

Cambridge IGCSE™ (9–1)

LITERATURE IN ENGLISH

0992/02

Paper 2 Drama and Unseen (Open Text)

For examination from 2028

MARK SCHEME

Maximum Mark: 50

Specimen

This document has **22** pages. Any blank pages are indicated.

Generic Marking Principles

All examiners must apply these general marking principles when marking candidate responses. Examiners must apply them alongside the specific content of the mark scheme or generic level descriptions for a question. Each question paper and mark scheme must also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptions for the question
- the specific skills defined in the mark scheme or in the generic level descriptions for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptions.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptions in mind.

English & Media-Specific Marking Principles

(To be read in conjunction with the Generic Marking Principles (and requiring further guidance on how to place marks within levels))

Components using level descriptions:

- We use level descriptions as a guide to broad understanding of the qualities normally expected of, or typical of, work in a level.
- Level descriptions are a means of general guidance and should not be interpreted as hurdle statements.
- Where indicative content notes are supplied for a question, these are *not* a prescription of required content and must not be treated as such. Alternative correct points and unexpected answers in candidates' scripts must be given marks that fairly reflect the knowledge and skills demonstrated.
- While we may have legitimate expectations as to the ground most answers may occupy, we must at all times be prepared to meet candidates on their chosen ground, provided it is relevant ground (e.g. clearly related to and derived from a relevant passage/text and meeting the mark scheme requirements for the question).

Assessment Objectives

All questions are marked out of 25.

The assessment objectives for the paper are:

AO1 show detailed knowledge of the content of literary texts in the three main forms (drama, poetry and prose), supported by reference to the text

AO2 understand the meanings of literary texts and their contexts and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes

AO3 analyse ways in which writers use language, structure and form to create meanings and achieve effects

AO4 communicate a sensitive and informed personal response to literary texts.

Level descriptions

Examiners apply the level descriptions holistically when deciding upon a mark for a response. The four assessment objectives are not marked separately.

Examiners use the following guidance to arrive at a specific mark within a level:

- if the work **convincingly** meets the level statement, award the highest mark in the level
- if the work **adequately** meets the level statement, award the most suitable mark in the middle of the level
- if the work **just** meets the level statement, award the lowest mark in the level.

Supplementary marking notes – the indicative content

The specific marking notes for each question are an indication of how the question could be answered. They are not designed to be either prescriptive or exhaustive and should not be read as the 'correct answer'. Candidates can offer ideas that do not feature in the bullet points. The syllabus encourages candidates to offer informed personal responses to the questions set; the mark scheme aims to reward all valid responses that are supported by relevant reference to the text. Candidates are not required to provide extraneous background information such as biographical or historical details.

Unbalanced responses

Some questions include two elements: for example, two characters, two short stories, two moments. Responses which deal with one element at a significantly greater length than the other are unlikely to reach the higher levels of the mark scheme.

Level	Description	Marks
5	Critical and perceptive <ul style="list-style-type: none"> • Demonstrates detailed textual knowledge integrating well-selected reference. (AO1) • Shows critical understanding of the text and its implications. (AO2) • Sustains analysis of how writers create meanings and achieve effects. (AO3) • Sustains a perceptive personal response to the task. (AO4) 	21–25
4	Clear and developed <ul style="list-style-type: none"> • Demonstrates textual knowledge carefully supported by relevant reference. (AO1) • Shows clear understanding of the text and its implications. (AO2) • Analyses how writers create meanings and achieve effects. (AO3) • Makes a well-developed personal response to the task. (AO4) 	16–20
3	Relevant and supported <ul style="list-style-type: none"> • Demonstrates textual knowledge supported by relevant reference. (AO1) • Shows overall understanding of the text. (AO2) • Makes relevant response to how writers create meanings and achieve effects. (AO3) • Develops a personal response to the task. (AO4) 	11–15
2	Some relevance <ul style="list-style-type: none"> • Demonstrates knowledge of the text with some supporting reference. (AO1) • Shows some understanding of meaning. (AO2) • Makes some reference to how writers create meanings and achieve effects. (AO3) • Gives a personal response to the task. (AO4) 	6–10
1	Limited <ul style="list-style-type: none"> • Demonstrates a little knowledge of the text. (AO1) • Shows a little understanding of meaning. (AO2) • Shows a little awareness of how writers create meanings and achieve effects. (AO3) • Makes a limited attempt to respond. (AO4) 	1–5
0	<ul style="list-style-type: none"> • No creditable response. 	0

Section A: Drama

Question	Answer	Marks
1	<p>Pearl Cleage: <i>Blues for an Alabama Sky</i></p> <p>In what ways does Cleage’s portrayal of Sam contribute to the dramatic impact of the play?</p> <p>The points listed here should not be considered indicators of a ‘correct’ answer. Examiners are encouraged to reward any valid interpretations of texts and questions.</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • that Sam delivers babies at Harlem hospital, working long hours • his caring friendship with Angel – likes to hear her singing • he’s educated and rational, and relaxes socially with music, dancing and drinking illicit alcohol <p>AO2</p> <ul style="list-style-type: none"> • dramatic contrast of Sam (rational and reliable) with Guy and Angel (emotional artists) • Sam’s enjoyment of the nightlife validates Harlem culture and blues singing • Sam acknowledges alternative opinions – on abortion – and he argues against Leland’s views about sexuality and defends Guy <p>AO3</p> <ul style="list-style-type: none"> • his pleasure in Angel’s singing ‘Lose the shimmy. Lose the gin. Keep the blues.’ 1:2 – he tells Delia ‘I don’t want to work so hard on the body I forget about the soul’ 1:3 • the violence of Sam’s death, shot by Leland – ironically, Sam argued against Angel’s abortion • the different reactions to Sam’s death <p>AO4</p> <ul style="list-style-type: none"> • accept any valid, informed response to question and text, matched against the appropriate level descriptions. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make informed personal and critical responses to the playwright’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Question	Answer	Marks
2	<p>Pearl Cleage: <i>Blues for an Alabama Sky</i></p> <p>How does Cleage make this moment in the play so revealing?</p> <p>The points listed here should not be considered indicators of a ‘correct’ answer. Examiners are encouraged to reward any valid interpretations of texts and questions.</p> <p>From Act 1, Scene 3</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • Angel was recently fired from her singing job in a club • she has been trying to find another singing job • she is getting desperate for any paid work <p>AO2</p> <ul style="list-style-type: none"> • the closeness of the friendship between Guy and Angel • Angel’s lack of options – Tony T’s intentions with his offer of an ‘audition’ • Guy’s skill at costume designing and how hard he works <p>AO3</p> <ul style="list-style-type: none"> • the ease of Guy and Angel’s dialogue – how they are comfortable with each other • their conflicting attitudes to going to Paris – for Angel it’s just a dream, but Guy is realistic and saves money to go • the casual threat of violence ‘me and Sam will cut his heart out’ – a joke here, but also ominous considering Sam’s later death <p>AO4</p> <ul style="list-style-type: none"> • accept any valid, informed response to question and text, matched against the appropriate level descriptions. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make informed personal and critical responses to the playwright’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Question	Answer	Marks
3	<p>Chinonyerem Odimba: <i>Princess & The Hustler</i></p> <p>Explore how Odimba dramatically conveys the impact of the bus boycott.</p> <p>The points listed here should not be considered indicators of a ‘correct’ answer. Examiners are encouraged to reward any valid interpretations of texts and questions.</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • how Bristol folk boycotted buses because the Bristol Bus Company refused to employ black or Asian bus crews • how the boycott heightens differences between characters • how the lack of transport affected people’s ability to work <p>AO2</p> <ul style="list-style-type: none"> • initial conflict: between Margot and Mavis, Margot and Wendell, Junior and white youths • how Wendell and others gain a shared passion to fight for justice • how community support creates hope for the family’s future <p>AO3</p> <ul style="list-style-type: none"> • the drama of Margot’s inability to empathise with the James family’s situation • Wendell’s realisation of power – the protesters now have a united voice to challenge injustice ‘De police, de fire brigade, de NHS dey all discriminating’ 2:2 • the celebration of victory and the joy as Princess is crowned beauty queen <p>AO4</p> <ul style="list-style-type: none"> • accept any valid, informed response to question and text, matched against the appropriate level descriptions. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make informed personal and critical responses to the playwright’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Question	Answer	Marks
4	<p>Chinonyerem Odimba: <i>Princess & The Hustler</i></p> <p>How does Odimba make this such an entertaining opening to the play?</p> <p>The points listed here should not be considered indicators of a ‘correct’ answer. Examiners are encouraged to reward any valid interpretations of texts and questions.</p> <p>From Act 1, Scene 1</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • introduction to Princess, Mavis and Wendell at the start of the play • how Princess’s daydream reveals her growing awareness of limitations placed on her due to race • how the pageantry makes a lively opening to the play <p>AO2</p> <ul style="list-style-type: none"> • the humour and detail of Princess’s fantasy • how Mavis asserts her authority over her children • Princess’s love/hate relationship with her brother <p>AO3</p> <ul style="list-style-type: none"> • the drama of the stage opening like the front of a doll’s house • the showiness of the pageantry – the noise, colours, music and fireworks • the contrast of the fantasy with mundane everyday life – how achievable is the daydream? <p>AO4</p> <ul style="list-style-type: none"> • accept any valid, informed response to question and text, matched against the appropriate level descriptions. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make informed personal and critical responses to the playwright’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Question	Answer	Marks
5	<p>J B Priestley: <i>An Inspector Calls</i></p> <p>Explore <u>two</u> moments in the play which Priestley makes particularly surprising for you.</p> <p>The points listed here should not be considered indicators of a ‘correct’ answer. Examiners are encouraged to reward any valid interpretations of texts and questions.</p> <p>The answer is marked holistically; the marking of unbalanced answers will be assessed by the level descriptions and standardisation scripts. Candidates are free to choose their own moments. Likely moments might include:</p> <ul style="list-style-type: none"> • when Sheila gets Eva sacked at Milwards – Act 1 • when Eva’s affair with Gerald or Eric is revealed – Act 2, Act 3 • how Mrs Birling treats Eva at the committee – Act 2 • any of the Inspector’s actions or questions – all Acts • the Inspector’s last speech – Act 3 • when it is clear that the Inspector is fake – Act 3 • the Birlings’ attitudes at the end – Act 3 <p>AO1</p> <ul style="list-style-type: none"> • a detailed knowledge of their chosen moments • the relevance of their place within the play • how they relate to the play as a whole <p>AO2</p> <ul style="list-style-type: none"> • understanding of what makes these moments surprising • how this may relate to the wider themes of the play • how the characters’ viewpoints or thoughts and feelings are revealed <p>AO3</p> <ul style="list-style-type: none"> • how the effects of the writer’s choices (of language, plot structure and/or staging) contribute to the surprise • the dramatic impact of the moment on stage • the likely audience reaction or response <p>AO4</p> <ul style="list-style-type: none"> • accept any valid, informed response to question and text, matched against the appropriate level descriptions. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make informed personal and critical responses to the playwright’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Question	Answer	Marks
6	<p>J B Priestley: <i>An Inspector Calls</i></p> <p>In what ways does Priestley build tension at this moment in the play?</p> <p>The points listed here should not be considered indicators of a ‘correct’ answer. Examiners are encouraged to reward any valid interpretations of texts and questions.</p> <p>From Act 1 (pp 12–14 edition: Heinemann Plays 1992)</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> the Birlings are celebrating the engagement of Gerald to Sheila the contrast with the Inspector’s seriousness how he begins to question the Birlings’ established social standing <p>AO2</p> <ul style="list-style-type: none"> Mr Birling’s righteous attitude to his sacking of Eva – does he protest too much? how the Inspector doesn’t accept Mr Birling’s lie that he doesn’t remember Eva how Mr Birling tries to shut down the enquiry as being too long ago <p>AO3</p> <ul style="list-style-type: none"> the Inspector’s hiding Eva’s photo shows his control/authority the Inspector’s hard-hitting factual sentences about Eva and their effect on Mr Birling the culmination of the Inspector’s blunt disagreement with Mr Birling, showing the Inspector’s determination to pursue justice for Eva Smith <p>AO4</p> <ul style="list-style-type: none"> accept any valid, informed response to question and text, matched against the appropriate level descriptions. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make informed personal and critical responses to the playwright’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Question	Answer	Marks
7	<p>William Shakespeare: <i>The Tempest</i></p> <p>Explore the ways in which Shakespeare memorably conveys Ferdinand's love for Miranda.</p> <p>The points listed here should not be considered indicators of a 'correct' answer. Examiners are encouraged to reward any valid interpretations of texts and questions.</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • Prospero planned for Ferdinand and Miranda to fall in love – their marriage a retribution/restitution for Alonso's earlier deposing of Prospero • how Ariel lures Ferdinand with magic and song • Ferdinand's good looks, symbolising his inner worth <p>AO2</p> <ul style="list-style-type: none"> • how Ferdinand and Miranda romantically fall in love at first sight – how he responds humbly, kneeling, to Miranda's unconventional offer to marry him 3.1.83 • how Prospero tests the strength of Ferdinand's love by creating obstacles • how Ferdinand proves his love is true by suffering imprisonment and hard toil <p>AO3</p> <ul style="list-style-type: none"> • admiring language – Miranda of Ferdinand: he 'carries a brave form' 1.2.411; is 'divine' 1.2.418. Ferdinand of Miranda: 'goddess' 1.2.421, 'I ... / Do love, prize, honour you' 3.1.73 • the drama of Ferdinand's worthy endurance 'Might I but through my prison once a day / Behold this maid' 1.2.490–1, Miranda 'makes my labours pleasures' 3.1.7 • fairy-tale romance structure, i.e. magic, love at first sight, overcoming of obstacles, the blessing and happy-ever-after future <p>AO4</p> <ul style="list-style-type: none"> • accept any valid, informed response to question and text, matched against the appropriate level descriptions. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make informed personal and critical responses to the playwright's ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Question	Answer	Marks
8	<p>William Shakespeare: <i>The Tempest</i></p> <p>How does Shakespeare make this ending to the scene so dramatic?</p> <p>The points listed here should not be considered indicators of a ‘correct’ answer. Examiners are encouraged to reward any valid interpretations of texts and questions.</p> <p>From Act 2, Scene 1, lines 261–325 (Alexander text)</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • King Alonso and his retinue have been unsuccessfully searching for Ferdinand • Ariel has been watching over Alonso, preventing his murder by Sebastian • Ariel is trying to earn his freedom, promised by Prospero in two days’ time <p>AO2</p> <ul style="list-style-type: none"> • the ways in which Antonio persuades Sebastian to kill his brother Alonso • after Ariel’s arrival, how Antonio and Sebastian assuage suspicion by inventing excuses for their drawn swords • danger is averted – for now – and the scene ends as it started, with Alonso searching for Ferdinand <p>AO3</p> <ul style="list-style-type: none"> • Antonio’s persuasive language and belittling of the murder • Sebastian’s delaying which adds to the suspense • the comic exaggeration of the noises ‘burst of bellowing / Like bulls’ <p>AO4</p> <ul style="list-style-type: none"> • accept any valid, informed response to question and text, matched against the appropriate level descriptions. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make informed personal and critical responses to the playwright’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Question	Answer	Marks
9	<p>Oscar Wilde: <i>The Importance of Being Earnest</i></p> <p>How does Wilde vividly depict class in the play?</p> <p>The points listed here should not be considered indicators of a ‘correct’ answer. Examiners are encouraged to reward any valid interpretations of texts and questions.</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • how Wilde humorously ridicules the trivial rules governing class, particularly of finding marriage partners deemed ‘suitable’ • how Wilde mocks the snobbishness of Lady Bracknell – her concern for wealth and family • how other characters respond to social status <p>AO2</p> <ul style="list-style-type: none"> • Algernon’s good family define his upper class, but he has no wealth; Jack has wealth and status as a country squire, but his family origins are questionable • the servants are outwardly compliant, but often comically deceive and undermine their masters • Miss Prism is determinedly respectable as governess, and Chasuble has a respectable calling – their marriage is socially suitable <p>AO3</p> <ul style="list-style-type: none"> • Lady Bracknell’s humorous trivial questioning of marriage candidates • the playing out of the romances – how ridiculous objections thwart marriages until the end • the servants’ humorous actions – Lane has openly drunk Algernon’s wine; Merriman stoically just watches his employers’ antics <p>AO4</p> <ul style="list-style-type: none"> • accept any valid, informed response to question and text, matched against the appropriate level descriptions. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make informed personal and critical responses to the playwright’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Question	Answer	Marks
10	<p>Oscar Wilde: <i>The Importance of Being Earnest</i></p> <p>In what ways does Wilde make this such an amusing moment in the play?</p> <p>The points listed here should not be considered indicators of a ‘correct’ answer. Examiners are encouraged to reward any valid interpretations of texts and questions.</p> <p>From Act 1</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> the setting – the exaggerated luxuriousness of Algy’s flat how Jack is a close friend of Algy – they bicker constantly but quite amiably and humorously that Algy is expecting a visit from his Aunt, Lady Bracknell, and his cousin, her daughter, Gwendolen, but that Jack has unexpectedly arrived first <p>AO2</p> <ul style="list-style-type: none"> how the refinement of cucumber sandwiches for afternoon tea raises Jack’s suspicions that Algy is expecting visitors how Algy contradicts accepted values – he says marriage is business and destroys romance the incident with the cigarette case <p>AO3</p> <ul style="list-style-type: none"> how the two seem polite ‘My dear fellow’, but are actually rude to each other how Algy belittles marriage by altering adages ‘Divorces are made in Heaven’ the manoeuvring over cucumber sandwiches – foreshadowing the ‘battle tea’ with Gwendolen and Cecily <p>AO4</p> <ul style="list-style-type: none"> accept any valid, informed response to question and text, matched against the appropriate level descriptions. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make informed personal and critical responses to the playwright’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Section B: Unseen

Question	Answer	Marks
11	<p>How does the poet vividly present the differences between the two photographs of herself?</p> <p>To help you answer this question, you might consider:</p> <ul style="list-style-type: none"> • how the poet portrays her teenage self in the first photograph • the language she uses to describe how she took the first photograph • how she has changed over time. <p>The points listed here should not be considered indicators of a ‘correct’ answer. Examiners are encouraged to reward any valid interpretations of texts and questions.</p> <p>The poem ‘Two Photographs’ is by the British Nigerian poet Therese Lola and was a contribution to ‘My Mental Health Journey’ campaign. The focus of the question is on the differences between the two photographs and how the poet presents both herself and, implicitly, the journey she has taken over time.</p> <p>The bullet points invite candidates to begin with the first image, of the scowling teenager with a void within and ‘knots and clauses’ in her chest which make it hard to express herself; the language used to describe the photograph suggests the effort of shedding light on her appearance in the few seconds before sadness took over. She suggests in her first stanza that she will track progress and that, five years later, the picture is a different one. The third bullet point encourages candidates to unpick the imagery describing what is responsible for the transformation, which is a recipe list of diverse ingredients: the second portrait is confident and generates its own light.</p> <p>There are plenty of opportunities to analyse language, and differentiation will stem from the candidates’ ability to analyse how the poet’s vivid images capture the difference between her younger and older self, and what helped her on the journey.</p> <p>At a basic level, we might expect descriptive responses which read the poem as a straightforward narrative.</p> <p>Stronger responses (Levels 4–5)</p> <p>Candidates may comment on some of the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • knowledge that the photographs show a woman progressing from adolescence to adulthood <p>AO2</p> <ul style="list-style-type: none"> • clear understanding that both photographs are selfies and that despite straining to catch the light, the first reveals teenage troubles and depression while the second shows the difference made by therapy, prayer, coping mechanisms and the poet’s mother 	25

Question	Answer	Marks
11	<p>AO3</p> <ul style="list-style-type: none"> critical exploration of the techniques used by the poet and their effects, such as the vivid metaphor comparing her eyes to ‘frowning pockets’, or the photograph to pouring the bent sun ‘into my void’, or the memorable simile comparing her troubled adolescence to a ‘shoplifter in a supermarket aisle’, furtively present despite her efforts; comparison with the recipe of ‘syrup’, ‘puree’ and ‘honey’ which has helped her to present a more confident self ‘no longer a carousel of masks’; the ‘two glowing pebbles’ contrast with the frowning pockets and suggest she is no longer hiding and can generate her own light <p>AO4</p> <ul style="list-style-type: none"> personal response to the journey between the two photographs which has filled the ‘white space’ with ‘safe noise’ and given the poet the confidence to write about herself in this way. <p>Mid-range responses (Levels 2–3)</p> <p>Candidates may comment on some of the following:</p> <p>AO1</p> <ul style="list-style-type: none"> knowledge that the poem is about two very different ‘selfies’ taken five years apart and the personal journey between them <p>AO2</p> <ul style="list-style-type: none"> understanding that the teenage poet was trying to hide her lack of confidence, whereas the second photograph does not need an edit and shows her standing tall <p>AO3</p> <ul style="list-style-type: none"> exploration of language, such as: the image of ‘knots and clauses’ in her chest suggesting blockage and a lack of free expression; the simile comparing the photograph to filling the cracks ‘like cement’ to suggest she was trying to hide her true feelings of sadness; the recipe in the third stanza suggesting a cure for ‘masks’ and game playing; the openness of the images in the final stanza <p>AO4</p> <ul style="list-style-type: none"> personal response to the portrayal of a woman’s progression from teenage anxieties and concealments towards confident self-presentation. <p>Basic responses (Level 1)</p> <p>Candidates may comment on some of the following:</p> <p>AO1</p> <ul style="list-style-type: none"> knowledge that the poem is about two photographs of the poet and the differences between them <p>AO2</p> <ul style="list-style-type: none"> some understanding that she has grown out of her teenage insecurity and gained confidence 	

Question	Answer	Marks
11	<p>AO3</p> <ul style="list-style-type: none">• some textual reference in the form of quotation or paraphrase <p>AO4</p> <ul style="list-style-type: none">• simple personal response to the two photographs and the journey they illustrate. <p>Differentiation will stem from the quality and level of detail of analysis and the sensitivity and insight shown, especially in responding to what is implicit in the writing.</p> <p>Mark according to the levels of response marking criteria.</p>	

Question	Answer	Marks
12	<p>How does the writer memorably portray the narrator's feelings?</p> <p>To help you answer this question, you might consider:</p> <ul style="list-style-type: none"> • what the narrator feels about his daily routine • why he connects the sea with his boyhood • how the writing portrays the powerful feelings he had as a boy. <p>The points listed here should not be considered indicators of a 'correct' answer. Examiners are encouraged to reward any valid interpretations of texts and questions.</p> <p>This extract is taken from <i>Everyman</i> by Philip Roth, in which the everyman, who is never named, looks back at youthful joys while expressing the disillusionment of his current, retired existence.</p> <p>The question especially encourages candidates to engage with the writing in this long paragraph and to explore this portrait of an old man looking back with regret at how he had changed but the stupendous sea had not. He suggests that he had never recovered the intensity of his youthful self.</p> <p>Most candidates should be able to use the bullets to explore how the man begins by listing his daily routine, its loneliness and his attempts to resist the ageing process. Watching the tides connects him with his boyhood but also reminds him of how little he has made sense of his experiences since. His evening routine seems to be an attempt to recapture the memories of his boyhood and he questions himself about the validity of this activity before releasing his longing to return to 'the best of boyhood' in a single enormous lyrical sentence in which he surfs the waves and surrenders to the power of the sea until 'he knew it was time to go'. The intense experience is perhaps a metaphor for life itself and, for the narrator, its impending end. The sensuousness and 'ecstasy' of the experience at the time is recaptured in the language of the final two paragraphs of this extract, which recalls the boy savouring his 'fleshly existence' in sharp contrast with the disillusioned old man.</p> <p>Stronger responses (Levels 4–5)</p> <p>Candidates may comment on some of the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • knowledge that an old man has returned to the beaches where he used to surf as a boy <p>AO2</p> <ul style="list-style-type: none"> • clear understanding that his mundane daily routine shows the emptiness of his life now, and his longing for the emotional intensity he felt as a boy and which he has struggled to reproduce in adult experience <p>AO3</p> <ul style="list-style-type: none"> • critical exploration of the techniques used by the writer and their effects, such as: the rhetorical questions the old man asks himself and the lists of activities which enumerate the slow passing of time; contrast with the sensuous intensity of the moments the young boy spent surfing; how the 	25

Question	Answer	Marks
12	<p>writer conveys the man's lifelong love affair with 'the sea, the stupendous sea' which changes 'without ever changing', juxtaposing this with changes in the man's life; how the old man sees the beach as 'the center of the circles in which his mind revolved' while questioning the usefulness of spending his life this way, and how the passage concludes with a memorable description of the 'tubular sprout' of the boy's body pitched against the 'rising breakers' and sensuous memories of the sea 'boiling' in his ears, the taste of salt, the 'intoxicating' smell; finally, how he metaphorically savoured the taste of his own existence in that moment, against 'the obstinate fact of the future' in a sentence of extraordinary 'ecstasy' and excitement</p> <p>AO4</p> <ul style="list-style-type: none"> personal interpretative response to these contrasts and to the passing of time, with hints of the man's dissatisfaction with old age and how he has spent his time; there are possible implications that the sea represents eternity and is a metaphor for his inexorable future; perhaps he can only recapture the intensity of his boyhood experiences in the lyricism of memory. <p>Mid-range responses (Levels 2–3)</p> <p>Candidates may comment on some of the following:</p> <p>AO1</p> <ul style="list-style-type: none"> knowledge that an old man is detailing the unsatisfactory routines of his day-to-day life and is drawn back to memories of his boyhood <p>AO2</p> <ul style="list-style-type: none"> understanding that the beach and sea had special significance to him and that he used to pitch himself into the sea to attempt to ride its surf <p>AO3</p> <ul style="list-style-type: none"> exploration of visual language such as: the flow of the tides; the boats sailing out to the ocean under the old drawbridge; 'the sea, the stupendous sea' and the 'bony sea-battling boy' who 'rode the waves from way out', 'scraped against the tiny sharp pebbles and jagged clamshells' and saw 'the low slant of inland sunlight' when it was time to go. All these might suggest the old man can only really paint in his memories and he cannot recapture the intense and sensuous feelings of the young boy <p>AO4</p> <ul style="list-style-type: none"> personal response to the suggestions that there was poetry in his childhood which he cannot recapture as an old and ailing man; he looks in vain out to sea for a meaning to his life, which perhaps only existed in the moment. 	

Question	Answer	Marks
12	<p>Basic responses (Level 1)</p> <p>Candidates may comment on some of the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • knowledge that an old man is looking back with regret and realising he cannot regain the intense feelings of his boyhood <p>AO2</p> <ul style="list-style-type: none"> • some understanding that the intensity of the experience is represented in the language of his memories <p>AO3</p> <ul style="list-style-type: none"> • some textual reference in the form of quotation or paraphrase <p>AO4</p> <ul style="list-style-type: none"> • simple personal response to the old man's feelings. <p>Differentiation will stem from the quality and level of detail of analysis and the sensitivity and insight shown, especially in responding to what is implicit in the writing.</p> <p>Mark according to the levels of response marking criteria.</p>	

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