

Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

ENGLISH LITERATURE

1901/2444H

Scheme A

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

Specimen Paper 2003

Additional materials:
Answer paper.

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

TIME 1 hour 30 minutes.

INSTRUCTIONS TO CANDIDATES

You must answer **three** questions.

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

INFORMATION FOR CANDIDATES

The total number of marks for this paper is 45.

- All questions carry equal marks.

Section A – Drama pre-1914	Pages	Questions
SHAKESPEARE: Much Ado About Nothing	4	1-2
SHAKESPEARE: Romeo and Juliet	6-7	3-4
SHAKESPEARE: Henry IV Part (i)	8	5-6
SHAKESPEARE: The Merchant of Venice	10-11	7-8
IBSEN: An Enemy of the People	12-13	9-10
Section B – Poetry pre-1914		
OCR: Opening Lines	15-16	11-14
BLAKE: Songs of Innocence and Experience	18-19	15-16
HARDY: Selected Poems (ed. Motion)	20-22	17-18
Section C – Prose pre-1914		
AUSTEN: Pride and Prejudice	24	19-20
DICKENS: Great Expectations	25	21-22
HARDY: The Mayor of Casterbridge	26-27	23-24
STEVENSON: Dr Jekyll and Mr Hyde	28	25-26
POE: Selected Tales (Penguin Popular Classics)	29	27-28
WELLS: The History of Mr Polly	30	29-30
CHOPIN: A Shameful Affair and Other Stories (ed. Beer)	30	31-32

SECTION A

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

Section A – Drama pre-1914	Pages	Questions
SHAKESPEARE: Much Ado About Nothing	4	1-2
SHAKESPEARE: Romeo and Juliet	6-7	3-4
SHAKESPEARE: Henry IV Part (i)	8	5-6
SHAKESPEARE: The Merchant of Venice	10-11	7-8
IBSEN: An Enemy of the People	12-13	9-10

SHAKESPEARE: Much Ado About Nothing

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

Either:

- 1 What do you learn of the views and attitudes of the male characters in the play from the way they react to Hero, both here and in the scenes following Claudio's accusation?

Or:

- 2 You are Beatrice, just after you have challenged Benedick to 'Kill Claudio'.

Write your thoughts.

SHAKESPEARE: Romeo and Juliet

3 Enter Nurse, with Peter

- JULIET: O God, she comes! O honey Nurse, what news?
Has thou met with him? Send thy man away.
- NURSE: Peter, stay at the gate. [Exit Peter]
- JULIET: Now, good sweet nurse, – O Lord, why look'st thou sad?
Though news be sad, yet tell them merrily;
If good, thou sham'st the music of sweet news
By playing it to me with so sour a face.
- NURSE: I am a-weary, give me leave a while,
Fie, how my bones ache, what a jaunt have I had!
- JULIET: I would thou hadst my bones, and I thy news:
Nay, come, I pray thee, speak; good, good nurse, speak.
- NURSE: Jesu, what haste, can you not stay a while?
Do you not see that I am out of breath?
- JULIET: How art thou out of breath, when thou hast breath
To say to me that thou art out of breath?
The excuse that thou does make in this delay
Is longer than the tale thou dost excuse.
Is thy news good, or bad? answer to that:
Say either, and I'll stay the circumstance:
Let me be satisfied, is't good or bad?
- NURSE: Well, you have made a simple choice, you know
Not how to choose a man: Romeo! No, not he;
Though his face be better than any man's, yet his
Leg excels all men's, and for a hand, and a foot, and
A body, though they be not to be talk'd on, yet
They are past compare: he is not the flower of
Courtesy, but, I'll warrant him, as gentle as a
Lamb. Go thy ways, wench; serve God. What,
Have you din'd at home?
- JULIET: No, no: but all this did I know before.
What says he of our marriage? what of that?
- NURSE: Lord, how my head aches! what a head have I!
It beats as it would fall in twenty pieces.
My back o' t' other side, – ah, my back, my back!
Beshrew your heart for sending me about,
To catch my death with jaunting up and down!
- JULIET: I' faith, I am sorry that thou art not well.
Sweet, sweet, sweet nurse, tell me, what says my love?
- NURSE: Your love says, like an honest gentleman, and a
Courteous, and a kind, and a handsome, and, I
Warrant, a virtuous, – Where is your mother?
- JULIET: Where is my mother? why, she is within;
Where should she be? How oddly thou repliest!
'Your love says, like an honest gentleman,
Where is your mother?'

NURSE: O God's lady dear!
Are you so hot? marry, come up, I trow;
Is this the poultice for my aching bones?
Henceforward do your messages yourself.

JULIET: Here's such a coil! Come, what says Romeo?

NURSE: Have you got leave to go to shrift to-day?

JULIET: I have.

NURSE: Then hie you hence to Friar Lawrence' cell;
There stays a husband to make you a wife;
Now comes the wanton blood up in your cheeks,
They'll be in scarlet straight at any news.
Hie you to church; I must another way,
To fetch a ladder, by the which your love
Must climb a bird's nest soon when it is dark;
I am the drudge, and toil in your delight.
But you shall bear the burden soon at night.
Go. I'll to dinner. Hie you to the cell.

JULIET: Hie to high fortune! Honest nurse, farewell.
[Exeunt

Either:

- 3 How does this extract add to your understanding of the Nurse's character, and her feelings for Juliet?

In your answer you should make some reference also to other parts of the play.

Or:

- 4 What does the play show about the problems of growing up?

SHAKESPEARE: Henry IV Part (i)

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

Either:

- 5 In what ways is this a particularly dramatic moment in the play?

Or:

- 6 You are Prince Hal after the Battle of Shrewsbury.

Write your thoughts.

SHAKESPEARE: The Merchant of Venice

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

Either:

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

Or:

8 Choose **two** incidents from the play and show whether Shakespeare's presentation of Shylock enables you to feel any sympathy for him.

IBSEN: An Enemy of the People

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

THE MAYOR: (*Gazing into space*): A strange way to show it –!

DR. STOCKMANN: I was supremely happy – basking in joyous illusions. Then, yesterday morning – no, the preceding evening to be exact – I received a mental jolt; my eyes were suddenly wide open and the first thing I saw was the colossal stupidity of our reigning authorities – (*Noise, cries and laughter. MRS. STOCKMANN: coughs repeatedly.*)

THE MAYOR: Mr Chairman!

ASLAKSEN: (*Ringing his bell*): By virtue of my office –!

DR. STOCKMANN: Let the expression pass, Mr Aslaksen – there's no need to be petty! I simply mean that the whole disgraceful situation at the Baths was suddenly revealed to me – a mess for which the so-called leading men of the town must take the blame. These leading men – I'm sick of them and all their works! They're like a lot of goats let loose in a young orchard – destroying everything; they stand in the way of free men and hamper them at every turn. For my part I'd like to see them exterminated together with all other predatory creatures – (*Uproar in the room.*)

THE MAYOR: Mr Chairman – can such things be allowed?

ASLAKSEN (*His hand on the bell*): Dr Stockmann –!

DR. STOCKMANN: I can't conceive why it should have taken me so long to see through these gentlemen; every single day I've had a prime example before my very eyes – my brother Peter – empty of ideas and filled with prejudice – (*Laughter, noise and catcalls. MRS. STOCKMANN coughs. ASLAKSEN violently rings his bell.*)

Either:

9 How does Ibsen make this part of Dr Stockmann's speech so dramatic?

Or:

10 Explore the ways in which Ibsen attacks the power of the Press in *An Enemy of the People*.

SECTION B

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

Poetry pre-1914	Pages	Questions
OCR: Opening Lines		
Section A: Men and Women OR Section B: Time and Change	15 16	11-12 13-14
BLAKE: Songs of Innocence and Experience	18-19	15-16
Songs of Innocence: 'The Lamb' 'The Chimney Sweeper'; 'The Divine Image'; 'Night'; 'On Another's Sorrow'. Songs of Experience: 'Holy Thursday'; 'Nurse's Song'; 'The Tiger'; 'London'; 'Infant Sorrow'.	'The Little Black Boy'; 'A Cradle Song'; 'Holy Thursday'; 'Nurse's Song'; 'The Chimney Sweeper'; 'The Sick Rose'; 'The Garden of Love'; 'The Human Abstract';	
HARDY: Selected Poems	20-22	17-18
'Neutral Tones'; 'Valenciennes'; 'I Look into my Glass'; 'A Wife in London'; 'A Broken Appointment'; 'The Ruined Maid'; 'In Tenebris'; 'A Wife and Another';	'She at his Funeral'; 'Her Death and After'; 'Drummer Hodge'; 'Lizbie Brown'; 'The Darkling Thrush'; 'The Self Unseeing'; 'On the Departure Platform'; 'The Man he Killed'.	

OCR Opening Lines
Section A: Men and Women

Either:

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

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

Or:

- 12** Explore the ways in which relationships between men and women are presented in any **two** of the following poems:

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

OCR Opening Lines
Section B: Time and Change

13 Spring and Fall

To a young child

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

Gerard Manley Hopkins

Into my heart...

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

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

A E Housman

Either:

13 Compare the different ways in which the poets write about growing up in these **two** poems.

Or:

14 In what ways do the poets convey opinions of the society in which they live, in **two** of the following poems?

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

BLAKE: Songs of Innocence and Experience

15 THE GARDEN OF LOVE

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

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

THE CHIMNEY SWEEPER

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

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

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

Either:

- 15** Discuss the ways in which these **two** poems convey Blake's views of religion and the church of his time.

Or:

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

Either *Cradle Song* and *Infant Sorrow*

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

HARDY: Selected Poems

17 To Lizbie Brown

(i)

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

(ii)

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

(iii)

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

(iv)

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

(v)

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

(vi)

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

(vii)

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

(viii)

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

(ix)

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

On The Departure Platform

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

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

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

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

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

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

Either:

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

Or:

- 18** Choose **two** poems from the following list.

With careful reference to the language of each poem, explore how Hardy presents people's choices, decisions and attitudes in matters of right and wrong.

Choose **two** poems from:

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

SECTION C

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

Prose pre-1914	Pages	Questions
AUSTEN: <i>Pride and Prejudice</i>	24	19-20
DICKENS: <i>Great Expectations</i>	25	21-22
HARDY: <i>The Mayor of Casterbridge</i>	26-27	23-24
STEVENSON: <i>Dr Jekyll and Mr Hyde</i>	28	25-26
POE: <i>Selected Tales (Penguin Popular Classics)</i>	29	27-28
<ul style="list-style-type: none">'The Fall of the House of Usher';'The Murders in the Rue Morgue';'The Masque of the Red Death';'The Pit and the Pendulum';'The Tell-Tale Heart';'The Gold-Bug';'The Black Cat';'Premature Burial';'The Purloined Letter';'The Cask of Amontillado';'The Imp of the Perverse'.		
WELLS: <i>The History of Mr Polly</i>	30	29-30
CHOPIN: <i>A Shameful Affair and other stories (ed. Beer)</i>	30	31-32
<ul style="list-style-type: none">'A No-Account Creole';'A Shameful Affair';'Beyond the Bayou';'At the 'Cadian Ball';'Desiree's Baby';'In and Out of Old Natchitoches';'A Matter of Prejudice';'At Cheniere Caminada';'A Respectable Woman';'The Story of an Hour';'Lilacs';'Her Letters';'The Storm';'The Godmother'.		

AUSTEN: *Pride and Prejudice*

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

It was absolutely necessary to interrupt him now.

Either:

- 19 How does Jane Austen make it easy for us to understand why Elizabeth rejects Mr Collins' proposal, here and elsewhere in the novel?

Or:

- 20 What are your thoughts about the Bingley sisters and their relationship with their brother?

Remember to support your answer by referring to what they say and do in the novel.

DICKENS: Great Expectations

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

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

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

Either:

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

Or:

- 22 Although Pip sometimes acts in an unpleasant way, it is still possible to like him at the end of the novel.

Why, do you think?

HARDY: The Mayor of Casterbridge

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

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

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

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

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

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

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

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

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

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

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

'Why?'

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

'I am a very ambitious woman.'

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

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

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

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

'I quite forgot the engagement,' murmured Farfrae,

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

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

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

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

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

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

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

Either:

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

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

Or:

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

STEVENSON: Dr Jekyll and Mr Hyde

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

Either:

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

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

Or:

- 26 By referring to **two** or **three** particular moments in the novel, show how effectively Stevenson gives you clues that Dr Jekyll and Mr Hyde are the same person.

POE: Selected Tales (Penguin Popular Classics)

27 The Tell-Tale Heart

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

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

Either:

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

Remember to refer closely to the writing in your answer.

Or:

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

WELLS: The History of Mr Polly

Either:

- 29** What does the character of Parsons contribute to the novel, and to your understanding of Mr Polly himself?

Or:

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

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

Either:

- 31** In *A Shameful Affair* and *A Matter of Prejudice* how does Kate Chopin make us aware of the ways in which the characters' class or background affects what happens?

Or:

- 32** Which **two** stories in your selection had the most unexpected endings?

What caused you to be surprised by these endings?

In your answer refer closely to the writing in each story.



Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

ENGLISH LITERATURE

1901/2444H

Scheme A

UNIT 4 Pre-1914 Texts
HIGHER TIER

MARK SCHEME

Specimen Paper 2003

INSTRUCTIONS TO EXAMINERS: Unit 4 (Higher Tier)

A INDIVIDUAL ANSWERS

- 1 Mark each answer out of 15.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. If most qualities are achieved, award the HIGHER mark in the band.
- 4 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 15; for answer (2) out of 15; for answer (3) out of 15. Write the total mark for the script.
- 2 HIGHER TIER: The maximum mark for the paper is **45** (15+15+15).
- 3 There is NO Assessment of Written Communication on this paper.

QUESTION 1 (15 marks)	WILLIAM SHAKESPEARE: Much Ado About Nothing What do you learn of the views and attitudes of the male characters in the play from the way they react to Hero, both here and in the scenes following Claudio's accusation?
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NOTES ON THE TASK

The extract itself flags up the range/variety of male reactions; however, answers must move beyond the extract to consider both how *these* characters react subsequently and how *other* male characters (e.g. Benedick) react. More importantly, answers should offer some exploration of the various reasons why each of the is prepared to condemn or defend Hero, and begin to draw conclusions about male attitudes in general. Candidates should be allowed to choose their focus: detail about a few, or briefer discussion across a range of characters.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the ways in which a range of male characters react. In exploring these reactions, and the attitudes they demonstrate, they will respond sensitively and in detail to the way language works, making well-selected references to the text.
3	12 11	Candidates will show clear, sustained understanding of the ways in which a range of male characters react, supported by careful and relevant reference to the text. In exploring these reactions, and the attitudes they demonstrate, they will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to the ways in which a range of male characters react, showing a good grasp of and with some thoroughness in their use of the text for support. In exploring these reactions, and the attitudes they demonstrate, they will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to the ways in which a range of male characters react, with some detail from the text and reference to language. In exploring these reactions, and possibly something of the attitudes they demonstrate, they will make use of some detail from the text and/or reference to language.
6	6 5	Candidates will make some relevant comment about the ways in which male characters react, with a little support from the text/reference to language.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 2 (15 marks)	WILLIAM SHAKESPEARE: Much Ado About Nothing You are Beatrice, just after you have challenged Benedick to 'Kill Claudio'. Write your thoughts.
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NOTES ON THE TASK

Beatrice's request comes as a 'bolt from the blue', and the task invites candidates to explore its implications. What is she up to? Does she mean it? What will happen if Benedick agrees? etc. The response should make (or imply) reference to at least some aspects of the context in which Beatrice's request is made – e.g. her own relationship with Benedick; what is happening to Hero; the ways in which men and women behave in the play, etc. Candidates will inevitably speculate about her possible motives; whatever is offered should be clearly grounded in the text of the play.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will write in an authentic and convincing way, showing a perceptive understanding of Beatrice and her request to Benedick. They will show some subtlety in conveying Beatrice's viewpoint and possible/likely motives through the voice assumed.
3	12 11	Candidates' writing will be fitting and will reveal a clear and sustained understanding of Beatrice and her request to Benedick. Beatrice's viewpoint and possible/likely motives will be clearly recognisable through the voice assumed.
4	10 9	Candidates writing will show a personal and critical response to Beatrice and her request to Benedick. The writing will have features of expression and thought which are appropriate to Beatrice's viewpoint and possible/likely motives at this point in the play.
5	8 7	Candidates' writing will be appropriate to Beatrice at this point in the play, showing a response to her request to Benedick.
6	6 5	Candidates' writing will show some understanding of Beatrice's request to Benedick at this point in the play.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 3 (15 marks)	WILLIAM SHAKESPEARE: Romeo and Juliet How does this extract add to your understanding of the Nurse's character, and her feelings for Juliet? In your answer you should make some reference also to other parts of the play.
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NOTES ON THE TASK

A passage in which the Nurse shows at least two sides to her character – the wordy and irritatingly slow person, and the caring and affectionate surrogate mother to Juliet – and candidates should be able to identify and discuss both these sides; they should at the same time make appropriate reference to similar aspects at two or three other moments in the play. Better candidates may want to suggest a deliberate teasing of Juliet, and even possibly a reluctance to understand her impatience and longing to be with Romeo, at least until her last speech. Is the Nurse possibly enjoying a temporary sense of power here? Can candidates – and Juliet – understand her apparent callousness?

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the way in which Shakespeare draws the character of the Nurse throughout the extract. They will respond sensitively and in detail to the way language works to create this portrayal, making well-selected references to the text.
3	12 11	Candidates will show clear, sustained understanding of the way in which Shakespeare draws the character of the Nurse throughout the extract, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works to create this portrayal.
4	10 9	Candidates will begin to develop a personal and critical response to the way in which Shakespeare draws the character of Nurse throughout the extract, supported from the text. They will make some response to the way language works to create this portrayal.
5	8 7	Candidates will begin to develop a response to the way in which Shakespeare draws the character of the Nurse throughout the extract, with some detail from the text and/or reference to language.
6	6 5	Candidates will make some relevant comment about the way in which Shakespeare draws the character of the Nurse throughout the extract, with a little support from the text/reference to language.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 4 (15 marks)	WILLIAM SHAKESPEARE: Romeo and Juliet What does the play show about the problems of growing up?	
NOTES ON THE TASK There is a great deal that can be said in response to this question, though most candidates will concentrate upon the problems of young love/parental disapproval, and no 'penalty' should be imposed upon an answer which goes no further than this (though for a high mark there must be considerable detail and textual support). Some will, however, want to discuss matters of street violence/teenage group rivalry/the need for peer support and affection (available for Romeo but not Juliet)/the need for surrogate parents (Juliet especially)/the problems of arranged marriage etc. Whatever the focus, textual support and evidence must be central to a good answer.		
QUESTION 4 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the ways in which Shakespeare presents the difficulties of growing towards adulthood. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of the ways in which Shakespeare presents the difficulties of growing towards adulthood, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to the ways in which Shakespeare presents the difficulties of growing towards adulthood, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to the ways in which Shakespeare presents the difficulties of growing towards adulthood, with some detail from the text and/or reference to language.
6	6 5	Candidates will make some relevant comment about the ways in which Shakespeare presents the difficulties of growing towards adulthood, with a little support from the text, and may comment on some aspects of language.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 5 (15 marks)	WILLIAM SHAKESPEARE: Henry IV Part (i) In what ways is this a particularly dramatic moment in the play?
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NOTES ON THE TASK

Candidates are expected to focus on the extract, but their answers will be informed by knowledge of what has gone before and what is to come, in terms of implications for the success of the rebellion. They are likely to concentrate on Hotspur and on his relationship with the other conspirators. Better answers will examine the ways that Shakespeare reveals his character through the language he uses.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will treat the extract in depth, giving a perceptive response to the drama of the situation and characters and showing clear critical understanding.
3	12 11	Candidates will show clear sustained understanding of the characters and situation and make careful and relevant reference to the extract.
4	10 9	Candidates will begin to develop a critical response to the extract, supported with some thoroughness by reference to the text.
5	8 7	Candidates will begin to develop a response to Hotspur and the situation, supporting their ideas with some detail from the extract.
6	6 5	Candidates will make some relevant comment about Hotspur and the situation with a little support from the extract.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 6 (15 marks)	WILLIAM SHAKESPEARE: Henry IV Part (i) You are Prince Hal after the Battle of Shrewsbury. Write your thoughts.
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NOTES ON THE TASK

There is considerable material on which candidates can draw, but the most likely areas for them to consider are Hal's feelings about his military success tempered by his regret over the deaths of Falstaff and Hotspur. They may also explore his intentions for the future and his feelings towards his father. Better answers will be characterised by a convincing attempt to create an appropriate voice.

QUESTION 6 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will show a full and assured understanding of Hal's character, expressing his feelings and thoughts with assurance and insight. The voice will be authentically Hal's.
3	12 11	Candidates will have a good knowledge of the play, particularly the Battle, the Prince's part in it and what he is likely to be thinking. His character will be clearly recognisable through the voice assumed.
4	10 9	Candidates will have a sound working knowledge of Hal's actions at the Battle and before on which to base their answers. There will be some reflection on his relationships and motives expressed in an appropriate manner.
5	8 7	Candidates will show a basic understanding of Hal and what he is likely to be thinking at this point in the play. There will be signs of expressing this in a way appropriate to his character.
6	6 5	Candidates will show some understanding of Hal based on how he thinks and feels about the Battle.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 7 (15 marks)	WILLIAM SHAKESPEARE: The Merchant of Venice What makes this such a dramatic moment in the play?
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NOTES ON THE TASK

There should be ample scope for exploring the developing tensions in what may arguably be considered the play's climactic scene – and the life-and-death nature of the suspense should be clear to most candidates. Stronger candidates should be able to focus on the writing and on the interplay between the characters. Candidates who see the dramatic irony created through the disguise of Portia and Nerissa and the contrasts which Shakespeare creates should score very highly.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive convincing response to the extract, demonstrating a clear analytical understanding of the dramatic effects, with well selected references to the text.
3	12 11	Candidates will show clear sustained understanding of the extract and of its dramatic effects, with careful and relevant use of the text for support.
4	10 9	Candidates will make a reasonably sustained response to the extract, showing understanding of its dramatic effects with some thoroughness in the use of the text for support.
5	8 7	Candidates will begin to develop a response to the extract and show understanding of the dramatic effects, with some detail from the text.
6	6 5	Candidates will make some relevant comment about the extract and will show some understanding of the dramatic effects, with little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 8 (15 marks)	WILLIAM SHAKESPEARE: The Merchant of Venice Choose two incidents from the play and show whether Shakespeare's presentation of Shylock enables you to feel any sympathy for him.	
NOTES ON THE TASK It is possible that some candidates will be unable to feel any sympathy at all for Shylock, but stronger ones will see that the 'Christian' view of him in the play is not the last word. Candidates who can tune in to Shakespeare's attempts to provoke a more complex response to the character are likely to produce the most convincing answers. The choice of incident may well be the discriminator here.		
QUESTION 8 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response to Shylock, demonstrating a clear, analytical understanding of the different responses to the character which Shakespeare elicits, with well selected references to the text.
3	12 11	Candidates will show clear, sustained understanding of Shylock and the complexity of his presentation, with careful and relevant use of the text for support.
4	10 9	Candidates will make a reasonably sustained response to Shylock, showing understanding of the complexity of his presentation, with some thoroughness in the use of the text for support.
5	8 7	Candidates will begin to develop a response to Shylock and show understanding of his complexity, with some detail from the text.
6	6 5	Candidates will make some relevant comment about Shylock and will show some understanding of the more pitiable side of his character, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 9 (15 marks)	HENRIK IBSEN: An Enemy of the People How does Ibsen make this part of Dr Stockmann's speech so dramatic?
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NOTES ON THE TASK

Candidates may note the way the meeting, called by Dr Stockmann, has been hijacked by his opponents even before he begins to speak. His opponents have been allowed to speak and Aslaksen has taken the chair. Self-interest has already been given its head, and Dr Stockmann is unlikely to rein it back or to take any sort of control – the drama is there even before he is able to say much. His review of his career makes clear that he is a man of principle who has the well-being of others at heart. Yet the way he presents his case, and, the language that he uses do not help him to win over his audience. Much of the drama arises from the challenge offered by his lone voice against the majority of his self-serving townspeople. Perhaps, too, he is insufficiently in control of his own feelings in this scene?

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the way in which Ibsen portrays Dr Stockmann as the scene develops, how he speaks and how he attempts to convince his audience. They will respond sensitively and in detail to the way in which Ibsen uses language to create both character and mood, making well-selected references to the text.
3	12 11	Candidates will show clear, sustained understanding of the way in which Ibsen portrays Dr Stockmann as the scene develops, how he speaks and how he attempts to convince his audience, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way Ibsen uses language to create both character and mood, making well-selected references to the text.
4	10 9	Candidates will begin to develop a personal and critical response to the way in which Ibsen portrays Dr Stockmann as the scene develops, how he speaks and how he attempts to convince his audience, showing some thoroughness in their use of the text for support. They will make some response to the way Ibsen uses language to create character and atmosphere.
5	8 7	Candidates will begin to develop a response to the way in which Ibsen portrays Dr Stockmann as the scene develops, how he speaks and how he attempts to convince his audience, with some detail from the text and/or reference to the language.
6	6 5	Candidates will make some relevant comment about the way in which Ibsen portrays Dr Stockmann as the scene develops, how he speaks and how he attempts to convince his audience, with a little support from the text, and may comment on some aspects of the text and/or reference to language.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 10 (15 marks)	HENRIK IBSEN: An Enemy of the People Explore the ways in which Ibsen attacks the power of the Press in <i>An Enemy of the People</i> .
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NOTES ON THE TASK

Candidates are likely to focus on the way Billing and Hovstad at the beginning of the play are happy to accept the Stockmanns' hospitality; use Dr Stockmann's report at a time that suits them; are ready to use him as a stalking horse to advance their views, and their social positions; and desert him when it best suits them. Their slimy suggestion that, after the meeting, he can still prove to be a story that can advance their own interest highlights the indifference of the Press to the real welfare of the people. Good answers will show understanding of Ibsen's satirical assault on the Press as represented by Hovstad, Billing and Aslaken, and the petty rivalries between them.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence. Candidates will show a sophisticated understanding of the way Ibsen presents the Press and of his satirical intentions. They will use the text in depth to support their discussion.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the way in which Ibsen presents the Press and of his satirical intentions. They will use well-selected material from the text to support their discussion.
3	12 11	Candidates will show clear and sustained understanding of the way Ibsen presents the Press and the way its representatives behave in the play, clearly recognising Ibsen's view of their lack of principles. They will make careful and relevant reference to the text in support of their ideas.
4	10 9	Candidates will make a reasonably sustained response to the characters who represent the Press, recognising Ibsen's view of them, and showing some thoroughness in using the text in support of their ideas.
5	8 7	Candidates will begin to develop a response to the way Ibsen presents the representatives of the Press, using some detail from the text in support of their ideas.
6	6 5	Candidates will make some relevant comment about what the representatives of the Press do in the play, with a little relevant support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

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

Answers will be differentiated by the extent to which candidates can explore not just the reason(s) for happiness/pleasure but the ways in which language/form/structure convey this. Donne's energetic leaps from one image to another express the life-enhancing effect of love; Herrick appeals directly to the promise of physical pleasure in words such as 'liquefaction, vibration'. Barrett Browning is the most 'abstract' of the three, trying to explain/define here happiness, perhaps, rather than simply convey it. It should be borne in mind that candidates have only 30 minutes for this question, so their answers may not treat both poems equally.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response to two poems, demonstrating clear, analytical understanding. They will respond sensitively and in detail to the way language, form, structure work to create a sense of happiness or pleasure, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of two poems, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the ways in which the writers' choices of language, form, structure create a sense of happiness or pleasure.
4	10 9	Candidates will begin to develop a personal and critical response to two poems, with some thoroughness in their use of the text for support. They will make some response to the ways in which the writers' choices of language, form, structure create a sense of happiness or pleasure.
5	8 7	Candidates will begin to develop a response to two poems. There will be some relevant discussion of the ways in which the writers create a sense of happiness or pleasure, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about two poems, and may comment on some aspects of the ways in which the writers create a sense of happiness or pleasure, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 12 (15 marks)	OCR: Opening Lines – Section A: Men and Women Explore the ways in which relationships between men and women are presented in two of the following poems: <i>Faithless Sally Brown</i> (Hood) <i>Remember</i> (Rossetti) <i>On the Departure Platform</i> (Hardy)
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NOTES ON THE TASK

Candidates should be able to make some comment on the way in which the chosen poem(s) each present a particular relationship or stage in a relationship, and in doing so suggest a wider view of the relationship between men and women. Attention to the effect of writers' choices of language, form and structure in defining the view of relationships in the chosen poem(s) should be rewarded. It should be borne in mind that candidates have only 30 minutes for this question, so their answers may not treat both poems equally.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the view of relationships created in the chose poem(s) and responding sensitively and in detail to language, form and structure, with well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of the view of relationships created in the chosen poem(s), responding with some thoroughness and perception to language, form and structure, supported by careful and relevant reference to the text(s).
4	10 9	Candidates will begin to develop a personal and critical response to the view of relationships created in the chosen poem(s), with some response to language, form and structure and some thoroughness in their use of the text(s) for support.
5	8 7	Candidates will begin to develop a response to the relationships in the chosen poem(s) and the views which are conveyed, with some detail from the text(s) and/or reference to language.
6	6 5	Candidates will make some relevant comment about relationships in the chosen poem(s) and show some understanding of the views which are conveyed, with a little support from the text(s)/reference to language.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 13 (15 marks)	OCR: Opening Lines – Section B: Time and Change Compare the ways in which the poets write about growing up, in these two poems. [<i>Spring and Fall</i> – Hopkins; <i>Into my heart...</i> – Housman]	
NOTES ON THE TASK Both poets use images of the natural world, as a means to suggest and emphasise the feelings of loss and regret that come with growing up. Housman observes his own feelings; Hopkins finds a reflection of adult feeling in the child. Margaret Housman’s language is generally simple, direct; Hopkins’ is more compressed, concentrated. It should be borne in mind that candidates have only 30 minutes for this question, so their answers may not treat both poems equally.		
QUESTION 13 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the way in which growing up/older is presented in each. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of the two poems, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works in each.
4	10 9	Candidates will begin to develop a personal and critical response to the two poems and will make some response to the way language works in each, with some thoroughness in their use of the text for support.
5	8 7	Candidates will begin to develop a response to the two poems. There will be some relevant discussion of the ways in which language works in each, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about growing up in the two poems, with a little support from the text, and may comment on some aspects of the language.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 14 (15 marks)	OCR: Opening Lines – Section B: Time and Change In what ways do the poets convey opinions of the society in which they live, in two of the following poems? <i>The Latest Decalogue</i> (Clough) <i>A Song ('Lying is an occupation')</i> (Pilkington) <i>On the Times</i> (anon.)
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NOTES ON THE TASK

Each of the poets is clear-sighted about the 'way of the world'; the faults/failings which they describe are not just those of their won times, although there are 'period' references. Clough and Pilkington offer 'advice' which is (presumably) ironic; since all candidates will answer on at least one of these two poems, a useful discriminator will be how clearly the ironic elements can be identified/explored (even if not names as 'irony'). Better candidates may be able, too, to comment on the 'voice' adopted in each of the chosen poems and where this positions the speaker in relation to the society s/he describes. It should be borne in mind that candidates have only 30 minutes for this question, so their answers may not treat both poems equally.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of two poems. They will respond sensitively and in detail to the way language and structure work in each, to present a particular view of society and its limitations/failings, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of the two poems, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language and structure work in each, to present a particular view of society and its limitations/failings.
4	10 9	Candidates will begin to develop a personal and critical response to the two poems and the ways in which language works in each, to present a particular view of society and its limitations/failings. They will make some response to the way language works, with some thoroughness in their use of the text for support.
5	8 7	Candidates will begin to develop a response to the two poems. There will be some relevant discussion of the ways in which language works in each, to present a particular view of society and its limitations/failings, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about society in the two poems, and may comment on some aspects of the ways in which language works, to present its limitations/failings, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 15 (15 marks)	BLAKE: Songs of Innocence and Experience Discuss the ways in which these two poems convey Blake's views of religion and the church of his time.
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NOTES ON THE TASK

Religion and the Church are so central to almost all of the *Songs of Innocence and Experience* that candidates will certainly have thought about Blake's views and feelings on these topics, and should have ample ideas in response to these two poems. Answers may move more widely, but it is essential that the greatest part of what is written is firmly focused on *The Garden of Love* and *the Chimney Sweeper* – conversely, of course, there should be absolutely no expectation in examiners' minds that any other poem(s) will be even mentioned. The question asks that candidates look at 'the ways in which' Blake's views are presented – answers must, therefore, move beyond mere rehearsal of the contents, and discuss at least something of the language and style of both poems.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the ways in which Blake expresses his feelings about the church and religion. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of the ways in which Blake expresses his feelings about the church and religion, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to the ways in which Blake expresses his feelings about the church and religion, with some thoroughness in their use of the texts for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to the ways in which Blake expresses his feelings about the church and religion, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about the ways in which Blake expresses his feelings about the church and religion, with a little support from the texts.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 16 (15 marks)	BLAKE: Songs of Innocence and Experience Explore how Blake presents the difference between ‘innocence’ and ‘experience’ in one of the following pairs of poems: Either <i>Cradle Song</i> and <i>Infant Sorrow</i> Or <i>On Another’s Sorrow</i> and <i>The Sick Rose</i>
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NOTES ON THE TASK

Candidates will discuss all manner of differences, and possibly also similarities (stanza structure or line length, for example), and provided that these are thoughtful, appropriate and relevantly argued/illustrated examiners should be prepared to allow any response. What matters is that candidates move significantly beyond simply reiterating the *contents* of each pair of poems, and that they go on to explore and discuss form, style and language.

QUESTION 16 BAND DESCRIPTORS *** **Be prepared to use the FULL range!** ***
If most qualities are achieved, award the **higher** mark in the band.

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the ways in which the two chosen poems show Blake’s views of ‘innocence’ and ‘experience’. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of the ways in which the two chosen poems show Blake’s views of ‘innocence’ and ‘experience’, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to ways in which the two chosen poems show Blake’s views of ‘innocence’ and ‘experience’, with some thoroughness in their use of the texts for support. They will make some response to the way language works,
5	8 7	Candidates will begin to develop a response to ways in which the two chosen poems show Blake’s views of ‘innocence’ and ‘experience’, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about the ways in which the two chosen poems show Blake’s views of ‘innocence’ and ‘experience’ with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 17 (15 marks)	HARDY: Selected Poems With careful reference to the language Hardy uses, explore the ways these two poems create a sense of loss and regret. [<i>To Lizbie Browne</i> and <i>On the Departure Platform</i>]
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NOTES ON THE TASK

Two rather different poems, which should give candidates plenty of material to discuss: the apparent simplicity and naïve repetitiveness of *To Lizbie Browne* which in fact hides a masterful control of verse-form, rhythm and rhyme, compared with the much more sophisticated theme and characters in *On the Departure Platform*, expressed in one of Hardy's much more obviously complex forms. The most confident answers will see similarities – regret at missed opportunities and lost hopes – as well as the differences already suggested, and at the same time begin to discuss Hardy's stylistic and linguistic methods and control.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the ways in which the two poems, albeit in different ways, explore loss and regret. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of the ways in which the two poems, albeit in different ways, explore loss and regret, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to ways in which the two poems, albeit in different ways, explore loss and regret, with some thoroughness in their use of the texts for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to the ways in which the two poems, albeit in different ways, explore loss and regret, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about ways in which the two poems, albeit in different ways, explore loss and regret, with a little support from the text, and may comment on some aspects of Hardy's language.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 18 (15 marks)	<p>HARDY: Selected Poems</p> <p>Choose two poems from the following list. With careful reference to the language of each poem, explore how Hardy presents people's choices, decisions and attitudes in matters of right and wrong. Choose two poems from:</p> <p style="text-align: center;"><i>Her Death and After</i> <i>The Ruined Maid</i> <i>A Wife and Another</i> <i>The Man He Killed</i></p>
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NOTES ON THE TASK

Many candidates will simply rehearse the ideas contained within their two poems, with little or perhaps no attempt to look at *how* Hardy writes – the language used, the form of each poem, the tone of the speaker etc. For a mark in a high band, however, it is essential that note is taken of the style and language. There is no requirement at all to write on more than two poems – indeed, candidates would be ill-advised to do so, in view of the short time allowed – so no penalty must be imposed on those answers which do not go beyond the selected two.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the ways in which moral decisions are presented in the two chosen poems. They will respond sensitively and in detail to the way Hardy's language works, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of the ways in which moral decisions are presented in the two chosen poems, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way Hardy's language works.
4	10 9	Candidates will begin to develop a personal and critical response to ways in which moral decisions are presented in the two chosen poems, showing some thoroughness in their use of the texts for support. They will make some response to the way Hardy's language works.
5	8 7	Candidates will begin to develop a response to the ways in which moral decisions are presented in the two chosen poems, with some detail from the text and reference to Hardy's language.
6	6 5	Candidates will make some relevant comment about ways in which moral decisions are presented in the two chosen poems, with a little support from the text, and may comment on some aspects of Hardy's language.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 19 (15 marks)	JANE AUSTEN: Pride and Prejudice How does Jane Austen make it easy for us to understand why Elizabeth rejects Mr Collins' proposal, here and elsewhere in the novel?
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NOTES ON THE TASK

Candidates are expected to examine the passage closely and to show how Jane Austen makes Collins condemn himself out of his own mouth through his pomposity, snobbery and foolishness, but better answers will surely be informed by an understanding of Elizabeth's character and attitudes. (There may even be reference to her discussion with Charlotte about the basis of marriage and consciousness of the irony that in fact Charlotte marries Mr Collins.) Candidates who can comment on the irony of, for example, his professed lack of materialism, but of his consciousness of interest rates, will score highly.

QUESTION 19 BAND DESCRIPTORS *** **Be prepared to use the FULL range!** ***
If most qualities are achieved, award the **higher** mark in the band.

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the way in which Mr Collins is presented here and of the effect on Elizabeth. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of Mr Collins and of the ways in which Jane Austen presents him, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to Mr Collins, with some thoroughness in their use of the texts for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to Mr Collins. There will be some relevant discussion of the ways in which Jane Austen describes him, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about Mr Collins and may comment on some aspects of the ways in which Jane Austen describes him, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 20 (15 marks)	JANE AUSTEN: Pride and Prejudice What are your thoughts about the Bingley sisters and their relationship with their brother? Remember to support your answer by referring to what they say and do in the novel.
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NOTES ON THE TASK

Simple character sketches will only go a little way to meeting the demands of the question. Better answers will explore the ways in which Jane Austen uses the Bingleys to comment on social and family attitudes as well as to further the plot. Miss Bingley acts as an effective contrast to Elizabeth in competing for Darcy; the sisters also show that folly and hypocrisy are not only the province of the Mrs Bennets of this world. The only question is how does their brother remain such a nice person! Better answers will explore a few incidents in a good degree of depth and detail.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the way in which the Bingley sisters are presented. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of the Bingley sisters and of the ways in which they are presented, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to the Bingley sisters, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to the Bingley sisters. There will be some relevant discussion of the ways in which they are presented, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about the Bingley sisters and may comment on some aspects of the ways in which Jane Austen describes them, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 21 (15 marks)	CHARLES DICKENS: Great Expectations How does Dickens make us like and sympathise with Joe here and elsewhere in the novel?
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NOTES ON THE TASK

Answers will be informed by a knowledge of the ways in which Joe looked after Pip at the forge and protected him from Mrs Joe, and of his unselfish devotion to Pip. However, a great deal of detail should not necessarily be expected because of time constraints. The simplicity and goodness of Joe are highlighted here. He is completely out of his element, visiting Pip in London and his discomfort is at once comic and pathetic. Better candidates will respond to the descriptive qualities of the writing and see that, despite the fiasco with the hat, Joe still retains his dignity. Pip's consciousness as an adult of his behaviour of a young man enhances our view of Joe and candidates at this level who can see this will score highly.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the way in which Joe is presented here and at other times in the novel. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of Joe and of the ways in which Dickens describes him, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to Joe, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to Joe. There will be some relevant discussion of the ways in which Dickens describes him, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about Joe and may comment on some aspects of the ways in which Dickens describes him, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 22 (15 marks)	CHARLES DICKENS: Great Expectations Although Pip sometimes acts in an unpleasant way, it is still possible to like him at the end of the novel. Why, do you think?
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NOTES ON THE TASK

Candidates are expected to support their view of Pip by selective reference to different aspects of his behaviour. It may be, of course, that they are unable to come to terms with him by the end of the novel, though this would seem to be unlikely. Candidates who see that the use of him as a narrator and that his consciousness of his own shortcomings and his attempts to make amends to people such as Joe and Biddy redeem him will score highly. It is a big question and in the time available candidates may not range particularly widely. Quality of argument and response is the key to a successful answer.

QUESTION 22 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the way in which Pip is presented in the novel. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of Pip and of the ways in which Dickens describes him, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to Pip, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to Pip. There will be some relevant discussion of the ways in which Dickens describes him, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about Pip and may comment on some aspects of the ways in which Dickens describes him, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 23 (15 marks)	HARDY: The Mayor of Casterbridge This extract is part of Lucetta and Farfrae's first meeting. How does the way they respond to what is going on outside the window, and to each other, help your understanding of them?	
NOTES ON THE TASK There is more than enough material in this passage for candidates to write at length about both characters, their feelings for the young couple outside, and for each other; their growing awareness of their own feelings, and of a mutual attraction, is likely to be central to most answers, and some better candidates may see pre-echoes of later partings, sorrows and resolutions in what is happening below the window.		
QUESTION 23 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the ways in which Hardy portrays the growing awareness of feelings in both characters, both for what is happening outside the window and for each other. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of ways in which Hardy portrays the growing awareness of feelings in both characters, both for what is happening outside the window and for each other, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works to create these feelings.
4	10 9	Candidates will begin to develop a personal and critical response to ways in which Hardy portrays the growing awareness of feelings in both characters, both for what is happening outside the window and for each other, with some thoroughness in their use of the text for support. They will make some response to the way language works to create these feelings.
5	8 7	Candidates will begin to develop a response to ways in which Hardy portrays the growing awareness of feelings in both characters, both for what is happening outside the window and for each other, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about ways in which Hardy portrays the growing awareness of feelings in both characters, both for what is happening outside the window and for each other, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 24 (15 marks)	HARDY: The Mayor of Casterbridge Show how Hardy make the opinions and traditions of the ordinary people of Casterbridge a significant part of the novel.	
NOTES ON THE TASK There is a wealth of material in the novel which candidates could make use of – the furnity-selling woman of the novel’s opening and close; the skimmity-ride; the repeated use of farming and market scenes; the drinkers in the various inns in Casterbridge are just a few – and most answers will contain some or all of these. Because time is short, examiners must not look for exhaustive lists, but rather a knowledge of a few points, and more importantly an awareness of how and why these are ‘a significant part of the novel’, whether as purely background atmosphere, or as an aspect of plot and/or character development.		
QUESTION 24 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the ways in which Hardy uses the opinions and traditions of ordinary Casterbridge people, and of how he makes these significant in the novel. They will make perceptive and relevant reference to the text.
3	12 11	Candidates will show clear, sustained understanding of ways in which Hardy uses the opinions and traditions of ordinary Casterbridge people, and of how he makes these significant in the novel, supported by careful and relevant reference to the text.
4	10 9	Candidates will begin to develop a personal and critical response to ways in which Hardy uses the opinions and traditions of ordinary Casterbridge people, and of how he makes these significant in the novel, with some thoroughness in their use of the text for support.
5	8 7	Candidates will begin to develop a response to ways in which Hardy uses the opinions and traditions of ordinary Casterbridge people, and of how he makes these significant in the novel, with some detail from the text.
6	6 5	Candidates will make some relevant comment about ways in which Hardy uses the opinions and traditions of ordinary Casterbridge people, and of how he makes these significant in the novel, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 25 (15 marks)	ROBERT LOUIS STEVENSON: Dr Jekyll and Mr Hyde This is Mr Hyde's first appearance in the novel. In what ways does Stevenson capture and sustain your interest in him, here and in what follows?
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NOTES ON THE TASK

Close attention to the extract and to the qualities of the writing is required here, and also to the rest of the incident and possibly to further appearances that Mr Hyde makes and to the circumstances surrounding his appearances. Better answers will respond to the way in which he is associated with night and emptiness here, and to the contrast between the horror of his behaviour and the calmness of his mood. They will go on to comment on the ways in which mystery about him is built up. The emphasis should be on quality of response rather than quantity, bearing in mind the constraints of time.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the way in which Mr Hyde is presented here and at other times in the novel. They will respond sensitively and in detail to the way the language works, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of ways in which Mr Hyde is presented, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to the presentation of Mr Hyde, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to the presentation of Mr Hyde. There will be some relevant discussion of the ways in which he is described, with some detail from the text and reference to the language.
6	6 5	Candidates will make some relevant comment about Mr Hyde and may comment on some aspects of the ways in which he is described, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 26 (15 marks)	ROBERT LOUIS STEVENSON: Dr Jekyll and Mr Hyde By referring to two or three particular moments in the novel, show how effectively Stevenson gives you clues that Dr Jekyll and Mr Hyde are the same person.
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NOTES ON THE TASK

Candidates have a completely free choice of moments, and depth of analysis, rather than simple narrative, is the key to the question. Better answers will explore the writing in some detail, showing how the clues are presented and build up so that the ultimate denouement is not a great surprise. It should not be expected that all the moments will be considered in the same amount of detail.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the way in which Stevenson constructs the story. They will respond sensitively and in detail to the way the language works, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of ways in which Stevenson constructs the narrative, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to the ways in which Stevenson constructs the narrative, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to the ways in which Stevenson constructs the narrative There will be some relevant discussion of the ways in which he is described, with some detail from the text and reference to the language.
6	6 5	Candidates will make some relevant comment about the ways in which Stevenson constructs the narrative, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 27 (15 marks)	POE: Selected Tales (Penguin Popular Classics) In <i>The Tell-Tale Heart</i> and <i>The Cask of Amontillado</i> , do you think the narrators are sane or not? Remember to refer closely to the writing in your answer.
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NOTES ON THE TASK

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

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the way in which events in each are presented via a specific narrator. They will respond sensitively and in detail to the way the language works to create an impression of the narrator's mental state, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of the two stories and of the ways in which events in each are presented via a specific narrator supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works to create an impression of the narrator's mental state.
4	10 9	Candidates will begin to develop a personal and critical response to the two stories and of the ways in which events in each are presented via a specific narrator, with some thoroughness in their use of the text for support. They will make some response to the way language works to create an impression of the narrator's mental state.
5	8 7	Candidates will begin to develop a response to the two stories and of the ways in which events in each are presented via a specific narrator. There will be some relevant discussion of the ways in which the language creates an impression of the narrator's mental state, and some detail from the text.
6	6 5	Candidates will make some relevant comment about the two stories, and may comment on some aspects of the ways in which events in each are presented via a specific narrator, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 28 (15 marks)	POE: Selected Tales (Penguin Popular Classics) Explore Poe's use of setting in any two stories from your selection.
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NOTES ON THE TASK

Candidates may choose any two tales from those set, and no credit (or otherwise) must be given for which they choose, save only that there must of course be some striking or interesting use of *setting* within them. How the word 'setting' is interpreted is again within the hands of each candidate, and examiners must be flexible in what they read, even if it is not what they would normally take the word to mean – background, characters, natural/physical description, Gothic genre, are all forms of setting, and may all be explored. As ever, what matters centrally is that candidates look in detail at whatever they have chosen to focus upon, and that there is clear evidence that the two stories have really been read and studied closely; very importantly, too, the questions asks for discussion of how Poe uses setting, not just what his settings are.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the way in which Poe creates and uses background/setting. They will respond sensitively and in detail to the way language works to create effective settings, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of ways in which Poe creates and uses background/setting, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works to create effective settings.
4	10 9	Candidates will begin to develop a personal and critical response to ways in which Poe creates and uses background/setting, showing some thoroughness in their use of the text for support. They will make some response to the way language works to create effective settings.
5	8 7	Candidates will begin to develop a response to ways in which Poe creates and uses background/setting, with some detail from the text and reference to language. There will be some relevant discussion of the way language works to create effective settings.
6	6 5	Candidates will make some relevant comment about ways in which Poe creates and uses background/setting, with a little support from the text, and may comment on some aspects of the way language works to create effective settings.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 29 (15 marks)	WELLS: The History of Mr Polly What does the character of Parsons contribute to the novel, and to your understanding of Mr Polly himself?
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NOTES ON THE TASK

It is crucial that examiners look for more than a simple character study; this question asks for the way in which the character of Parsons *contributes* to the novel; in what way(s) does he add to the richness of the tale? How does Wells use him to tell us more about Mr Polly himself? How does Wells use him to broaden our understanding of the social/cultural climate in which Polly lives, and out of which he wishes to escape? What would be lost without the character?

QUESTION 29 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of what the character of Parsons contributes to the novel, and of how his character helps the reader to understand Mr Polly himself more fully. They will make well-selected and detailed reference to the text.
3	12 11	Candidates will show clear, sustained understanding of what the character of Parsons contributes to the novel, and of how his character helps the reader to understand Mr Polly himself more fully, They will make well-selected and detailed reference to the text.
4	10 9	Candidates will begin to develop a personal and critical response to what the character of Parsons contributes to the novel, and of how his character helps the reader to understand Mr Polly himself more fully, with some thoroughness in their use of the text for support.
5	8 7	Candidates will begin to develop a response to what the character of Parsons contributes to the novel, and of how his character helps the reader to understand Mr Polly himself more fully, with some relevant reference to the text.
6	6 5	Candidates will make some relevant comment about what the character of Parsons contributes to the novel, and of how his character helps the reader to understand Mr Polly himself more fully, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 30 (15 marks)	WELLS: The History of Mr Polly How does Wells make the incident of the fire and Mr Polly's 'suicide' such an amusing part of the novel?
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NOTES ON THE TASK

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

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of ways in which Wells creates humour in this episode. They will respond sensitively and in detail to the way language works to create comedy, making well-selected and detailed reference to the text.
3	12 11	Candidates will show clear, sustained understanding of ways in which Wells creates humour in this episode, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works to create comedy.
4	10 9	Candidates will begin to develop a personal and critical response to ways in which Wells creates humour in this episode, showing a good grasp of and with some thoroughness in their use of the text for support. They will make some response to the way language works to create comedy.
5	8 7	Candidates will begin to develop a response to ways in which Wells creates humour in this episode, with some detail from the text and reference to how language creates comedy.
6	6 5	Candidates will make some relevant comment about ways in which Wells creates humour in this episode, with a little support from the text, and may comment on some aspects of how language creates comedy.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 31 (15 marks)	CHOPIN: A Shameful Affair and other stories (ed. Beer) In <i>A Shameful Affair</i> and <i>A Matter of Prejudice</i> how does Kate Chopin make us aware of the ways in which the characters' class or background affects what happens?
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NOTES ON THE TASK

Understanding of social/cultural/historical context is clearly required here; it would be difficult to make any real response to Chopin's stories without some grasp of (e.g.) the significance of the difference in lifestyle, etc. between Mildred Orme and 'a farmhand'. Differentiation will come from the detail and depth in which candidates explore how such differences affect what the characters do and say. It should be borne in mind that candidates have only 30 minutes for this question, so their answers may not treat both stories equally.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the way in which background or class are significant in these stories. They will respond sensitively and in detail to the way language, making well-selected and detailed reference to the text.
3	12 11	Candidates will show clear, sustained understanding of background or class in these stories and of the ways in which Chopin describes their effects on the characters' actions and behaviour, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to background or class in these stories and the ways in which Chopin describes their effects on the characters' actions and behaviour, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to the characters' background or class. There will be some relevant discussion of the ways in which Chopin describes their effects on actions and behaviour, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about the characters' background or class, and may comment on some aspects of the ways in which Chopin describes their effects on the characters actions and behaviour, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 32 (15 marks)	CHOPIN: A Shameful Affair and other stories (ed. Beer) Which two stories in your selection had the most unexpected endings? What caused you to be surprised by these endings? In your answer refer closely to the writing in each story.
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NOTES ON THE TASK

Candidates have a free choice, but the quality of the answer will to some extent depend on the choice of story. Candidates' answers may be expected to include some comment on Chopin's technique – the withholding of the 'twist' until the closing line, and how this affects our reactions to the characters. It should be borne in mind that candidates have only 30 minutes for this question, so their answers may not treat both stories equally.

QUESTION 32 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the ending of the two stories and of the effects they create. They will respond sensitively and in detail to the way language, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of the endings of the two stories and the effects they create, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to the endings of the two stories and the effects they create, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to the endings of the two stories. There will be some relevant discussion of the effects they create, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about the endings of the two stories, and may comment on some aspects of the effects they create, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

