

Oxford Cambridge and RSA Examinations  
General Certificate of Secondary Education

## ENGLISH LITERATURE

1901/2448F

### Scheme B

#### UNIT 8 Post-1914 Texts FOUNDATION TIER

#### Specimen Paper 2003

Additional materials:  
Answer booklet.

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

**TIME** 1 hour 30 minutes.

#### INSTRUCTIONS TO CANDIDATES

You must answer **three** questions.

- You must answer **one** question from **Section B: Poetry post-1914**
- You must answer **two other** questions, from
  - Section A: Drama post-1914**
  - Section C: Prose post-1914**
  - Section D: Literary non-fiction post-1914**
- **Each question must be taken from a different section.**

#### INFORMATION FOR CANDIDATES

The total number of marks for this paper is 45.

- All questions carry equal marks.

<b>Section A – Drama post-1914</b>	<b>Pages</b>	<b>Questions</b>
ARTHUR MILLER: Death of a Salesman	4-5	1-2
HAROLD PINTER: The Caretaker	6-7	3-4
J B PRIESTLEY: An Inspector Calls	8-9	5-6
WILLY RUSSELL: Educating Rita	10-11	7-8
<b>Section B – Poetry post-1914</b>		
OCR: Opening Lines	14-17	9-12
MARKUS & JORDAN (ed.): Poems 2	18-19	13-14
HYDES (ed.): Touched with Fire	20-21	15-16
<b>Section C – Prose post-1914</b>		
OCR: Opening Worlds	24-25	17-18
WHITTLE & BLATCHFORD (eds.): Ten D H Lawrence Short Stories	26-27	19-20
J G BALLARD: Empire of the Sun	28	21-22
JOHN STEINBECK: Of Mice and Men	30-31	23-24
MILDRED TAYLOR: Roll of Thunder, Hear My Cry	32-33	25-26
GEORGE ORWELL: Animal Farm	34-35	27-28
SUSAN HILL (ed.): Modern Women's Short Stories	36-37	29-30
<b>Section D – Literary non-fiction post-1914</b>		
MICHAEL PALIN: Pole to Pole	40-41	31-32
NICK HORNBY: Fever Pitch	42	33-34

## SECTION A

Answer **NOT MORE THAN ONE** question from this section.

<b>Drama post-1914</b>	<b>Pages</b>	<b>Questions</b>
ARTHUR MILLER: Death of a Salesman	4-5	1-2
HAROLD PINTER: The Caretaker	6-7	3-4
J B PRIESTLEY: An Inspector Calls	8-9	5-6
WILLY RUSSELL: Educating Rita	10-11	7-8

## ARTHUR MILLER: Death of a Salesman

- 1 LINDA [*hearing WILLY outside the bedroom, calls with some trepidation*]: Willy!  
WILLY: It's all right. I came back.  
LINDA: Why? What happened? [*Slight pause.*] Did something happen, Willy?  
WILLY: No, nothing happened.  
LINDA: You didn't smash the car, did you?  
WILLY [*with casual irritation*]: I said nothing happened. Didn't you hear me?  
LINDA: Don't you feel well?  
WILLY: I'm tired to the death. [*The flute has faded away. He sits on the bed beside her, a little numb.*] I couldn't make it. I just couldn't make it, Linda.  
LINDA [*very carefully, delicately*]: Where were you all day? You look terrible.  
WILLY: I got as far as a little above Yonkers. I stopped for a cup of coffee. Maybe it was the coffee.  
LINDA: What?  
WILLY [*after a pause*]: I suddenly couldn't drive any more. The car kept going off on to the shoulder, y'know?  
LINDA [*helpfully*]: Oh. Maybe it was the steering again. I don't think Angelo knows the Studebaker.  
WILLY: No, it's me, it's me. Suddenly I realize I'm going sixty miles an hour and I don't remember the last five minutes. I'm – I can't seem to – keep my mind to it.  
LINDA: Maybe it's your glasses. You never went for your new glasses.  
WILLY: No, I see everything. I came back ten miles an hour. It took me nearly four hours from Yonkers.  
LINDA [*resigned*]: Well, you'll just have to take a rest, Willy, you can't continue this way.  
WILLY: I just got back from Florida.  
LINDA: But you didn't rest your mind. Your mind is overactive, and the mind is what counts, dear.  
WILLY: I'll start out in the morning. Maybe I'll feel better in the morning. [*She is taking off his shoes.*] These goddam arch supports are killing me.  
LINDA: Take an aspirin. Should I get you an aspirin? It'll soothe you.  
WILLY [*with wonder*]: I was driving along, you understand? And I was fine. I was even observing the scenery. You can imagine, me looking at scenery, on the road every week of my life. But it's so beautiful up there, Linda, the trees are so thick, and the sun is warm. I opened the windshield and just let the warm air bathe over me. And then all of a sudden I'm goin' off the road! I'm telling ya, I absolutely forgot I was driving. If I'd've gone the other way over the white line I might've killed somebody. So I went on again – and five minutes later I'm dreamin' again, and I nearly – [*He presses two fingers against his eyes.*] I have such thoughts, I have such strange thoughts.  
LINDA: Willy, dear. Talk to them again. There's no reason why you can't work in New York.  
WILLY: They don't need me in New York. I'm the New England man. I'm vital in New England.  
LINDA: But you're sixty years old. They can't expect you to keep travelling every week.  
WILLY: I'll have to send a wire to Portland. I'm supposed to see Brown and Morrison tomorrow morning at ten o'clock to show the line. Goddammit, I could sell them! [*He starts putting on his jacket.*]  
LINDA [*taking the jacket from him*]: Why don't you go down to the place tomorrow and tell Howard you've simply got to work in New York? You're too accommodating, dear.

**Either:**

**1** In what ways does this opening scene arouse your interest in Willy Loman?

In your answer you should consider:

- your impressions of Willy from this extract;
- hints of what happens later in the play.

**Or:**

**2** How does Miller show the importance of Uncle Ben in the play?

In your answer you should consider:

- what Uncle Ben says and does;
- how Uncle Ben is compared to Willy in the play.

### HAROLD PINTER: *The Caretaker*

- 3 MICK: You're a bloody impostor, mate!  
DAVIES: Now you don't want to say that sort of thing to me. You took me on here as a caretaker. I was going to give you a helping hand, that's all, for a small... for a small wage, I never said nothing about that... you start calling me names –  
MICK: What is your name?  
DAVIES: Don't start that –  
MICK: No, what's your real name?  
DAVIES: My real name's Davies.  
MICK: What's the name you go under?  
DAVIES: Jenkins!  
MICK: You got two names. What about the rest? Eh? Now come on, why did you tell me all this dirt about you being an interior decorator?  
DAVIES: I didn't tell you nothing! Won't you listen to what I'm saying?  
*Pause*  
It was him who told you. It was your brother who must have told you. He's nutty! He'd tell you anything, out of spite, he's nutty, he's half-way gone, it was him who told you.  
*MICK walks slowly to him.*  
MICK: What did you call my brother?  
DAVIES: When?  
MICK: He's what?  
DAVIES: I... now get this straight...  
MICK: Nutty? Who's nutty?  
*Pause*  
Did you call my brother nutty? My brother. That's a bit of... that's a bit of an impertinent thing to say, isn't it?  
DAVIES: But he says so himself!  
*MICK walks slowly round DAVIES' figure, regarding him, once. He circles him, once.*  
MICK: What a strange man you are. Aren't you? You're really strange. Ever since you come into this house there's been nothing but trouble. Honest. I can take nothing you say at face value. Every word you speak is open to any number of different interpretations. Most of what you say is lies. You're violent, you're erratic, you're just completely unpredictable. You're nothing but a wild animal, when you come down to it. You're a barbarian. And to put the old tin lid on it, you stink from arse-hole to breakfast time. Look at it. You come here recommending yourself as an interior decorator, whereupon I take you on, and what happens? You make a long speech about all the references you've got down at Sidcup, and what happens? I haven't noticed you go down to Sidcup to obtain them. It's all most regrettable but it looks as though I'm compelled to pay you off for your caretaking work. Here's half a dollar.  
*He feels in his pocket, takes out a half-crown and tosses it at DAVIES' feet. DAVIES stands still.*

**Either:**

**3** How does Pinter make this such an important and dramatic moment in the play?

In your answer you should consider:

- what the characters say and do here;
- what this scene contributes to the rest of the play.

**Or:**

**4** Some people see *The Caretaker* as a comedy.

Do you agree with them?

Support your answer with careful reference to the play.

## J B PRIESTLEY: An Inspector Calls

- 5 *[He walks straight out, leaving them staring, subdued and wondering. SHEILA is still quietly crying. MRS BIRLING has collapsed into a chair. ERIC is brooding desperately. BIRLING, the only active one, hears the front door slam, moves hesitatingly towards the door, stops, looks gloomily at the other three, then pours himself out a drink, which he hastily swallows.]*  
BIRLING [*angrily to ERIC*]: You're the one I blame for this.  
ERIC: I'll bet I am.  
BIRLING [*angrily*]: Yes, and you don't realize yet all you've done. Most of this is bound to come out. There'll be a public scandal.  
ERIC: Well, I don't care now.  
BIRLING: You! You don't seem to care about anything. But I care. I was almost certain for a knighthood in the next Honours List –  
*[ERIC laughs rather hysterically, pointing at him.]*  
ERIC [*laughing*]: Oh – for God's sake! What does it matter now whether they give you a knighthood or not?  
BIRLING [*stormily*]: It doesn't matter to you. Apparently nothing matters to you. But it may interest you to know that until every penny of that money you stole is repaid, you'll work for nothing. And there's going to be no more of this drinking round the town – and picking up women in the Palace bar –  
MRS BIRLING [*coming to life*]: I should think not. Eric, I'm absolutely ashamed of you.  
ERIC: Well, I don't blame you. But don't forget I'm ashamed of you as well – yes, both of you.  
BIRLING [*angrily*]: Drop that. There's every excuse for what both your mother and I did – it turned out unfortunately, that's all –  
SHEILA [*scornfully*]: That's all.  
BIRLING: Well, what have you to say?  
SHEILA: I don't know where to begin.  
BIRLING: Then don't begin. Nobody wants you to.  
SHEILA: I behaved badly too. I know I did. I'm ashamed of it now. But now you're beginning all over again to pretend nothing much has happened –  
BIRLING: Nothing much has happened! Haven't I already said there'll be a public scandal – unless we're lucky – and who here will suffer from that more than I will?  
SHEILA: But that's not what I'm talking about. I don't care about that. The point is, you don't seem to have learnt anything.  
BIRLING: Don't I? Well, you're quite wrong there. I've learnt plenty tonight. And you don't want me to tell you what I've learnt, I hope. When I look back on tonight – when I think of what I was feeling when the five of us sat down to dinner at that table –  
ERIC [*cutting in*]: Yes, and do you remember what you said to Gerald and me after dinner, when you were feeling so pleased with yourself? You told us that a man has to make his own way, look after himself and mind his own business, and that we weren't to take any notice of these cranks who tell us that everybody has to look after everybody else, as if we were all mixed up together. Do you remember? Yes – and then one of those cranks walked in – the Inspector. [*Laughs bitterly.*] I didn't notice you told him that it's every man for himself.  
SHEILA [*sharply attentive*]: Is that when the Inspector came, just after Father had said that?  
ERIC: Yes. What of it?  
MRS BIRLING: Now what's the matter Sheila?  
SHEILA [*slowly*]: It's queer – very queer – [*she looks at them reflectively.*]



MRS BIRLING [*with some excitement*]: I know what you're going to say. Because I have been wondering myself.

SHEILA: It doesn't much matter now, of course – but was he really a police inspector?

BIRLING: Well, if he wasn't, it matters a devil of a lot. Makes all the difference.

**Either:**

- 5 How does this extract help to make clear to you the Birling family's reactions to what has happened in the play?

Support your answer with careful reference to the play.

**Or:**

- 6 In your opinion, which of the characters in the play learns **least** from his or her experiences?

Support your answer with careful reference to the play.

## WILLY RUSSELL: Educating Rita

- 7 FRANK: I was going to introduce you to him earlier. *(As he rummages a book falls to one side revealing a bottle of whisky which has been hidden behind it.)* Now – where is he...?  
RITA *goes over and picks up the whisky bottle from the shelf.*  
RITA: Are you still on this stuff?  
FRANK: Did I ever say I wasn't?  
RITA *(putting the bottle down and moving away)* No. But...  
FRANK: But what?  
RITA: Why d'y'do it when y've got so much goin' for y', Frank?  
FRANK: It is indeed because I have 'so much goin' for me' that I do it. Life is such a rich and frantic whirl that I need the drink to help me step delicately through it.  
RITA: It'll kill y', Frank.  
FRANK: Rita, I thought you weren't interested in reforming me.  
RITA: I'm not. It's just ...  
FRANK: What?  
RITA: Just that I thought you'd started reforming yourself.  
FRANK: Under your influence?  
*She shrugs.*  
*(He stops searching and turns to face her.)*  
FRANK: Yes. But Rita – if I repent and reform, what do I do when your influence is no longer here? What do I do when, in appalling sobriety, I watch you walk away and disappear, my influence gone forever.  
RITA: Who says I'm gonna disappear?  
FRANK: Oh you will, Rita. You've got to. *(He turns back to the shelves.)*  
RITA: Why have I got to? This course could go on for years. An' when I've got through this one I might even get into the proper university here.  
FRANK: And we'll all live happily ever after? Your going is as inevitable as... as...  
RITA: *Macbeth?*  
FRANK: *(smiling)* As tragedy, yes: but it will not be a tragedy, because I shall be glad to see you go.  
RITA: Tch. Thank you very much. *(After a pause)* Will y' really?  
FRANK: Be glad to see you go? Well I certainly don't want to see you stay in a room like this for the rest of your life. Now. *(He continues searching for the book.)*  
RITA: *(after a pause)* You can be a real misery sometimes, can't y'? I was dead happy a minute ago an' then you start an' make me feel like I'm having a bad night in a mortuary.

**Either:**

**7** What are your impressions of Rita and Frank as you re-read this extract?

In your answer you should consider

- what they say here;
- the relationship between them here and elsewhere in the play.

**Or:**

**8** You are Rita. You write a letter to Trish after her attempted suicide.

You might be thinking about:

- what has happened and why;
- the changes in your own life.

Write your letter.



## SECTION B

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

Poetry post-1914	Pages	Questions
OCR: Opening Lines		
Section E: Generations	14-15	9-10
Section F: The 1914-1918 War (i)	16-17	11-12
MARKUS & JORDAN (ed.): Poems 2	18-19	13-14
Poems by Philip Larkin and U A Fanthorpe		
HYDES (ed.): Touched with Fire	20-21	15-16
'Suddenly';		
'Rising Five' (Nicholson);		
'The Early Purges';		
'Death of a Naturalist';		
'Follower' (Heaney);		
'Little Boy Crying' (Morris);		
'Dockery and Son';		
'Toads Revisited' (Larkin);		
'The Lesson' (Lucie Smith);		
'One Flesh' (Jennings);		
'Afterwards' (Hardy);		
'The Wild Swans at Coole' (Yeats).		

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

**9 To Edwin, at Eight Months**

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

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

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

**Steve Ellis**

**You're**

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

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

**Sylvia Plath**

**Either:**

- 9** How does the way these poems are written convey to you the poets' thoughts and feelings about being a parent?

Support your answer by careful reference to the poems.

**Or:**

- 10** How do the words of Gillian Clarke's poems *Babysitting* and *Clocks* help us to understand the thoughts and feelings of an adult about a child?

Support your answer by careful reference to the poems.

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

**11 War Girls**

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

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

**Jessie Pope**

**In Time of War**

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

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

**Lesbia Thanet**



**Either:**

- 11 How do the words the poets use in these **two** poems help to make clear to you women's reactions to the war?

Support your answer by careful reference to the poems.

**Or:**

- 12 Explore the ways in which the poets write about the world of nature in **two** of the following poems:

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

In your answer refer closely to the words and phrases the poets use.

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

**13 Reports**

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

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

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

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

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

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

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

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

**U A Fanthorpe**

**The View**

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

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

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

**Philip Larkin**

**Either:**

- 13** How do the ways in which Fanthorpe and Larkin use language in these **two** poems help to make clear to you their views on life?

Support your answer with careful reference to the poems.

**Or:**

- 14** How do the words the poets use help you to understand the people described in **two** of the following poems?

*Mr Bleaney*

*Posterity*

*Old Man, Old Man*

*Casehistory: Alison (head injury)*

Support your answer with careful reference to the poems.

**HYDES (ed.): Touched with Fire**

**15 The Early Purges**

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

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

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

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

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

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

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

**Seamus Heaney**

## Little Boy Crying

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

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

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

You must not make a plaything of the rain.

**Mervyn Morris**

### Either:

- 15** In these poems, how do the poets convey to you their thoughts and feelings about learning lessons in life?

Support your answer by careful reference to the poems.

### Or:

- 16** Explore the ways in which the poets express thoughts and feelings about growing old in **two** of the following poems:

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



## SECTION C

Answer **NOT MORE THAN ONE** question from this section.

<b>Prose post-1914</b>	<b>Pages</b>	<b>Questions</b>
OCR: Opening Worlds	24-25	17-18
WHITTLE & BLATCHFORD (eds.): Ten D H Lawrence Short Stories	26	19-20
J G BALLARD: Empire of the Sun	27	21-22
JOHN STEINBECK: Of Mice and Men	28-29	23-24
MILDRED TAYLOR: Roll of Thunder, Hear My Cry	30-31	25-26
GEORGE ORWELL: Animal Farm	32	27-28
SUSAN HILL (ed.): Modern Women's Short Stories	34-35	29-30

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

## OCR: Opening Worlds

### 17 from *The Red Ball*

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

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

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

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

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

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

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

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

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

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

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

'A child?' his mother asked.

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



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

**Either:**

- 17** How do *The Red Ball* and *The Gold-Legged Frog* show you what it is like for families to struggle against poverty?

Support your answer with careful reference to the **two** stories.

**Or:**

- 18** How do the writers show unhappy relationships between parents and children, in **two** stories from this collection?

Support your answer with careful reference to the **two** stories.

**WHITTLE & BLATCHFORD (eds.): Ten D H Lawrence Short Stories**

**Either:**

**19** How does Lawrence show you the importance of social class for the characters in *The Lovely Lady* and *A Prelude*?

In your answer you should consider:

- Ciss, in *The Lovely Lady*;
- Fred and Nellie, in *A Prelude*.

**Or:**

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

Support your answer by referring carefully to the stories.

## J G BALLARD: Empire of the Sun

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

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

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

### Either:

21 What are your feelings for Jim as you re-read this passage?

In your answer you should write about:

- some of the things that have happened to him before this;
- your feelings for him and why you feel as you do.

### Or:

22 Which incident in the novel, for you, shows most clearly that war can bring out the worst in people?

Support your answer with careful reference to the novel.

## JOHN STEINBECK: Of Mice and Men

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

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

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

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

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

**Either:**

- 23** How does the extract add to your understanding of the kind of life Crooks leads in the novel?

In your answer you should consider:

- his room and his possessions;
- his character, here and elsewhere in the book.

**Or:**

- 24** What is your opinion of Curley?

In your answer you should consider:

- what he says and does;
- what others say about him.

## MILDRED TAYLOR: Roll of Thunder, Hear my Cry

25

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

'Where's he going?' I cried.

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

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

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

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

He recoiled as if I had struck him.

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

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

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

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

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

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

'This gal yourn, Hazel?'

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

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

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

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

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

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

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

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

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

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

**Either:**

**25** How does this passage help to make clear to you the attitudes and feelings of Mr Barnett?

Support your answer with careful reference to the novel.

**Or:**

**26** How does Taylor show Cassie growing up in the novel?

Support your answer with careful reference to the novel.

**GEORGE ORWELL: Animal Farm**

**Either:**

**27** How does Orwell show the importance of the Battle of the Cowshed in the novel?

Support your answer with careful reference to the novel.

**Or:**

**28** In what ways are the sheep important in what happens on Animal Farm?

Support your answer with careful reference to the novel.





29 Georgina Hammick: *The Tulip Plate*

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

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

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

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

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

'I'm so sorry,' Margaret said.

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

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

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

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

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

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

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

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

**Either:**

**29** How do the writers create a sense of surprise and shock **here** and at the end of **one other** story?

Support your answer with careful reference to the **two** stories.

**Or:**

**30** In *Indefinite Nights* and *Slaves to the Mushroom*, how do the writers show the effects of work and the workplace on the main characters?



## SECTION D

Answer **NOT MORE THAN ONE** question from this section.

<b>Literary non-fiction post-1914</b>	<b>Pages</b>	<b>Questions</b>
MICHAEL PALIN: Pole to Pole	38-39	31-32
NICK HORNBY: Fever Pitch	40	33-34

## MICHAEL PALIN: Pole to Pole

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

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

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

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

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

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

**Either:**

**31** How does Michael Palin create a sense of tension and danger here?

In your answer you should consider:

- what leads up to this extract;
- the words and phrases Palin uses.

**Or:**

**32** Which incident gives you the strongest impressions of the writer's personality in *Pole to Pole*?

In your answer you should consider:

- what happens in the incident you have chosen;
- how Palin's writing creates impressions of his personality.

## NICK HORNBY: *Fever Pitch*

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

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

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

### Either:

- 33 How does Hornby's writing make his descriptions of football matches interesting and entertaining, here and elsewhere in *Fever Pitch*?

Support your answer with careful reference to the text.

### Or:

- 34 Explore **one** moment in *Fever Pitch* where Hornby shows that a feeling of 'belonging' is important.

In your answer, refer closely to the text.





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

**ENGLISH LITERATURE  
Scheme B**

**1901/2448F**

**UNIT 8 Post-1914 Texts  
FOUNDATION TIER**

**MARK SCHEME**

**Specimen Paper 2003**



## INSTRUCTIONS TO EXAMINERS: Unit 8 (Foundation Tier)

### A INDIVIDUAL ANSWERS

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

### B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 10; for answer (2) out of 10; for answer (3) out of 10. Write the total mark for the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **30** (10+10+10).
  - This represents performance **consistently at the top of Band 4.**
  - Answers which clearly falls into the 'Above 4' band may be acknowledged with a mark above 10.  
However, **the maximum mark that may be recorded for the paper is 30.**
  - *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*
- 3 There is NO Assessment of Written Communication on this paper.

<b>QUESTION 1</b> <b>(15 marks)</b>	<b>MILLER: Death of a Salesman</b> In what ways does this opening scene arouse your interest in Willy Loman? In your answer you should consider: <ul style="list-style-type: none"> <li>• your impressions of Willy from this extract;</li> <li>• hints of what happens later in the play.</li> </ul>	
<b>NOTES ON THE TASK</b> Candidates are expected to respond to Willy as a character in this opening scene, as well as point out some of the intriguing details, such as where he has been and why he is tired. Better answers are likely to be prompted by the second bullet to observe some of the predictive ironies in the extract.		
<b>QUESTION 1 BAND DESCRIPTORS</b> *** Be prepared to use the FULL range! *** If most qualities are achieved, award the <b>higher</b> mark in the band.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>15 14</b> <b>13</b> <b>12 11</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.  [11-12] Candidates will show a clear and sustained understanding of Willy in the extract, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to Willy, and will make thorough reference to the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to Willy in the extract, and make references to later events in the play.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about Willy in the extract, and make reference to later events in the play.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about Willy as a character, occasionally referring to the text.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of Willy as a character in the play.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 2</b> <b>(15 marks)</b>	<p><b>MILLER: Death of a Salesman</b></p> <p>How does Miller show the importance of Uncle Ben in the play? In your answer you should consider:</p> <ul style="list-style-type: none"> <li>• what Uncle Ben says and does;</li> <li>• how Uncle Ben is compared to Willy in the play.</li> </ul>
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**NOTES ON THE TASK**

It is expected that candidates will not only mention some of the places in the play where Ben appears but also his exaggerated and elusive character. Those who grasp the way in which Ben is dramatically presented by Miller, e.g. via comparisons (direct and implied) with Willy, will be highly rewarded.

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

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

<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>15 14</b> <b>13</b> <b>12 11</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors. [11-12] Candidates will show a clear and sustained understanding of Ben in the extract, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to Ben, the way he is presented and his contrast to Willy, with some thoroughness in the use of the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to Ben as a character and his role in the play as a contrast to Willy. Some detail from the text is given in support.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about Ben as a character and his role in the play, with a little support from the text.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about Ben as a character in the play, with occasional references to the text in support.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of Ben as a character in the play.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 3</b> <b>(15 marks)</b>	<p><b>PINTER: The Caretaker</b></p> <p>How does Pinter make this such an important and dramatic moment in the play? In your answer you should consider:</p> <ul style="list-style-type: none"> <li>• what the characters say and do here;</li> <li>• what this scene contributes to the rest of the play.</li> </ul>
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**NOTES ON THE TASK**

It is expected that candidates will be able to respond to the drama of the extract and how Pinter creates it. Better answers will be those in which the second bullet prompts reflections on the characters in the wider context of the play as a whole.

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

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

BAND	MARKS	DESCRIPTOR
<b>Above 4</b>	<b>15 14</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>13</b>	
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of the extract, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to the extract and its context, supporting points made with some thoroughness from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to what is particularly dramatic about this extract in its context, with some support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about what is dramatic in the extract, perhaps with a sense of context, and with a little support from the text.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about what is dramatic in the extract, with occasional direct reference to it.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the drama.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 4</b> <b>(15 marks)</b>	<b>PINTER: The Caretaker</b> Some people see <i>The Caretaker</i> as a comedy. Do you agree with them? Support your answer with careful reference to the play.	
<b>NOTES ON THE TASK</b> The task is a genuinely open one. Differentiation will turn on the combination of personal response to the play and details from it offered in support of the argument.		
<b>QUESTION 4 BAND DESCRIPTORS</b> *** Be prepared to use the FULL range! *** If most qualities are achieved, award the <b>higher</b> mark in the band.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>15 14</b> <b>13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of the play, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to the play and will support the argument thoroughly from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to the nature of the play, giving some detailed support.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about the nature of the play, giving a little support from it.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about the play in response to the question.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the drama.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 5 (15 marks)</b>	<b>J B PRIESTLEY: An Inspector Calls</b> How does this extract help to make clear to you the Birling family's reactions to what has happened in the play? Support your answer with careful reference to the play.
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**NOTES ON THE TASK**

Candidates should consider the reactions of the Birlings as a group and individually, though Mrs Birling does and says little. They should consider the recriminations and accusations. Mr Birling's concern is solely for himself and the effect of the possible scandal on him and his position. What he has learned is about his family, whereas Sheila and Eric are concerned about their part in the death of Eva Smith. Eric takes some satisfaction in reminding his father about the ideas he expounded after dinner. At the end of the extract, the belief that their visitor might not have been an inspector offers a life-line which Mr Birling in particular is anxious to take.

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

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

BAND	MARKS	DESCRIPTOR
<b>Above 4</b>	<b>15 14</b> <b>13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of individual characters' reactions, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to the extract and its context, responding to individual characters' reactions and supporting points made with some thoroughness from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to individual characters' reactions in this extract in its context, with some support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about characters' reactions in the extract, perhaps with a sense of context, and with a little support from the text.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about characters' reactions in the extract, with occasional direct reference to it.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of characters' reactions.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.



<b>QUESTION 6 (15 marks)</b>	<b>J B PRIESTLEY: An Inspector Calls</b> In your opinion, which of the characters in the play learns <b>least</b> from his or her experiences? Support your answer with careful reference to the play.
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**NOTES ON THE TASK**

Candidates should be choosing from the two Birling parents or Gerald; Eric and Sheila both show some sense of having woken up to their faults and limitations. The older generation are the easier target, especially Mr Birling with his persistent attempts to discredit the ‘Inspector’ rather than to address his own failings. While he may be seen as just stubbornly stupid, Mrs Birling on the other hand has been revealed as calculatingly cold, indifferent and unwilling to change. Gerald is perhaps the most interesting character, in that his reactions are not clear-cut; it is possible to argue that he always plays to whichever audience he feels to be most important at the time. Answers in the top bands should clearly show progression beyond mere ‘recount’ of what the chosen character has done/failed to do.

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

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

BAND	MARKS	DESCRIPTOR
<b>Above 4</b>	<b>15 14</b> <b>13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of the character who is judged to have learned least, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to the character who is judged to have learned least, supporting points made with some thoroughness from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to the character who is judged have learned least, with some support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about what characters learn, perhaps focussing on one in particular, and with a little support from the text.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about what characters do/do not learn, with occasional direct reference to the play.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the characters.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 7</b> <b>(15 marks)</b>	<b>WILLY RUSSELL: Educating Rita</b>  What are your impressions of Rita and Frank as you re-read this extract? In your answer you should consider: <ul style="list-style-type: none"> <li>• what they say here;</li> <li>• the relationship between them here and elsewhere in the play.</li> </ul>	
<b>NOTES ON THE TASK</b>  Candidates may well express pity for Frank here, commenting on his drinking (the hidden whisky bottle) and the way he has come to depend on Rita, even though he has not taken her advice to give up drinking. Rita is becoming more independent, but shows that she still believes in Frank (even if he does not). Her final words show how he is still able to make her unhappy.		
<b>QUESTION 7 BAND DESCRIPTORS</b> *** Be prepared to use the FULL range! *** If most qualities are achieved, award the <b>higher</b> mark in the band.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>15 14</b> <b>13</b> <b>12 11</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.  [11-12] Candidates will show a clear and sustained understanding of the play, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to Frank and Rita's relationship, placing this extract in its context, supporting points made with some thoroughness from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to Frank and Rita's relationship, placing this extract in its context, with some support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about Frank and Rita's relationship, perhaps with a sense of context, and with a little support from the text.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about Frank and Rita's relationship, with occasional direct reference to the extract.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of Frank and/or Rita.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 8 (15 marks)</b>	<p><b>WILLY RUSSELL: Educating Rita</b></p> <p>You are Rita. You write a letter to Trish after her attempted suicide. You might be thinking about:</p> <ul style="list-style-type: none"> <li>• what has happened and why;</li> <li>• the changes in your own life.</li> </ul> <p>Write your letter.</p>
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**NOTES ON THE TASK**

Candidates should demonstrate their understanding of Rita’s character and attitudes. She has admired Trish and wanted to imitate her; Trish has shown her a way of life different from that she has known before, with her parents and Denny. Rita may well express gratitude to Trish, through the letter she writes. She thought that Trish had everything, and her attempted suicide is a shock; Rita’s practical, no-nonsense character, as well as her warmth and generosity, may also come through in the letter.

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

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

<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>15 14 13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show good knowledge and understanding and will be able to use this to produce a letter expressed in a way that is fitting and authentic. Rita’s character will be clearly recognisable through the voice assumed.
<b>4</b>	<b>10 9</b>	Candidates will show a sound working knowledge of Rita’s character and will have features of expression and content which are appropriate to Rita writing to Trish after the latter’s attempted suicide.
<b>5</b>	<b>8 7</b>	Candidates will show a basic understanding of Rita, and of what she thinks about Trish.
<b>6</b>	<b>6 5</b>	Candidates will show some understanding of Rita and what she thinks about Trish.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about Rita and what has happened to Trish.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the play.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 9 (15 marks)</b>	<b>OCR: Opening Lines – Section E: Generations</b> How does the way these poems are written convey to you the poets' thoughts and feelings about being a parent? Support your answer by careful reference to the poems. [ <i>To Edwin, at Eight Months</i> – Ellis; <i>You're</i> – Plath]
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**NOTES ON THE TASK**

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

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

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

BAND	MARKS	DESCRIPTOR
<b>Above 4</b>	<b>15 14</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>13</b>	
<b>12 11</b>		[11-12] Candidates will show a personal response to the ways in which the thoughts and emotions of the parent are conveyed, with some thoroughness in their use of the text for support. They will make some response to the way language works.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to the ways in which the thoughts and emotions of the parent are conveyed and will support the argument thoroughly from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to the thoughts and emotions of the parents in the poems, giving some detailed support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about the parents and their children in the poems with a little textual support.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about the poems, with occasional textual support.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the poems.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 10</b> <b>(15 marks)</b>	<b>OCR: Opening Lines – Section E: Generations</b> How do the words of Gillian Clarke’s poems <i>Babysitting</i> and <i>Clocks</i> help us to understand the thoughts and feelings of an adult about a child? Support your answer by careful reference to the poems.
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**NOTES ON THE TASK**

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

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

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

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

<b>QUESTION 11</b> <b>(15 marks)</b>	<b>OCR: Opening Lines – Section F: The 1914-18 War (i)</b> How do the words the poets use in these <b>two</b> poems help to make clear to you women’s reactions to the war? Support your answer by careful reference to the poems. [ <i>War Girls</i> – Pope; <i>In Time of War</i> – Thanet]
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**NOTES ON THE TASK**

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

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

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

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

<b>QUESTION 12</b> <b>(15 marks)</b>	<p><b>OCR: Opening Lines – Section F: The 1914-18 War (i)</b></p> <p>Explore the ways in which the poets write about the world of nature in <b>two</b> of the following poems:</p> <p style="padding-left: 40px;"><i>As the Team's Head Brass</i> (Thomas)  <i>Returning, We Hear the Larks</i> (Rosenberg)  <i>Easter Monday</i> (Farjeon)  <i>There Will Come Soft Rains...</i> (Teasdale)</p> <p>In your answer refer closely to the words and phrases the poets use.</p>
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**NOTES ON THE TASK**

Candidates should be able to suggest something of how, each in its own way, these poems use the world of nature as a contrast to what is going on in the war. Differentiation will come from the degree to which candidates are able to link their comments to exploration of the language of the chosen poems.

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

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

BAND	MARKS	DESCRIPTOR
<b>Above 4</b>	<b>15 14</b> <b>13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of the way the natural world is presented in the chosen poems, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will begin to develop a personal and critical response to the way the natural world is presented in the chosen poems, with some thoroughness in their use of the text for support/some response to the way language works.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to the reactions to the way the natural world is presented in the chosen poems, with some detail from the text and/or reference to language.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about the way the natural world is presented in the chosen poems, with a little support from the text(s)/reference to language.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about the chosen poems, occasionally referring to aspects of the text(s).
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the poems.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 13</b> <b>(15 marks)</b>	<b>LARKIN and U A FANTHORPE: Poems 2</b> How do the ways in which Fanthorpe and Larkin use language in these <b>two</b> poems help to make clear to you their views on life? Support your answer with careful reference to the poems. [ <i>Reports</i> – Fanthorpe; <i>The View</i> – Larkin]
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**NOTES ON THE TASK**

It is not expected that candidates will write about every line of these poems in such a short space of time, and care must be taken not to penalise answers which concentrate more on one poem than the other. Understanding and comments about language will mark out competent answers, and genuine personal response, as always, will be highly rewarded.

**QUESTION 13 BAND DESCRIPTORS      \*\*\* Be prepared to use the FULL range! \*\*\***

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

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

<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>15 14</b> <b>13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of the views of life expressed in the poems, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to the views of life expressed in the poems and will support the argument thoroughly from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to the views of life expressed in the poems, giving some detailed support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about views expressed in the poems, with a little textual support.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about the poems, with occasional textual support.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the poems.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.





<b>QUESTION 15</b> <b>(15 marks)</b>	<b>HYDES (ed.): Touched with Fire</b> In these poems, how do the poets convey to you their thoughts and feelings about learning lessons in life? Support your answer by careful reference to the poems. [ <i>The Early Purges</i> – Heaney; <i>Little Boy Crying</i> – Morris]
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**NOTES ON THE TASK**

Competent answers will be those which show understanding and some sense of how the language of the poems conveys writers' thoughts and feelings. Candidates are not necessarily expected to give equal attention to 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 descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
<b>Above 4</b>	<b>15 14</b> <b>13</b> <b>12 11</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors. [11-12] Candidates will show a clear and sustained understanding of the poems and how they present learning of lessons in life, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably sustained response to the poems and how they present learning of lessons in life; they will support their arguments thoroughly from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to what the poems say about learning lessons, giving some detailed support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about lessons learned in the poems, with a little textual support.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about the poems, with occasional textual support.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the poems.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 16</b> <b>(15 marks)</b>	<b>HYDES (ed.): Touched with Fire</b>	
	Explore the ways in which the poets express thoughts and feelings about growing old in <b>two</b> of the following poems: <i>Afterwards</i> (Hardy) <i>Wild Swans at Coole</i> (Yeats) <i>Rising Five</i> (Nicholson) <i>One Flesh</i> (Jennings)	
<b>NOTES ON THE TASK</b>		
Candidates are not necessarily expected to give equal attention to both poems chosen. Understanding and comments about language will mark out competent answers, and genuine personal response, as always, will be highly rewarded.		
<b>QUESTION 16 BAND DESCRIPTORS</b> *** Be prepared to use the FULL range! *** If most qualities are achieved, award the <b>higher</b> mark in the band.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>15 14</b> <b>13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of the way thoughts and feelings about growing old are shown in the poems, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably sustained response to the way thoughts and feelings about growing old are shown in the poems; and will support the argument thoroughly from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to the way growing old is shown in the poems, giving some detailed support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about growing old as shown in the poems, with a little textual support.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about the poems, with occasional textual support.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the poems.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 17</b> <b>(15 marks)</b>	<b>OCR: Opening Worlds</b> How do <i>The Red Ball</i> and <i>The Gold-Legged Frog</i> show you what it is like for families to struggle against poverty? Support your answer with careful reference to the <b>two</b> stories.
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**NOTES ON THE TASK**

Candidates are not necessarily expected to give equal attention to both stories chosen. Understanding and comments about language will mark out competent answers. The bullets are intended to help candidates towards certain aspects of the writing, but other focuses if relevant are of course acceptable.

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

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

BAND	MARKS	DESCRIPTOR
<b>Above 4</b>	<b>15 14</b> <b>13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of the presentation of families and their struggle with poverty, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably sustained response to the presentation of families and their struggle with poverty in the stories and will support the argument thoroughly from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to the presentation of families and their struggle with poverty in the stories, giving some detailed support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about families and their struggle with poverty, as shown in the stories, with a little textual support.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about poverty as it is shown in the stories, with occasional textual support.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the stories.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 18</b> <b>(15 marks)</b>	<b>OCR: Opening Worlds</b> How do the writers show unhappy relationships between parents and children, in <b>two</b> stories from this collection? Support your answer with careful reference to the <b>two</b> stories.
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**NOTES ON THE TASK**

Candidates are not necessarily expected to give equal attention to both stories chosen. They are expected to show understanding of the issues causing unhappiness in the stories; better answers will convey a sense of how the issues are presented by the writers.

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

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

BAND	MARKS	DESCRIPTOR
<b>Above 4</b>	<b>15 14</b> <b>13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of unhappy relationships between parents and children and how the reasons for them are presented, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to unhappy relationships between parents and children and how the reasons for them are presented in the stories, and will support the argument thoroughly from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to unhappy relationships between parents and children and how the reason for them are presented in the stories, giving some detailed support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about unhappy relationships between parents and children in the stories, with a little textual support.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about parents and children in the stories, with occasional textual support.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the stories.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 19</b> <b>(30 marks)</b>	<p><b>LAWRENCE: Ten D H Lawrence Short Stories</b></p> <p>How does Lawrence show you the importance of social class for the characters in <i>The Lovely Lady</i> and <i>A Prelude</i>? In your answer you should consider:</p> <ul style="list-style-type: none"> <li>• Ciss, in <i>The Lovely Lady</i>;</li> <li>• Fred and Nellie, in <i>A Prelude</i>.</li> </ul>
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**NOTES ON THE TASK**

Candidates should be able to show understanding of how social class is defined for the named characters and what issues/problems are raised. Candidates are not necessarily expected to give equal attention to both stories, or to each character, in the time available.

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

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

BAND	MARKS	DESCRIPTOR
<b>Above 4</b>	<b>15 14</b> <b>13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of issues of social class as they affect the named characters, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to issues of social class as they affect the named characters, and will support their argument thoroughly from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to the ways in which social class affects the named characters, giving some detailed support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about the way the named characters are affected by issues of class, with a little textual support.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about characters in the stories, with occasional textual support.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the stories.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 20</b> <b>(15 marks)</b>	<b>LAWRENCE: Ten D H Lawrence Short Stories</b> How does Lawrence help you to share his unhappiness as a teacher in <i>A Lesson on a Tortoise</i> and <i>Lessford's Rabbits</i> ? Support your answer by referring carefully to the stories.	
<b>NOTES ON THE TASK</b> Candidates at this level may well see the task as an invitation to narrate/recount. If so, give credit where appropriate to implicit understanding – e.g. focus on particular details. Better answers will pay some explicit attention to the ‘how’ aspect; the best will explore some aspects of the language. In the time available, it is not necessary for candidates to give equal attention to both stories.		
<b>QUESTION 20 BAND DESCRIPTORS</b> *** Be prepared to use the FULL range! *** If most qualities are achieved, award the <b>higher</b> mark in the band.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>15 14</b> <b>13</b> <b>12 11</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors. [11-12] Candidates will show a clear and sustained understanding of the way the unhappiness of the teachers in the stories is shown, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to the way the unhappiness of the teachers in the stories is shown, and will support their argument thoroughly from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to the way the unhappiness of the teachers in the stories is shown, giving some detailed support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about the teachers in the stories and their unhappiness, with a little textual support.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about teachers in the stories, with occasional textual support.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the stories.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 21</b> <b>(15) marks</b>	<p><b>J G Ballard: Empire of the Sun</b></p> <p>What are your feelings for Jim as you re-read this passage? In your answer you should write about:</p> <ul style="list-style-type: none"> <li>• some of the things that have happened to him before this;</li> <li>• your feelings for him and why you feel as you do.</li> </ul>
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**NOTES ON THE TASK**

The prompts direct candidates towards the context of this passage, and also how they respond to Jim, presumably with degrees of sympathy. Answers which do both with some thoroughness, bearing in mind time constraints, should be well rewarded.

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

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

BAND	MARKS	DESCRIPTOR
<b>Above 4</b>	<b>15 14</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>13</b>	
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of Jim in the novel, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to Jim in the novel and will support their argument thoroughly from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to Jim in the novel, giving some detailed support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about Jim in the passage with a little textual support.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about Jim in this passage.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the novel.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.



<b>QUESTION 22</b> <b>(15 marks)</b>	<b>J G Ballard: Empire of the Sun</b> Which incident in the novel, for you, shows most clearly that war can bring out the worst in people? Support your answer with careful reference to the novel.	
<b>NOTES ON THE TASK</b> The task is genuinely open. Candidates should be rewarded for communicating a personal response to their chosen incident (there can be wide interpretation of 'incident') and for referring in detail to Ballard's language: in other words for following prompts.		
<b>QUESTION 22 BAND DESCRIPTORS</b> *** Be prepared to use the FULL range! *** If most qualities are achieved, award the <b>higher</b> mark in the band.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>15 14</b> <b>13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of a relevant incident and its effects, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to a relevant incident, giving some detailed explanation of their choice and supporting their argument thoroughly from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to a relevant incident, giving some detailed support from the text and some explanation of their choice.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about a relevant incident with a little support from the text.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about a relevant incident.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the novel.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 23</b> <b>(15 marks)</b>	<p><b>STEINBECK: Of Mice and Men</b></p> <p>What does the extract add to your understanding of the kind of life Crooks leads in the novel? In your answer you should consider:</p> <ul style="list-style-type: none"> <li>• his room and his possessions;</li> <li>• his character, here and elsewhere in the book.</li> </ul>
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**NOTES ON THE TASK**

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

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

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

BAND	MARKS	DESCRIPTOR
<b>Above 4</b>	<b>15 14</b> <b>13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of the kind of life Crooks leads, as shown both in the extract and elsewhere in the novel, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will begin to develop a personal and critical response to the kind of life Crooks leads, as shown both in the extract and elsewhere in the novel, with some thoroughness in their use of the text for support. They will make some response to the way language works.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to the information about Crooks' life which is conveyed in the extract, with some relevant discussion of how it connects with the rest of the novel, and with some detail from the text and reference to language.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about Crooks and his room, and may comment on some broader aspects of his situation, with a little support from the text.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about Crooks and his room, and possibly his situation in general, and will occasionally refer to the text.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of Crooks in the novel.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 24</b> <b>(15 marks)</b>	<p><b>STEINBECK: Of Mice and Men</b></p> <p>What is your opinion of Curley? In your answer you should consider:</p> <ul style="list-style-type: none"> <li>• what he says and does;</li> <li>• what others say about him.</li> </ul>
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**NOTES ON THE TASK**

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

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

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

BAND	MARKS	DESCRIPTOR
<b>Above 4</b>	<b>15 14 13 12 11</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
<b>4</b>	<b>10 9</b>	Candidates will begin to develop a personal and critical response to Curley's character and behaviour, and of the attitudes of others towards him, with some thoroughness in their use of the text for support. They will make some response to the way language works.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to Curley's character and behaviour, with some relevant discussion of the attitudes of others towards him, and with some detail from the text and reference to language.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about Curley's character and behaviour, and may comment on some aspects of the attitudes of others towards him, with a little support from the text.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about Curley's character and behaviour. They will occasionally refer to the text.
<b>8</b>	<b>2 1</b>	Candidates will make some comment about Curley's character and behaviour.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 25</b> <b>(15 marks)</b>	<b>TAYLOR: Roll of Thunder, Hear My Cry</b> How does this passage help to make clear to you the attitudes and feelings of Mr Barnett? Support your answer with careful reference to the novel.
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**NOTES ON THE TASK**

All candidates should see Barnett's racism and many may express their anger at this treatment of a child. Better candidates will support their comments by reference to the text, e.g. showing how Cassie's bewilderment turning to fury helps to determine the reader's reaction. Reference to the 'dramatic' qualities of the passage and how attitudes are chartered for us ('he recoiled as if I had struck him') should be rewarded, even if indirect.

**QUESTION 25 BAND DESCRIPTORS      \*\*\* Be prepared to use the FULL range! \*\*\***

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

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

<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>15 14</b> <b>13</b> <b>12 11</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors. [11-12] Candidates will show a clear, sustained understanding of Barnett and how his racist attitudes are demonstrated by his behaviour here, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to Barnett and how his racist attitudes are demonstrated by his behaviour here, and will support the argument thoroughly from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to Barnett and how his behaviour here demonstrates his racist attitudes, with some detailed support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about Barnett and how his behaviour here demonstrates his racist attitudes, with a little support from the text.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about Barnett and his behaviour.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the novel.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 26</b> <b>(15 marks)</b>	<b>TAYLOR: Roll of Thunder, Hear My Cry</b> How does Taylor show Cassie growing up in the novel? Support your answer with careful reference to the novel.
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**NOTES ON THE TASK**

Many candidates will focus their comments on particular episodes of 'growing up'. Sound answers will make an appropriate selection (e.g. Cassie's victory over Lillian Jean) and offer some assessment of how the incident leads to increased maturity. More developed answers might give closer reference to the particular environment in which Cassie finds herself, or deal with greater perception with the nature of 'growing up' as it is shown in the novel.

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

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

BAND	MARKS	DESCRIPTOR
<b>Above 4</b>	<b>15 14</b> <b>13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of Cassie and how she is shown to grow up in the novel, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will begin to develop a personal and critical response to appropriate events, with some thoroughness in their use of the text for support. They will make some response to the way language works to show the significance of these events for Cassie, in terms of 'growing up'.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to appropriate events, with some relevant discussion of the significance of these events in terms of 'growing up', and with some detail from the text and reference to language.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about appropriate events, and may comment on some aspects of their significance, with a little support from the text.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about Cassie and growing up.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of Cassie in the novel.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 27</b> <b>(15 marks)</b>	<b>ORWELL: Animal Farm</b> How does Orwell show the importance of the Battle of the Cowshed in the novel? Support your answer with careful reference to the novel.	
<b>NOTES ON THE TASK</b> Most candidates are expected to be able to understand not only the battle's position in the story but also its importance in making the animals feel successful, albeit temporarily. Any hints in the answer of a response to Orwell's ironic mode of narration here should be highly rewarded.		
<b>QUESTION 27 BAND DESCRIPTORS</b> *** Be prepared to use the FULL range! *** If most qualities are achieved, award the <b>higher</b> mark in the band.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>15 14</b> <b>13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of the battle, and will make careful and relevant reference to the text.
	<b>4</b>	<b>10 9</b>
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to the battle and its context giving some detailed support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about the battle, with a little support from the text.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about the battle.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the novel.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 28</b> (15 marks)	<b>ORWELL: Animal Farm</b> In what ways are the sheep important in what happens on Animal Farm? Support your answer with careful reference to the novel.
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**NOTES ON THE TASK**

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

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

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

BAND	MARKS	DESCRIPTOR
<b>Above 4</b>	<b>15 14</b> <b>13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of the sheep, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to the sheep in the novel and will support the argument thoroughly from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to the sheep in the novel giving some detailed support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about the sheep in the novel with a little support from the text.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about the sheep in the novel.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the sheep in the novel.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 29</b> <b>(15 marks)</b>	<b>HILL (ed.): Modern Women’s Short Stories</b> How do the writers create a sense of surprise and shock <b>here</b> [ <i>The Tulip Plate</i> – Hammick] and at the end of <b>one other</b> story? Support your answer with careful reference to the <b>two</b> stories.
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**NOTES ON THE TASK**

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

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

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

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



<b>QUESTION 30</b> <b>(15 marks)</b>	<b>HILL (ed.): Modern Women’s Short Stories</b> In <i>Indefinite Nights</i> and <i>Slaves to the Mushroom</i> , how do the writers show the effects of work and the workplace on the main characters?
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**NOTES ON THE TASK**

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

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

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

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

<b>QUESTION 31</b> <b>(15 marks)</b>	<p><b>PALIN: Pole to Pole</b></p> <p>How does Michael Palin create a sense of tension or danger here? In your answer, you should consider:</p> <ul style="list-style-type: none"> <li>• what leads up to this extract;</li> <li>• the words and phrases Palin uses.</li> </ul>
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**NOTES ON THE TASK**

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

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

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

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

<b>QUESTION 32</b> <b>(15 marks)</b>	<p><b>PALIN: Pole to Pole</b></p> <p>Which incident gives you the strongest impressions of the writer's personality in <i>Pole to Pole</i>?</p> <p>In your answer you should consider:</p> <ul style="list-style-type: none"> <li>• what happens in the incident you have chosen;</li> <li>• how Palin's writing creates impressions of his personality.</li> </ul>
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**NOTES ON THE TASK**

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

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

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

BAND	MARKS	DESCRIPTOR
<b>Above 4</b>	<b>15 14</b> <b>13</b> <b>12 11</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors. [11-12] Candidates will show clear, sustained understanding of an appropriate scene, supported by careful and relevant reference to the text. In explaining how impressions of the writer himself are created, they will respond with some thoroughness to the way language works.
<b>4</b>	<b>10 9</b>	Candidates will show clear, sustained understanding of an appropriate scene, supported by careful and relevant reference to the text. In explaining how impressions of the writer himself are created, they will respond with some thoroughness to the way language works.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to an appropriate scene, with some relevant discussion of how the writing creates impressions of the writer himself, and with some detail from the text and reference to language.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about impressions of the writer gained from a particular scene and may comment on some aspects of the writing, with a little support from the text.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about impressions of the writer. They will occasionally refer to the text.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the text.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 33</b> <b>(15 marks)</b>	<b>HORNBY: Fever Pitch</b> How does Hornby's writing make his descriptions of football matches interesting and entertaining, here and elsewhere in <i>Fever Pitch</i> ? Support your answer with careful reference to the text.
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**NOTES ON THE TASK**

Candidates should be able to show understanding of the importance of this match, the social and cultural context of the text, and also refer to details in the extract in response to 'Hornby's writing' cue. One should be receptive to broad interpretations of what is 'entertaining' and 'interesting', but the best answers will engage directly with these aspects; better answers may well be those which communicate a genuine personal response.

**QUESTION 33 BAND DESCRIPTORS**      \*\*\* Be prepared to use the FULL range! \*\*\*  
If most qualities are achieved, award the **higher** mark in the band.

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

BAND	MARKS	DESCRIPTOR
<b>Above 4</b>	<b>15 14</b> <b>13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show a clear and sustained understanding of the extract in its context and what makes it interesting/entertaining, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to the extract in its context and what makes it interesting/entertaining, and will support the argument thoroughly from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to the extract in its context and what makes it interesting/entertaining, giving some detailed support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about the extract in its context and what makes it interesting/entertaining, giving a little textual support.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about the extract and/or the book.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the extract.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

<b>QUESTION 34</b> <b>(15 marks)</b>	<b>HORNBY: Fever Pitch</b> Explore <b>one</b> moment in <i>Fever Pitch</i> where Hornby shows that a feeling of 'belonging' is important. In your answer, refer closely to the text.	
<b>NOTES ON THE TASK</b>  'Moment' should be interpreted charitably. Candidates are expected to show a response to the chosen part of the book (e.g. <i>Islington Boy</i> , <i>Graduation Day</i> , etc.) and to refer more or less closely to features which bring home the importance of identity/membership/belonging. Better answers will probably be those which show most confidence in handling detail.		
<b>QUESTION 34 BAND DESCRIPTORS</b> *** Be prepared to use the FULL range! *** If most qualities are achieved, award the <b>higher</b> mark in the band.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>15 14</b> <b>13</b>	[13-15] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	<b>12 11</b>	[11-12] Candidates will show a clear, sustained understanding of their selected moment from the text, and will make careful and relevant reference to the text.
<b>4</b>	<b>10 9</b>	Candidates will make a reasonably extended response to 'belonging' in their selected moment from the text, and will support the argument thoroughly from the text.
<b>5</b>	<b>8 7</b>	Candidates will begin to develop a response to 'belonging' in their selected moment from the text, giving some detailed support from the text.
<b>6</b>	<b>6 5</b>	Candidates will make some relevant comment about 'belonging' in their selected moment from the text, giving a little textual support.
<b>7</b>	<b>4 3</b>	Candidates will make a few straightforward points about 'belonging' in the book.
<b>8</b>	<b>2 1</b>	Candidates will show a little awareness of the text.
<b>Below 8</b>	<b>0</b>	The answer will not meet the criteria for Band 8.

