

Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

ENGLISH LITERATURE

1901/2442F

Scheme A

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

Specimen Paper 2003

Additional materials:
Answer booklet.

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

TIME 1 hour 30 minutes.

INSTRUCTIONS TO CANDIDATES

You must answer **two** questions.

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

INFORMATION FOR CANDIDATES

The total number of marks for this paper is 44.

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

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

SECTION A

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

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

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

1 To Edwin, at Eight Months

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

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

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

Steve Ellis

You're

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

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

Sylvia Plath

Either:

- 1 How do the descriptions of the children in these **two** poems help us to understand the thoughts and feelings of the poets, as parents?

Or:

- 2 What views of childhood do the poets create, and how do they do this, in **two** of the following poems?

Growing Up (Fanthorpe)
Follower (Heaney)
I remember, I remember (Larkin)

Remember to refer closely to words and images from the poems to support your answer.

Or:

- 3 In *Babysitting* and *Clocks*, Gillian Clarke shows how an adult reacts to the behaviour of a child.

How do the words of her poems help you to understand her thoughts and feelings?

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

4 War Girls

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

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

Jessie Pope

In Time of War

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

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

Lesbia Thanet

Either:

4 How do women react to the war in these **two** poems?

Remember to refer carefully to the words and phrases that the poets use, in your answer.

Or:

5 In *Of the Great White War* (Thomes Burke) and *Base Details* (Siegfried Sassoon), what views do the poets express about the way old men treat young men in wartime? How do the poets' words help you to share these views?

Or:

6 How do the poets make connections between the war and the world of nature, in **two** poems from the following list?

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

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

7 Reports

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

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

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

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

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

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

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

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

U A Fanthorpe

The View

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

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

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

Philip Larkin

Either:

7 Explore the ways in which U A Fanthorpe and Larkin view life in these **two** poems.

Remember to refer to details of the language the poets use to explain your ideas.

Or:

8 Larkin and U A Fanthorpe have both written about work.

Choose any **two** of the following poems and explore the ways they present their feelings about it.

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

Or:

9 Choose any **two** of the following poems, in which the poets write about particular people.

How do the words the poets use affect your reactions to these people?

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

HYDES (ed.): Touched with Fire

10 The Early Purges

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

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

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

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

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

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

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

Seamus Heaney

Little Boy Crying

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

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

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

You must not make a plaything of the rain.

Mervyn Morris

Either:

10 What feelings about learning lessons and growing up are explored in these **two** poems?

How do the words of the poets bring these feelings alive for you?

Or:

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

What thoughts and feelings do the poets express and how do their words help you to share these thoughts and feelings?

Or:

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

What views do the poems express and how do the words of the poets help you to share those views?

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

SECTION B

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

Prose post-1914	Pages	Questions
OCR: Opening Worlds	15-16	13-15
WHITTLE & BLATCHFORD (eds.): Ten D H Lawrence Short Stories	17-19	16-18
J G BALLARD: Empire of the Sun	20-21	19-21
JOHN STEINBECK: Of Mice and Men	22-23	22-24
MILDRED TAYLOR: Roll of Thunder, Hear My Cry	24-25	25-27
GEORGE ORWELL: Animal Farm	26-27	28-30
SUSAN HILL (ed.): Modern Women's Short Stories	28-29	31-33

The first 12 stories in the collection, up to and including Angela Huth: 'The Weighing-Up')

OCR: Opening Worlds

13 from *The Red Ball*

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

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

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

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

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

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

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

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

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

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

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

'A child?' his mother asked.

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

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

Either:

13 Both *The Red Ball* and *The Gold-Legged Frog* show families struggling against poverty.

- How are the families affected by this struggle against poverty?
- What do you find particularly moving about the presentation of the struggle against poverty in each story?

Or:

14 Write about **two** stories from this collection in which schools seem to be out of touch with their pupils or their communities.

- In what ways are the schools out of touch?
- How do the writers make clear to you the differences between life in school and life out of school?

Or:

15 Choose **two** stories from this collection which you feel show unhappy relationships between parents and children.

- In what ways are the relationships unhappy?
- Do the stories lead you to blame someone or something in particular for the unhappiness?

16 The Lovely Lady

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

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

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

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

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

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

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

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

Either:

- 16 What impression does this opening extract give you of Pauline Attenborough (in *The Lovely Lady*)?

You should consider:

- her character and appearance;
- her relationships with Cecilia and Robert;
- Lawrence's view of her.

Or:

- 17 How does Lawrence help you to share his unhappiness as a teacher in *A Lesson on a Tortoise* and *Lessford's Rabbits*?

You should consider:

- the lessons and the reasons that they go wrong;
- his descriptions of the boys and of their behaviour;
- his descriptions of his own actions and feelings.

Or:

- 18 Explore **two** moments, each from a **different** story in the list below, which you feel show the power of women over men most clearly.

The Shades of Spring
Her Turn
Tickets Please
The Lovely Lady

J G BALLARD: Empire of the Sun

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

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

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

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

Either:

- 19** How does this passage help you to understand Jim's reactions to what has happened to him?

You might consider:

- Jim's relationship with his parents;
- what happened to him at Lunghua;
- his state of mind.

Or:

- 20** Choose **one** incident from the novel which shows how war can bring out the worst in people, and, by referring closely to it, explain the reasons for your choice.

Or:

- 21** What are your impressions of Mr Maxted and how do they change and develop during the novel?

You might consider:

- Jim's view of him at the beginning of the novel;
- what you are told about Mr Maxted's life in peace-time Shanghai;
- what happens to him later, in the camp at Lunghua and on the march to the stadium.

JOHN STEINBECK: Of Mice and Men

22 Crooks, the negro stable buck, had his bunk in the harness-room; a little shed that leaned off the wall of the barn. On one side of the little room there was a square four-paned window, and on the other, a narrow plank door leading into the barn. Crooks' bunk was a long box filled with straw, on which his blankets were flung. On the wall by the window there were pegs on which hung broken harness in process of being mended, strips of new leather; and under the window itself a little bench for leather-working tools, curved knives and needles and balls of linen thread, and a small hand riveter. On pegs were also pieces of harness, a split collar with the horsehair stuffing sticking out, a broken hame, and a trace chain with its leather covering split. Crooks had his apple-box over his bunk, and in it a range of medicine bottles, both for himself and for the horses. There were cans of saddle soap and a drippy can of tar with its paint-brush sticking over the edge. And scattered about the floor were a number of personal possessions; for, being alone, Crooks could leave his things about, and being a stable buck and a cripple, he was more permanent than the other men, and he had accumulated more possessions than he could carry on his back.

Crooks possessed several pairs of shoes, a pair of rubber boots, a big alarm clock, and a single-barrelled shot-gun. And he had books, too; a tattered dictionary and a mauled copy of the California civil code for 1905. There were battered magazines and a few dirty books on a special shelf over his bunk. A pair of large gold-rimmed spectacles hung from a nail on the wall above his bed.

This room was swept and fairly neat, for Crooks was a proud, aloof man. He kept his distance and demanded that other people kept theirs. His body was bent over to the left by this crooked spine, and his eyes lay deep in his head, and because of their depth seemed to glitter with intensity. His lean face was lined with deep black wrinkles, and he had thin, pain-tightened lips which were lighter than his face.

It was Saturday night. Through the open door that led into the barn came the sound of moving horses, of feet stirring, of teeth champing on hay, of the rattle of halter chains. In the stable buck's room a small electric globe threw a meagre yellow light.

Crooks sat on his bunk. His shirt was out of his jeans at the back. In one hand he held a bottle of liniment, with the other he rubbed his spine. Now and then he poured a few drops of the liniment into his pink-palmed hand and reached up under his shirt to rub again. He flexed his muscles against his back and shivered.

Either:

22 How does this extract help you to understand Crooks and the life he leads?

You should consider what you learn about:

- his possessions;
- how he keeps his room;
- his appearance and character.

Or:

23 What is your view of Curley?

You should refer to what he says and does, and to the attitude of other people towards him.

Or:

24 In *Of Mice and Men*, several characters show they have hopes and dreams of a better future.

Show why you think this is and what the characters gain or lose from their dreams.

MILDRED TAYLOR: Roll of Thunder, Hear my Cry

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

'Where's he going?' I cried.

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

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

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

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

He recoiled as if I had struck him.

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

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

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

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

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

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

'This gal yourn, Hazel?'

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

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

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

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

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

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

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

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

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

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

Either:

25 What do you find out about the attitudes and feelings of:

- Mr Barnett;
- Cassie;
- Stacey;

in this passage?

What are your thoughts and feelings about the way they behave here?

Or:

26 When do you see Cassie and Stacey having to grow up quickly in this novel?

What causes them to grow up?

Refer to at least **two** events in your answer.

Or:

27 In what ways is Mr Jamison different from the other white people in this novel?

GEORGE ORWELL: *Animal Farm*

28 They had won, but they were weary and bleeding. Slowly they began to limp back towards the farm. The sight of their dead comrades stretched upon the grass moved some of them to tears. And for a little while they halted in sorrowful silence at the place where the windmill had once stood. Yes, it was gone; almost the last trace of their labour was gone! Even the foundations were partially destroyed. And in rebuilding it they could not this time, as before, make use of the fallen stones. This time the stones had vanished too. The force of the explosion had flung them to distances of hundreds of yards. It was as though the windmill had never been.

As they approached the farm Squealer, who had unaccountably been absent during the fighting, came skipping towards them, whisking his tail and beaming with satisfaction. And the animals heard, from the direction of the farm buildings, the solemn booming of a gun.

'What is that gun firing for?' said Boxer.

'To celebrate our victory!' cried Squealer.

'What victory?' said Boxer. His knees were bleeding, he had lost a shoe and split his hoof, and a dozen pellets had lodged themselves in his hindleg.

'What victory, comrade? Have we not driven the enemy off our soil – the sacred soil of Animal Farm?'

'But they have destroyed the windmill. And we had worked on it for two years!'

'What matter? We will build another windmill. We will build six windmills if we feel like it. You do not appreciate, comrade, the mighty thing that we have done. The enemy was in occupation of this very ground that we stand upon. And now – thanks to the leadership of Comrade Napoleon – we have won every inch of it back again!'

'Then we have won back what we had before,' said Boxer.

'That is our victory,' said Squealer.

They limped into the yard. The pellets under the skin of Boxer's leg smarted painfully. He saw ahead of him heavy labour of rebuilding the windmill from the foundations, and already in imagination he braced himself for the task. But for the first time it occurred to him that he was eleven years old and that perhaps his great muscles were not quite what they had once been.

Either:

28 What are your impressions of the pigs and the other animals on *Animal Farm* as you read this extract?

You should consider:

- the way the animals are described;
- what Squealer says;
- the reactions to what has happened to the windmill;
- Boxer's thoughts.

Or:

29 How important do you think the sheep and the dogs are in Orwell's treatment of events in *Animal Farm*?

Or:

30 In what ways are the Battle of the Cowshed and the animals' reactions to their victory important in the history of *Animal Farm*?

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

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

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

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

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

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

'I'm so sorry,' Margaret said.

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

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

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

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

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

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

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

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

Either:

- 31** In *The Tulip Plate* and **one** other story, how does the writing help to create a sense of surprise or shock at the end of the story?

Remember to refer closely to the stories in your answer.

Or:

- 32** What do you learn about the relationships between the wife and the husband in any **two** of the following stories?

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

In your answer, write about:

- what the wife thinks of the husband;
- what the husband thinks of the wife;
- how the writer describes what happens.

Or:

- 33** In *Indefinite Nights* and *Slaves to the Mushroom*, how do the writers show the effects of work, and the places they work in, on the main characters?

SECTION C

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

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

MICHAEL PALIN: Pole to Pole

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

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

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

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

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

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

Either:

- 34** How does Michael Palin create a sense of tension or danger in this scene and in **one** other scene from *Pole to Pole*?

In your answer, remember to refer closely to the writing.

Or:

- 35** Choose **two** of the railway journeys taken by the team when travelling conditions were *either* particularly pleasant *or* particularly unpleasant.

For each journey, write about:

- the journey itself;
- the other passengers;
- how Palin's writing creates a sense of pleasure or discomfort.

Or:

- 36** When do you gain the strongest impressions of the writer's own personality in *Pole to Pole*?

Choose **one** or **two** incidents, and write about:

- what happens;
- the impressions you get of Michael Palin himself;
- how Palin's writing creates these impressions.

NICK HORNBY: Fever Pitch

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

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

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

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

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

Either:

37 Hornby describes this moment as 'The Greatest Moment Ever'.

What makes his writing so entertaining here?

You should consider:

- his description of the goal;
- his description of his feelings;
- the importance of the moment in the book as a whole.

Or:

38 Explore **two** moments in *Fever Pitch* where a feeling of 'belonging' is shown to be important.

Remember to refer closely to the writing in your answer.

Or:

39 Choose **one** moment which you find particularly funny and **one** moment which you find particularly moving in *Fever Pitch*.

Explore the moments showing clearly why you have chosen them and referring closely to the writing.



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

**ENGLISH LITERATURE
Scheme A**

1901/2442F

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

MARK SCHEME

Specimen Paper 2003

INSTRUCTIONS TO EXAMINERS: Unit 2 (Foundation Tier)

A INDIVIDUAL ANSWERS

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.
- 3 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.
- 4 Be prepared to use the full range of marks. Do not reserve (e.g.) high Band 4 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (i.e. above) the range targeted by this paper**. See C2 over.

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 20; for answer (2) out of 20; for Written Communication out of 4. Write the total mark for the script.

2 FOUNDATION TIER: The maximum mark for the paper is **44** (20+20+4).

- This represents performance **consistently at the top of Band 4**.
- An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 20, similarly a mark above 4 may be awarded for Written Communication. However, **the maximum mark that may be recorded for the paper is 44**.
- *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*

QUESTION 1 (30 marks)	OCR: Opening Lines – Section E: Generations How do the descriptions of the children in these two poems help us to understand the thoughts and feelings of the poets, as parents? [<i>To Edwin, at Eight Months</i> – Ellis; <i>You're</i> – Plath]
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NOTES ON THE TASK

Many candidates will be ready to pull out all the metaphors and similes from Plath's well known piece; there are some striking ones in Ellis's poem, too. However, the point of the task is to prompt candidates to explore how these uses of language create/define the attitude of the parent observing the child. Ellis comes across as perhaps more quizzical, reflective, giving a stronger (but humorous) sense of the parent's possible influence on the child's development. Plath seems more straightforwardly adoring, but perceptive candidates may also comment on the less obviously celebratory, more 'quirky' images (turnip, prawn, bean).

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

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained response to the description of the child in each poem and an understanding of the ways in which this helps to convey the thoughts and emotions of the parent, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to the description of the child in each poem and the ways in which this helps to convey the thoughts and emotions of the parent, with some detail from the text and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the description of the child in each poem and show some understanding of how this helps to convey the thoughts and emotions of the parent, with a little support from the text(s)/reference to language.
7	8 7 6 5	Candidates will make a few straightforward points about the description of the child in each poem. They will make a simple personal response to the ways in which this helps to convey the thoughts and emotions of the parent, occasionally referring to aspects of the text(s).
8	4 3 2	Candidates will make some comment about the descriptions of children in the poems.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 2 (30 marks)	<p>OCR: Opening Lines – Section E: Generations</p> <p>What views of childhood do the poets create, and how do they do this, in two of the following poems? <i>Growing Up</i> (Fanthorpe) <i>Follower</i> (Heaney) <i>I remember, I remember</i> (Larkin)</p> <p>Remember to refer closely to words and images from the poems to support your answer.</p>
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NOTES ON THE TASK

A discussion of how far each poet appears to have enjoyed his/her childhood would be a reasonable approach to this task for many candidates, provided that it is grounded in some direct comment on the language of the text. Better candidates should begin to comment on the ways in which childhood is presented through the structure of the poems: Fanthorpe works systematically through the various stages that she ‘wasn’t good at’; Heaney recreating the child’s-eye view of the admired parent; Larkin using the stereotypes/clichés of children’s stories to suggest the ordinariness of his own childhood.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the views of childhood in the chosen poems and of the ways in which these are created, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will show a personal response to the views of childhood in the chosen poems and begin to develop a critical response to the ways in which these are created, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the views of childhood in the chosen poems and the ways in which these are created, with some detail from the text and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the views of childhood in the chosen poems and show some understanding of how these are created, with a little support from the text(s)/reference to language.
7	8 7 6 5	Candidates will make a few straightforward points about childhood in the chosen poems. They will make a simple personal response to the ways in which the poets’ views are created, occasionally referring to aspects of the text(s).
8	4 3 2	Candidates will make some comment about childhood in the poems.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 3 (30 marks)	OCR: Opening Lines – Section E: Generations In <i>Babysitting</i> and <i>Clocks</i> , Gillian Clarke shows how an adult reacts to the behaviour of a child. How do the words of her poems help you to understand her thoughts and feelings?
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NOTES ON THE TASK

Babysitting should offer all candidates an opportunity to comment on how the adult’s reactions are conveyed, particularly via the direct statements in the first stanza: ‘I don’t love this baby’; ‘her nose will stream disgustingly’; etc. Beyond this, the second stanza of *Babysitting* suggests a more complex set of reactions, bringing in an understanding of the child’s feelings, and *Clocks* offers a more challenging text to engage with. Candidates should be rewarded for attempts to go beyond repetition of what the poet observes and to discuss what the language in her descriptions tells us about her own thoughts and feelings.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the adult’s reactions to the child’s behaviour, and of the ways in which these are created in the poems, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the adult’s reactions to the child’s behaviour, and to the ways in which these are created in the poems, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the adult’s reactions to the child’s behaviour, and the ways in which these are created in the poems, with some detail from the text and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the adult’s reactions to the child’s behaviour in the poems and show some understanding of how these are created, with a little support from the text(s)/reference to language.
7	8 7 6 5	Candidates will make a few straightforward points about the adult’s reactions to the child’s behaviour in the poems. They will make a simple personal response to the ways in which these are created, occasionally referring to aspects of the text(s).
8	4 3 2	Candidates will make some comment about the child’s behaviour and the adult’s reactions in the poems.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 4 (30 marks)	OCR: Opening Lines – Section F: The 1914-18 War (i) How do women react to the war in these two poems? Remember to refer carefully to the words and phrases that the poets use, in your answer. [<i>War Girls</i> – Pope; <i>In Time of War</i> – Thanet]
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NOTES ON THE TASK

These poems both focus on war as it affects those (specifically women) on the ‘home front’. Jessie Pope sees positive opportunities for change, and expresses an ‘upbeat’ optimism through her jaunty portrayal of women’s exciting new role(s) and their importance in keeping society going. Perceptive candidates may wonder about the implications (for women) of her closing lines, however. Thanet begins by referring to an abstract, ‘fantasy’ view of war, and then focuses on the point at which the reality of separation and the possibility of loss overtake this dream/fantasy. Stronger candidates may be able to develop a comparison (contrast?) between the two poems, perhaps in terms of their different intentions.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained response to the reactions to war shown in the poems and an understanding of the ways in which these are created, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to the reactions to war shown in the poems and the ways in which these are created, with some detail from the text and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the reactions to war shown in the poems and show some understanding of how these are created, with a little support from the text(s)/reference to language.
7	8 7 6 5	Candidates will make a few straightforward points about the reactions to war shown in the poems. They will make a simple personal response to the ways in which these are created, occasionally referring to aspects of the text(s).
8	4 3 2	Candidates will show a little awareness of the reactions to war shown in the poems and will make some comment about how these are created.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 5 (30 marks)	OCR: Opening Lines – Section F: The 1914-18 War (i) In <i>Of The Great White War</i> (Thomas Burke) and <i>Base Details</i> (Siegfried Sassoon), what views do the poets express about the way old men treat young men in wartime? How do the poets' words help you to share these views?
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NOTES ON THE TASK

The 'what' part of the question should provide some scope for most candidates but the 'how' is likely to be the key discriminator here. Most candidates should be able to trace feelings of anger/bitterness/resentment at the willingness of the old to indulge themselves while sacrificing their young but candidates who can suggest an awareness of the ironies, the contrasts, the point-of-view adopted or particular features of form and language should be highly rewarded.

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

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the feelings and the way they are expressed, and respond with some thoroughness to the way language works, with careful, relevant reference to the texts.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to the feelings and the way they are expressed, with some detail in the reference to the language.
6	12 11 10 9	Candidates will make a few straightforward points about the feelings expressed, and refer occasionally to the texts.
7	8 7 6 5	Candidates will show a little awareness of the reactions to war shown in the poems and will make some comment about how these are created.
8	4 3 2	Candidates will show a little awareness of the feelings expressed, and they will make some comment about the words.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 6 (30 marks)	<p>OCR: Opening Lines – Section F: The 1914-18 War (i)</p> <p>How do the poets make connections between the war and the world of nature, in two poems from the following list?</p> <p style="padding-left: 40px;"><i>As the Team’s Head Brass</i> (Thomas) <i>Returning, We Hear the Larks</i> (Rosenberg) <i>Easter Monday</i> (Farjeon) <i>There Will Come Soft Rains...</i> (Teasdale)</p>
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NOTES ON THE TASK

The question has a specific focus but the task is an open one and one should be receptive to a variety of approaches to the idea of connections and to a broad interpretation of ‘the world of nature’. The strongest candidates are likely to engage ‘the ways’ of the question explicitly and answers which move beyond a discussion of the descriptions of nature to show awareness of what these descriptions represent for the poets should be highly rewarded.

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

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the connections and the way they are expressed, and respond with some thoroughness to the way language works, with careful, relevant reference to the texts.
	4	Candidates will make a reasonably sustained and critical response to the connections and the way they are expressed, with some thoroughness in the use of the texts for support and some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the connections, with some detail in reference to the language.
6	12 11 10 9	Candidates will make some relevant comment about the connections, with a little reference to the language.
7	8 7 6 5	Candidates will make a few straightforward points about the connections, and refer occasionally to the texts.
8	4 3 2	Candidates will show a little awareness of the connections and they will make some comment about the words.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 7 (30 marks)	LARKIN and U A FANTHORPE: Poems 2 Explore the ways in which U A Fanthorpe and Larkin view life in these two poems. Remember to refer to details of the language the poets use to explain your ideas. [<i>Reports</i> – Fanthorpe; <i>The View</i> – Larkin]
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NOTES ON THE TASK

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

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the poems, responding well to the language the poets use and making careful and relevant reference to the poems.
4	20 19 18 17	Candidates will make a reasonably sustained response to each poem. They will show evidence of developing their personal response to the language used, and show some more thoroughness in referring to the language.
5	16 15 14 13	Candidates will begin to develop their responses to the poems, showing their understanding by using textual reference in some detail.
6	12 11 10 9	Candidates will make some relevant comment about each poem, making a little reference to the language.
7	8 7 6 5	Candidates will make a few straightforward points about the content of each poem.
8	4 3 2	Candidates will make some apposite comment about the two poems.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 8 (30 marks)	LARKIN and U A FANTHORPE: Poems 2 Larkin and U A Fanthorpe have both written about work. Choose any two of the following poems and explore the ways they present their feelings about it. Choose from: <i>Toads</i> <i>You Will Be Hearing From Us Shortly</i> <i>Dictator</i>
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NOTES ON THE TASK

The candidates are expected to show understanding of the two poems they choose, and, in the course of their exploration of the poems, show how the language of the poems reveals the writer/writers' feelings. Weaker answers are likely to be principally narrative or explanatory, but better ones will attempt to make some comment on the language.

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

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show a clear sustained understanding of both poems and consider the way the poets use language, making careful and thorough reference to both poems.
	4	20 19 18 17
5	16 15 14 13	Candidates will show understanding of the poems and signs of developing a slightly more sensitive response to them, moving a little away from narrative/explanation and using some detail of language to support their response.
6	12 11 10 9	Candidates will show some understanding of the view of work or working life presented in the poems, making a little reference to the language of each.
7	8 7 6 5	Candidates will make a few straightforward points about the poems with occasional references to them.
8	4 3 2	Candidates will show a little awareness of the content of each poem.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 9 (30 marks)	LARKIN and U A FANTHORPE: Poems 2	
	Choose any two of the following poems, in which the poets write about particular people. How do the words the poets use affect your reactions to these people? Choose from: <i>Mr Bleany</i> <i>Old Man, Old Man</i> <i>Posterity</i> <i>Casehistory; Alison (head injury)</i>	
NOTES ON THE TASK		
Candidates may choose two poems by one poet, or one poem by each. Candidates have the opportunity to show their understanding of the poems and to discuss how the language of the poems has engaged their interest and created a response. The best answers here will make an attempt to consider the language, whilst weaker answers are likely to paraphrase two poems.		
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 descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show a clear, sustained understanding of both poems and respond with some thoroughness to the way the poems use the language, making careful and relevant reference to both poems.
	4	20 19 18 17
5	16 15 14 13	Candidates will show understanding of the feelings about the people in the poems, and show signs of moving away a little from paraphrasing the poems. There will be some use of the language to support the response.
6	12 11 10 9	Candidates will show some understanding of the experiences, with a little support from references to the two poems.
7	8 7 6 5	Candidates will make a few straightforward points about the poems, with an occasional reference to them.
8	4 3 2	Candidates will make an appropriate comment about two poems from the list.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 10 (30 marks)	HYDES (ed.): Touched with Fire What feelings about learning lessons and growing up are explored in these two poems? How do the words of the poets bring these feelings alive for you? [<i>The Early Purges</i> – Heaney; <i>Little Boy Crying</i> – Morris]
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NOTES ON THE TASK

The second question is likely to be the key to differentiation here. Most candidates should be able to see the sadness and suffering expressed about the harsh and pragmatic lessons explored in each poem, but the strongest candidates should declare themselves in their ability to tackle the second question and engage the language of each poem more directly.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the feelings about learning lessons and growing up, and respond with some thoroughness to the way language works, with careful, relevant reference to the texts.
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to and show understanding of the feelings about learning lessons and growing up, with some thoroughness in the use of the texts for support and some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to and show understanding of the feelings about learning lessons and growing up, with some detail in the reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the feelings about learning lessons and growing up, with a little reference to language.
7	8 7 6 5	Candidates will make a few straightforward points about the feelings about learning lessons and growing up, and refer occasionally to the texts.
8	4 3 2	Candidates will show a little awareness of the feelings about learning lessons and growing up and they will make some comment about the words.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 11 (30 marks)	HYDES (ed.): Touched with Fire In <i>Suddenly</i> by Norman Nicholson and <i>Dockery and Son</i> by Philip Larkin, the death of a friend forces the poets to reflect on their lives. What thoughts and feelings do the poets express and how do their words help you to share these thoughts and feelings?
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NOTES ON THE TASK

The 'what' part of the question should provide some scope for most candidates, but the 'how' is likely to be the key differentiator here. It is to be hoped that all candidates will find something to say about the feelings evoked by recollection and re-evaluation, but the strongest answers are likely to be characterised by a clear focus on the 'how' and a close examination of the language.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the feelings and the way they are expressed, and respond with some thoughtfulness to the way language works, with careful, relevant reference to the texts.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to the feelings and the way they are expressed, with some detail in the reference to the language.
6	12 11 10 9	Candidates will make some relevant comment about the feelings expressed, with a little reference to language.
7	8 7 6 5	Candidates will make a few straightforward points about the feelings expressed, and refer occasionally to the texts.
8	4 3 2	Candidates will show a little awareness of the feelings expressed and they make some comment about the words.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 12 (30 marks)	<p>HYDES (ed.): Touched with Fire</p> <p>Choose two poems from the following list which seem to you to express strong views about growing old. What views do the poems express and how do the words of the poets help you to share those views? Choose from:</p> <p style="text-align: center;"><i>Afterwards</i> (Hardy) <i>Wild Swans at Coole</i> (Yeats) <i>Rising Five</i> (Nicholson) <i>One Flesh</i> (Jennings)</p>
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NOTES ON THE TASK

The ‘what’ part of the question should provide some scope for most candidates but the ‘how’ is likely to be the key to discrimination here. Hardy’s poem conveys a calm acceptance of imminent death as he traces the passing seasons, suggesting and confirming his own epitaph in the beauty of the writing. Yeat’s ‘heart is sore’ and he feels envy and regret at the loss of the youthful vitality he sees embodied in the swans. Nicholson packs his poem with images of change and thereby asserts the need to live in and treasure the present. Jennings personalises the ageing process by gently reflecting on the loss of passion in her parents’ marriage. Each poem charges the reader with a strong sense of the fragility of life and youth, and suggests caution about wasting life’s opportunities.

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

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the feelings and the way they are expressed, and respond with some thoroughness to the way language works, with careful, relevant reference to the texts.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to the feelings expressed, with some detail in the reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the feelings expressed, with a little reference to language.
7	8 7 6 5	Candidates will make a few straightforward points about the feelings expressed and refer occasionally to the texts.
8	4 3 2	Candidates will show a little awareness of the feelings expressed and they will make some comment about the words.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 13 (30 marks)	<p>OCR: Opening Worlds</p> <p>Both <i>The Red Ball</i> and <i>The Gold-Legged Frog</i> show families struggling against poverty.</p> <ul style="list-style-type: none"> • How are the families affected by this struggle against poverty? • What do you find particularly moving about the presentation of the struggle against poverty in each story?
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NOTES ON THE TASK

It is to be hoped that the extract will provide a starting point for most candidates and that the first question will focus them clearly on character, situation and feelings. The second question, which is likely to be key to differentiation, calls for an informed personal response grounded in the detail of the writing and any close attention to the presentation of the guilt, anxiety and exhaustion of the two fathers, for instance, should be highly rewarded.

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

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23	[24-21] Candidates will show clear, sustained understanding of how the families are affected and what makes the writing moving, with careful, relevant reference to the text.
	22 21	
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to and show understanding of how the families are affected and what makes the writing moving, 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 and show understanding of how the families are affected and what makes the writing moving, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about how the families are affected and show some understanding of what makes the writing moving, with some detail from the text.
7	8 7 6 5	Candidates will make a few straightforward points about how the families are affected and show signs of understanding what makes the writing moving, with occasional references to aspects of the text.
8	4 3 2	Candidates will show a little awareness of how the families are affected and they will make some comment about what makes the writing moving.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 14 (30 marks)	<p>OCR: Opening Worlds</p> <p>Write about two stories from this collection in which schools seem to be out of touch with their pupils or their communities.</p> <ul style="list-style-type: none"> • In what ways are the schools out of touch? • How do the writers make clear to you the differences between life in school and life out of school?
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NOTES ON THE TASK

There is scope for personal choice in the selection of stories but *Dead Men's Path*, *The Pieces of Silver* and *The Winter Oak* are likely to prove the most productive choices. Differentiation should spring from the candidate's ability to focus clearly on the detail of the contrast suggested in the second question and the strongest candidates may be able to move beyond character and situation to explore some of the ironies and descriptive details which the writers use to highlight the gap between school and community.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of how the schools are out of touch with their communities and how the writers make this clear to them, with careful, relevant reference to the text.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to and show understanding of how the schools are out of touch with their communities and how this is made clear to them, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about and show understanding of how the schools are out of touch with their communities and how this is made clear to them, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about and show signs of understanding how the schools are out of touch with their communities and how this is made clear to them, with occasional references to aspects of the text.
8	4 3 2	Candidates will show a little awareness of and they will make some comment about how the schools are out of touch with their communities and how this is made clear to them.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 15 (30 marks)	<p>OCR: Opening Worlds</p> <p>Choose two stories from this collection which you feel show unhappy relationships between parents and children.</p> <ul style="list-style-type: none"> • In what ways are the relationships unhappy? • Do the stories lead you to blame someone or something in particular for the unhappiness?
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NOTES ON THE TASK

The choice of possible stories is quite wide, although *Two Kinds*, *The Red Ball*, *Leela's Friend* and *The Young Couple* are likely to be the most popular and productive selections. The question is also quite open and a wide range of examples of unhappiness and ideas about the reasons for this should be expected. The strongest answers will be able to avoid a narrative trawl through the unhappiness and begin to explore the relationships, the contexts and the sources of the unhappiness more explicitly. The second question is likely to be the main source of differentiation, and precise concentration on particular moments and (as always) close attention to the writing are likely to be the key elements in successful answers.

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

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the unhappy relationships and of who or what is to blame, with careful, relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to the unhappy relationships and show understanding of who or what is to blame 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 unhappy relationships and show understanding of who or what is to blame, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about the unhappy relationships and show some understanding of who or what is to blame, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about the unhappy relationships and show signs of understanding who or what is to blame, with occasional references to aspects of the text.
8	4 3 2	Candidates will show a little awareness of the unhappy relationships and they will make some comment about blame.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 16 (30 marks)	<p>LAWRENCE: Ten D H Lawrence Short Stories</p> <p>What impression does this opening extract give you of Pauline Attenborough (in <i>The Lovely Lady</i>)? You should consider:</p> <ul style="list-style-type: none"> • her character and appearance; • her relationships with Cecilia and Robert; • Lawrence's view of her.
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NOTES ON THE TASK

Differentiation here is likely to spring from the extent to which candidates can develop their answers beyond a surface description of the character and appearance, and really focus on the skin-deep, calculating artifice of this particular 'loveliness'. Strong candidates should declare themselves in their ability to look closely at the writing and see (in response to the third bullet) that Lawrence is describing an egotistical monster wielding power over her son and niece.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of Pauline, with careful, relevant references to the extract.
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to and show understanding of Pauline, with some thoroughness in the use of references to the extract for support.
5	16 15 14 13	Candidates will begin to develop a response to and show understanding of Pauline, with some detail from the extract.
6	12 11 10 9	Candidates will make some relevant comment about and show some understanding of Pauline, with a little support from the extract.
7	8 7 6 5	Candidates will make a few straightforward points about and show signs of understanding Pauline, with occasional references to aspects of the extract.
8	4 3 2	Candidates will show a little awareness of and they will make some comment about Pauline.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 17 (30 marks)	<p>LAWRENCE: Ten D H Lawrence Short Stories</p> <p>How does Lawrence help you to share his unhappiness as a teacher in <i>A Lesson on a Tortoise</i> and <i>Lessford's Rabbits</i>? You should consider:</p> <ul style="list-style-type: none"> • the lessons and the reasons they go wrong; • his descriptions of the boys and of their behaviour; • his descriptions of his own actions and feelings.
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NOTES ON THE TASK

Most candidates should be able to show some awareness of Lawrence's disappointment and frustration, in response to the first bullet point in particular. Stronger candidates are likely to declare themselves in their ability to look more closely at the writing in these two stories, and to engage with the descriptions which express most powerfully the hostility of the boys and Lawrence's weariness and sense of failure.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained response to the stories and an understanding of the ways in which the ways in which Lawrence's unhappiness is expressed, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
	4	Candidates will show a personal response to the stories and will begin to develop a critical response to the ways in which Lawrence's unhappiness is expressed, 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 stories and the ways in which Lawrence's unhappiness is expressed, with some detail from the text and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the stories and show some understanding of how Lawrence's unhappiness is expressed, with a little support from the texts/reference to language.
7	8 7 6 5	Candidates will make a few straightforward points about the stories. They will make a simple personal response to Lawrence's unhappiness, occasionally referring to aspects of the text(s).
8	4 3 2	Candidates will make some comment about one or both of the stories.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 18 (30 marks)	<p>LAWRENCE: Ten D H Lawrence Short Stories</p> <p>Explore two moments, each from a different story in the list below, which you feel show the power of women over men most clearly.</p> <p style="text-align: center;"><i>The Shades of Spring</i> <i>Her Turn</i> <i>Tickets Please</i> <i>The Lovely Lady.</i></p>
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NOTES ON THE TASK

One should be sympathetic to a fairly loose definition of a ‘moment’ from each story, so long as the focus on the power of women over men is clear. Most candidates should be able to show some awareness of female power and *Her Turn* and *Tickets Please* are likely to be the most popular choices because they offer the most dramatic and obvious examples. Stronger candidates are likely to declare themselves in their ability to move beyond a mere narrative reworking of male discomfiture in the face of female strength and resourcefulness, in order to look more closely at the writing. Any engagement with imagery, contrast, irony should be highly rewarded.

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

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the two moments and the presentation of the power of the women, with careful, relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to two moments and show understanding of the presentation of the power of the women, 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 two moments and show some understanding of the power of the women, with a little support from the text.
6	12 11 10 9	Candidates will make some relevant comment about two moments and show some understanding of the power of the women, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about two moments and show signs of understanding the power of the women, with occasional references to aspects of the text.
8	4 3 2	Candidates will show a little awareness of the two moments and show signs of understanding the power of the women, with occasional references to aspects of the text.
Below 8	1 0	The answer does not meet the criteria for Band 8.

QUESTION 19 (30) marks	<p>J G Ballard: Empire of the Sun</p> <p>How does this passage help you to understand Jim’s reactions to what has happened to him? You might consider:</p> <ul style="list-style-type: none"> • Jim’s relationship with his parents; • what happened to him at Lunghua; • his state of mind.
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NOTES ON THE TASK

Candidates will need to point to the significance of some of the details in the passage by referring back to previous events in the novel. This does not mean that they should involve themselves in a great deal of re-telling; it should be sufficient merely to refer to, for instance, the sudden, violent separation of Jim from his parents, his early belief that he would quickly meet up with them again and the years of privation in the camps. They are most likely to feel sympathy for him in that they now seem frail and remote, shadows of their former selves. There are also clear indications here that Jim still is not in his right mind, believing that a third world war has begun and that he has brought the Japanese soldier back to life. As ever, Dr Ransome seems to be watching over him and some reference to the way in which he had tried to look after him in Lunghua might be expected. The extract offers lots of possibilities for response and better answers may well go on to look at the writing. The bullets are offered as suggestions only.

QUESTION 19 BAND DESCRIPTORS * Be prepared to use the FULL range! *****

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

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the ways in which Jim is presented here and earlier in the novel, supported by careful and relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained response to Jim using the extract and earlier parts of the novel to support their response.
5	16 15 14 13	Candidates will begin to develop their response to Jim and the way he is depicted in the extract, relating it to earlier parts of the novel.
6	12 11 10 9	Candidates will make some relevant comment about Jim in the extract and earlier in the novel with a little support.
7	8 7 6 5	Candidates will make a few straightforward points about Jim here and elsewhere in the novel.
8	4 3 2	Candidates will make some comment about the extract.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 20 (30 marks)	J G Ballard: Empire of the Sun Choose one incident from the novel which shows how war can bring out the worst in people, and, by referring closely to it, explain the reasons for your choice.
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NOTES ON THE TASK

Candidates have a completely free choice here and should be allowed some leeway in what they interpret as an incident. The emphasis is on ‘the worst in people’ and it should not be difficult for them to find appropriate material. Good answers will go beyond a mere re-telling, to focus on the ways in which not only the situation depicted, but also the writing, creates a response.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the reasons why their chosen incident brings out the worst in people, supported by careful and relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained response to their chosen incident, showing understanding of what it shows and using the text with some thoroughness in support.
5	16 15 14 13	Candidates will begin to develop their response to their chosen incident, with some detail from the text.
6	12 11 10 9	Candidates will show understanding of why their chosen incident brings out the worst in people with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about an appropriate incident, showing signs of understanding what it shows.
8	4 3 2	Candidates will make some comment about an appropriate incident.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 21 (30 marks)	<p>J G Ballard: Empire of the Sun</p> <p>What are your impressions of Mr Maxted and how do they change and develop during the novel? You might consider:</p> <ul style="list-style-type: none"> • Jim's view of him at the beginning of the novel; • what you are told about Mr Maxted's life in peace-time Shanghai; • what happens to him later in the camp at Lunghua and on the march to the stadium.
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NOTES ON THE TASK

Prepared character sketches of Mr Maxted will only go some of the way to answering the question. Better answers will show an awareness of the extent to which the character changes and develops in the course of the novel, from the 'raffish' and urbane businessman to the frail internee, dying of malaria and malnutrition. Jim clearly enjoys the time spent with him in peace time, for example in his visits to the night clubs and the pretend gambling with his money. He is clearly fun to be with even if his business is on the seedy side. The positive aspects of his character survive in the way in which he initially tries to organise entertainment in the camp and distributes food to the others and in his concern for Jim but in the camp he is clearly suffering mentally much more than Jim realises, never speaking about his son, for example. Do not expect all the bullets to be given equal weight; they are offered as suggestions only.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the ways in which Mr Maxted is presented at various times, supported by careful and relevant reference to the text.
4	20 19 18 17	Candidates will make a reasonably sustained response to Mr Maxted using the extract and other parts of the novel to support their response.
5	16 15 14 13	Candidates will begin to develop their response to Mr Maxted and the way he is depicted in the novel, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about Mr Maxted with a little support from the novel.
7	8 7 6 5	Candidates will make a few straightforward points about Mr Maxted with a little reference to the text.
8	4 3 2	Candidates will show a little awareness of Mr Maxted.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 22 (30 marks)	<p>STEINBECK: Of Mice and Men</p> <p>How does this extract help you to understand Crooks and the life he leads? You should consider what you learn about:</p> <ul style="list-style-type: none"> • his possessions; • how he keeps his room; • his appearance and character.
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NOTES ON THE TASK

There is plenty of *information* here about Crooks. Better answers, however, will draw *conclusions* about Crooks from what is described. The fact that Crooks' has his own room shows how he is set apart from the other men by his colour. On the one hand his separateness gives him some sense of dignity: his books show he is literate, the Civil Code (and the gun) indicating, too, a concern for his rights; the cleanliness and tidiness of the room emphasise his decency and, perhaps, normality. On the other hand, he is shut away next to the animals and largely ignored; his gun suggests defensiveness, even fear. The loneliness caused by his colour is reflected in the physical pain he suffers (medicine; lines on his face).

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the information about Crooks which is conveyed in the extract and its implications, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the information about Crooks which is conveyed in the extract, 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 information about Crooks which is conveyed in the extract, with some relevant discussion of its implications, and with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about Crooks and his room, and may comment on some broader aspects of his situation, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about Crooks and his room, and possibly his situation in general, and will occasionally refer to the text.
8	4 3 2	Candidates will make some comment about Crooks and/or his room.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 23 (30 marks)	STEINBECK: Of Mice and Men What is your view of Curley? You should refer to what he says and does, and to the attitude of other people towards him.
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NOTES ON THE TASK

Curley is unlikely to gain much sympathy. He is a bully, when he thinks he can get away with it, but backs down when challenged (e.g. by Slim). He treats his wife very badly, but in doing so (e.g. chasing her round the ranch) betrays his insecurities as well as his pettiness. He is arrogant and exploits his position as the boss's son, but tries at the same time to be seen as 'one of the men' (e.g. his boasting, the glove). He is spiteful and vengeful, seeking revenge on Lennie more because of the damage to his hand and his pride than for the death of his wife. Some perceptive candidates may wish to suggest that he is perhaps as much trapped by his circumstances as his wife is by hers – but he reacts very differently.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of Curley's character and behaviour and of the attitudes of others towards him, 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 Curley's character and behaviour and of the attitudes of others towards him, 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 Curley's character and behaviour, with some relevant discussion of the attitudes of others towards him, and with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about Curley's character and behaviour, and may comment on some aspects of the attitudes of others towards him, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about Curley's character and behaviour, and possibly about the attitudes of others towards him. They will occasionally refer to the text.
8	4 3 2	Candidates will make some comment about Curley's character and behaviour.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 24 (30 marks)	STEINBECK: Of Mice and Men In <i>Of Mice and Men</i> , several characters show they have hopes and dreams of a better future. Show why you think this is and what the characters gain or lose from their dreams.
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NOTES ON THE TASK

In the novel, all the ‘dreamers’ are shown as being trapped in one way or another. For all of them, their dream therefore represents an escape from the harsh realities of their real lives, a chance to take control. George’s dream is shared by Lennie (insofar as he can understand it); its attractions draw in first Candy and then – temporarily – Crooks. Curley’s wife has her own dream (‘I coulda been in pitchers’). There are hints that some of the other characters have dreams, too (Curley and his boxing? Whit and the magazines he reads?). What the characters gain, most obviously, is hope; what they lose, perhaps, is the will to make any real attempt to change their real situation (perhaps best demonstrated by Crooks’ rapid withdrawal from George’s scheme). Some candidates may want to write more generally about the ‘American Dream’; this may be helpful if it helps to illuminate the situation of the characters in the novel.

QUESTION 24 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the various characters’ hopes and dreams, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works to show what is gained and/or lost.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the various characters’ hopes and dreams, with some thoroughness in their use of the text for support. They will make some response to the way language works to show what is gained and/or lost.
5	16 15 14 13	Candidates will begin to develop a response to the various characters’ hopes and dreams, with some relevant discussion of what is gained and/or lost, and with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the various characters’ hopes and dreams, and may comment on some aspects of what is gained and/or lost, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about characters’ hopes and dreams, and possibly about what is gained and/or lost, and will occasionally refer to the text.
8	4 3 2	Candidates will make some comment about hopes and dreams.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 25 (30 marks)	<p>TAYLOR: Roll of Thunder, Hear My Cry</p> <p>What do you find out about the attitudes and feelings of:</p> <ul style="list-style-type: none"> • Mr Barnett; • Cassie; • Stacey; in this passage? <p>What are your thoughts and feelings about the way they behave here?</p>
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NOTES ON THE TASK

The reactions of the three characters should be straightforward to assess. Most candidates should see Barnett's racism and Cassie's bewilderment turning to fury. Better candidates might make more of Stacey and explore why his reaction is different to Cassie's. Reference to the 'dramatic' qualities of the passage and how attitudes are charted for us ('he recoiled as if I had struck him') should be rewarded, even if indirect. The second part of the question might produce anger at Barnett, empathy with Cassie and varying comment on Stacey; differentiation will come with the degree to which candidates can support their comments by reference to the text.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the attitudes, feelings and behaviour of each of the three characters, supported by careful and relevant reference to the text. In explaining their own reactions, they will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the attitudes, feelings and behaviour of each of the three characters, with some thoroughness in their use of the text for support. They will make some response to the way language works to help explain their own reactions.
5	16 15 14 13	Candidates will begin to develop a response to each of the three characters, with some relevant discussion of their attitudes, feelings and behaviour, and will begin to explain their own reactions with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the three characters, and may comment on some aspects of their attitudes, feelings and behaviour. They will give some account of their own reactions, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about two or three of the characters, and possibly about their attitudes/feelings/behaviour. They will express straightforward reactions and will occasionally refer to the text.
8	4 3 2	Candidates will make some comment about some or all of the three characters and possibly about their own reactions.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 26 (30 marks)	TAYLOR: Roll of Thunder, Hear My Cry When do you see Cassie and Stacey having to grow up quickly in this novel? What causes them to grow up? Refer to at least two events in your answer.
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NOTES ON THE TASK

Candidates will need to select two episodes and focus their comments on ‘growing up’. Sound answers will make an appropriate selection (e.g. Stacey and the coat Hammer gives him; Cassie’s victory over Lillian Jean) and offer some assessment of how the incident leads to increased maturity. More developed answers might give closer reference to the particular environment in which these children find themselves, or deal with greater perception with the nature of ‘growing up’ as it is shown in the novel.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of at least two appropriate events, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works to show the significance of these events for the characters, in terms of ‘growing up’.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to two appropriate events, with some relevant discussion of the significance of these events in terms of ‘growing up’, and with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about two appropriate events, and may comment on some aspects of their significance, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about appropriate events, and possibly about their significance, and will occasionally refer to the text.
8	4 3 2	Candidates will make some comment about growing up in the novel.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 27 (30 marks)	TAYLOR: Roll of Thunder, Hear My Cry In what ways is Mr Jamison different from the other white people in this novel?	
NOTES ON THE TASK Most candidates should be able to offer some discussion/analysis of how Jamison's attitude to the Logan land differs from Harlan Grainger's, for example, and of what he does to help TJ. Stronger answers might focus more closely on how unusual his attitude is, or on the different nature of his relationship with the Logans; there might be a clearer perception of what Jamison risks in supporting the boycott of the Wallace store and in protecting TJ as far as he is able. The best answers, anyway, will be those that use direct comparisons as a means to explain their understanding of Jamison.		
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 descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of Mr Jamison, supported by careful and relevant reference to the text. In explaining how he is presented as different from the other white people, 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 Mr Jamison, with some thoroughness in their use of the text for support. They will make some response to the way language works to help explain how he is presented as different from the other white people.
5	16 15 14 13	Candidates will begin to develop a response to Mr Jamison, with some relevant discussion of how he is presented as different from the other white people, and some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about Mr Jamison, and may comment on some aspects of how he is different from the other white people, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about Mr Jamison, and possibly about how he is different from the other white people. They will occasionally refer to the text.
8	4 3 2	Candidates will make some comment about Mr Jamison.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 28 (30 marks)	<p>ORWELL: Animal Farm</p> <p>What are your impressions of the pigs and the other animals on Animal Farm as you read this extract? You should consider:</p> <ul style="list-style-type: none"> • the way the animals are described; • what Squealer says; • reactions to what has happened to the windmill; • Boxer's thoughts.
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NOTES ON THE TASK

The most likely feelings the extract will evoke are sympathy for the animals and anger at Squealer and the pigs in general. The pain of the animals, both physical and mental, their weariness, and the prospect of building the windmill all over again create pity for the animals. Squealer's blatant transformation of black into white, his triumphalism and absence of concern for the sufferings of the animals inspire anger. His airy boast of building six windmills 'if we feel like it' contrasts sharply with the animals' despairing response to the destruction of their labour and Boxer's recognition of his declining powers.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of what is happening, linking their response carefully and relevantly to the extract.
4	20 19 18 17	The response to the extract will be reasonably sustained. There will be understanding of what is happening, and the text will be used with some thoroughness to support the response.
5	16 15 14 13	Candidates will begin to develop their response to what is happening, showing understanding of aspects of the extract, with some detail in support.
6	12 11 10 9	Candidates will make some relevant comment on their response to what is happening with a little reference to the extract.
7	8 7 6 5	Candidates will make a few straightforward points about the extract, showing signs of understanding what is happening in the extract.
8	4 3 2	Candidates will make some basic comment on their response to what is happening in the extract.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 29 (30 marks)	ORWELL: Animal Farm How important do you think the sheep and the dogs are in Orwell's treatment of events in <i>Animal Farm</i> ?
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NOTES ON THE TASK

Weaker answers are likely to give an account of what the sheep and the dogs do at particular moments of the novel. Better answers will see that Napoleon uses them as a means to gain and maintain control of the farm, and that they are an essential part of the pigs' interpretation of the final meaning of Animalism.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23	[24-21] Candidates will show clear, sustained understanding of the importance of the sheep and the dogs and how Napoleon uses them, supporting the response with careful and relevant reference to the novel.
	22 21	
4	20 19 18 17	Candidates will make a reasonably sustained response to the importance of the sheep and the dogs, showing how Napoleon uses them. There will be quite thorough use of detail in support.
5	16 15 14 13	Candidates will begin to develop their response to Orwell's use of the sheep and the dogs in the novel, showing some understanding of their role, with some detail from the novel in support.
6	12 11 10 9	Candidates will make some relevant comment about the sheep and the dogs, showing a little understanding of their importance to Napoleon.
7	8 7 6 5	Candidates will make a few straightforward points about the sheep and the dogs, occasionally referring to the novel to show what they do.
8	4 3 2	Candidates will make some comment about the sheep and the dogs and what they do.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 30 (30 marks)	ORWELL: Animal Farm In what ways are the Battle of the Cowshed and the animals' reactions to their victory important in the history of Animal Farm?
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NOTES ON THE TASK

Candidates are expected to show that the Battle of the Cowshed is important because it represents a decisive moment in the rebellion against Jones. They may also go on to consider how the battle reveals Snowball's organisational and planning skills, Boxer's bravery and compassion, the animals' ability to work together, and Napoleon's non-participation, presumably through cowardice. The animals' delighted reaction is a realisation that they have shaken off their servitude and have a chance of achieving the life held out to them by Major's dream. It will, of course, be downhill now all the way.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the importance of the battle; the contribution of the animals, both individually and collectively; their hopes; and make careful, relevant reference to the text to support their views.
4	20 19 18 17	Candidates will make a reasonably sustained response to the importance of the battle in terms of the Farm's history, what the animals do, and what they hope for. There will be thorough use of the text in support.
5	16 15 14 13	Candidates will begin to develop a response to what is important to the Farm's history in the Battle of the Cowshed, what it reveals about the individual animals, and the reaction of the animals in general. They will use the text in a little detail to support their response.
6	12 11 10 9	Candidates will make some relevant comments about the battle, showing some understanding of why it is important in the history of the farm, with a little reference to the text.
7	8 7 6 5	Candidates will make a few straightforward points about what happened at the battle and show signs of understanding its importance to the animals.
8	4 3 2	Candidates will show some awareness of what happened at the Battle of the Cowshed and that the animals won.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 31 (30 marks)	HILL (ed.): Modern Women’s Short Stories In <i>The Tulip Plate</i> and one other story, how does the writing help to create a sense of surprise or shock at the end of the story? Remember to refer closely to the stories in your answer.
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NOTES ON THE TASK

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

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

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of two stories and the way they end, supported by careful and relevant reference to the text. In explaining how the writing helps to create a sense of surprise or shock, they will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to two stories and the way they end, with some thoroughness in their use of the text for support. They will make some response to the way language works to help explain how the writing helps to create a sense of surprise or shock.
5	16 15 14 13	Candidates will begin to develop a response to two stories and the way they end, with some relevant discussion of how the writing helps to create a sense of surprise or shock, and some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about surprise or shock in the endings of two stories and may comment on some aspects of the writing, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about the endings of two stories and possibly about how they surprise or shock. They will occasionally refer to the text.
8	4 3 2	Candidates will make some comment about two stories.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 33 (30 marks)	HILL (ed.): Modern Women’s Short Stories In <i>Indefinite Nights</i> and <i>Slaves to the Mushroom</i> , how do the writers show the effects of work, and the places they work in, on the main characters?
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NOTES ON THE TASK

There is a good variety of both description and incident in each story to enable candidates to explore how their work and workplaces affect the main characters. Weaker candidates will want to concentrate on what happens; better answers will begin to explore ‘how the writers show the effects’ in choices of language, etc. Candidates should refer to both stories in their answers, but need not spend equal time on each.

QUESTION 33 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the two stories, supported by careful and relevant reference to the text. In explaining the effects of work, and the places they work in, on the main characters, they will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the two stories, with some thoroughness in their use of the text for support. They will make some response to the way language works, to help explain the effects of work, and the places they work in, on the main characters.
5	16 15 14 13	Candidates will begin to develop a response to the two stories, with some relevant discussion of how the writing shows the effects of work, and the places they work in, on the main characters, and with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about work and workplaces in the two stories and may comment on some aspects of the writing, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about work and/or workplaces in the two stories. They will occasionally refer to the text.
8	4 3 2	Candidates will make some comment about the two stories.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 34 (30 marks)	PALIN: Pole to Pole How does Michael Palin create a sense of tension or danger in this scene and in one other scene from <i>Pole to Pole</i> ? In your answer, remember to refer closely to the writing.
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NOTES ON THE TASK

‘Landing at the North Pole is dangerous because...’, followed by a selection of appropriate reasons: this would provide a baseline answer to the task, responding to the *information* conveyed in Palin’s account. Beyond this, candidates will gain credit in proportion as they demonstrate understanding of how the *writing* creates an impact: (for example) how Palin selects and feeds in items of information (to shape the storyline, to build suspense, etc.); when and how he describes his own reactions; particular uses of language for effect.

QUESTION 34 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 descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of two scenes, supported by careful and relevant reference to the text. In explaining how a sense of tension or danger is created, they will respond with some thoroughness to the way language works.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to two scenes, with some relevant discussion of how the writing creates tension or danger, and with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about tension or danger in two scenes and may comment on some aspects of the writing, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about tension or danger in one or two scenes. They will occasionally refer to the text.
8	4 3 2	Candidates will make some comment about tension or danger in <i>Pole to Pole</i> .
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 35 (30 marks)	<p>PALIN: Pole to Pole</p> <p>Choose two of the railway journeys taken by the team when travelling conditions were <i>either</i> particularly pleasant <i>or</i> particularly unpleasant. For each journey, write about:</p> <ul style="list-style-type: none"> • the journey itself; • the other passengers; • how Palin’s writing creates a sense of pleasure or discomfort.
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NOTES ON THE TASK

The bullet points provide a hierarchy. All candidates should be able to write something about two appropriate journeys – the text offers a variety to choose from. Most candidates should be able to make some comment on the way other passengers add to the pleasure, or otherwise, of these journeys. Real differentiation will arise from the third bullet point, with the best answers offering some exploration of Palin’s use of language.

QUESTION 35 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the way two journeys are presented, supported by careful and relevant reference to the text. In explaining how a sense of pleasure or displeasure/discomfort is created, they will respond with some thoroughness to the way language works.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to the way two journeys are presented, with some relevant discussion of how the writing creates a sense of pleasure or displeasure/discomfort, and with some detail from the text and reference to the language.
6	12 11 10 9	Candidates will make some relevant comment about two journeys and may comment on some aspects of the writing, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about one or two journeys. They will occasionally refer to the text.
8	4 3 2	Candidates will make some comment about two journeys in <i>Pole to Pole</i> .
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 36 (30 marks)	<p>PALIN: Pole to Pole</p> <p>When do you gain the strongest impressions of the writer's own personality in <i>Pole to Pole</i>? Choose one or two incidents, and write about:</p> <ul style="list-style-type: none"> • what happens; • the impressions you get of Michael Palin himself; • how Palin's writing creates these impressions.
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NOTES ON THE TASK

The focus on 'one or two incidents' means that candidates are not expected to produce a comprehensive profile of Michael Palin. They should refer to particular incidents/episodes and attempt to explore the impressions of him that come across strongly from these, and how they are created. These impressions may come via (for example): Palin's own direct comments and observations to the reader; the way he shows himself speaking/acting; descriptions of people and places which imply a particular viewpoint or attitude. The best answers will be those that are able to respond to particular uses of language.

QUESTION 36 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of an appropriate scene or scenes, supported by careful and relevant reference to the text. In explaining how impressions of the writer himself are created, they will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to an appropriate scene or scenes, with some thoroughness in their use of the text for support. They will make some response to the way language works, to help explain how impressions of the writer himself are created.
5	16 15 14 13	Candidates will begin to develop a response to an appropriate scene or scenes, with some relevant discussion of how the writing creates impressions of the writer himself, and with some detail from the text and reference to language.
6	12 11 10 9	Candidates will make some relevant comment about impressions of the writer gained from a particular scene or scenes and may comment on some aspects of the writing, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about impressions of the writer gained from one or two scenes. They will occasionally refer to the text.
8	4 3 2	Candidates will make some comment about the writer in <i>Pole to Pole</i> .
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 37 (30 marks)	<p>HORNBY: Fever Pitch</p> <p>Hornby describes this moment as ‘The Greatest Moment Ever’. What makes his writing so entertaining here? You should consider:</p> <ul style="list-style-type: none"> • his description of the goal; • his description of his feelings; • the importance of the moment in the book as a whole.
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NOTES ON THE TASK

It is to be hoped that the first two bullets will focus candidates on features of the writing, and the third on the significance of the moment in the context of the frustrations and disappointments catalogued elsewhere. One should be receptive to broad interpretations of what is ‘entertaining’ but the best answers will engage this idea directly and explore the sources of entertainment explicitly. Any attention to the building of suspense, to humour, to language choices should be highly rewarded.

QUESTION 37 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23	[24-21] Candidates will show clear, sustained understanding of what makes the writing entertaining, with careful, relevant reference to the text.
	22 21	
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to and show understanding of what makes the writing entertaining, 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 and show understanding of what makes the writing entertaining, with a little support from the text.
6	12 11 10 9	Candidates will make some relevant comment about and show some understanding of what makes the writing entertaining, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about and show signs of understanding what makes the writing entertaining, with occasional references to aspects of the text.
8	4 3 2	Candidates will show a little awareness of and they will make some comment about what makes the writing entertaining.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 38 (30 marks)	HORNBY: Fever Pitch Explore two moments in <i>Fever Pitch</i> where a feeling of 'belonging' is shown to be important. Remember to refer closely to the writing in your answer.
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NOTES ON THE TASK

There should be plenty of scope for personal choice and evaluation in this question. *Islington Boy*, *Graduation Day* and *The Greatest Moment Ever* are likely to figure prominently but one should be receptive to broad interpretations of the concept of 'belonging' and to a wide range of selected moments. Differentiation should spring from the candidates' ability to focus clearly on the detail of each moment. Strong candidates are likely to be more precise in their concentration on particular moments and in their exploration of the features which bring home the importance of identity/membership/belonging (on the North Bank, at school, living in North London etc.)

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

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23	[24-21] Candidates will show clear, sustained understanding of 'belonging' in their selected moments, with careful, relevant references to the text.
	22 21	
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to and show understanding of 'belonging' in their selected moments, 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 and show understanding of 'belonging' in their selected moments, with a little support from the text.
6	12 11 10 9	Candidates will make some relevant comment about and show some understanding of 'belonging' in their selected moments, with occasional references to aspects of the text.
7	8 7 6 5	Candidates will make a few straightforward points about and show signs of understanding 'belonging' in their selected moments, with occasional references to aspects of the text.
8	4 3 2	Candidates will show a little awareness of and they will make some comment about 'belonging'.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 39 (30 marks)	HORNBY: Fever Pitch Choose one moment which you find particularly funny and one moment which you find particularly moving in <i>Fever Pitch</i> . Explore the moments showing clearly why you have chosen them and referring closely to the writing.
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NOTES ON THE TASK

The question is very open and a wide range of ideas and examples of what is funny/moving should be expected. The strongest answers will be able to avoid a narrative trawl through ‘a funny bit and a sad bit’ and begin to explore the sources of the particular effects more explicitly. Precise concentration on particular moments and (as always) close attention to the writing are likely to be the key elements in successful answers.

QUESTION 39 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

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

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23	[24-21] Candidates will show clear, sustained understanding of what is funny/moving about their selected moments, with careful, relevant reference to the text.
	22 21	
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to and show understanding of what is funny/moving about their selected moments, 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 and show understanding of what is funny/moving about their selected moments, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about and show some understanding of what is funny/moving about their selected moments, with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about and show signs of understanding what is funny/moving about their selected moments, with occasional references to aspects of the text.
8	4 3 2	Candidates will show a little awareness of and they will make some comment about the selected moments.
Below 8	1 0	The answer will not meet the criteria for Band 8.

