

# Cambridge O Level

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**LITERATURE IN ENGLISH****2010/01**

Paper 1 Poetry and Prose (Open Text)

**For examination from 2028**

MARK SCHEME

Maximum Mark: 50

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**Specimen**

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This document has **28** pages.

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

**Section A: Poetry**

Question	Answer	Marks
1	<p><b><i>Report to Wordsworth</i>, Boey Kim Cheng, <i>Songs of Ourselves</i>, Volume 1</b></p> <p><b>Explore the ways in which Cheng makes <i>Report to Wordsworth</i> such a disturbing poem.</b></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><b>AO1</b></p> <ul style="list-style-type: none"> <li>unexpected reference to Wordsworth, suggesting that this 'nature-poet' would have been disturbed by the report</li> <li>wide range of the natural world which is affected and dying</li> <li>the 'smog' and 'waste' are caused by humans</li> </ul> <p><b>AO2</b></p> <ul style="list-style-type: none"> <li>the references to the Gods of mythology suggest an ancient, powerful and treasured world is being destroyed: 'entombed' and 'choked', 'helpless' to overcome man</li> <li>the hyperbolic statement: 'All hopes ... have sunk'; it is too late for the sea's recovery</li> <li>the idea that man has almost killed nature as the 'wound (is) widening'</li> </ul> <p><b>AO3</b></p> <ul style="list-style-type: none"> <li>the hard-hitting assonance of the short sentence: 'She has been laid waste.'</li> <li>the image of man as 'insatiate', as he 'moves in for the kill', suggesting that man will not stop his selfish acts and taking from nature</li> <li>the build-up of disturbing images culminating in God's 'last cry', suggesting the end of the world</li> </ul> <p><b>AO4</b></p> <ul style="list-style-type: none"> <li>accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer's ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	<b>25</b>

Question	Answer	Marks
2	<p><b>Sonnet 18, William Shakespeare, <i>Songs of Ourselves</i>, Volume 1</b></p> <p><b>How does the speaker strikingly compare his lover to summer in <i>Sonnet 18</i>?</b></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><b>AO1</b></p> <ul style="list-style-type: none"> <li>• a summer’s day is recognised as being desirable by everyone and is therefore a high standard</li> <li>• however, the lover is even more lovely both in looks and character</li> <li>• summer lasts too brief a time and is too hot, cloudy or windy</li> </ul> <p><b>AO2</b></p> <ul style="list-style-type: none"> <li>• summer is at the mercy of changeable nature but his lover is not</li> <li>• his lover’s beauty will not fade, even when growing older</li> <li>• his lover will live forever because of being immortalised in the poem</li> </ul> <p><b>AO3</b></p> <ul style="list-style-type: none"> <li>• the opening rhetorical question which suggests that the speaker has thought about a suitable comparison</li> <li>• the use of repetition: ‘eternal’, ‘Nor ...’ and ‘So long as ...’ to emphasise unfading beauty</li> <li>• the surprising final line and its impact</li> </ul> <p><b>AO4</b></p> <ul style="list-style-type: none"> <li>• accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	<b>25</b>

Question	Answer	Marks
3	<p><b><i>To the Ladies</i>, Mary Chudleigh, <i>Songs of Ourselves</i>, Volume 3</b></p> <p><b>Explore how Chudleigh powerfully presents the speaker's views about marriage in <i>To the Ladies</i>.</b></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"> <li>the idea that wife and servant share the same servile status</li> <li>lack of freedom and independence of mind for the wife</li> <li>the change in the husband's behaviour after marriage: 'Then all that's kind is laid aside'</li> </ul> <p>AO2</p> <ul style="list-style-type: none"> <li>the husband's complete domination for ever after the 'fatal knot is tied'</li> <li>the wife is unable to speak but 'Like mutes she signs alone must make'</li> <li>the speaker's closing advice for women to shun marriage ('that wretched state')</li> </ul> <p>AO3</p> <ul style="list-style-type: none"> <li>the use of legal language such as 'obey', 'law supreme', 'state' and 'contract'</li> <li>the description of the man's arrogance and growing power: 'Fierce as an Eastern prince he grows'</li> <li>the powerful impact of the final couplet</li> </ul> <p>AO4</p> <ul style="list-style-type: none"> <li>accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer's ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25



Question	Answer	Marks
4	<p><b><i>The Widower in the Country</i>, Les Murray, <i>Songs of Ourselves</i>, Volume 3</b></p> <p><b>How does Murray movingly convey the speaker's sense of loss in <i>The Widower in the Country</i>?</b></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"> <li>the man's life after the death of his partner</li> <li>his everyday activities that help pass the time after getting up late</li> <li>his life of solitude in the countryside</li> </ul> <p>AO2</p> <ul style="list-style-type: none"> <li>the monotony of his routine</li> <li>the sense of time passing: 'This afternoon ...', 'Then the sun will move on ...', 'Getting near dark, I'll go home ...'</li> <li>sympathy for the man on his own with his 'corned-beef supper, sitting there / at the head of the table'</li> </ul> <p>AO3</p> <ul style="list-style-type: none"> <li>the colloquial tone as if conversing to someone: 'I'll get up soon ... I'll go outside ... for I get up late now' as if there is little to get up for</li> <li>the imagery of 'visions smeared / on the dark of my thoughts to dance and fade away'</li> <li>the poignancy of the short sentence – 'Then I'll go to bed' – after his day of routine activity</li> </ul> <p>AO4</p> <ul style="list-style-type: none"> <li>accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer's ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Question	Answer	Marks
5	<p><b>Kayo Chingonyi: <i>Kumukanda</i></b></p> <p><b>In what ways does Chingonyi memorably present his thoughts and feelings in <i>Baltic Mill</i>?</b></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><b>AO1</b></p> <ul style="list-style-type: none"> <li>• two people meeting by the Tyne across from the Baltic Mill</li> <li>• despite the elements conspiring against them</li> <li>• a change of plan as they head for a pizza rather than a talk</li> </ul> <p><b>AO2</b></p> <ul style="list-style-type: none"> <li>• the sense of friendship underlying the poem</li> <li>• thoughts on the city’s past and people in stanza 2</li> <li>• thoughts on dual identity in stanza 3</li> </ul> <p><b>AO3</b></p> <ul style="list-style-type: none"> <li>• the descriptions of the setting: ‘cobbled street’, ‘rain- / slick paving slabs’, ‘turbid mist’</li> <li>• evocation of a disappeared world: ‘haberdasher’s’, ‘greasy spoon’, ‘blackface minstrels’</li> <li>• the impact of figurative language in ‘we met / like this river, drawn from two sources’</li> </ul> <p><b>AO4</b></p> <ul style="list-style-type: none"> <li>• accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Question	Answer	Marks
6	<p><b>Kayo Chingonyi: <i>Kumukanda</i></b></p> <p><b>How does Chingonyi use words and images to vivid effect in <i>Waves</i>?</b></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><b>AO1</b></p> <ul style="list-style-type: none"> <li>the late 1990s evoked by waves where hair is brushed/combed and flattened out</li> <li>and the garage song (line 2)</li> <li>the desire to tame ‘even the most rebellious head’</li> </ul> <p><b>AO2</b></p> <ul style="list-style-type: none"> <li>a sense of determination, even obsession</li> <li>the idea of being ashamed of the ‘hair’s natural grain’</li> <li>the link between styled hair and beauty: ‘We wanted / to be wanted like that’</li> </ul> <p><b>AO3</b></p> <ul style="list-style-type: none"> <li>the hyperbole of ‘sought the counsel of barbers’</li> <li>the richness and playfulness of the diction: ‘technicians of the razor blade’, ‘head-turning, transcendent beauty’; the rhythm</li> <li>the pun on ‘betray’: ‘show disloyalty’ or ‘reveal’, or both</li> </ul> <p><b>AO4</b></p> <ul style="list-style-type: none"> <li>accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

**Section B: Prose**

Question	Answer	Marks
7	<p data-bbox="304 300 1267 336"><b>Lesley Nneka Arimah: <i>What It Means When a Man Falls from the Sky</i></b></p> <p data-bbox="304 367 1310 436"><b>How does Arimah create such powerful impressions of the future in the short story <i>What It Means When a Man Falls from the Sky</i>?</b></p> <p data-bbox="304 472 1326 575">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 data-bbox="304 611 871 647">Candidates may comment on the following:</p> <p data-bbox="304 678 363 714">AO1</p> <ul data-bbox="304 716 1315 920" style="list-style-type: none"> <li>• discovery of Furcal’s Formula that ‘explained the Universe’ and can enable many previously impossible things</li> <li>• existence of just 57 privileged Mathematicians who can calculate and then take on a person’s grief</li> <li>• picture of the world ‘swallowed’ by floods and other natural disasters and illnesses</li> </ul> <p data-bbox="304 956 368 992">AO2</p> <ul data-bbox="304 994 1318 1234" style="list-style-type: none"> <li>• supposedly ‘infallible’, ‘sound’ formula may now be ‘faulty’ and ‘beginning to unravel’ ...</li> <li>• America and Europe no longer exist; Africa has become ‘The United Countries’</li> <li>• the Mathematicians are becoming overwhelmed by the grief of so many people; Kioni is now unrecognisable; one Mathematician went mad and committed suicide</li> </ul> <p data-bbox="304 1270 368 1305">AO3</p> <ul data-bbox="304 1308 1321 1473" style="list-style-type: none"> <li>• apocalyptic images of the world</li> <li>• the use of hyperbole: ‘a sea had replaced Europe’, ‘Russia was a soaked grave’, ‘The Elimination ... wiped out millions’</li> <li>• the seemingly impossible link between maths and emotion: ‘We all fix the equation of a person.’</li> </ul> <p data-bbox="304 1509 368 1545">AO4</p> <ul data-bbox="304 1547 1235 1617" style="list-style-type: none"> <li>• accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <p data-bbox="304 1653 1283 1756">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 writer’s ideas and effects.</p> <p data-bbox="304 1789 1054 1825">Mark according to the levels of response marking criteria.</p>	25

Question	Answer	Marks
8	<p><b>Lesley Nneka Arimah: <i>What it Means When a Man Falls from the Sky</i></b></p> <p>Explore how Arimah creates such memorable endings to <u>two</u> of the following stories:</p> <ul style="list-style-type: none"> <li>• <b><i>Light</i></b></li> <li>• <b><i>Windfalls</i></b></li> <li>• <b><i>Who Will Greet You at Home</i></b></li> </ul> <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><b><i>Light</i></b></p> <p>AO1</p> <ul style="list-style-type: none"> <li>• Enbeli has fought to keep his daughter with him; his wife went to America</li> <li>• his wife has decided not to return; she wants her daughter to live in America</li> <li>• he knows it is hopeless, the elders will side with his wife</li> </ul> <p>AO2</p> <ul style="list-style-type: none"> <li>• Enbeli is close to his daughter, but his wife is not because the daughter is angry with her</li> <li>• he is prepared to use ‘vicious words’ to keep his daughter at home</li> <li>• the daughter will sadly become ‘subdued’ and ‘cautious’ in America and lose her ‘brand of boldness’ which he loves</li> </ul> <p>AO3</p> <ul style="list-style-type: none"> <li>• the ending is written partly in the future tense to show how the father is imagining what will happen</li> <li>• the repetition of the ‘Before ...’ sentences as he also imagines how they will enjoy life until she leaves</li> <li>• the ending is written mainly from Enbeli’s viewpoint with the repetition of ‘He’</li> </ul> <p>AO4</p> <ul style="list-style-type: none"> <li>• accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <p><b><i>Windfalls</i></b></p> <p>AO1</p> <ul style="list-style-type: none"> <li>• the girl’s mother has been using her daughter by injuring her deliberately or offering her to men</li> <li>• the girl accidentally slips and falls, losing her baby</li> <li>• the girl is in hospital and sleepy; her mother is sitting with her</li> </ul>	25

Question	Answer	Marks
8	<p>AO2</p> <ul style="list-style-type: none"> <li>the pregnant girl was looking forward to having a baby who will bring love and meaning to her life</li> <li>the mother is, cruelly, delighted at the loss so they can get huge compensation</li> <li>the mother appears to care for her, stroking her head, but only cares for the money</li> </ul> <p>AO3</p> <ul style="list-style-type: none"> <li>the stark sentence addressing the girl: 'You lost the baby.' The repetition of 'You' to personalise the girl and her experience as she is never named</li> <li>imagery describing her mother as 'resembl[ing] a concerned caretaker' and calling her 'baby', trying to appear a normal mother</li> <li>the emphasis on the mother's genuine excitement at 'Five hundred <i>thousand</i> dollars'</li> </ul> <p>AO4</p> <ul style="list-style-type: none"> <li>accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <p><b>Who Will Greet You at Home</b></p> <p>AO1</p> <ul style="list-style-type: none"> <li>Ogechi finally has a live baby made from beautiful hair from the salon which she initially loved and was proud of</li> <li>the baby is now, impossibly, 'standing over her'</li> <li>she sets it on fire to kill it and makes another, much more ordinary, baby from dirt and ashes</li> </ul> <p>AO2</p> <ul style="list-style-type: none"> <li>the longed-for baby has become disturbingly powerful</li> <li>Ogechi's horror on realising she has lost control of it</li> <li>her empathy with the new baby's humble origins</li> </ul> <p>AO3</p> <ul style="list-style-type: none"> <li>the terrifying description of the strength of the baby, which had 'been able to fist her hair in a grip so tight' and horrifically 'stuff an appendage into her mouth to block her scream'</li> <li>the moving contrast as she immediately calmly makes the new baby; the mantra which reveals that she has learnt her lesson and accepts her place in society</li> <li>the violent and horrific portrayal of Ogechi's fight with the baby: 'tear it apart ... rammed it ... set it on fire ... held it down'</li> </ul> <p>AO4</p> <ul style="list-style-type: none"> <li>accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer's ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	

Question	Answer	Marks
9	<p><b>Jane Austen: <i>Pride and Prejudice</i></b></p> <p><b>To what extent does Austen portray Mr Bingley as a weak character?</b></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><b>AO1</b></p> <ul style="list-style-type: none"> <li>initially he is seen as an amiable gentleman, easily pleased rather than weak</li> <li>his sudden unexplained departure to London, when on the point of proposing</li> <li>his continued apparent disregard for Jane’s feelings, not coming to visit her when she is in London</li> </ul> <p><b>AO2</b></p> <ul style="list-style-type: none"> <li>the revelation by Colonel Fitzwilliam of Darcy’s role in persuading Bingley to leave Netherfield and Jane</li> <li>Bingley puts right his mistake but this is because Darcy has now given his approval</li> <li>Bingley’s very close friendship with Darcy, who he defers to, even when Darcy is incorrect</li> </ul> <p><b>AO3</b></p> <ul style="list-style-type: none"> <li>Mr Bennet’s perceptive summary of Bingley and Jane: ‘... so complying, that nothing will ever be resolved on; so easy, that every servant will cheat you ...’</li> <li>Darcy’s ‘interference’ is explained as protecting his friend, but he also says that Bingley is ‘unaffectedly modest ... his diffidence had prevented his depending on his own judgement’</li> <li>Elizabeth’s correct description of Bingley as ‘violently in love’; he was ‘engrossed by her’, but was persuaded out of this</li> </ul> <p><b>AO4</b></p> <ul style="list-style-type: none"> <li>accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	<b>25</b>

Question	Answer	Marks
10	<p><b>Jane Austen: <i>Pride and Prejudice</i></b></p> <p><b>Explore the ways in which Austen makes <i>Pride and Prejudice</i> such an entertaining novel.</b></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><b>AO1</b></p> <ul style="list-style-type: none"> <li>the relationship between Mr and Mrs Bennet, with his clear mockery of her</li> <li>the pompous, obsequious character of Mr Collins; his ridiculous deference to Lady Catherine</li> <li>the extreme arrogance of Lady Catherine; her ludicrous statements and demands; Elizabeth’s response</li> </ul> <p><b>AO2</b></p> <ul style="list-style-type: none"> <li>the warning about unwise marriages based on appearance shown by Mr and Mrs Bennet and Lydia and Wickham</li> <li>how Mr Collins switches easily from one prospective bride to another; his letters to Mr Bennet</li> <li>Miss Bingley’s embarrassing attempts to ensnare Darcy</li> </ul> <p><b>AO3</b></p> <ul style="list-style-type: none"> <li>a detailed consideration of the chosen examples which goes beyond narrative to focus on the entertaining elements</li> <li>language used by Austen to describe characters and events, emphasising the humour in the situation, e.g. use of irony, understatement</li> <li>entertaining use of dialogue, e.g. Lady Catherine’s statements about herself and her daughter; Elizabeth’s witty epithets to Darcy when they first dance and throughout the novel</li> </ul> <p><b>AO4</b></p> <ul style="list-style-type: none"> <li>accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	<b>25</b>



Question	Answer	Marks
11	<p><b>Ayanna Lloyd Banwo: <i>When We Were Birds</i></b></p> <p><b>In what ways does Banwo movingly present betrayal in the novel?</b></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><b>AO1</b></p> <ul style="list-style-type: none"> <li>• Yejide’s feeling of betrayal as a child by her mother who spends so much time with her twin sister, Geraldine</li> <li>• Darwin’s feelings of betrayal by his father who walked out on the family and never returned</li> <li>• Jenaya (Darwin’s mother) feeling that Darwin has betrayed his Rasta beliefs by working with the dead and cutting his hair</li> </ul> <p><b>AO2</b></p> <ul style="list-style-type: none"> <li>• Yejide’s feeling that her mother has betrayed her by not preparing her for the traumatic role of helping the dead, but she cannot ultimately betray her inheritance and leave</li> <li>• Darwin’s betrayal by Errol and the other workers because he will not join their criminal activities; they also feel betrayed by him</li> <li>• the betrayal of the dead and their families in Fidelis by Errol and the workers who rob their graves</li> </ul> <p><b>AO3</b></p> <ul style="list-style-type: none"> <li>• the moving imagery to convey Darwin’s perspective of how difficult it is to betray his religion and mother: ‘feel like signing his life away’ and makes ‘every hair on his body raise up’</li> <li>• Yejide’s moving point of view: the repetition showing her anger at her mother’s betrayal: she was ‘out of the circle’ formed by the twins and her mother ‘didn’t give a damn ... when it come to me’; ‘There was no room for me.’</li> <li>• Banwo’s emphasis on the importance of the dead: Yejide states that the dead in Fidelis have been ‘Wronged.’ The word stands on its own</li> </ul> <p><b>AO4</b></p> <ul style="list-style-type: none"> <li>• accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	<b>25</b>

Question	Answer	Marks
12	<p><b>Ayanna Lloyd Banwo: <i>When We Were Birds</i></b></p> <p><b>How does Banyo powerfully depict the relationship between Darwin and his father, Levi?</b></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><b>AO1</b></p> <ul style="list-style-type: none"> <li>• Darwin’s longstanding anger that his father left to find work in the city when he was very small and never returned</li> <li>• his first sight of Levi’s ghost makes a big impact</li> <li>• Levi’s ghost reveals himself to Darwin and tells him his story</li> </ul> <p><b>AO2</b></p> <ul style="list-style-type: none"> <li>• Darwin’s understanding that his father didn’t leave them by choice</li> <li>• Darwin’s ability to talk to him about all of the terrible problems he is facing at Fidelis</li> <li>• Darwin puts a headstone in Fidelis for Levi in a ‘quiet, sunny corner’ to show that ‘Carlton Levi Springer was missed ... and Ever Faithful’</li> </ul> <p><b>AO3</b></p> <ul style="list-style-type: none"> <li>• the images of Darwin’s ‘faint’ memories of his father before he left: ‘face was just shadow and smoke, dreadlocks big and thick like a lion’s mane’</li> <li>• Levi’s moving words: ‘Find you? Jah know I never leave you.’; ‘Is you who find me.’</li> <li>• Darwin’s letter at the end of the novel, telling his mother about Levi being killed shortly after reaching the city. His powerful final words: ‘He never leave us, Ma.’</li> </ul> <p><b>AO4</b></p> <ul style="list-style-type: none"> <li>• accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Question	Answer	Marks
13	<p><b>Kiran Desai: <i>Hullabaloo in the Guava Orchard</i></b></p> <p><b>How does Desai vividly depict Sampath's life in the orchard?</b></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><b>AO1</b></p> <ul style="list-style-type: none"> <li>not allowed to attend a wedding with his family, Sampath takes a bus ride out of Shahkot and finds sanctuary in a guava orchard</li> <li>the absurdity of attempting to arrange a marriage in a tree</li> <li>his growing fame and the crowds of awed devotees visiting the guru in the guava orchard</li> </ul> <p><b>AO2</b></p> <ul style="list-style-type: none"> <li>Sampath's desire for escape from the travails of family, work and the world in general</li> <li>his knowledge of the peccadilloes of those who visited his tree (gained from his steaming open of letters during his brief employment at the post office)</li> <li>Mr Chawla's use of his son the celebrity as a vehicle for making money</li> </ul> <p><b>AO3</b></p> <ul style="list-style-type: none"> <li>the comic descriptions in the extract of the girl's rigid ascent and 'dull thump' to the ground whilst dressed as a 'large, expensive toffee'</li> <li>his representation in the local press as '<i>one of an unusual spiritual nature, his child-like ways being uncoupled with unfathomable wisdom</i>' in a piece headed '<i>Post-office clerk climbs tree</i>'</li> <li>his scolding of his companions the drunk monkeys 'like a fond parent'</li> </ul> <p><b>AO4</b></p> <ul style="list-style-type: none"> <li>accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer's ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Question	Answer	Marks
14	<p><b>Kiran Desai: <i>Hullabaloo in the Guava Orchard</i></b></p> <p><b>Explore the ways in which Desai presents comic moments in the novel.</b></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><b>AO1</b></p> <ul style="list-style-type: none"> <li>• Sampath’s slothful demeanour and Mr Chawla’s exasperation at this as he swats the fly Sampath is admiring</li> <li>• his mother Kulfi’s eccentricity evident in her behaviour during her pregnancy and obsession with hunting for ingredients</li> <li>• the spy’s attempts to unmask Sampath, making notes in a school notebook</li> </ul> <p><b>AO2</b></p> <ul style="list-style-type: none"> <li>• Sampath’s unscrupulous behaviour in making public the content of letters he steamed open while working at the post office</li> <li>• the attempt at an arranged marriage in a tree – and the would-be bride’s ascent of, and descent from, the tree</li> <li>• the unsettling nature of Pinky’s extreme act of biting off a piece of Hungry Hop’s ear – and the latter’s anguished reaction</li> </ul> <p><b>AO3</b></p> <ul style="list-style-type: none"> <li>• the comic build-up to Sampath’s striptease at the wedding</li> <li>• the slapstick of the Cinema Monkey stealing Grandma Ammaji’s new dentures and their heroic rescue by Hungry Hop</li> <li>• the portrayal of Sampath’s affectionate relationship with the monkeys</li> </ul> <p><b>AO4</b></p> <ul style="list-style-type: none"> <li>• accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	<b>25</b>

Question	Answer	Marks
15	<p><b>Susan Hill: <i>I'm the King of the Castle</i></b></p> <p><b>How does Hill vividly convey the impact of the Red Room and Hang Wood on Kingshaw?</b></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><b>The Red Room</b></p> <p>AO1</p> <ul style="list-style-type: none"> <li>the eerie backdrop: rain teeming down and yew branches bent against the windows</li> <li>the room's 'dead smell'</li> <li>Kingshaw's deep-rooted fear of moths landing on his face (recalled from moths coming in through the open window in his old bedroom)</li> </ul> <p>AO2</p> <ul style="list-style-type: none"> <li>Kingshaw is victim of Hooper's deliberate cruelty in locking him in the room</li> <li>Kingshaw's shame at being afraid; his crying in frustration</li> <li>his extreme physical reaction in vomiting 'violently' after his ordeal</li> </ul> <p>AO3</p> <ul style="list-style-type: none"> <li>the physical description: 'Kingshaw stiffened ... He drew in his breath sharply.'</li> <li>the one-word sentence – 'Moths.' – uttered by Kingshaw on seeing the first glass case</li> <li>the depiction of Kingshaw's increasing terror: 'The skin prickled across the back of his neck'; '... then silence, waiting, dreading that they were coming near him'; 'He only wanted to get out of the room.'</li> </ul> <p>AO4</p> <ul style="list-style-type: none"> <li>accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <p><b>Hang Wood</b></p> <p>AO1</p> <ul style="list-style-type: none"> <li>Kingshaw's feeling of relaxation in the wood: the sun shining directly onto the trees; he liked the smell</li> <li>the rare moment of joy and freedom he experiences when swimming in the pond</li> <li>the setting where he chooses to end his life</li> </ul> <p>AO2</p> <ul style="list-style-type: none"> <li>the ominous sound that precedes the appearance of Hooper in the wood, the sense that he can never be free of Hooper</li> <li>Kingshaw's calm during the storm contrasting with Hooper's panic and fear</li> <li>his feeling protective towards Hooper after the latter's fall – though there is the sense that their roles had not been reversed</li> </ul>	25

Question	Answer	Marks
15	<p>AO3</p> <ul style="list-style-type: none"> <li>the third-person narrative viewpoint: ‘He liked it here ... Everything around him seemed innocent ...’</li> <li>ways in which Hill conveys Kingshaw’s contentment about how the wood had changed him: ‘... enlarged his experience to a point where he felt that he was on the brink of discovering some secret, of whose existence, that other world did not know.’</li> <li>the poignant matter-of-fact description of how he ends his life</li> </ul> <p>AO4</p> <ul style="list-style-type: none"> <li>accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	

Question	Answer	Marks
16	<p><b>Susan Hill: <i>I'm the King of the Castle</i></b></p> <p><b>In what ways does Hill create particularly disturbing impressions of childhood?</b></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><b>AO1</b></p> <ul style="list-style-type: none"> <li>• Hooper's 'welcoming' note to Kingshaw: 'I DIDN'T WANT YOU TO COME HERE'</li> <li>• Kingshaw's fear of moths and the crow stalking him</li> <li>• Hooper's fear of heights and thunderstorms</li> </ul> <p><b>AO2</b></p> <ul style="list-style-type: none"> <li>• the lack of understanding of the two boys from their parents</li> <li>• the intensity of Hooper's bullying and his skilful targeting of Kingshaw's phobias</li> <li>• Kingshaw's suicide as the only way he sees of escaping Hooper's bullying</li> </ul> <p><b>AO3</b></p> <ul style="list-style-type: none"> <li>• the depiction of the two boys' mutual antipathy from the start</li> <li>• the building of tension in the accounts of the live crow stalking Kingshaw and the dead crow placed in his bed by Hooper</li> <li>• the matter-of-fact portrayal of Kingshaw's suicide, followed by Hooper's 'spurt of triumph' at the thought of it</li> </ul> <p><b>AO4</b></p> <ul style="list-style-type: none"> <li>• accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer's ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	<b>25</b>

Question	Answer	Marks
17	<p><b>Colm Tóibín: <i>Brooklyn</i></b></p> <p><b>How does Tóibín create memorable impressions of Eilis’s life before she leaves Enniscorthy?</b></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><b>AO1</b></p> <ul style="list-style-type: none"> <li>• living with her mother and sister, Rose, the breadwinner of the family</li> <li>• taking book-keeping classes but prospects of a suitable job are poor; she takes a part-time job in a grocery shop</li> <li>• religion and the Catholic Church as an important part of her life and the town generally</li> </ul> <p><b>AO2</b></p> <ul style="list-style-type: none"> <li>• a social life based around a few friends, local dances and the cinema; finding a suitable husband is seen as a priority for girls</li> <li>• her awareness of the differences in social status in the town; George and Jim seen as a step up for her and Nancy; Miss Kelly makes it clear that some customers are to be favoured</li> <li>• her lack of choice in accepting Father Flood’s offer of work in Brooklyn because of her limited future in Enniscorthy</li> </ul> <p><b>AO3</b></p> <ul style="list-style-type: none"> <li>• the third person narration of Eilis’s thoughts and feelings about her life and future, e.g. the step down to working in the shop</li> <li>• Tóibín’s memorable descriptions of the shop and its customers, the dance and the preparations for Eilis’s departure</li> <li>• the presentation of unsatisfactory conversations between Eilis and her mother and Rose about her life in which nothing is said openly: ‘In the silence that lingered ... it had somehow been tacitly arranged that Eilis would go to America’; ‘they could do everything except say out loud ...’</li> </ul> <p><b>AO4</b></p> <ul style="list-style-type: none"> <li>• accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25



Question	Answer	Marks
18	<p><b>Colm Tóibín: <i>Brooklyn</i></b></p> <p><b>Explore how Tóibín vividly depicts prejudice in the novel <i>Brooklyn</i>.</b></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><b>AO1</b></p> <ul style="list-style-type: none"> <li>the extremely prejudiced response by the staff to new ‘coloured’ customers at Bartocci’s, seen as inferior to the white customers</li> <li>the prejudice against Italian and Irish immigrants in Brooklyn, despite their length of time living in America</li> <li>the prejudice experienced by Jack, being Irish in England</li> </ul> <p><b>AO2</b></p> <ul style="list-style-type: none"> <li>Eilis’s mother is always judging others, their families and their past according to her own strict and immovable standards and opinions</li> <li>the Irish and Italian communities in Brooklyn try to avoid discrimination by keeping themselves separate</li> <li>the discussions at Mrs Kehoe’s about the coloured customers which show the depth of the prejudice at that time</li> </ul> <p><b>AO3</b></p> <ul style="list-style-type: none"> <li>the descriptions of life in Brooklyn show the new opportunities for upward mobility; Tony’s declaration of his aspirations for their marriage and future</li> <li>the slow revealing from Eilis’s viewpoint of her understanding of both injustice and the possibility of upward mobility</li> <li>the vivid and disturbing descriptions of the first coloured customers and the reactions to them: ‘a change in the atmosphere’</li> </ul> <p><b>AO4</b></p> <ul style="list-style-type: none"> <li>accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer’s ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Question	Answer	Marks
19	<p><b><i>A Pair of Silk Stockings</i>, Kate Chopin, and <i>Smoke</i>, Ila Mehta, <i>Stories of Ourselves</i>, Volume 3</b></p> <p>Explore how the writers strikingly capture the lives of the following <b>two</b> characters:</p> <ul style="list-style-type: none"> <li>• <b>Mrs Sommers in <i>A Pair of Silk Stockings</i> (by Kate Chopin)</b></li> <li>• <b>Shubha in <i>Smoke</i> (by Ila Mehta).</b></li> </ul> <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><b>Mrs Sommers</b></p> <p>AO1</p> <ul style="list-style-type: none"> <li>• ‘little’ Mrs Sommers, a mother, comes into some money, \$15, a lot of money for her</li> <li>• accustomed to living frugally, knowing ‘the value of bargains’</li> <li>• in one day she shops, goes to a restaurant and visits the theatre</li> </ul> <p>AO2</p> <ul style="list-style-type: none"> <li>• the impressions that she had known ‘better days’ – and the vision of ‘her little brood looking fresh and dainty and new for once in their lives ...’</li> <li>• the lure of consumerism in the department store: the stockings, shoes and gloves</li> <li>• a sense of, for once, giving in to temptations: e.g. ‘her next temptation presented itself in the shape of a matinee performance’</li> </ul> <p>AO3</p> <ul style="list-style-type: none"> <li>• a chronological account of her day, contrasting ‘An all gone limp feeling’ early in the story with ‘a feeling of assurance, a sense of belonging to the well-dressed multitude’ later in the story</li> <li>• the sensuous language that describes the stockings: ‘soft, sheeny luxurious things’ she holds up to ‘see them glisten’</li> <li>• the impact of the story’s final sentence</li> </ul> <p>AO4</p> <ul style="list-style-type: none"> <li>• accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <p><b>Shubha</b></p> <p>AO1</p> <ul style="list-style-type: none"> <li>• a doctor and widow, whose mother-in-law comes to visit</li> <li>• her checking that the house is presentable for her mother-in-law</li> <li>• forgetting that the photograph of her late husband had not been dusted and lacked a fresh garland</li> </ul>	25

Question	Answer	Marks
19	<p>AO2</p> <ul style="list-style-type: none"> <li>the bleakness of her mood: 'Life. How it stretched interminably. How inexorably the seconds tick away.'</li> <li>the fear and paranoia that grips her when she can't remember cleaning the ashtray</li> <li>the shift in mood introduced by the 'neatly dressed, middle-aged' man at the clinic and her pleasant evening spent at the house belonging to him and his sister, 'savoring the easy flow of conversation'</li> </ul> <p>AO3</p> <ul style="list-style-type: none"> <li>the metaphor describing her depressed mood at the start of the story: 'A vast sea of overpowering emptiness engulfed her being.'</li> <li>as viewed through third person narrative, Shubha's 'irrepressible urge' to smoke a cigarette: 'taking in the first few drags hungrily'</li> <li>the mother-in-law's theatrical flourish that ends the story: 'With thin trembling fingers Ba held up the burnt-out stub of a cigarette.'</li> </ul> <p>AO4</p> <ul style="list-style-type: none"> <li>accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer's ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	

Question	Answer	Marks
20	<p><b><i>The Man Who Wouldn't Get Up</i>, David Lodge, <i>Stories of Ourselves</i>, Volume 3</b></p> <p><b>In what ways does David Lodge make <i>The Man Who Wouldn't Get Up</i> such an intriguing story?</b></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"> <li>the man's reluctance to get up out of bed and face home, work and the world</li> <li>not getting up a way of avoiding the 'painful vision of his house corroding and disintegrating around him'</li> <li>his decline within a short period of time marked by visits from the doctor, then the vicar and finally the nurse</li> </ul> <p>AO2</p> <ul style="list-style-type: none"> <li>the contrast between his lassitude and the self-discipline of the wife</li> <li>his despair, partly relieved by the solace he finds in lying in bed</li> <li>his brief status as celebrity who 'told his story to the viewing millions'</li> </ul> <p>AO3</p> <ul style="list-style-type: none"> <li>the short sentences conveying his thoughts: 'They still love life. I don't any more. I only love this: lying in bed.'</li> <li>the description of him curling himself up 'into a foetal posture' in his 'warm dark cave'</li> <li>the dialogue, and its irony, of calling for help at the end of the story</li> </ul> <p>AO4</p> <ul style="list-style-type: none"> <li>accept any valid, informed response to question and text, matched against the appropriate level descriptions.</li> </ul> <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 writer's ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25