

ISC Class 12 Modern English Literature Specimen Paper 2

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Maximum Marks: 80 | Time Allowed: Three hours | Reading Time: 15 minutes

Section A (20 marks): ten multiple-choice questions and five short answers on all three texts. Section B (60 marks): one 20-mark question each on the drama, the short stories and the poems, with an internal choice in part (iii).

General Instructions

Write your answers on the separate answer paper provided. The first 15 minutes are for reading the paper, and you may not write during that time. The paper has two sections and five questions, and all five questions must be answered. In Question 1 write only ONE option as the answer to each part. In Question 2 answer any five of the six parts. In each of Questions 3, 4 and 5 answer parts (i) and (ii), and either (a) or (b) of part (iii). Keep to the word limits: 40 to 50 words for each part of Question 2, one paragraph of 80 to 100 words for parts (i) and (ii) of Questions 3 to 5, and 150 to 200 words for part (iii). Marks for each question, or part of a question, are shown in brackets. No extract from any prescribed text is printed in this paper, and quotation is not required: close reference to the text in your own words earns the same credit. Support every point from the text and do not retell the story for its own sake. This is the Modern English paper in Literature in English (Prescribed Texts) and carries 80 marks. The remaining 20 marks are for project work, assessed in school by your teacher and a Visiting Examiner.

SECTION A (20 Marks)

Attempt both questions. Question 1 is compulsory. In Question 2 answer any five of the six parts.

Question 1 [10]

Choose the correct answer to each part and write only the option you choose. Each part carries 1 mark.

- (i) In *Pygmalion*, Mrs Higgins's flat, where Act III takes place, is
(a) in a square in Mayfair, near the Park (b) above a shop in Wimpole Street
(c) on the Chelsea Embankment (d) in a terrace on Hampstead Heath
- (ii) As they leave Mrs Higgins at the end of Act III, Higgins and Pickering decide to take Eliza next to
(a) the Shakespear exhibition at Earls Court (b) a lecture on phonetics at the Royal Society
(c) the races at Ascot, to show off her new manners (d) the opera at Covent Garden, near her old pitch
- (iii) In Act IV, when Higgins comes back into the room asking what he has done with his slippers, Eliza
(a) hands him his dressing gown and wishes him goodnight (b) tells him that Mrs Pearce has taken them upstairs
(c) pretends that she has not seen them all evening (d) flings them at him, one after the other, with all her force
- (iv) When Eliza comes down to meet Higgins in Act V, she
(a) is in tears and begs Higgins to take her back (b) is perfectly at ease and carries a little work-basket
(c) is dressed again in her old flower girl's clothes (d) refuses to speak until Pickering has apologised
- (v) In *The Doll's House*, Lil Kelvey's dress is made from
(a) a brown blanket of the Hays' with a collar from Miss Lecky's coat (b) a white sheet of the Logans' with ribbons from the Burnells' sewing box
(c) a blue shawl of her mother's with buttons from an old cushion cover (d) a green tablecloth of the Burnells' with sleeves from the Logans' curtains

- (vi) In Games at Twilight, the 'den' that a child must reach to be safe is
 (a) the locked door of the garage (b) the white pillar of the veranda
 (c) the trunk of the big shade tree (d) the gate at the end of the drive
- (vii) In The Father-Thing, Charles wants Bobby Daniels's help because Bobby
 (a) is known to be the best at finding things (b) owns a dog that can track down any creature
 (c) is older and stronger than Tony Peretti (d) has seen a father-thing in his own house
- (viii) In My Grandmother's House, the speaker says that when the house fell silent after her grandmother's death she was
 (a) already married and living in another city (b) away at school and could not come home
 (c) still too young to read the books there (d) ill herself and unable to visit the house
- (ix) In Ode to Tomatoes, the tomato takes over the kitchen in December because in Chile December is
 (a) the coldest part of the winter (b) the height of summer
 (c) the start of the rainy season (d) the time of spring planting
- (x) In The Black Santa, the instant photograph taken of the child shows her wearing
 (a) a wool cap over her braids, mittens fixed to her sleeves (b) her best party frock and a new pair of shiny shoes
 (c) a paper crown from a Christmas cracker on her head (d) her school uniform with a bright red woollen scarf

Question 2 [10]

Answer any five of the following six, in 40 to 50 words each.

- (i) Pygmalion, Act III. Higgins tells his mother that his idea of a lovable woman is something as like her as possible. What does this remark reveal about him? [2]
- (ii) Pygmalion, Act V. Higgins admits that he has grown accustomed to Eliza's voice and appearance, and likes them, rather. What does this admission show about him? [2]
- (iii) The Doll's House. What does Lena Logan say to Lil Kelvey in the playground, and how do the other girls react? [2]
- (iv) Games at Twilight. Why does the mother keep the children indoors at first, and on what condition does she finally let them out? [2]
- (v) My Grandmother's House. What does the speaker mean when she says that, after her grandmother's death, her blood turned cold like the moon? [2]
- (vi) Refugee Blues. What is the effect of the last stanza, in which ten thousand soldiers march to and fro? [2]

SECTION B (60 Marks)

Attempt all three questions. In each question answer parts (i) and (ii), and either (a) or (b) of part (iii).

Question 3 [20]

Drama: Pygmalion by George Bernard Shaw (Acts III, IV and V). Answer parts (i) and (ii), and either (a) or (b) of part (iii).

- (i) Act III. What does Shaw show through Mrs Eynsford Hill, Clara and Freddy at Mrs Higgins's at-home? Write one paragraph of 80 to 100 words. [5]
- (ii) Act V. Eliza tells Higgins that she will marry Freddy and earn her own living by teaching phonetics. How does Higgins react, and what does his reaction reveal about him? Write one paragraph of 80 to 100 words. [5]
- (iii) Answer either (a) or (b) in 150 to 200 words.

- (a) Pygmalion suggests that changing the way a person speaks is not enough to change her place in the world. Discuss with reference to Acts III to V. [10]

OR

- (b) Discuss the part Alfred Doolittle plays in Act V, and how Shaw uses him to comment on middle class morality. [10]

Question 4 [20]

Prose: Perspectives, a collection of short stories. Answer parts (i) and (ii), and either (a) or (b) of part (iii).

- (i) Games at Twilight. What kind of boy is Raghu, and why does Ravi both fear him and want to defeat him? Write one paragraph of 80 to 100 words. [5]
- (ii) Death by Scrabble. How does the heat of the day add to the tension in the story? Write one paragraph of 80 to 100 words. [5]
- (iii) Answer either (a) or (b) in 150 to 200 words.
- (a) Explain the irony of the title The Dreamer, with reference to what Cyprian does in the shop. [10]

OR

- (b) In The Father-Thing only the children see the truth and act on it. Discuss. [10]

Question 5 [20]

Poetry: Reflections, a collection of poems. Answer parts (i) and (ii), and either (a) or (b) of part (iii).

- (i) Urban. In the first two stanzas, how does Ezekiel show that the city man has lost touch with the natural world? Write one paragraph of 80 to 100 words. [5]
- (ii) Refugee Blues. What do the consul, the committee and the speaker at the public meeting show about the way the refugees are treated? Write one paragraph of 80 to 100 words. [5]
- (iii) Answer either (a) or (b) in 150 to 200 words.
- (a) How does Neruda use images of the sun and the stars to raise the tomato from an everyday vegetable to something cosmic? Discuss with reference to the opening and the close of the poem. [10]

OR

- (b) How does The Black Santa explore the gap between the world the child is shown on television and the world she actually lives in? [10]

ANSWER KEY AND MARKING SCHEME

A full model answer is given for every part. In Question 1 award 1 mark for each correct option. In Question 2 mark any five parts; if a candidate answers all six, mark the first five attempted. Each carries 2 marks, which are for two distinct and accurate points drawn from the text, as shown in each marking line; accept any wording that carries the sense. In Questions 3 to 5, parts (i) and (ii) are marked out of 5: knowledge of the text 2, understanding and interpretation 2 and expression 1. Part (iii) is marked out of 10: knowledge of the text 4, argument and analysis 4, and organisation and expression 2. The Section B answers are set out as the points a good answer would make; they are indications, not the only acceptable answers, and a candidate who argues a different case with accurate reference to the text must be given full credit. An answer that retells the story without answering the question should not rise above the middle band. Deduct up to 1 mark in a 5-mark part, and up to 2 in a 10-mark part, for work far outside the word limit. Quotation is not required. Pygmalion exists in Shaw's 1916 text and in his later revision with added scenes; the questions rest only on matter common to both, and accurate reference to either version must be accepted. Accept the wording of any English translation of Ode to Tomatoes, and accept spellings of names as printed in the candidate's anthology.

Question 1 [10]

- (i) (c) Act III is set in her drawing room in a flat on the Chelsea Embankment, on her at-home day; Wimpole Street is her son's house.
- (ii) (a) They hurry off to take her to the Shakespear exhibition at Earls Court, still treating her as their plaything.
- (iii) (d) Her anger at being ignored after her triumph breaks out: she hurls the slippers at him and the quarrel of Act IV begins.
- (iv) (b) She enters composed and self-possessed, carrying a work-basket, and sits down to her needlework, which disconcerts Higgins.
- (v) (d) Her dress is made from a green art-serge tablecloth of the Burnells' with red plush sleeves from the Logans' curtains: the Kelveys dress in the cast-offs of the families who despise them.
- (vi) (b) The white pillar of the veranda is the den, and it is the pillar Ravi clings to when he finally bursts out of the shed.
- (vii) (a) Charles names Bobby, small and thin-faced, as the boy who is best at finding things, and it is Bobby who finds the bug.
- (viii) (c) Snakes moved among the books, and she was then too young to read them: the detail joins her childhood to the decay of the house.
- (ix) (b) In the southern hemisphere December is midsummer, the season of ripe tomatoes, so the vegetable floods the streets and kitchens.
- (x) (a) The photo shows her in a wool cap over her braids, with mittens attached to her coat sleeves, a child dressed for winter.

1 mark for each correct option. No mark is deducted for a wrong option.

Question 2 [10]

- (i) He says this after declaring that he cannot be bothered with young women. The remark reveals that he idealises his mother and is emotionally still something of a boy, unable to see a young woman as an equal or as a possible partner. It helps explain why he never thinks of Eliza romantically and is blind to her feelings.
He idealises his mother and has no interest in young women 1. It explains his blindness to Eliza as a woman, or his childish emotional state 1.
- (ii) It is the nearest Higgins can come to confessing affection. The admission is grudging and understated, as the word 'rather' shows, and it fixes on her voice, the thing he made, so it reveals both that he has come to need her and that his pride and his habit of treating her as his creation stop him from saying so plainly.
It is a reluctant, understated admission that he has come to need or value her 1. His pride or his view of her as his creation limits what he can say 1.
- (iii) Egged on by the others, Lena asks Lil whether it is true that she is going to be a servant when she grows up. When Lil only gives her silly, shamefaced smile, Lena hisses that Lil's father is in prison. The other girls rush away in wild excitement, thrilled by the cruelty, as if it were the best game they had ever played.

Lena's taunts: the question about being a servant and the jibe about her father in prison 1. The girls run off wild with joy, enjoying the cruelty 1.

- (iv) It is a fiercely hot afternoon, and she keeps the house shut against the heat while the children grow restless. When they beg to go out she lets them, on condition that they stay on the veranda and in the porch, but they burst out into the garden at once and break the promise.

The heat of the afternoon 1. The condition: stay on the veranda and porch, which they break at once 1.

- (v) The grandmother's death took away the warmth of love from her life, and grief left her chilled, numb and lonely. The moon is cold, pale and distant, shining only with borrowed light, so the simile suggests a life that has lost its own source of warmth and has become lifeless and remote.

Grief and the loss of love left her chilled, numb and lonely 1. The moon's coldness, pallor and distance express that lifeless, remote state 1.

- (vi) It is the climax of the poem: the persecution, so far a matter of papers and speeches, becomes armed force, and the soldiers are hunting the speaker and the beloved personally. The great plain and the falling snow suggest exposure with nowhere to hide, so the poem ends without hope, the tender refrain set against overwhelming menace.

The threat becomes physical and personal, the soldiers looking for the couple 1. The bleak setting and the hopeless close, the refrain's tenderness against the menace 1.

Question 3 [20]

- (i) The Eynsford Hills are a shabby-genteel family, well bred but poor, and Mrs Eynsford Hill confides that they cannot afford to go out much. Clara is anxious to be in the fashion: she takes Eliza's odd talk for the latest small talk and leaves saying 'Such bloody nonsense!', to her mother's horror. Freddy is idle and amiable; he laughs at Eliza's stories, is plainly smitten, and asks whether she is walking across the Park, which draws her famous 'Not bloody likely.' Through them Shaw shows that the manners of 'good' society are themselves imitation and fashion, and that gentility without money is as insecure as Eliza's new speech. Freddy's infatuation also starts a thread that matters in Act V.

Knowledge of the text: accurate and relevant detail 2. Understanding and interpretation: answers the question as set 2. Expression: one well-organised paragraph of about 80 to 100 words 1.

- (ii) Higgins scorns Freddy as a useless young fool. When Eliza says she will teach what he has taught her, and offer herself as assistant to a rival phonetician, he flies into a fury, calling the rival an impostor and a humbug and outraged that his methods and discoveries might be passed on. Eliza does not give way, and his anger turns suddenly to delight: he says that he set out to make a woman of her and has done so, that he likes her like this, and that she is now a tower of strength instead of a millstone round his neck. His reaction reveals a man possessive of his work, who sees Eliza as his creation and can respect her strength far more easily than he can return her feelings.

Note for the examiner: Do not require the rival phonetician's name, which differs between editions.

Knowledge of the text: accurate and relevant detail 2. Understanding and interpretation: answers the question as set 2. Expression: one well-organised paragraph of about 80 to 100 words 1.

- (iii) Answer either (a) or (b).

- (a) Points to look for: (1) At the at-home in Act III Eliza's pronunciation is perfect but what she says gives her away: Mrs Higgins judges that she betrays herself in every sentence, so speech is more than accent. (2) Clara's eager copying of the 'new small talk' shows that the language of society is itself a fashion, which undermines the idea that correct speech marks a natural superiority. (3) In Act IV, after her triumph, Eliza has the speech and manners of a lady but no money, home or occupation; she cannot sell flowers and is fit only for marriage, so class turns out to rest on income. (4) In Act V Doolittle is transformed by money rather than speech; without changing a vowel he is dragged into middle-class respectability, the opposite case to Eliza's. (5) Yet speech does give her a new kind of power: she can imagine earning her own living, and she can stand up to Higgins as an equal. The candidate should conclude that language opens the door but that money, treatment and self-respect decide who walks through it. Accept a candidate who argues that speech matters more than the question allows, if supported.

Knowledge of the text: accurate and relevant detail drawn from across the text 4. Argument and analysis: a clear line of argument that answers the question as set, interpreting rather than retelling 4. Organisation and expression: a clear opening, developed paragraphs, a conclusion and accurate English within about 150 to 200 words 2.

OR

- (b)** Points to look for: (1) Doolittle bursts in, splendidly dressed for his wedding, and blames Higgins for ruining him. (2) Higgins had jokingly written to an American millionaire, Ezra D. Wannafeller, that this dustman was the most original moralist in England, and Wannafeller has left him three thousand a year on condition that he lectures for his Moral Reform League up to six times a year. (3) Money has made him respectable and miserable: he must live for others, relatives he never knew now claim him, and doctors and solicitors take his money; he asks who asked Higgins to make a gentleman of him, when he was happy and free. (4) He will not refuse the money because, as he says, he and his kind are intimidated: the alternative is the workhouse in old age. (5) Respectability also requires him to marry the woman he has lived with, Eliza's stepmother, at St George's, Hanover Square. (6) His wedding brings the play to its close, with Mrs Higgins taking Eliza to it. (7) Dramatically he is a comic mirror of his daughter: she is transformed by speech without money, he by money without changing a vowel. Shaw uses him to show that middle class morality is a matter of income rather than virtue, and that poverty, for all its hardship, had left him a kind of freedom. Credit reference to his Act II speech on the undeserving poor as background, and a candidate who finds his complaints both funny and pointed.

Knowledge of the text: accurate and relevant detail drawn from across the text 4. Argument and analysis: a clear line of argument that answers the question as set, interpreting rather than retelling 4. Organisation and expression: a clear opening, developed paragraphs, a conclusion and accurate English within about 150 to 200 words 2.

Question 4 [20]

- (i)** Raghu is the eldest of the children, big, hairy and hoarse-voiced, a football champion who loves to show his strength. When he becomes 'It' he charges after little Manu with a blood-curdling yell and catches him easily, whistles to frighten the others and strikes at the walls and bushes with a stick as he hunts. Ravi fears his size, his speed and his contempt for smaller children. Yet for that very reason, beating Raghu would make Ravi the winner among older, bigger, luckier children, and so the longing to defeat him keeps Ravi crouching in the dark shed long after he should have run for the den. At the end Raghu simply tells him not to be a fool.

Knowledge of the text: accurate and relevant detail 2. Understanding and interpretation: answers the question as set 2. Expression: one well-organised paragraph of about 80 to 100 words 1.

- (ii)** The game is played on a stifling hot afternoon. The narrator sweats and fidgets, insects buzz, and the air conditioner, which ought to bring relief, fails. Even the words on the board echo the heat, as when he plays WARMER and his wife plays SWEATIER. The heat mirrors the anger simmering in the marriage: the closed, airless room feels like the trap he believes his life has become, and the rising temperature matches his rising wish for violence. By making the weather part of the action, the writer builds pressure towards the sudden release of the ending.

Note for the examiner: Accept any accurate detail of the heat; the particular words need not be recalled.

Knowledge of the text: accurate and relevant detail 2. Understanding and interpretation: answers the question as set 2. Expression: one well-organised paragraph of about 80 to 100 words 1.

- (iii)** Answer either (a) or (b).

- (a)** Points to look for: (1) Cyprian, not yet eighteen, has a dreamy, faraway look, and his aunt brings him to the sale as an obliging, unworldly youth who will be useful to her. (2) He is practical from the start: he deposits the parcels in the cloakroom so that they need not be carried about. (3) Separated from his aunt, he is found in the leather goods department, where a lady takes the quiet, bare-headed young man for an assistant and asks the price of a handbag. (4) Cyprian reads the ticket, which shows it marked down from thirty-four shillings to twenty-eight, and calmly tells her that it is being cleared at twenty-six; she pays, and he counts the coins into his palm and offers to wrap the bag. (5) His aunt, watching, is overcome and has to be helped out into the air by kind strangers, who blame the crush and the heat. (6) Later she finds him in the book department, the dreamy look deeper than ever, having just sold two books of devotion to an

elderly Canon. (7) The irony is that the 'dreamer' is the coolest and most capable person in the shop, while his worldly aunt collapses; the dreamy look itself is what makes customers trust him. Saki's satire also falls on the scramble of the sale and on people who judge by appearance. Accept a reading of Cyprian as an innocent who simply drifts into whatever role is offered, if supported, since the story never explains his motives.

Knowledge of the text: accurate and relevant detail drawn from across the text 4. Argument and analysis: a clear line of argument that answers the question as set, interpreting rather than retelling 4. Organisation and expression: a clear opening, developed paragraphs, a conclusion and accurate English within about 150 to 200 words 2.

OR

- (b)** Points to look for: (1) Charles, eight years old, knows at once that the man at the supper table is not his father, while his mother notices nothing and goes on serving the meal. (2) The adult world is shown as blind and helpless: Mrs Walton accepts the father-thing's authority and its threats of punishment, and Charles cannot turn to her. (3) Charles has found the dried, empty husk of his real father in the trash barrel, evidence an adult would never look for. (4) He has the sense to recruit help: Tony Peretti, the fourteen-year-old bully, whose strength he needs, and Bobby Daniels, who is best at finding things, so the old hostility between the boys gives way to an alliance. (5) The children act practically, finding the bug in the soil near the garage, pinning it with a rake and shooting at it with a b.b. gun, and finally pouring kerosene down its tunnel. (6) In the bamboo Charles discovers the larvae, a Charles-thing almost ready to replace him and a soft, pale mother-thing still growing, which shows that the whole family was to be taken over. (7) When the bug dies the father-thing dies at once, but Bobby warns that the Charles-thing is not dead yet, and the boys go to look for matches to burn it and the other larvae, so the story ends with the children, not the adults, guarding the home. The candidate should see the story's fear of an enemy hidden within the ordinary suburban family, and its trust in children's clear sight and courage. Credit reference to the 1950s fear of invasion and conformity that lies behind the story.

Note for the examiner: Accept close reference without the names of the minor details; the order of the final struggle need not be exact.

Knowledge of the text: accurate and relevant detail drawn from across the text 4. Argument and analysis: a clear line of argument that answers the question as set, interpreting rather than retelling 4. Organisation and expression: a clear opening, developed paragraphs, a conclusion and accurate English within about 150 to 200 words 2.

Question 5 [20]

- (i)** The hills, the poem begins, are always far away: nature is distant. The man knows only broken roads and moves in circles inside his own head, a life of routine. The river he claims to love has run dry, and the winds have died, before he even wakes to speak. At dawn he never sees the sky being born again, he does not feel the shadows of the night on his eyes, and he welcomes neither sun nor rain. The second stanza ends by saying that his landscape has neither depth nor height: his inner life is as flat as his surroundings. The detached third-person 'he' and the tidy rhyming stanzas give the portrait an ironic coolness.

Note for the examiner: The poem is in copyright; accept paraphrase and close reference.

Knowledge of the text: accurate and relevant detail 2. Understanding and interpretation: answers the question as set 2. Expression: one well-organised paragraph of about 80 to 100 words 1.

- (ii)** The consul bangs the table and says that without a passport they are officially dead, although, as the speaker quietly points out, they are still alive: officialdom denies their very existence. The committee offers them a chair, politely, and asks them to come back next year, but they have nowhere to go today: charity is courteous but useless. The speaker at the public meeting warns that if they are let in they will steal the people's daily bread: ordinary citizens fear and resent them. Together the three show rejection at every level, from government to charity to the public, and the plain statements followed by the gentle refrain make the cruelty more striking.

Knowledge of the text: accurate and relevant detail 2. Understanding and interpretation: answers the question as set 2. Expression: one well-organised paragraph of about 80 to 100 words 1.

- (iii)** Answer either (a) or (b).

- (a) Points to look for: (1) The poem opens at midday in summer with streets full of tomatoes and the light itself halved like a tomato, so that sun and tomato merge from the start. (2) The juice runs through the streets, as if the summer light were the tomato's own. (3) In the kitchen the tomato sheds its own light, a benign majesty, like a small sun come indoors. (4) When it is cut, its red insides are described as a cool sun, deep and inexhaustible, which fills the salads of a whole country. (5) At the close it is a star of earth, a recurrent and fertile star, displaying its convolutions, canals and abundance. (6) The final lines praise it for having no pit, no husk, no leaves or thorns, offering its gift of fiery colour and cool completeness, a perfection fit for a heavenly body. (7) This is the method of Neruda's Elementary Odes: the ode, a form traditionally kept for the noble and grand, is given to a humble food, and the very short lines pour down the page like a stream of praise. The candidate should show that the cosmic imagery makes the ordinary sacred and celebrates the common life of the people. Credit discussion of the comic, affectionate tone that keeps the grandeur from becoming pompous.

Note for the examiner: Translations differ in wording; accept close reference in any translation.

Knowledge of the text: accurate and relevant detail drawn from across the text 4. Argument and analysis: a clear line of argument that answers the question as set, interpreting rather than retelling 4. Organisation and expression: a clear opening, developed paragraphs, a conclusion and accurate English within about 150 to 200 words 2.

OR

- (b) Points to look for: (1) The child's wishes, a toy oven, a little record player of gaudy plastic and an Etch-a-Sketch, come from hours of television and commercials full of excited children with new toys, and she presents them with deadly seriousness. (2) At five she did not yet know that Santa was supposed to be fat, white and merry: the world of advertising had shaped her wishes but had not yet taught her whom to expect. (3) The Santa she actually meets is Black, thin and shaky, smelling of alcohol, in a wig and cap too big for him, a poor man doing a seasonal job in a department store. (4) The child sees no gap at all: she whispers her wishes, tugs his sleeve to prove she deserves her gifts, and has her instant photograph taken. (5) The adult speaker sees both worlds and holds them together without bitterness. (6) The close turns this into a statement: nobody could then have persuaded her that only a pale, pink-cheeked Santa deserved a child's faith and her wishes, or that Santa could not look like her, with her brown eyes, face and skin. (7) The free verse and long, memory-driven sentences let the child's trust and the adult's knowledge sit side by side. The candidate should see the poem's concerns with race and representation, with commercial Christmas and with the dignity of a child's faith. Reward a candidate who notices how the poem's language joins religious devotion to the asking for gifts, mixing a child's faith with commercial Christmas.

Note for the examiner: The poem is in copyright; accept close reference in the candidate's own words.

Knowledge of the text: accurate and relevant detail drawn from across the text 4. Argument and analysis: a clear line of argument that answers the question as set, interpreting rather than retelling 4. Organisation and expression: a clear opening, developed paragraphs, a conclusion and accurate English within about 150 to 200 words 2.