

# **PRACTICE PAPER LITERATURE IN ENGLISH PAPER 1 (Set 1)**

**Section A      Critical      Analysis**

## SCRIPT A

- (i) What is the role of beasts/monsters in the passages and in the works from which they come? (14 marks)

Examiners' range:

0 – 6	poor
6 – 10	average
11 – 14	good

Examiners' comments:

Relies heavily on the descriptions from the passages and does not extend observations to the works as a whole. Makes the important point for LOF that the monster is a product of the boys' inner fears, but is limited only to acknowledging Othello will change as jealousy takes a monstrous form inside him.

SCRIPT A

(ii)

What are Ralph's and Othello's emotions and how do Golding and Shakespeare show them to us?

(19 marks)

Examiners' range:

0 – 6	poor
7 – 13	average
14 – 19	good

Examiners' comments:

A very elementary analysis, often vague and nonsensical, e.g. 'confusion....that makes him believe that the appearance of the creature cannot be clearly seen' and 'Othello's emotions are very emotional'.

Probable Level: 1

## SCRIPT B

(i) Comment on the ironies of the closing events in the novel. (13 marks)

Examiners' range:

0 – 4	poor
5 – 9	average
10 – 13	good

Examiners' comments:

It doesn't get any better than this!

## SCRIPT B

(ii) Show how the narrative point of view changes in the extract. (13 marks)

Examiners' range:

0 – 4	poor
5 – 9	average
10 – 13	good

Examiners' comments:

Missteps once with Percival, but clearly understands what narrative point of view is when most students had no idea.

## SCRIPT B

- (iii) Explain the reference to *Coral Island* (line 67) made by the naval officer. (7 marks)

### Examiners' range:

0 – 2	poor
3 – 5	average
6 – 7	good

### Examiners' comments:

A great shame that the student does not have more to say on the Ballantyne's source text, particularly as regards the imperialistic values it represents and the jollity experienced by the castaways, which has less to do with innocence than the author's unrealistic fantasies

Your mark:

Probable Level: 4/5

## SCRIPT C

- (i) 'Auden's style creates a distance between the reader and the emotion of the poem.' How far do you agree with this statement in relation to the two poems? (10 marks)

## Examiners' range:

0 – 3	poor
4 – 7	average
8 – 10	good

## Examiners' comments:

Answers the question but loses way attempting to explain vague notions like 'daily life images' (presumably wishing to draw attention to the bathetic coupling of common phrasal verbs with cosmic bodies, e.g 'the stars....put out. Pack up the moon...' etc.)

## SCRIPT C

- (ii) What similarities are there in content between the two poems.  
(6 marks)

Examiners' range:

0 – 2	poor
3 – 4	average
5 – 6	good

Examiners' comments:

Finds two valid points of comparison, though elaborates on them rather clumsily.



## SCRIPT C

- (iii) Would you stress the word 'He' or 'was' in line 9 of poem (A)?  
Explain your choice. (4 marks)

Examiners' range:

- Not appropriate

Examiners' comments:

An effective summary of the impact of the poet's loved one on all aspects of his life, contrasted with the possible limitations of stressing 'was' instead.

## SCRIPT C

- (iv) How does the wanderer feel about his wandering in poem (B).  
(4 marks)

Examiners' range:

- Not appropriate

Examiners' comments:

Captures the essence of the wanderer's feelings perfectly.

Probable Level: 1 on (i)

3 on (ii)

4 on (iii) and (iv)

# **PRACTICE PAPER LITERATURE IN ENGLISH PAPER 1 (Set 2)**

**Section A      Critical      Analysis**

## SCRIPT D

- (i) What are the points of comparison between the two extracts?  
(11 marks)

Examiners' range:

0 – 3	poor
4 – 7	average
8 – 11	good

Examiners' comments:

Student displays a general understanding of extracts' structural importance and that a change of behaviour has occurred in Proctor and Hamilton.

## SCRIPT D

- (ii) What is Danforth trying to achieve in extract (A)? Why is this important to him? (11 marks)

Examiners' range:

0 – 3	poor
4 – 7	average
8 – 10	good

Examiners' comments:

An articulate explanation of Danforth's predicament.

## SCRIPT D

- (iii) What is significant about Guy's way of expressing himself in the second paragraph of extract (B)? (11 marks)

### Examiners' range:

0 – 3	poor
4 – 7	average
8 – 11	good

### Examiners' comments:

Fails to establish how Hamilton has formed some connection with Indonesia and seems confused about where he is and who he's with at the time

Probable Level: 3

## SCRIPT E

- (i) In the two poems, in what ways and to what extent do the poets find death attractive? (10 marks)

### Examiners' range:

0 – 3	poor
4 – 7	average
8 – 10	good

### Examiners' comments:

Identifies that *Over* sees death as an escape, but misses most of the irony. Is able to see that Hughes admires the deadly perfection of the pike as a kind of beauty, though this could be better expressed.

## SCRIPT E

(ii) Comment on the use of wordplay in poem (A). (7 marks)

Examiners' range:

0 – 2	poor
3 – 5	average
6 – 7	good

Examiners' comments:

Does 'Over to You' mean God? Perhaps, but there is more than one interpretation of the phrase and the poem and this openness needs to be acknowledged.

No mention of wordplay other than that relating to 'over' and 'you'.



## SCRIPT E

- (iii) What atmosphere is Hughes trying to create in verses 8 – 11 of poem (B)? (7 marks)

Examiners' range:

0 – 2	poor
3 – 5	average
6 – 7	good

Examiners' comments:

Inappropriate choice of vocabulary muddies student's observations. The atmosphere is neither 'ambiguous' or 'ambiguous', nor is it 'dangerous' which is used in the the place of 'threatening'.

Probable Level: 3

## SCRIPT F

- (i) What do we learn about mother and daughter in the first section of the poem? How are they alike and different? (6 marks)

## Examiners' range:

0 – 2	poor
3 – 4	average
5 – 6	good

## Examiners' comments:

The shared Buddhist heritage is referred to and the antagonism between mother and daughter is identified but their Asian origins are not explicitly mentioned, the significance of tiger balm reminding the mother of home is missed and the Vick's Vapor rub suggesting domicile overseas.

SCRIPT F

(ii) How and why do the boys stretch their faces? (2 marks)

Examiners' range:

- Not appropriate

Examiners' comments:

Best not to stretch a sunburned face.

## SCRIPT F

(iii) Why are the last two lines of verse II surprising? (4 marks)

Examiners' range:

- Not appropriate

Examiners' comments:

The 'negative feelings' are inferred by the reader rather than openly expressed, but at least the student senses the girl is unhappy and that pig-tails are not her idea.

## SCRIPT F

- (iv) How does the story in verse III relate to the earlier part of the poem?  
(4 marks)

Examiners' range:

- Not appropriate

Examiners' comments:

The student interprets the story as simply another example of the exercise of parental authority, not as a parable of the girl's own sense of displacement.

Probable Level: 1

# **PRACTICE PAPER LITERATURE IN ENGLISH PAPER 2 (Set 1)**

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Part I

**Section A: Novel*****Lord of the Flies*****SCRIPT G**

1. Imagine that the island becomes so famous that it's turned into a theme park. You are a guide taking a group of tourists around the island. Choose three places of significance you would visit and write what you would say about the places. You should avoid telling too much of the story.

**Examiners' comments:**

Interpreting the question in a hypothetical way 'If I were a guide...' immediately puts the student on the backstep when it comes to actually taking on the role and making any stylistic flourishes in her tour of the island's interesting places. It also opens the answer more readily to storytelling, but without obvious recourse to interpretation or recognition of irony. In addition, we are not sure if the forest is 'communicative' or 'uncommunicative' or quite what the 'coral cattle' refers to.

**Probable Level:****2/3**

## Section B: Play *Othello*

### SCRIPT H

3. How far do you agree that Iago's main technique is to use people's virtues against them?

#### Examiners' comments:

After a slightly clumsy start, the student quickly grasps the question and systematically analyses Iago's manipulative skills. Observations cover most of those listed in the MS (and even some that are not) and are well-supported with quotation. Work of this quality is rare, especially with Shakespeare, and should be duly rewarded

Probable Level: 5 (\*?)



## Section C: Film *The Painted Veil*

### SCRIPT I

5. How does the film visually represent the alienation and reconciliation (later growing together) of Kitty and Walter Fane?

#### Examiners' comments:

Student shows a reasonable understanding of visual representation, but talk of motifs, the symbolism of light and darkness and long-shots is unconvincing (while a blurred figure in the background who should be listening but is obviously not might indicate alienation, distant figures crossing a landscape are more to do with conveying setting than character interactions or lack thereof.) Some technical vocabulary would be useful, such as *mis-en-scene*, framing, backlighting or soft-focus might be useful here.

Probable Level:

3

**Section D: Short Stories*****Fiction: A Pocket Anthology***

## SCRIPT J

7. What is the significance of the past in *Roman Fever*, *Seventeen Syllables*, and *Dead Men's Path*?

## Examiners' comments:

Student is able to explain that the past has an influence on the characters and the events of the here and now, but this hardly seems an original or profound observation and requires rather too much storytelling to establish. Opportunities to contrast the values of the past with those of the 'present' day are not taken up, nor is there any attempt to compare how the stories use the past differently (although this is not a requirement of the question).

Probable Level: 2/3

## Part II

### SCRIPT K

14. Which are your **two** favourite *minor* characters? What attracts you to them? What do they add to the works they appear in?

#### Examiners' comments:

Emilia is a popular choice of minor character and the analysis here is largely accurate and adequately justified (though one or two quotations would have been helpful). The blind man, however, is NOT a minor character, so the student's observations, however insightful they may be, should not be counted towards the final mark.

Probable Level: 1

## SCRIPT L

13. Discuss some of the ways used to bring a work of literature to satisfying close. Illustrate from **three** of your set texts.

### Examiners' comments:

The student recognizes in the introductory paragraph that this can be answered both with respect to technique and subject matter. She sets out three possibilities for closure and illustrates all three in an organized, if not particularly profound manner. This clarity places it slightly above average, though lack of quotation and the relative brevity of the essay may preclude it from the highest levels.

Probable Level:            3/4