON THE TASK Candidates should focus their answer clearly on Dickens' writing. The opening of the extract makes clear how he is treated, even at this supposed time of goodwill. He is not allowed to speak, he is given only 'the scaly tips of the drumsticks of the fowls', and worse still, he is the constant butt of bullying. Candidates might comment particularly on Mr Pumblechook and his evident dislike of Pip. They might also focus on the descriptions here of Joe's behaviour, his weakness in the presence of 'company', but his clear sympathy for Pip, expressed in his pouring of gravy.		
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 clearly (29) or very clearly (30) exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to the extract and demonstrate clear critical understanding. They will show some originality of thought and make well-selected references to the text. They will respond sensitively to the way language works.
3	24 23 22 21	Candidates will show clear, sustained understanding of the implications of what happens here. They will make careful and relevant reference to the text and respond with some thoroughness and detail to the way language works.
4	20 19 18 17	Candidates will begin to develop a critical response to the extract and show understanding of its implications for Pip's everyday life. They will show some thoroughness in the use of the text for support.
5	16 15 14 13	Candidates will begin to develop a critical response to the extract, showing understanding of the attitudes to Pip, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about Dickens's writing here, with a little reference to the extract.
Below 6	8 – 0	The answer does not meet the criteria for Band 6.

QUESTION 17 (30 marks)	DICKENS: Great Expectations What, in your opinion, makes Bentley Drummle such a memorable and important figure in this novel?
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NOTES ON THE TASK

Candidates should focus on Bentley Drummle's character and behaviour. He has all the outward appearance of a gentleman, but he is a malign force within the novel. Pip fears him and wants his approval, although he knows that this man is really worthless. He is Pip's rival for Estella, married her and treats her with cruelty. In a novel where the idea of what make a gentleman is so important, candidates might be expected to comment on Bentley Drummle as a contrast to Pip, as well as his role as Estella's suitor. They might comment on his hints to Pip that he knows his background and on the effect that Drummle has on Pip. He is afraid the Bentley Drummle will see Joe when he comes to visit Pip in London and comments that, 'our worst weaknesses and meannesses are usually committed for the sake of the people whom we most despise'.

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 clearly (29) or very clearly (30) exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to Bentley Drummle. They will demonstrate clear analytical understanding and show some originality of thought. They will make well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of Bentley Drummle. They will make careful and relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained response to Bentley Drummle, showing understanding of his character and role in the novel. They will show some thoroughness in use of the text for support.
5	16 15 14 13	Candidates will show understanding of Bentley Drummle's character and role in the novel. They will use some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about Bentley Drummle, with a little reference to the text.
Below 6	8 – 0	The answer does not meet the criteria for Band 6.

QUESTION 18 (30 marks)	DICKENS: Great Expectations Explore the ways in which Dickens creates a sense of mystery in <i>Great Expectations</i> .	
NOTES ON THE TASK Candidates might well make the point that, despite the characterisation and the social commentary and criticism, one of the reasons why the novel is so compelling is that it works as a 'whodunit'. As well as being in the dark about the reasons why Pip is given expectations and the identity of his benefactor, the reader is left wondering about the significance of, among other things, the convict at the beginning, the importance of Juggers, Miss Havisham and Estella. Good candidates will recognise that the sense of mystery does not arise only from the many questions and hints that Dickens gives, but also from the vividness of the writing in, for example, the graveyard scene.		
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 clearly (29) or very clearly (30) exceeds that described in Band 2, showing imagination, originality, sophistication and confidence. Candidates will give a sophisticated and confident analysis of Dickens' creation of mystery in the novel and will treat the text in considerable detail.
2	28 27 26 25	Candidates will demonstrate clear analytical understanding of how Dickens builds up the sense of mystery 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 Dickens creates mystery in the novel. They will make careful and relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained response, showing understanding of the different ways in which Dickens creates mystery and suspense through his writing. They will show some thoroughness in the use of the text for support.
5	16 15 14 13	Candidates will show understanding of how Dickens creates a sense of mystery about the characters and the situation with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about the way in which the novel makes the reader want to know what happens next with a little support from the text.
Below 6	8 – 0	The answer does not meet the criteria for Band 6.

QUESTION 19 (30 marks)	HARDY: The Mayor of Casterbridge This extract is part of Lucetta and Farfrae's first meeting. How far does the way they respond to what is going on outside the window, and to each other, help in your understanding of them?
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NOTES ON THE TASK

Candidates should consider the circumstances of the old shepherd and the threatened separation of the son and his sweetheart, and the effects these have on Lucetta and Farfrae. Lucetta's response is typical of her affectionate and impulsive nature and Farfrae's is equally typical of his shallow sentimentality. His action in hiring both men pleases Lucetta and contributes to the bond that is forming between them. Lucetta's resolution that all her servants shall have lovers if they want them together with her declaration the people should 'live and love at their pleasure' is an indication of a sophistication greater than Farfrae's and perhaps of a lighter view of morality, one that led her into the liaison with Henchard which has already caused problems and will do so for the rest of her life in Casterbridge. Her comment on lovers being parted is both heartfelt and ironic in the light of other relationships in the novel and her description of herself as ambitious seems to reflect on her romantic aims. Farfrae's awkwardness, his gravity, his recognition that the old shepherd will not prove expensive and his response to what he hears the farmers say, putting business before the pleasant flirtation now in hand confirm much of what one has already seen. Obviously, the scene is important as an early but warm stage in their relationship. Unusually, Lucetta is in control of the situation.

QUESTION 19 AND 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 clearly (29) or very clearly (30) exceeds 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 extract, demonstrating good analytical understanding, making apposite cross-references outside the extract and using the extract fully.
3	24 23 22 21	Candidates will show a clear, sustained understanding of the characters based on a careful reading of the extract and what its language indicates about them
4	20 19 18 17	Candidates will begin to develop a critical response to both characters, considering the language of the extract with some thoroughness in support.
5	16 15 14 13	Candidates will begin to develop their response to both characters, showing understanding of what is happening, and using some detail from the extract in support.
6	12 11 10 9	Candidates will make some relevant comments on Lucetta and Farfrae here providing a little textual support.
Below 6	8 – 0	The answer does not meet the criteria for Band 6.

QUESTION 20 (30 marks)	HARDY: The Mayor of Casterbridge Henchard comes to Casterbridge 'a skilled countryman' and is at first successful. Why do you think he fails in the end?	
NOTES ON THE TASK Hardy refers to Henchard early in the novel as 'a skilled countryman'. His early success would seem to be based on his industry and sobriety, and his later failure stems partly from the fact that he is a countryman who makes some bad decisions and not a businessman who can adapt to the modern methods that Farfrae understands and almost embodies. The revelation about his past, coming at a critical moment in his business fortunes, is no asset either. Candidates may choose to follow this line or, alternatively, consider his failure to be the reversal in his fortunes concluding with his bitter death. In this case, they are likely to consider this impulsiveness as a factor in his fall, his character in general, or Fate. As long as they make their case and support it, either reading of the question is acceptable.		
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 clearly (29) or very clearly (30) exceeds that described in Band 2, showing imagination, originality, sophistication and confidence. Sophisticated critical understanding of and response to Henchard, and familiarity and engagement with the world of the novel will be the hallmark of answers at this level.
2	28 27 26 25	Candidates will offer a perceptive and convincing account of Henchard, perhaps at this level looking at why he first succeeded, and not simply at factors accounting for his failure. There should be awareness that there are several possible reasons for his failure; the one finally opted for should be supported by well selected textual reference.
3	24 23 22 21	Candidates will show a clear, sustained understanding of Henchard's career, offering a well supported case explaining his failure.
4	20 19 18 17	Candidates will reveal understanding of what happens to Henchard and make a reasonably sustained response to the cause of his failure, referring quite thoroughly to the text in support.
5	16 15 14 13	Candidates will show some understanding of what happens to Henchard and offer an explanation, with some detail from the text in support.
6	12 11 10 9	Candidates will make some relevant comments about Henchard's failure, with a little textual support.
Below 6	8 – 0	The answer does not meet the criteria for Band 6.

QUESTION 21 (30 marks)	HARDY: The Mayor of Casterbridge Show how Hardy makes the opinions and traditions of the ordinary people of Casterbridge a significant part of the novel.
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NOTES ON THE TASK

Candidates have much material on which to draw. Hardy's use of his rustic chorus is a considerable feature of the novel. They have opinions on Henchard's responsibility for grown wheat, his 'marriage' to Susan, Lucetta, Elizabeth-Jane, Farfrae's alliance with Lucetta and much else. Their traditions include the meeting of the church musicians, the skimmity-ride, the activities at Peter's Finger. They may legitimately be held to include the testimony of people, like the furmity woman who have come down in the world and to Casterbridge's worst areas. Best answers here may identify themselves by the skill with which they address the way the choric commentary affects the reader, and their actions the plot.

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 clearly (29) or very clearly (30) exceeds that described in Band 2, showing imagination, originality, sophistication and confidence. Candidates will handle the subject with sophistication, supporting their response to the characters with considerable textual detail.
2	28 27 26 25	Candidates will demonstrated clear critical understanding of how the chorus of ordinary people, and Hardy's use of them are important. There will be well-selected references to the text in support.
3	24 23 22 21	Candidates will show clear, sustained understanding of why the opinions and traditions are important, making careful and relevant reference to the text in support.
4	20 19 18 17	Candidates will begin to develop their response to the contribution made by the chorus both to the plot and to the reader's response. There will be some thoroughness in the use of the text in support.
5	16 15 14 13	Candidates will show some understanding of how Hardy uses the ordinary people, using some detail from the text in support.
6	12 11 10 9	Candidates will make some comment about the importance of the ordinary people, supported by some detail from the novel.
Below 6	8 – 0	The answer does not meet the criteria for Band 6.

QUESTION 22 (30 marks)	STEVENSON: Dr Jekyll and Mr Hyde This is the first time we meet Mr Hyde in the novel. In what ways does Stevenson capture your interest in him and make you want to read on?	
NOTES ON THE TASK The descriptions of Hyde and his behaviour, along with the extreme reactions to him, excite interest. He is not quite human – ‘damned juggernaut...hellish...like Satan’. He has a Satanic ‘coolness’ but gives Mr Enfield such an ugly look that it brings him out in a sweat. The dry Scots doctor turns ‘sick and white with desire to kill him’ and the women turn into ‘harpies’. This is the instinctive reaction to Hyde’s evil, which re-occurs throughout the book. The imagery is vivid and drawn from three cultures, biblical, classical and Indian. The episode with the cheque is calculated to make you read on, especially as Stevenson does not reveal the identity of the signatory. Like Enfield, the reader is surprised when it is genuine. The whole passage makes you ask questions. Who is the man? What is the significance of the door? What is he doing out so late? (Not to mention why the child is out, London must have been very different then.) How can he find someone else to sign the cheque at that time in the morning? Strong candidates, however, will see that the overwhelming sense of evil surrounding Hyde is what is most powerful here.		
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 clearly (29) or very clearly (30) exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to Hyde’s presentation and the narrative technique. They will demonstrate clear critical understanding and show some originality of thought. They will make well-selected references to the text and respond sensitively and in detail to the way language works.
3	24 23 22 21	Candidates will show clear sustained understanding of the presentation of Hyde and the narrative technique and make careful and relevant reference to the text. They will respond with some thoroughness/detail to the way language works.
4	20 19 18 17	Candidates will make a reasonably sustained response to the presentation of Hyde, begin to develop a personal response to the narrative and show understanding of how interest is captured. They will show some thoroughness in use of text for support and make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the presentation of Hyde and show understanding of how interest is captured with some detail from the text/reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the presentation of Hyde and show understanding of how interest is captured with some detail from the text/reference to language.
Below 6	8 – 0	The answer does not meet the criteria for Band 6.

QUESTION 23 (30 marks)	STEVENSON: Dr Jekyll and Mr Hyde Why are Dr Lanyon himself and the chapter 'Dr Lanyon's Narrative' important to the story as a whole?
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NOTES ON THE TASK

Lanyon, like Dr Jekyll is a respected and successful man. He contrasts to Utterson in that he is less reserved: 'a hearty, healthy, dapper, red-faced gentleman...boisterous and decided manner'. He is a genial and genuine and he and Utterson have a mutual respect. All of which leads the reader to trust him and value his view of things. He is Banquo to Jekyll's Macbeth. He is one of Jekyll's oldest friends until they have fallen out over what Utterson sees at the time as 'only a point of Science'. Lanyon's reaction 'flushing suddenly purple' does suggest that their split is over something more serious. The next time that Utterson sees Lanyon he is a changed man and, in retrospect, one knows that this is because he has seen the transformation of Jekyll into Hyde. The detective story technique of leaving this revelation until the penultimate chapter is one of the reasons why Lanyon is important in this narrative. Lanyon's state shows the full horror of what Jekyll has done: 'death-warrant written legibly on his face...pale...balder and older...deep seated terror of his mind'. In Dr Lanyon's narrative, Jekyll's letter shows his desperation and the loyalty he can induce in his friends as Lanyon does not hesitate to help him. Lanyon suggests that the recoiling from Hyde is human nature's noble recoil from evil. Jekyll/Hyde's hubris is also shown in Hyde's words 'choose, a new province of knowledge and new avenues of fame and power shall be laid open to you', 'you who have derided your superiors'. Jekyll's 'moral turpitude', as spotted by Lanyon in Hyde's 'unscientific' schemes, destroys them both as Jekyll is revealed as the murderer of Carew.

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

QUESTION 24 (30 marks)	STEVENSON: Dr Jekyll and Mr Hyde As you are reading the novel, how effectively does Stevenson give you clues that Dr Jekyll and Mr Hyde are the same person?
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NOTES ON THE TASK

The wording of the question, hopefully, will lead candidates to look at style and narrative technique. Good candidates should select material well and analyse effectiveness. The signature on the cheque, the will and the fact that Hyde had a key to Jekyll's house and also enter through the old dissecting room door are early clues. 'The Incident of the Letter' gives them the same handwriting, followed by Lanyon's dark hints, his transformation and the letter he gives Utterson in the following chapter. Revelations become more dramatic as Jekyll's need for the drug becomes of obvious significance and Dr Lanyon's narrative reveals the dual identity. It is quite possible to argue that it was pretty obvious all along and candidates who choose to argue this case and do so convincingly should be rewarded accordingly.

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 clearly (29) or very clearly (30) exceeds 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 narrative technique. They will demonstrate clear critical understanding of its effectiveness and show some originality of thought. They will make well-selected references to the text.
3	24 23 22 21	Candidates will show clear sustained understanding of the clues and the effectiveness of the narrative technique and make careful and relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained response to the clues, begin to develop a personal response to, and show understanding, of the narrative technique. They will show some thoroughness in use of text for support.
5	16 15 14 13	Candidates will begin to develop a response to the clues and show understanding of the narrative technique with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about the clues and show understanding of the effectiveness of the narrative with some detail from the text.
Below 6	8 – 0	The answer does not meet the criteria for Band 6.

QUESTION 25 (30 marks)	POE: Selected Tales (Penguin Popular Classics) In <i>The Tell-Tale Heart</i> and <i>The Cask of Amontillado</i> , do you think the narrators are sane or not? Remember to refer closely to the writing in your answer.
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NOTES ON THE TASK

The narrator of *The Tell-Tale Heart* is clearly bonkers, and the one in *Cask of Amontillado* is at least two sandwiches short of a picnic. Whereas other stories describe events that are enough to drive the narrator bananas, the action in these two is driven by the fact that the narrators have already flipped. Whether this is a surprise or not is open to question, given the ineffable weirdness of Poe.

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 clearly (29) or very clearly (30) exceeds 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 way in which events in each are presented via a specific narrator. They will respond sensitively and in detail to the way language works to create an impression of the narrator's mental state, making well-selected references to the texts.
3	24 23 22 21	Candidates will show clear, sustained understanding of the two stories and of the ways in which events in each are presented via a specific narrator, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works to create an impression of the narrator's mental state.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the two stories and of the ways in which events in each are presented via a specific narrator, with some thoroughness in their use of the text for support. They will make some response to the way language works to create an impression of the narrator's mental state.
5	16 15 14 13	Candidates will begin to develop a response to the two stories and of the ways in which events in each are presented via a specific narrator. There will be some relevant discussion of the ways in which the language creates an impression of the narrator's mental state, and some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about the two stories, and may comment on some aspects of the ways in which events in each are presented via a specific narrator, 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)	POE: Selected Tales (Penguin Popular Classics) Explore Poe's use of setting in any two stories from your selection.	
NOTES ON THE TASK Candidates may make their own choice of stories, and concentrate either on the fantastic or on the realistic (or one of each); there is plenty of choice! Better answers may note that the nature of the setting is usually related to the genre of the story – the detective tales have more realistic settings, for example, while those in the more 'gothic' tales are closer to dream or hallucination.		
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 clearly (29) or very clearly (30) exceeds 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 of the significance and effect of their settings. 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 two stories and of the significance and effect of their settings, supported by careful and relevant reference to the texts. 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 and the ways in which their settings are important, with some thoroughness in their use of the texts 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 two stories. There will be some relevant discussion of the ways in which the settings are important, with some detail from the texts and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about two stories, and may comment on some aspects of the ways in which the settings are important, with a little support from the texts.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 27 (30 marks)	POE: Selected Tales (Penguin Popular Classics) Which two stories in your selection, do you think, had the most effective endings? Explain why, referring closely to the writing in each story.	
NOTES ON THE TASK Candidates have a free choice of stories here. The discriminator will be how far the response is able to show how Poe's writing makes the endings effective – surprise/shock/relief/etc. This should involve some discussion of the ways in which Poe has prepared the ground, by the planting of hints, clues, 'red herrings', etc.		
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 clearly (29) or very clearly (30) exceeds 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 stories, demonstrating clear, analytical understanding of the effects achieved by their endings. 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 two stories and of the effects achieved by their endings, supported by careful and relevant reference to the texts. 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 endings of two stories, and to the effects these create, 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 endings of two stories. There will be some relevant discussion of the effects these create, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about endings of two stories, and may comment on some aspects of the effects these create, 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)	WELLS: The History of Mr Polly How does Wells' writing here and elsewhere in the novel suggest to you that Mr Polly's proposal to Miriam is a mistake and his marriage likely to be an unhappy one?	
NOTES ON THE TASK Strong answers are likely to combine close attention to the passage with a broader sense of why Mr Polly and Miriam are incompatible and why the marriage and shopkeeping scheme are doomed to failure. The very best are likely to note and respond to the reminders of 'red-haired linen-clad figures', explore the gap between what Polly thinks and what he says, to engage the reservations about Miriam which Wells presents from Polly's point-of view. Differentiation is likely to spring from the extent to which candidates can focus on the writing.		
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 clearly (29) or very clearly (30) exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to Mr Polly's proposal, demonstrating clear, analytical understanding of the unhappiness and well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of Mr Polly's proposal and of the unhappiness, and make careful and relevant use of the text for support.
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to Mr Polly's proposal and to the unhappiness, 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 Mr Polly's proposal and show understanding of the unhappiness, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about Mr Polly's proposal and will show some understanding of the unhappiness, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 29 (30 marks)	WELLS: The History of Mr Polly What does Wells' portrayal of the character of Parsons contribute to the effect of the novel? Remember to support your ideas with detail from the novel
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NOTES ON THE TASK

Differentiation should spring from the extent to which candidates can develop their answers beyond a conventional character study approach and focus on what the characterisation brings to the novel. Parsons is a relatively minor character who disappears quite early from the novel but his influence on Polly remains strong and there should be enough material for most candidates to shape an argument about his impact. Strong answers are likely to pay close attention to the rural ramblings of the 'three P's', Parson's enthusiasm for literature, his 'Joy de Vive', his artistic rebellion against convention etc. and see that Wells is using him to shape Polly's attitudes and his life to come.

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 clearly (29) or very clearly (30) exceeds that described in Band 2, showing imagination, originality, sophistication and confidence. Candidates will show a strong awareness of the writer at work by examining the text in considerable detail and depth.
2	28 27 26 25	Candidates will sustain a perceptive, convincing response to the portrayal of Parsons and demonstrate a clear, analytical understanding of what this brings to the novel, with well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the portrayal of Parsons and of what this brings to the novel, and make careful and relevant use of the text for support.
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to the portrayal of Parsons, showing understanding of what this brings to the novel, 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 Parsons and show understanding of what he brings to the novel, with a little support from the text.
6	12 11 10 9	Candidates will make some relevant comment about Parsons and will show some understanding of what he brings to the novel, 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)	WELLS: The History of Mr Polly How does Wells make the incident of the fire and Mr Polly's 'suicide' such an amusing part of the novel? Remember to support your ideas with detail from the novel.
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NOTES ON THE TASK

This is an open question with a huge amount of material to select from, so that answers are likely to provide a wide range of approaches and of supporting detail. Differentiation should spring from the extent to which candidates can develop their answers beyond a description of amusing 'bits' to a grasp of the writer at work and of the ways in which Wells undercuts a potentially tragic situation with comic elements like Polly's bungling, the old lady's huge enjoyment of her rescue, Mr Rusper's speech impediment, the ironic tone of the narration, the ironic twists (like the huge acclaim for the hero/arsonist), the comic dialogue etc.

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 clearly (29) or very clearly (30) exceeds 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 humour and demonstrate a clear, analytical understanding of how it works, with well-selected references to the text.
3	24 23 22 21	Candidates will show clear, sustained understanding of the humour and of how it works, with careful and relevant use of the text for support.
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to and show understanding of the humour, with some thoroughness in the use of references to the text for support.
5	16 15 14 13	Candidates will begin to develop a response to the humour and show understanding of how it works, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about humour and will show some understanding of how it works, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 31 (30 marks)	CHOPIN: A Shameful Affair and other stories(ed. Beer) In what ways are characters' class or background shown to be important in <i>A Shameful Affair</i> and <i>A Matter of Prejudice</i> ?	
NOTES ON THE TASK Understanding of social/cultural/historical context is clearly required here; it would be difficult to make any real response to Chopin's stories without some grasp of (e.g.) the significance of the difference in lifestyle, etc. between e.g. Mildred Orme and 'a farmhand'. Differentiation will come from the detail and depth in which candidates explore how such differences affect what the characters do and say.		
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 clearly (29) or very clearly (30) exceeds 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 way in which background or class are significant in these stories. 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 background or class in these stories and of the ways in which Chopin describes their effects on the characters' actions and behaviour, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to background or class in these stories and the ways in which Chopin describes their effects on the characters' actions and behaviour, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the characters' background or class. There will be some relevant discussion of the ways in which Chopin describes their effects on actions and behaviour, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about characters' background or class, and may comment on some aspects of the ways in which Chopin describes their effects on the characters' actions and behaviour, 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)	CHOPIN: A Shameful Affair and other stories (ed. Beer) Explore Chopin's use of particular settings in any two stories from your selection.	
NOTES ON THE TASK The task allows 'setting' to be interpreted in different ways, and candidates should be allowed choice of any sensible focus – geographical, social, historical. What is looked for here is not just evidence of candidates' knowledge <i>about</i> the setting, but some understanding of the significance of the setting as an influence on or determinant of the characters' attitudes, behaviour, etc.		
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 clearly (29) or very clearly (30) exceeds 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 way in which the setting is significant in the chosen stories. 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 setting in the chosen stories and of the ways in which Chopin shows its significance, supported by careful and relevant reference to the texts. 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 setting in the chosen stories and to the ways in which the Chopin shows its significance, 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 setting in the chosen stories. There will be some relevant discussion of the ways in which Chopin shows its significance, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the setting in the chosen stories, and may comment on some aspects of the ways in which Chopin shows its significance, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

QUESTION 33 (30 mark)	CHOPIN: A Shameful Affair and other stories (ed. Beer) What effects are created by the endings of <i>Desiree's Baby</i> and <i>The Story of an Hour</i> ? Remember to refer closely to the writing in your answer.	
NOTES ON THE TASK The final phrase of <i>The Story of an Hour</i> – ‘the joy that kills’ – and what it suggests about Mrs Mallard’s marriage should provide ample material in itself for discussion. In <i>Desiree’s Baby</i> , the information in the burning letter is obviously meant to raise large question marks in the reader’s mind. Candidates’ answers may be expected to include some comment on Chopin’s technique – the withholding of the ‘twist’ until the closing line, and how this affects our reactions to the characters.		
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 clearly (29) or very clearly (30) exceeds 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 endings of the two stories and of the effects they create. 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 endings of the two stories and of the effects they create, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the endings of the two stories and the effects they create, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the endings of the two stories. There will be some relevant discussion of the effects they create, with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the endings of the two stories, and may comment on some aspects of the effects they create, with a little support from the text.
Below 6	8 – 0	The answer will not meet the criteria for Band 6.

