

Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

ENGLISH LITERATURE

1901/2448H

Scheme B

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

Specimen Paper 2003

Additional materials:
Answer booklet.

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

TIME 1 hour 30 minutes.

INSTRUCTIONS TO CANDIDATES

You must answer **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.

Section A – Drama post-1914	Pages	Questions
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	7-8
Section B – Poetry post-1914		
OCR: Opening Lines	12-15	9-12
MARKUS & JORDAN (ed.): Poems 2	16-17	13-14
HYDES (ed.): Touched with Fire	18-19	15-16
Section C – Prose post-1914		
OCR: Opening Worlds	22-23	17-18
WHITTLE & BLATCHFORD (eds.): Ten D H Lawrence Short Stories	24-25	19-20
J G BALLARD: Empire of the Sun	26	21-22
JOHN STEINBECK: Of Mice and Men	27	23-24
MILDRED TAYLOR: Roll of Thunder, Hear My Cry	28-29	25-26
GEORGE ORWELL: Animal Farm	30	27-28
SUSAN HILL (ed.): Modern Women's Short Stories	32-33	29-30
Section D – Literary non-fiction post-1914		
MICHAEL PALIN: Pole to Pole	36-37	31-32
NICK HORNBY: Fever Pitch	38	33-34

SECTION A

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

Drama post-1914	Pages	Questions
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	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 create dramatic interest in Willy Loman?

Or:

2 What in your view is the importance of Uncle Ben in the play?

Remember to support your ideas with details from 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 a dramatic and important moment in the play?

Or:

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

Do you agree?

Remember to support your ideas with details from 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 Priestley make what happens in this extract so dramatic and important in the play?

Or:

- 6 How does Priestley present the conflict between generations in this 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.*)

Either:

- 7 In what ways does this scene show how the relationship between Frank and Rita has changed?

Remember to support your ideas with details from the play.

Or:

- 8 You are Rita, after Trish's attempted suicide.

Write a letter to Trish.

SECTION B

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

Poetry post-1914	Pages	Questions
OCR: Opening Lines		
Section E: Generations	12-13	9-10
Section F: The 1914-1918 War (i)	14-15	11-12
MARKUS & JORDAN (ed.): Poems 2		
Poems by Philip Larkin and U A Fanthorpe	16-17	13-14
HYDES (ed.): Touched with Fire	18-19	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** Compare the ways in which, in these **two** poems, Plath and Ellis write about the attitude of an adult towards a very young child.

Or:

- 10** Compare the ways in which Gillian Clarke depicts the relationship of adult and child in *Babysitting* and *Clocks*.

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 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 Compare the ways in which the poets present women's attitudes to war in these **two** poems.

Or:

- 12 Compare the way 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).

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 Explore the ways in which Fanthorpe and Larkin express views on life in these **two** poems.

Support your answer with careful reference to the poems.

Or:

14 Compare the ways in which the writers create impressions of particular people in **two** of the following poems:

Mr Bleaney

Posterity

Old Man, Old Man

Casehistory: Alison (head injury)

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** Compare the ways in which the poets convey to you their thoughts and feelings about learning lessons in life, in these **two** 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.

Prose post-1914	Pages	Questions
OCR: Opening Worlds	22-23	17-18
WHITTLE & BLATCHFORD (eds.): Ten D H Lawrence Short Stories	24-25	19-20
J G BALLARD: Empire of the Sun	26	21-22
JOHN STEINBECK: Of Mice and Men	27	23-24
MILDRED TAYLOR: Roll of Thunder, Hear My Cry	28-29	25-26
GEORGE ORWELL: Animal Farm	30	27-28
SUSAN HILL (ed.): Modern Women's Short Stories	32-33	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 writers make you aware of the suffering which poverty can bring to families, in *The Red Ball* and *The Gold-Legged Frog*?

Or:

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

How do the writers make you feel the force of this unhappiness?

19 The Lovely Lady

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

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

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

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

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

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

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

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

Either:

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

Or:

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

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 In the light of previous events in the novel, what are your feelings for Jim as you re-read this passage?

Or:

22 Which incident in the novel did you find the most upsetting or disturbing, and why?

Remember to support your ideas with details from 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.

Either:

23 How does this extract contribute to your understanding of Crooks and his significance in the novel?

Or:

24 'He's trapped, just like everyone else.'

What is your own view of Curley?

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.

Either:

25 How does this passage help you to understand the relationship between black people and white people in the novel?

Or:

26 To what extent do you think this is a novel about growing up?

Remember to support your ideas with details from the novel.

GEORGE ORWELL: Animal Farm

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

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

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

'To celebrate our victory!' cried Squealer.

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

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

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

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

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

'That is our victory,' said Squealer.

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

Either:

27 How does Orwell make the Battle of the Cowshed such a dramatic and important event in the novel?

Or:

28 How important are the sheep in Orwell's treatment of events on Animal Farm?

Remember to support your ideas with details from 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 does the writing create a sense of surprise and shock *here* and at the end of **one other** story?

Or:

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

SECTION D

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

Literary non-fiction post-1914	Pages	Questions
MICHAEL PALIN: Pole to Pole	36-37	31-32
NICK HORNBY: Fever Pitch	38	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 successfully, in your opinion, does Michael Palin use language to create a sense of tension and danger, here and elsewhere in *Pole to Pole*?

Or:

- 32** Explore the ways in which **one** or **two** incidents in *Pole to Pole* clearly convey to you impressions of the writer's 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 What makes Hornby's writing about football interesting and entertaining for you, here and elsewhere in *Fever Pitch*?

Or:

- 34 Explore some of the ways in which where Hornby shows that a sense of 'belonging' is important, in *Fever Pitch*.



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

**ENGLISH LITERATURE
Scheme A**

1901/2448H

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

MARK SCHEME

Specimen Paper 2003

INSTRUCTIONS TO EXAMINERS: Unit 8 (Higher Tier)

A INDIVIDUAL ANSWERS

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

B TOTAL MARKS

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

QUESTION 1 (15 marks)	MILLER: Death of a Salesman In what ways does this opening scene create dramatic interest in Willy Loman?
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NOTES ON THE TASK

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 look closely at *how* Miller has written the scene.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates respond perceptively and convincingly to the character and the play, exploring dramatic qualities and making sensitive and detailed references to the text.
3	12 11	Candidates will show a clear, sustained understanding of the character and the play, and will look carefully at the extract. They will comment on dramatic qualities and make detailed reference to the text.
4	10 9	Candidates will make a reasonably extended response to Willy both here elsewhere in the play, and will make some reference to dramatic qualities, with thorough reference to the text.
5	8 7	Candidates will begin to develop a response to Willy in the extract, and make references to later events in the play.
6	6 5	Candidates will make some relevant comment about Willy in the extract, and make references to later events in the play.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 2 (15 marks)	MILLER: Death of a Salesman What in your view is the importance of Uncle Ben in the play? Remember to support your ideas with details from the play.	
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. Better answers will be those which grasp the way in which Ben is dramatically presented by Miller, and see the effect of the comparison of Ben to Willy.		
QUESTION 2 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates respond perceptively and convincingly to the character in the play, exploring the way he is presented in contrast to Willy, and will make well selected references to the text.
3	12 11	Candidates show a clear, sustained understanding of the character in the play, including the way he is presented in contrast to Willy, and will make careful and relevant references to the text.
4	10 9	Candidates will make a reasonably extended response to Ben and to the way he is presented and his contrast to Willy, with some thoroughness in the use of the text.
5	8 7	Candidates will begin to develop a response to Ben as a character and possibly to his role in the play as a contrast to Willy. Some detail from the text will be given in support.
6	6 5	Candidates will make some relevant comment about Ben as a character and his role in the play, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 3 (15 marks)	PINTER: The Caretaker How does Pinter make this such a dramatic and important moment in the play?	
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 which reflect on the characters and the importance of this moment 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 descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates respond perceptively and convincingly to the extract and its context in the play, and make well selected references to the text.
3	12 11	Candidates show a clear, sustained understanding of the extract and its context, and make careful, relevant reference to the text.
4	10 9	Candidates will make a reasonably extended response to the extract and its context, supporting points made with some thoroughness from the text.
5	8 7	Candidates will begin to develop a response to what is particularly dramatic about this extract in its context, with some support from the text.
6	6 5	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.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 4 (15 marks)	PINTER: The Caretaker Some people see <i>The Caretaker</i> as a comedy. Do you agree? Remember to support your ideas with details from the play.	
NOTES ON THE TASK 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. Attempts to distinguish between different kinds of comedy could well be signs of very good answers.		
QUESTION 4 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates respond perceptively and convincingly to the play, and make well selected references to the text.
3	12 11	Candidates show a clear, sustained argument about the play as comedy, and make careful, relevant reference to the text.
4	10 9	Candidates will make a reasonably extended response to the play and will support the argument thoroughly from the text.
5	8 7	Candidates will begin to develop a response to the nature of the play, giving some detailed support.
6	6 5	Candidates will make some relevant comment about the nature of the play, giving a little support from it.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 5 (15 marks)	J B PRIESTLEY: An Inspector Calls How does Priestley make what happens in this extract so dramatic and important in the play?	
NOTES ON THE TASK The passage provides candidates with plenty of material to consider the reactions of the Birlings, following the Inspector's departure. Good answers will explore their varying responses and what they imply. Dramatically, therefore, the scene provides an important turning-point – which way will they go, once the Inspector has left? – and some candidates may well link this to what they see as the overall 'message' of the play.		
QUESTION 5 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates respond perceptively and convincingly to the extract and its dramatic impact and significance, and make well selected references to the text.
3	12 11	Candidates will show a clear and sustained understanding of the extract and its dramatic impact and significance, and will make careful and relevant reference to the text.
4	10 9	Candidates will make a reasonably extended response to the extract and its dramatic impact and significance, and will make thorough reference to the text.
5	8 7	Candidates will begin to develop a response to the extract, exploring the varying reactions of the characters in relation to what has happened in the play and what they may do now. They will show some thoroughness in use of the text in support.
6	6 5	Candidates will make some relevant comment about the reactions of the characters in the extract and why this scene is important in the play.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 6 (15 marks)	J B PRIESTLEY: An Inspector Calls How does Priestley present the conflict between generations in this play?
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NOTES ON THE TASK

The crux of most candidates' discussion will probably be the contrasting reactions of the Birling parents and the two children, after the Inspector has left; the readiness of Eric and Sheila to admit their faults will be seen, presumably, by some as offering some hope for the future. Others may see the obstinacy and selfishness of the parents as frustrating any chance to movement/progress. Some candidates may find time to trace differences/conflicts back through the play, to the friction between Eric and his father in Act 1. Gerald may provide interesting material for some – and could conceivably provide sufficient material for a whole answer – in the way that he 'bridges' between the two sides: his is young(ish?) but often behaves like an 'old' when it suits him.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will respond perceptively and convincingly to the extract and its dramatic impact and significance, and make well selected references to the text.
3	12 11	Candidates will show a clear and sustained understanding of the ways in which conflict between the generations presented, and will make careful and relevant reference to the text.
4	10 9	Candidates will make a reasonably extended response to the ways in which conflict between the generations presented, with some thoroughness in the use of text.
5	8 7	Candidates will begin to develop a response to the ways in which conflict between the generations presented. Some detail from the text is given in support.
6	6 5	Candidates will make some relevant comment about conflict between the generations, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 7 (15 marks)	WILLY RUSSELL: Educating Rita In what ways does this scene show how the relationship between Frank and Rita has changed? Remember to support you ideas with details from the play.	
NOTES ON THE TASK Frank appears to have become increasingly dependent on Rita while she has grown in confidence and independence. Where she sees new opportunities, Frank is full of self-pity and unable to move forward. In other words, roles have been reversed, in many ways, and good answers should be able to illustrate this clearly.		
QUESTION 7 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will respond perceptively and convincingly to the extract and what it shows of the changing relationship between Frank and Rita, and make well selected references to the text.
3	12 11	Candidates will show a clear and sustained understanding of the extract and what it shows of the changing relationship between Frank and Rita, and will make careful and relevant reference to the text.
4	10 9	Candidates will make a reasonably extended response to the extract and what it shows of the changing relationship between Frank and Rita, with some thoroughness in the use of text.
5	8 7	Candidates will begin to develop a response to the extract and what it shows of the changing relationship between Frank and Rita. Some detail from the text is given in support.
6	6 5	Candidates will make some relevant comment about the extract and the relationship between Frank and Rita, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 8 (15 marks)	WILLY RUSSELL: Educating Rita You are Rita, after Trish's attempted suicide. Write a letter to Trish.	
NOTES ON THE TASK Rita 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 descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will show full and assured understanding and write in a manner that expresses the thoughts, feelings and attitudes of Rita with insight and confidence. The voice assumed will be entirely appropriate.
3	12 11	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.
4	10 9	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.
5	8 7	Candidates will show a basic understanding of Rita, and of what she thinks about Trish.
6	6 5	Candidates will show some understanding of Rita, and of what she thinks about Trish.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 9 (15 marks)	OCR: Opening Lines – Section E: Generations Compare the ways in which, in these two poems, Plath and Ellis write about the attitude of an adult towards a very young child. [<i>To Edwin, at Eight Months</i> – Ellis; <i>You're</i> – Plath]	
NOTES ON THE TASK Candidates should explore how the writing in each poem creates/defines the attitude of the parent observing the child. Ellis comes across as perhaps more quizzical, reflective, giving a stronger (but humorous) sense of the parent's possible influence on the child's development. Plath seems more straightforwardly adoring, but perceptive candidates may also comment on the less obviously celebratory, more 'quirky' images (turnip, prawn, bean).		
QUESTION 9 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the ways in which the writing in each poem creates/defines the attitude of the parent. They will respond sensitively and in detail to the way language works, making well-selected references to the texts..
3	12 11	Candidates will show clear, sustained response to the writing in each poem and an understanding of the ways in which this helps to convey the attitude of the parent, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way the language works.
4	10 9	Candidates will show a personal response to the writing in each poem and begin to develop a critical response to the ways in which this helps to convey the attitude to the parent, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to the writing in each poem and the ways in which this helps to convey the attitude of the parent, with some detail from the text and/or reference to language.
6	6 5	Candidates will make some relevant comment about the writing in each poem and show some understanding of how this helps to convey the attitude of the parent, with a little support from the text(s)/reference to language.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 10 (15 marks)	OCR: Opening Lines – Section E: Generations Compare the ways in which Gillian Clarke depicts the relationship of adult and child in <i>Babysitting</i> and <i>Clocks</i> .
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NOTES ON THE TASK

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

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

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

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

QUESTION 11 (15 marks)	OCR: Opening Lines – Section F: The 1914-18 War (i) Compare the ways in which the poets present women’s attitudes to war in these two poems. [<i>War Girls</i> – Pope; <i>In Time of War</i> – Thanet]	
NOTES ON THE TASK Answers should address the gender factor in these two poems. 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. 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 descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will respond perceptively and convincingly to women’s reactions to war shown in the poems and the ways in which these are created, and make well selected references to the text.
3	12 11	Candidates will show a clear and sustained understanding of the women’s reactions to war shown and the ways in which these are created in the poems, and will make careful and relevant reference to the text.
4	10 9	Candidates will show 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.
5	8 7	Candidates will begin to develop a response to the reactions to war shown in the poems and the ways in which these are created, with some detail from the text and/or reference to language.
6	6 5	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.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 12 (15 marks)	<p>OCR: Opening Lines – Section F: The 1914-18 War (i)</p> <p>Compare the ways in which the poets write about the world of nature in two 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>
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NOTES ON THE TASK

By exploring the language of the chosen poems, candidates should be able to suggest something of how each uses the world of nature as a contrast to what is going on in the war. Better answers will also consider the differing perspectives from which the poems approach the war – e.g. home front/battlefield; masculine/feminine.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will respond perceptively and convincingly to the way the natural world is presented in the chosen poems, and make well selected references to the text.
3	12 11	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.
4	10 9	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.
5	8 7	Candidates will begin to develop a response to the way the natural world is presented in the chosen poems, with some detail from the text and/or reference to language.
6	6 5	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.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 13 (15 marks)	LARKIN and U A FANTHORPE: Poems 2 Explore the ways in which Fanthorpe and Larkin express views on life in these two poems. 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

Answers are likely to note that both poems observe, with a kind of wistful humour, how quickly life passes, and should begin to explore some details of the way each poem establishes its own tone. 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.

QUESTION 13 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
If most qualities are achieved, award the **higher** mark in the band.

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will respond perceptively and convincingly to the poems, exploring the views expressed and the ways in which this is done, and will make well selected references to the language of each.
3	12 11	Candidates will show a clear and sustained understanding of the views of life and the way in which these are expressed in the poems, and will make careful and relevant reference to the text.
4	10 9	Candidates will make a reasonably extended response to the views of life and the way in which these are expressed in the poems and will support the argument thoroughly from the text.
5	8 7	Candidates will begin to develop a response to the views of life expressed in the poems, giving some detailed support from the text.
6	6 5	Candidates will make some relevant comment about views expressed in the poems, with a little textual support.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 15 (15 marks)	HYDES (ed.): Touched with Fire Compare the ways in which the poets convey to you their thoughts and feelings about learning lessons in life, in these two poems. [<i>The Early Purges</i> – Heaney; <i>Little Boy Crying</i> – Morris]
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NOTES ON THE TASK

The starting point will be a sense of how the language of the poems conveys writers' thoughts and feelings. 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 indicate a good answer. 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 descriptor which is shaded (footroom) rewards performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will respond perceptively and convincingly to the poems, and how they present learning of lessons in life, and will make well selected references to their language.
3	12 11	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.
4	10 9	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.
5	8 7	Candidates will begin to develop a response to what the poems say about learning lessons, giving some detailed support from the text.
6	6 5	Candidates will make some relevant comment about lessons learned in the poems, with a little textual support.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 16 (15 marks)	HYDES (ed.): Touched with Fire Explore the ways in which the poets express thoughts and feelings about growing old in two 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)	
NOTES ON THE TASK It is not expected that candidates will write about every line of the chosen 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 indicate a good answer.		
QUESTION 16 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates respond perceptively and convincingly to the poems and to the way thoughts and feelings about growing old are shown and make well selected references to their language.
3	12 11	Candidates will show a clear and sustained understanding of the way thoughts and feelings about growing old are shown the poems, and will make careful and relevant reference to the text.
4	10 9	Candidates will make a reasonably sustained response to the way thoughts and feelings about growing old are shown the poems, and will support the argument thoroughly from the text.
5	8 7	Candidates will begin to develop a response to the way the natural world is presented in the chosen poems, with some detail from the text and/or reference to language.
6	6 5	Candidates will make some relevant comment about growing old as shown the poems, with a little textual support.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 17 (15 marks)	OCR: Opening Worlds How do the writers make you aware of the suffering which poverty can bring to families, in <i>The Red Ball</i> and <i>The Gold-Legged Frog</i> ?
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NOTES ON THE TASK

Answers should concentrate on the way in which the language in the stories reveals the stark facts of poverty, in the characters' homes and their environment, and presents the characters' feelings. Candidates are not necessarily expected to give equal attention to both stories.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates respond perceptively and convincingly to the presentation of families and their struggle with poverty, and make well selected references to their language.
3	12 11	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.
4	10 9	Candidates will make a reasonably extended response to the presentation of families and their struggle with poverty in the stories and will support the argument thoroughly from the text.
5	8 7	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.
6	6 5	Candidates will make some relevant comment about families and their struggle with poverty, as shown in the stories, with a little textual support.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 18 (15 marks)	OCR: Opening Worlds Choose two stories from this collection which present unhappy relationships between parents and children. How do the writers make you feel the force of this unhappiness?
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NOTES ON THE TASK

There is a range of stories from which candidates may choose; ‘unhappiness’ may be defined in different ways, according to the choices made. Good answers will focus on how the effects of the unhappiness are presented; the best responses may well be those which show an understanding of different methods used by the writers. Candidates are not necessarily expected to give equal attention to both stories chosen.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates respond perceptively and convincingly to unhappy relationships between parents and children in the stories and how their effects are presented, and will make well selected textual references.
3	12 11	Candidates will show a clear and sustained understanding of unhappy relationships between parents and children and how their effects are presented, and will make careful and relevant reference to the text.
4	10 9	Candidates will make a reasonably extended response to unhappy relationships between parents and children and how their effects are presented in the stories, and will support the argument thoroughly from the text.
5	8 7	Candidates will begin to develop a response to unhappy relationships between parents and children and how their effects are presented in the stories, giving some detailed support from the text.
6	6 5	Candidates will make some relevant comment about unhappy relationships between parents and children in the stories, with a little textual support.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 19 (30 marks)	LAWRENCE: Ten D H Lawrence Short Stories How does Lawrence show you the importance of social class for the characters and their relationships, in <i>The Lovely Lady</i> and <i>A Prelude</i> ?	
NOTES ON THE TASK Candidates should explore the ways in which the stories define social class and its importance for the named characters, and how they present issues/problems in the various relationships. Candidates are not necessarily expected to give equal attention to both stories, or to each character/relationship, 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 descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will respond perceptively and convincingly to issues of social class as they are shown in the stories to affect the named characters and their relationships, and will make well selected references to the text.
3	12 11	Candidates will show a clear and sustained understanding of issues of social class as they are shown in the stories to affect the named characters and their relationships, and will make careful and relevant reference to the text.
4	10 9	Candidates will make a reasonably extended response to issues of social class as they are shown in the stories to affect the named characters and their relationships, and will support their argument thoroughly from the text.
5	8 7	Candidates will begin to develop a response to the ways in which social class affects the named characters and their relationships, giving some detailed support from the text.
6	6 5	Candidates will make some relevant comment about the named characters and their relationships, and possibly about the way these are affected by issues of class, with a little textual support.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 20 (15 marks)	LAWRENCE: Ten D H Lawrence Short Stories Explore the ways in which Lawrence helps you to share his unhappiness as a teacher in <i>A Lesson on a Tortoise</i> and <i>Lessford's Rabbits</i> .	
NOTES ON THE TASK Answers should pay explicit attention to the 'how' aspect, exploring aspects of the language and, possibly, of narrative standpoint. In the time available, it is not necessary for candidates to give equal attention to both stories.		
QUESTION 20 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will respond perceptively and convincingly to the way the unhappiness of the teachers in the stories is shown, and will make well selected references to the text.
3	12 11	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.
4	10 9	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.
5	8 7	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.
6	6 5	Candidates will make some relevant comment about the teachers in the stories and their unhappiness, with a little textual support.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 21 (15) marks	J G Ballard: Empire of the Sun In the light of previous events in the novel, what are your feelings for Jim as you re-read this passage?	
NOTES ON THE TASK Candidates are expected to explore the context of this passage, and also their own response to Jim. Answers which do both with some thoroughness, bearing in mind time constraints, should be well rewarded. Most will presumably express degrees of sympathy with Jim's situation.		
QUESTION 21 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will respond perceptively and convincingly to Jim in the novel, and make well selected textual references.
3	12 11	Candidates will show a clear, sustained response to Jim in the novel, and make careful, relevant textual reference.
4	10 9	Candidates will make a reasonably extended response to Jim in the novel and will support the argument thoroughly from the text.
5	8 7	Candidates will begin to develop a response to Jim in the novel giving some detailed support from the text.
6	6 5	Candidates will make some relevant comment about Jim in this passage with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 22 (15 marks)	J G Ballard: Empire of the Sun Which incident in the novel did you find the most upsetting or disturbing, and why? Remember to support your ideas with details from the novel.	
NOTES ON THE TASK 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. Contextual understanding may well be the sign of a confident and able candidate.		
QUESTION 22 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will respond perceptively and convincingly to a relevant incident, and make well selected textual references.
3	12 11	Candidates will show a clear, sustained response to a relevant incident, and make careful, relevant textual reference.
4	10 9	Candidates will make a reasonably extended response to a relevant incident and will support the argument thoroughly from the text.
5	8 7	Candidates will begin to develop a response to a relevant incident giving some detailed support from the text.
6	6 5	Candidates will make some relevant comment about a relevant incident with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 23 (15 marks)	STEINBECK: Of Mice and Men How does this extract contribute to your understanding of Crooks and his significance in the novel?
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NOTES ON THE TASK

The fact that Crooks' has his own room confirms 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). There is a great deal in the passage itself which candidates may discuss; the best responses, however, will attempt to place this in context, addressing the 'contribute ... in the novel' element of the task.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will respond perceptively and convincingly to the kind of life Crooks leads, as shown both in the extract and elsewhere in the novel, and make well selected references to the text.
3	12 11	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.
4	10 9	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.
5	8 7	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.
6	6 5	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.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 24 (15 marks)	STEINBECK: Of Mice and Men 'He's trapped, just like everyone else.' What is your own view of Curley?
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NOTES ON THE TASK

Curley is unlikely to gain much sympathy, but the task does offer candidates an opportunity to explain, if not to forgive. He is perhaps as much trapped by his circumstances as his wife is by hers – but he reacts very differently. He is certainly 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.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will respond perceptively and convincingly to Curley's character and behaviour, and how he is 'trapped', and will make well selected references to the text.
3	12 11	Candidates will show a clear and sustained understanding of Curley's character and behaviour, and of how he is 'trapped', and will make careful and relevant reference to the text.
4	10 9	Candidates will begin to develop a personal and critical response to Curley's character and behaviour, and of how he is 'trapped', with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	8 7	Candidates will begin to develop a response to Curley's character and behaviour, with some relevant discussion of how he is 'trapped', and with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about Curley's character and behaviour, and may make some comment on how he is 'trapped', with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 25 (15 marks)	TAYLOR: Roll of Thunder, Hear My Cry How does this passage help you to understand the relationship between black people and white people in the novel?	
NOTES ON THE TASK Most candidates should grasp how the child’s-eye view emphasises the injustice and cruelty inflicted on the black community. A straightforward answer will see Cassie’s point of view and comment on the unfairness of Barnett’s behaviour. Stronger responses will perceive how Stacey’s reaction stems from an older child’s greater level of understanding and acceptance, although he retains (and restrains) his anger. The second part of the task should differentiate candidates who can empathise and those who can also see how the first-person viewpoint and the ‘dramatic’ nature of the writing manipulates the responses of the reader.		
QUESTION 25 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of how this passage extends the reader’s understanding of the relationship between black and white people in the novel. In explaining their own reactions, they will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of how this passage extends the reader’s understanding of the relationship between black and white people in the novel, supported by careful and relevant reference to the text. In explaining their own reactions, they will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to the ways in which this passage extends the reader’s understanding of the relationship between black and white people in the novel, with some thoroughness in their use of the text for support. They will make some response to the way language works to help explain their own reactions.
5	8 7	Candidates will begin to develop a response to what this passage adds to the reader’s understanding of the relationship between black and white people in the novel, and will begin to explain their own reactions with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about the relationship between black and white people in the novel. They will give some account of their own reactions, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 26 (15 marks)	TAYLOR: Roll of Thunder, Hear My Cry To what extent do you think this is a novel about growing up? Remember to support your ideas with details from the novel.
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NOTES ON THE TASK

Some candidates will focus their comments on particular episodes of 'growing up'; many will concentrate entirely on events involving Cassie. 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 the novel, or deal more broadly or with greater perception with the nature of 'growing up' as it is shown in the novel as a whole.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will respond perceptively and convincingly to the idea of growing up in the novel, and will make well selected references to the text.
3	12 11	Candidates will show a clear and sustained understanding of the idea of growing up in the novel, and will make careful and relevant reference to the text.
4	10 9	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, in terms of 'growing up'.
5	8 7	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.
6	6 5	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.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 27 (15 marks)	ORWELL: Animal Farm How does Orwell make the Battle of the Cowshed such a dramatic and important event in the novel?	
NOTES ON THE TASK Most candidates should be able to appreciate not only the significance of the battle's position in the narrative of events but also its importance to the history of animalism and the revolution, and perhaps in the rewriting of history. Any hints in the answer of a response to Orwell's ironic mode of narration should be rewarded.		
QUESTION 27 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates respond perceptively and convincingly to the battle and its significance in the novel, and will make well selected textual references.
3	12 11	Candidates show a clear, sustained response to the battle and its significance in the novel, and will make careful, relevant textual reference.
4	10 9	Candidates will make a reasonably extended response to the battle and its context and significance, and will support the argument thoroughly from the text.
5	8 7	Candidates will begin to develop a response to the way the natural world is presented in the chosen poems, with some detail from the text and/or reference to language.
6	6 5	Candidates will make some relevant comment about the battle with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 28 (15 marks)	ORWELL: Animal Farm How important are the sheep in Orwell's treatment of events on Animal Farm? Remember to support your ideas with details from the novel.
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NOTES ON THE TASK

Candidates should be able to see the sheep as easily led and duped, and to locate this in some relevant parts of the book. Better answers will note the ways Orwell presents them and perhaps the implications of sheep-like qualities for the failure of the revolution. The best answers will be those which convey a sense of Orwell's ironic style of writing.

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

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

BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates respond perceptively and convincingly to the sheep in the novel, and make well selected textual references.
3	12 11	Candidates show a clear, sustained response to the sheep in the novel, and make careful, relevant textual reference.
4	10 9	Candidates will make a reasonably extended response to the sheep in the novel and will support the argument thoroughly from the text.
5	8 7	Candidates will begin to develop a response to the sheep in the novel giving some detailed support from the text.
6	6 5	Candidates will make some relevant comment about the sheep in the novel with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 29 (15 marks)	HILL (ed.): Modern Women's Short Stories How does the writing create a sense of surprise and shock here [<i>The Tulip Plate</i> – Hammick] and at the end of one other story?	
NOTES ON THE TASK The 'downbeat' setting in <i>The Tulip Plate</i> – e.g. the weather, the petty sparring between Margaret and Nell – should immediately offer candidates opportunities to discuss 'how the writing helps' to build up the sense of surprise/shock (caused not only by the unexpectedness of the man's response to Margaret's approach but even more, of course, by her intuiting of the dying wife's name). There are several other stories where surprise/shock plays a part in the ending – <i>A Fall from Grace</i> , <i>The Weighing Up</i> ; 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 <i>Some Retired Ladies on a Tour</i> . Candidates should refer to two stories in their answers, but need not spend 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 descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of two stories and the way they end. They will respond sensitively and in detail to the way language works to create a sense of surprise or shock, making well-selected references to the texts.
3	12 11	Candidates will show clear, sustained understanding of two stories and the way they end, supported by careful and relevant reference to the text. In explaining how the writing helps to create a sense of surprise or shock, they will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to two stories and the way they end, with some thoroughness in their use of the text for support. They will make some response to the way language works to help explain how a sense of surprise or shock is created.
5	8 7	Candidates will begin to develop a response to two stories and the way they end, with some relevant discussion of how the writing helps to create a sense of surprise or shock, and some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about surprise or shock in the endings of two stories and may comment on some aspects of the writing, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 30 (15 marks)	HILL (ed.): Modern Women's Short Stories Explore some of the ways in which work and the workplace are shown to affect the main characters in <i>Indefinite Nights</i> and <i>Slaves to the Mushroom</i> .	
NOTES ON THE TASK There is a good variety of both description and incident in each story to enable candidates to explore how their work and workplaces affect the main characters. Candidates should begin to explore 'how the writers show the effects' in choices of language, etc. Candidates should refer to <i>both</i> 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 descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the two stories and making well-selected references to the texts. They will respond sensitively and in detail to the way language works to convey the effects of work, and the places they work in, on the main characters.
3	12 11	Candidates will show clear, sustained understanding of the two stories, supported by careful and relevant reference to the text. In explaining the effects of work, and the places they work in, on the main characters, they will respond with some thoroughness to the way language works.
4	10 9	Candidates will begin to develop a personal and critical response to the two stories, with some thoroughness in their use of the text for support. They will make some response to the way language works, to help explain the effects of work, and the places they work in, on the main characters.
5	8 7	Candidates will begin to develop a response to the two stories, with some relevant discussion of how the writing shows the effects of work, and the places they work in, on the main characters, and with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about work and workplaces in the two stories and may comment on some aspects of the writing, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 31 (15 marks)	PALIN: Pole to Pole How successfully, in your opinion, does Michael Palin use language to create a sense of tension and danger, here and elsewhere in <i>Pole to Pole</i> ?	
NOTES ON THE TASK Candidates should demonstrate understanding of how the <i>writing</i> 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 descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates will respond perceptively and convincingly to way the writing creates tension or danger in this scene and elsewhere, and make well selected references to the text.
3	12 11	Candidates will show clear, sustained understanding of how a sense of tension or danger is created in this scene and elsewhere. They will respond with some thoroughness to the way language works and make careful and relevant reference to the text.
4	10 9	Candidates will begin to develop a personal and critical response to the way the writing creates tension or danger in this scene and elsewhere, with some response to the way language works and some thoroughness in their use of the text for support.
5	8 7	Candidates will begin to develop a response to the way the writing creates tension or danger in this scene and elsewhere, with some detail from the text and reference to language.
6	6 5	Candidates will make some relevant comment about tension or danger in this scene and perhaps elsewhere, and may comment on some aspects of the writing, with a little support from the text.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 32 (15 marks)	PALIN: Pole to Pole Explore the ways in which one or two incidents in <i>Pole to Pole</i> clearly convey to you impressions of the writer's personality.
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NOTES ON THE TASK

Candidates should identify appropriate examples of where impressions of Palin's personality come across particularly strongly, and analyse how these impressions are created. They may come via (for example): Palin's own direct comments and observations to the reader; the way he shows himself speaking/acting; descriptions of people and places that imply a particular viewpoint or attitude. However, more perceptive candidates should recognise that, as much as anything, it is a matter of *tone*: the way in which Palin presents – rather than the content of – his information, observation and comment.

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

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

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

QUESTION 33 (15 marks)	HORNBY: Fever Pitch What makes Hornby's writing about football interesting and entertaining for you, here and elsewhere in <i>Fever Pitch</i> ?	
NOTES ON THE TASK Most candidates should be able to show understanding of the importance of the game to the narrator; good answers will catch Hornby's ironic as well as excited tone and style. The best responses may well recognise the significance of the social and cultural context in which the text works.		
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 descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates respond perceptively and convincingly to Hornby's descriptions of football here and elsewhere and what makes them interesting/entertaining, and make well selected textual references.
3	12 11	Candidates will show a clear and sustained understanding of Hornby's descriptions of football here and elsewhere and what makes them interesting/entertaining, and will make careful and relevant reference to the text.
4	10 9	Candidates will make a reasonably extended response to Hornby's descriptions of football here and elsewhere and what makes them interesting/entertaining, and will support the argument thoroughly from the text.
5	8 7	Candidates will begin to develop a response to Hornby's description of football matches in the extract (and perhaps elsewhere) and what makes them interesting/entertaining, giving some detailed support from the text.
6	6 5	Candidates will make some relevant comment about the extract and what makes it interesting/entertaining, giving a little textual support.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

QUESTION 34 (15 marks)	HORNBY: Fever Pitch Explore some of the ways in which where Hornby shows that a sense of 'belonging' is important, in <i>Fever Pitch</i> .	
NOTES ON THE TASK Candidates are expected to respond to chosen parts of the book (e.g. 'Islington Boy', 'Graduation Day', etc.) and refer closely to these. Good answers will show confidence in handling detail; the best will respond to the tone of Hornby's writing.		
QUESTION 34 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** If most qualities are achieved, award the higher mark in the band.		
The band descriptor which is shaded (footroom) rewards performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	15	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	14 13	Candidates respond perceptively and convincingly to 'belonging' in the book, and make well selected textual references.
3	12 11	Candidates show a clear, sustained response to 'belonging' in the book, and make careful, relevant textual reference.
4	10 9	Candidates will make a reasonably extended response to 'belonging' in the book and will support the argument thoroughly from the text.
5	8 7	Candidates will begin to develop a response to 'belonging' in the book giving some detailed support from the text.
6	6 5	Candidates will make some relevant comment about 'belonging' in the book giving a little textual support.
Below 6	4 – 0	The answer will not meet the criteria for Band 6.

