

ISC Class 12 Modern English Literature Specimen Paper 1

Written by the Future Topper subject team on the CISCE examination pattern. Not an official CISCE paper.

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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*, at the opening of Act III, Mrs Higgins is displeased to see her son because
- (a) he has brought Eliza to her flat without any warning (b) it is her at-home day and he had promised not to come
- (c) he has quarrelled with Colonel Pickering on the way (d) he has come to tell her that he has lost his bet
- (ii) In Act III Higgins tells his mother that he has a sort of bet that he will pass Eliza off as a duchess within
- (a) a fortnight (b) three weeks (c) a year (d) six months
- (iii) When Higgins, Pickering and Eliza return to Wimpole Street at the start of Act IV, they have been to
- (a) a garden party, a dinner party and the opera (b) the races, a ball and a supper at a hotel
- (c) Mrs Higgins's flat, a concert and a supper (d) a phonetics lecture, a dinner and a dance
- (iv) In Act V Eliza tells Higgins that Freddy Eynsford Hill
- (a) has asked Colonel Pickering for leave to marry her (b) has left London to look for work in the country
- (c) writes to her twice and three times a day, sheets and sheets (d) has not spoken to her since the afternoon at Mrs Higgins's
- (v) In *Games at Twilight*, Ravi finally hides
- (a) inside the locked garage, using the key that hangs by its door (b) high in a tree at the end of the garden, among thick leaves
- (c) in a small shed whose door hangs loose, leaving a narrow gap (d) under a pile of sacks behind the kitchen, near the servants' rooms

- (vi) In *The Doll's House*, the doll's house is a present from
 (a) old Mrs Hay, sent after she had stayed with the Burnells (b) Aunt Beryl, bought in the town for Kezia's birthday
 (c) Mr Burnell, brought home after a journey on business (d) the Logans, given when their own children outgrew it
- (vii) In *The Father-Thing*, the boys find the bug
 (a) in the bamboo, wrapped inside a mouldy cocoon (b) inside the trash barrel in the Waltons' garage
 (c) in a nest of old newspapers under the back steps (d) in the moist, rotting soil close to the garage
- (viii) Nissim Ezekiel's *Urban* is written in
 (a) free verse, in one long unbroken stanza (b) three six-line stanzas, each rhyming abcabc
 (c) four quatrains, each rhyming abab (d) rhyming couplets set out in two stanzas
- (ix) In *Refugee Blues*, the stanza that begins with thunder rumbling in the sky goes on to describe
 (a) Hitler over Europe, saying that they must die (b) a storm that drives the refugees' ship back to port
 (c) the guns of an army closing in on the city (d) church bells calling the people of the city to prayer
- (x) In *The Black Santa*, the speaker meets this Santa
 (a) at a church party on Christmas Eve (b) at her school's end-of-term concert
 (c) in a department store, sitting on his lap (d) at a neighbour's house on Christmas Day

Question 2 [10]

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

- (i) *Pygmalion*, Act V. Why does Eliza suddenly cry out in her old flower girl's manner, and what does Higgins make of it? [2]
- (ii) *Pygmalion*, Act III. When Eliza tells the company about her aunt's death, what does she suspect, and how does Higgins explain her language to the guests? [2]
- (iii) *Games at Twilight*. When Ravi at last runs to the den and claims his victory, why does his triumph turn to grief? [2]
- (iv) *Death by Scrabble*. What does the narrator imagine he would be doing if his wife were not around, and what do these daydreams show about him? [2]
- (v) *Urban*. In the last stanza, what does the man dream of, and where does his mind turn instead? [2]
- (vi) *Ode to Tomatoes*. Why does the speaker say that the tomato must be murdered, and what is the effect of the word? [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 IV. Eliza asks, 'What's to become of me?' Explain why she asks this question after the evening's triumph, and how Higgins answers it. Write one paragraph of 80 to 100 words. [5]
- (ii) Act IV. Before she leaves, Eliza asks whether her clothes belong to her and hands back the jewels and a ring. Why does this make Higgins lose his temper? Write one paragraph of 80 to 100 words. [5]
- (iii) Answer either (a) or (b) in 150 to 200 words.
 (a) Mrs Higgins is the one character who sees clearly what Higgins and Pickering are doing. Discuss her role in Acts III and V. [10]

OR

- (b) In Act V Higgins defends himself by saying that he treats everyone in exactly the same way. Examine this defence. Is it a fair answer to Eliza's complaint? [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) The Dreamer. What kind of woman is Cyprian's aunt, Adela Chemping, and how does Saki make fun of her? Write one paragraph of 80 to 100 words. [5]
- (ii) The Father-Thing. Who is Tony Peretti, why does Charles go to him for help, and how is Tony convinced that Charles is telling the truth? Write one paragraph of 80 to 100 words. [5]
- (iii) Answer either (a) or (b) in 150 to 200 words.
- (a) Discuss the character of Kezia and the part she plays in The Doll's House. [10]

OR

- (b) Death by Scrabble ends with a sudden and grim twist. Discuss the use of irony and dark humour in the story, with particular reference to its ending. [10]

Question 5 [20]

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

- (i) Ode to Tomatoes. How does Neruda turn the making of a salad into a wedding and a festival? Write one paragraph of 80 to 100 words. [5]
- (ii) The Black Santa. What details tell the reader that the Santa in the poem is far from the jolly figure of the advertisements, and why does the child not notice? Write one paragraph of 80 to 100 words. [5]
- (iii) Answer either (a) or (b) in 150 to 200 words.
- (a) In Refugee Blues, Auden repeatedly sets the refugees beside animals and the natural world. Discuss how these comparisons express their plight. [10]

OR

- (b) How does Kamala Das use the image of her grandmother's house to express what she has lost? [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) (b) She reminds him that it is her at-home day and that he promised not to come, since his manners offend her friends.
- (ii) (d) He has a sort of bet with Pickering that he will pass her off as a duchess in six months, and the at-home is her first trial in society.
- (iii) (a) Pickering lists the garden party, a dinner party and the opera, the long day of the test that Eliza has passed.
- (iv) (c) She uses Freddy's devotion, letters twice and three times a day, to show Higgins that somebody values her for herself.
- (v) (c) The garage is locked and its key is out of his reach, but the shed beside it has a door so loose on its hinges that he can squeeze through the gap.
- (vi) (a) Old Mrs Hay sends it to the children after going back to town from a stay with the Burnells.
- (vii) (d) The bug is in the moist, rotting soil near the garage, where Bobby Daniels has raised a concrete stone; the cocoons in the bamboo hold the larvae, not the bug.
- (viii) (b) Three stanzas of six lines each, rhyming abcabc, whose tidy, closed pattern suits the man's circular, fenced-in life.
- (ix) (a) The thunder becomes Hitler's voice over Europe declaring that they must die; the speaker adds that the two of them were in his mind.
- (x) (c) He is a department store Santa, and the poem opens with the child on his thin, bony lap.

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

Question 2 [10]

- (i) Her father, splendidly dressed for his wedding, comes up behind her and touches her shoulder; the shock of seeing him so unexpectedly breaks her composure, and the old Covent Garden howl escapes her. Higgins crows 'Victory! Victory!', taking it as proof that her ladylike self-command is his creation and is still only a surface that gives way under shock.

The cause: the sudden, unexpected appearance of her transformed father 1. Higgins's triumphant response, treating the slip as proof that her new manner is his work and not yet secure 1.

- (ii) She says her aunt was said to have died of influenza, but that it is her belief they 'done the old woman in', since someone took the new straw hat that should have come to Eliza, and her father kept ladling gin down the old woman's throat. Higgins rescues the situation by calling it 'the new small talk', explaining that to do a person in means to kill them.

She suspects her aunt was killed, with the detail of the hat or the gin 1. Higgins passes her language off as the new small talk 1.

- (iii) The game had ended long before. The others had played other games and had forgotten him altogether, so nobody had been looking for him and his long wait wins him nothing. He had wanted to be the winner among older, bigger children, and instead he discovers that he did not matter enough to be missed, which crushes

him.

The game is long over and the others have forgotten him 1. His longing for glory meets the discovery of his own insignificance 1.

- (iv) He pictures himself climbing mountains, starring in the latest blockbuster film or sailing round the world. The daydreams show a bored, self-pitying man who blames his wife for a dull life that he does nothing to change: he sits sweating over a board game while dreaming of adventure, and his resentment of her grows out of his own failure.

Any two of the daydreams: climbing mountains, starring in a blockbuster, sailing round the world 1. They show self-pity and his habit of blaming his wife for his own dull, passive life 1.

- (v) He dreams of solitary morning walks and of floating on a wave of sand, that is, of quiet, open nature and the beach. Yet his mind keeps turning away from beach, tree and stone towards the familiar noise of the crowd close at hand, so the city that burns in him like a passion wins, and the dream remains a dream.

The dream: lonely morning walks and the beach, nature and solitude 1. His thoughts turn back to the noise of the crowd: the city holds him 1.

- (vi) The tomato has to be cut before it can be eaten, so the knife sinks into what the poem treats as living flesh and red insides. Calling this a murder treats the tomato as a living, almost noble being; the exaggeration is comic and mock-heroic, but it also carries a touch of regret at destroying something so beautiful.

It must be cut with the knife to be eaten 1. Effect: personifies the tomato, comic mock-heroic exaggeration with a note of regret 1.

Question 3 [20]

- (i) Higgins and Pickering return from the garden party, the dinner and the opera congratulating each other and talking as if the experiment were simply over, with no thought for Eliza. She realises that she has no future: she can no longer go back to selling flowers, yet she has no money or position to live as a lady. Higgins sees no difficulty. He suggests she might marry, that his mother could find her 'some chap or other', or that Pickering could set her up in a florist's shop. Eliza answers bitterly that she sold flowers but did not sell herself, and that now he has made a lady of her she is not fit to sell anything else.

Note for the examiner: Accept the point that the question also echoes Mrs Higgins's warning in Act III, if made.

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) Eliza asks whether her clothes belong to her or to Colonel Pickering, since her own were burnt and she does not want to be accused of stealing. Higgins, deeply hurt that she should think so of them, says she may take the whole houseful except the jewels, which are hired. She then hands him the jewels to keep and gives back the ring he bought her in Brighton. Her businesslike manner tells him that she sees their life together as nothing more than employment, and that she thinks him capable of calling her a thief. Wounded in his pride, and perhaps in feelings he will not admit, he flings the ring into the fireplace and says that she has made him lose his temper, a thing that has hardly ever happened to him before. Eliza is glad to have got a little of her own back.

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) In Act III she is exasperated by her son's manners, reminding him that it is her at-home day and that he offends her friends, yet she treats him with dry affection. (2) She agrees to receive Eliza and judges the result shrewdly: Eliza is a triumph of Higgins's art and of her dressmaker's, but she gives herself away in every sentence. (3) She sees the two men as a pretty pair of babies playing with a live doll, and raises the question they have never asked: what is to be done with Eliza afterwards, since she will have the manners of a fine lady without a fine lady's income. (4) The men brush her aside, and her closing 'Oh, men! men!! men!!!' sums up her view of their blindness. (5) In Act V she has sheltered Eliza, who came to her in the morning, and she rebukes the men for going to the police as if the girl were a thief or a lost umbrella. (6) She tells them plainly how badly they behaved on the night of the

party, talking of their relief that it was over without a word of thanks to Eliza, and she manages the meeting so that Eliza can face Higgins on equal terms. (7) She ends by taking Eliza to Doolittle's wedding in her carriage, treating her as a lady. Her function is that of the play's voice of good sense, a foil to her son and the one person who sees Eliza as a human being rather than an experiment. Credit a candidate who notes that Higgins's childish devotion to her helps explain his indifference to other women.

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) Eliza's complaint is that Pickering treats a flower girl as if she were a duchess, while Higgins treats her as a flower girl. (2) Higgins replies that he treats a duchess as if she were a flower girl, and that the great secret is not good or bad manners but the same manner for all human souls, behaving as if one were in Heaven, where there are no third-class carriages. (3) He insists that he cannot change his nature and will not change his manners, and comically claims that his manners are exactly the same as Pickering's. (4) There is truth in the defence: he is consistent, as rude to his mother's guests, to the Eynsford Hills and to Pickering as to Eliza, and his indifference to rank is a real contempt for snobbery that Shaw shares. (5) But the same manner for everyone is, in his case, the same bad manner; his principle ignores feeling, and his claim that he cares for life and humanity, of which Eliza is merely a part that has come his way, shows that he sees people in the abstract. (6) Act IV proves Eliza's point: after her triumph he talked across her and never thanked her. (7) Eliza's answer, that she can do without him, shows that his defence has not won her back. A candidate may argue that the defence is fair, unfair or partly both, and should be rewarded for weighing the evidence; reward the view that Higgins's equality is genuine but cold.

Note for the examiner: Quotation is not required; accurate close reference to the exchange earns full credit.

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)** Adela likes to think herself above common bargain-hunting, yet she cannot keep away from the sale at Walpurgis and Nettlepink. In the shop she drifts from counter to counter and buys things she has no present need of, such as a set of vases to be kept for next Christmas's presents. She treats her nephew as a convenient escort and parcel-carrier and takes his dreamy look for helplessness. Saki mocks her through gentle irony: her pretensions to refinement are at odds with her appetite for bargains, and her low opinion of Cyprian shows how little she understands him. Her blindness prepares the reader for the twist that follows, in which the youth she thinks useless proves far more capable than she is.

Note for the examiner: Accept the aunt's name as spelt in the candidate's anthology (Chemping or Champing). Accept any accurate details of her shopping.

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)** Tony Peretti is a big fourteen-year-old, a bully who has beaten Charles up in the past. Charles turns to him precisely because he is older and tough, the one boy who might be a match for the thing that has replaced his father. Tony is scornful at first and does not believe the story. He is convinced only when he watches the father-thing at the supper table go slack the moment Mrs Walton leaves the room, as if it were worked from outside. Convinced, the bully becomes an ally and takes a lead in the hunt for the bug, pinning it with a rake.

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) Kezia is the youngest of the three Burnell girls, and the narrative often sees through her eyes. (2) While Isabel, the eldest, claims the right to tell everyone about the doll's house and to choose who sees it, and Lottie follows, Kezia notices the small, true thing: what she loves most is the little amber lamp, and she reminds Isabel that she has forgotten it. (3) Unlike the other girls she shows no taste for cruelty, and her curiosity about the Kelveys is free of the contempt that the other children have learnt from their parents. (4) She asks her mother whether the Kelveys may see the house and is refused, but her sense of fairness is stronger than the rule. (5) When Lil and Else pass the gate she invites them in; Lil hesitates, saying that Kezia's mother told theirs that the Burnells were not to speak to them, and Kezia replies that they can come all the same, since nobody is looking. (6) She shows them the house and is about to show them the lamp when Aunt Beryl drives them away like chickens, scolding Kezia. (7) Her act gives Else her one moment of happiness: sitting on the drain pipe, Else says softly that she saw the little lamp. Kezia's part is to show the child's natural kindness before class prejudice has taught her otherwise, set against the adults and the other children. Reward a candidate who links the lamp, which Kezia loves and shares, with the light of human sympathy.

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 first-person narrator announces his hatred of his wife at the very start, and the bluntness of that confession, on an ordinary hot Sunday, is darkly comic. (2) The contrast between a polite, domestic game of Scrabble and the murderous thoughts behind it runs through the story; the scores are solemnly recorded while he fantasises about killing her. (3) He comes to believe that the words played on the board come true, as when the air conditioner breaks down after he plays EXPLODES, so the game becomes a weapon. (4) He hunts his rack for murderous words and cannot find the letters he needs, which is grimly funny. (5) He at last plays QUAKE, the word he thinks perfect, and the room begins to shake, but his wife answers with DEATH. (6) The tile he has been chewing lodges in his throat and he chokes, while his wife simply sits and watches. (7) The irony is complete: the man who planned her death dies himself, by the very game he despised and through his own nervous habit, and the title turns out to be literal. The story leaves open whether the wife knew the power of the tiles, and her calm adds to the chill. Accept readings of the ending as poetic justice or as the narrator's own guilt catching up with him, if supported.

Note for the examiner: Accept other words that seem to come true if accurately recalled; the letter of the tile is not required.

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) Once it is cut, the tomato is married to the clear onion, and the rest of the kitchen joins in the celebration of the union. Oil, the child of the olive, is poured over the halves, pepper adds its fragrance and salt its magnetism, and the poem calls it the wedding of the day. Parsley raises its flag, the potatoes bubble, and the smell of the roast knocks at the door, with excited calls that it is time to eat. Through this personification an ordinary Chilean lunch becomes a public ceremony with guests, banners and music, and the short, quick lines give the bustle of a feast day.

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

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) He is thin and shaky, with a bony lap and a false beard that slips; his breath smells sweetly of alcohol; he gives no hearty laugh; his eyes are red and sunken; he wears a wig and cap too big for him; his teeth and fingers are yellowed; his belly does not fill the suit and his hands tremble. These details suggest a poor,

unwell man, perhaps a drinker, doing a seasonal job. The child, only five, notices none of this because she trusts him completely and is absorbed in her own wishes; to her he simply is Santa. Only the adult speaker, looking back, sees the man clearly.

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 yew in the churchyard blossoms afresh every spring, but old passports cannot be renewed: nature renews itself while the refugees' papers, and so their legal existence, have expired. (2) A pampered poodle in a little jacket and a cat let in at a door are treated with kindness denied to the refugees, and the speaker's comment that these animals were not German Jews makes the point with bitter understatement. (3) In the harbour the fish swim as though they were free, only a few feet away, so freedom is visible and close but out of reach. (4) In the wood the birds sing at their ease because they have no politicians, which suggests that the cruelty is man-made. (5) These images stand against the human world of the poem: a city of ten million souls with mansions and holes but no place for the couple, and a dreamed building with a thousand doors, none of them theirs. (6) The ballad-like tercets, the plain diction and the tender refrain to the beloved make the comparisons sound quiet and resigned, which deepens the pathos. (7) Written in 1939 about Jewish refugees from Nazi Germany, the poem shows people valued below animals and shut out of a natural order that excludes no one else. Reward a candidate who comments on the irony of understatement.

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 poem opens with a house far away where she once received love, so the house stands from the first line for her grandmother's love. (2) When the grandmother died, the house withdrew into silence, as if it too were a mourner; snakes moved among the books, a picture of decay and neglect. (3) She often thinks of going back, to peer through the blind eyes of the windows or listen to the frozen air; the house is personified as blind and lifeless. (4) In despair she imagines bringing back an armful of darkness to lie behind her bedroom door like a brooding dog: grief and memory become a companion she keeps close. (5) She turns to a listener whom she calls darling and asks whether he can believe that she lived in such a house and was proud and loved. (6) The contrast between that past and her present, in which she has lost her way and begs for love at strangers' doors, shows that the house meant security and identity as well as affection. (7) The free verse, run-on lines and broken pauses carry the halting movement of memory. Reward a candidate who sees the darkness and the dog as the poem's most striking images of a loss that cannot be undone.

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.