

Paper 2: Poetry and Prose Texts and Imaginative Writing

Section A: Reading

Read the following passage carefully and then answer Section A in the Question Paper.

Whistle and I'll Come to You (from *The Woman in Black*)

During the night the wind rose. As I had lain reading I had become aware of the stronger gusts that blew every so often against the casements. But when I awoke abruptly in the early hours it had increased greatly in force. The house felt like a ship at sea, battered by the gale that came roaring across the open marsh.

5 Windows were rattling everywhere and there was the sound of moaning down all the chimneys of the house and whistling through every nook and cranny.

At first I was alarmed. Then, as I lay still, gathering my wits, I reflected on how long Eel Marsh House had stood here, steady as a lighthouse, quite alone and exposed, bearing the brunt of winter after winter of gales and driving rain and sleet and spray. It was unlikely to blow away tonight. And then, those memories of childhood began to be stirred again and I dwelt nostalgically upon all those nights when I had lain in the warm and snug safety of my bed in the nursery at the top of our family house in Sussex, hearing the wind rage round like a lion, howling at the doors and beating upon the windows but powerless to reach me. I lay back and slipped into that pleasant, trance-like state somewhere between sleeping and waking, recalling the past and all its emotions and impressions vividly, until I felt I was a small boy again.

Then from somewhere, out of that howling darkness, a cry came to my ears, catapulting me back into the present and banishing all tranquillity.

20 I listened hard. Nothing. The tumult of the wind, like a banshee, and the banging and rattling of the window in its old, ill-fitting frame. Then yes, again, a cry, that familiar cry of desperation and anguish, a cry for help from a child somewhere out on the marsh.

25 There was no child. I knew that. How could there be? Yet how could I lie here and ignore even the crying of some long-dead ghost?

'Rest in peace,' I thought, but this poor one did not, could not.

After a few moments I got up. I would go down into the kitchen and make myself a drink, stir up the fire a little and sit beside it trying, trying to shut out that calling voice for which I could do nothing, and no one had been able to do anything for... how many years?

30 As I went out onto the landing, Spider the dog following me at once, two things happened together. I had the impression of someone who had just that very second before gone past me on their way from the top of the stairs to one of the other rooms, and, as a tremendous blast of wind hit the house so that it all but seemed to rock at the impact, the lights went out. I had not bothered to pick up my torch from the bedside table and now I stood in the pitch blackness, unsure for a moment of my bearings.

35 And the person who had gone by, and who was now in this house with me? I had seen no one, felt nothing. There had been no movement, no brush of a sleeve against mine, no disturbance of the air, I had not even heard a footstep. I had simply the absolutely certain sense of someone just having passed close to me and gone away down the corridor. Down the short narrow corridor that led to the nursery whose door had been so firmly locked and then, inexplicably, opened.

45 For a moment, I actually began to conjecture¹ that there was indeed someone – another human being – living here in this house, a person who hid themselves away in that mysterious nursery and came out at night to fetch food and drink and to take the air. Perhaps it was the woman in black? Had Mrs Drablow harboured some reclusive old sister or retainer, had she left behind her a mad friend that no one had known about?

50 My brain span all manner of wild, incoherent fantasies as I tried desperately to provide a rational explanation for the presence I had been so aware of. But then they ceased. There was no living occupant of Eel Marsh House other than myself and Samuel Daily's dog. Whatever was about, whoever I had seen, and heard rocking, and who had passed me by just now, whoever had opened the locked door was not 'real'. No. But what *was* 'real'? At that moment I began to doubt my own reality.

60 The first thing I must have was a light and I groped my way back across to my bed, reached over it and got my hand to the torch at last, took a step back, stumbled over the dog who was at my heels and dropped the torch. It went spinning away across the floor and fell somewhere by the window with a crash and the faint sound of breaking glass. I cursed but managed, by crawling about on my hands and knees, to find it again and to press the switch. No light came on. The torch had broken.

65 For a moment I was as near to weeping tears of despair and fear, frustration and tension, as I had ever been since my childhood. But instead of crying I drummed my fists upon the floorboards, in a burst of violent rage, until they throbbed.

70 It was Spider who brought me to my senses by scratching a little at my arm and then by licking the hand I stretched out to her. We sat on the floor together and I hugged her warm body to me, glad of her, thoroughly ashamed of myself, calmer and relieved, while the wind boomed and roared without, and again and again I heard that child's terrible cry borne on the gusts towards me.

Susan Hill

¹ *conjecture*: an opinion formed on the basis of incomplete information

- 1 How does the writer develop feelings of **isolation** in *Whistle and I'll Come to You*?

In your answer, you should write about:

- the **weather** and **setting**
- the **effect** of the writer's childhood memories
- the use of **language**.

You should support your answer with close reference to the passage, including **brief quotations**.

(30)

~~At the~~ In the extract, the writer develops feelings of isolation ~~by~~ by using the simile "the house felt like a ship at sea." This creates an image of disconnection from everyone and being miles away from any other people. This idea of being completely alone in the world is continued when the house is ~~described~~ described as being "quite alone and exposed." This creates a sense of vulnerability that is combined with being completely alone and attacked by the "roaring" wind develops a feeling of the narrator's ~~total~~ total isolation. The use of the verb "roaring" depicts the wind as an adversary rather than a companion. The narrator dwells "nostalgically" on ~~the~~ the "warm and snug safety" of his childhood. ~~The~~ The adverb "nostalgically" implies that he no longer feels safe, or protected by a parent figure as he lies alone. His only comfort is the simile "I felt ~~like~~ I was a small boy again." This ~~may be~~ may be because he feels comforted and protected by these memories, like a child safe in his bed.

However, this may have a dual meaning that ~~he~~, although comforted, he feels as vulnerable as a child again. The one sentence paragraph describing when the narrator is brought back to Earth is short and impactful, conveying how strong his feelings are. The verb "catapulting" is violent, showing how he feels forced into living in this scary real world. As the "cry" comes, "bringing all tranquillity," not only ~~are~~ are all his good emotions lost, but there is nothing to replace them. He is devoid of all feeling for a moment as even emotions have deserted him in his isolation ~~for~~ ~~the~~ ~~rest~~ ~~of~~ ~~the~~ ~~story~~.

Script 2A1

This response begins with a comment about language. It identifies a simile, 'the house felt like a ship at sea', and explains what effect this has: 'creates an image of disconnection from everyone'. This has a clear link back to the question. The candidate extends this comment by commenting on the description of the house as 'quite alone and exposed'. The explanation of this as creating 'a sense of vulnerability' is appropriate and quite perceptive, although the syntax and expression mean that the comment loses some of its focus and impact:

'This creates a sense of vulnerability that is combined with being completely alone and attacked by the 'roaring' wind develops a feeling of the narrator's total isolation.'

There are a few points in here that could be developed further to achieve a higher mark. The candidate has some word-level analysis of language: for example, 'the verb "roaring" depicts the wind as an adversary rather than a companion'. This point shows thorough understanding and analysis, although this is not consistent throughout the response. The comments on how the narrator 'dwells "nostalgically" on the "warm and snug safety" of his childhood' links to the next bullet point on the effect of the writer's childhood memories. Again, there is word-level analysis where the candidate identifies the adverb and its implication 'that he no longer feels safe, or protected by a parent figure as he lies alone'. This shows secure analysis of the language. The comment on the effect of this is reasonably thorough, 'because he feels comforted and protected by these memories' and extended 'like a child safe in his bed'. The comment that 'this may have a dual meaning' is not fully explored beyond the point that 'he feels as vulnerable as a child again'.

There is a PEE comment on structure, 'The one sentence paragraph describing when the narrator is brought back to earth is short and impactful'. The effect is clearly commented on: 'conveying how strong his feelings are'. The comment on the 'violent' verb 'catapulting' is clear and the analysis is clear: 'how he feels forced into living in this scary real world'. At the end of the response the point about the 'cry' and how its impact of 'banishing all tranquillity' is quite clear, but not as thorough as it could be with more explanation (what is there is a little confusing). Overall the candidate comments on all three bullet points, and meets all of the bullets of Level 3. The understanding of the text is sound (L3) and sustained (L4). The selection and interpretation of information, ideas and perspectives are appropriate, relevant and detailed in some places (L3/4). The understanding and explanation of language are clear and quite thorough, but there is not enough detail on structure. The sense of the

impact of the language and structure is clear and detailed in places and the use of examples is appropriate, relevant and fully supports the points being made. The response meets all of the bullets of Level 3, although there is not enough coverage of structure to fully meet this requirement. A mark of 18 reflects the elements of Level 4 that there are here, and the coverage of the passage overall.

Level 3 - 18

1 How does the writer develop feelings of isolation in *Whistle and I'll Come to You*?

In your answer, you should write about:

- the weather and setting
- the effect of the writer's childhood memories
- the use of language.

You should support your answer with close reference to the passage, including **brief quotations**.

the house is a metaphor 4 the duode.

'quite alone and exposed'

simile (30)

'ship at sea'

surrounded by nothing

done, far from land & human life

weather and setting

extent of isolation

'pitch blackness'

'unsure for a moment of my bearings'

lost

alone

unstable sea gives impression of being alone

The writer creates an atmosphere of isolation in this extract ~~by~~ with ~~the extended metaphor of~~ parallels between the Eel Marsh House and the character. The house stands 'quite alone and exposed, bearing the brunt of winter after winter', suggesting that the character ~~is isolated~~ feels 'alone and exposed' as well. This parallel creates a sense of vulnerability in the character, as well as the loneliness and isolation, which is further highlighted by the idiom 'bearing the brunt'. The passive verb suggests a ~~state~~ hopeless ~~and~~ atmosphere, and the expression indicates that the character is struggling in his loneliness. The house is also described using the simile 'like a ship at sea', which creates an image of being far from civilization. This ~~is~~ highlights the extent of the character's isolation. Additionally, this simile reinforces the fact that he is completely at the mercy of the elements, and his helplessness in ~~is~~ controlling his position himself. ~~He is~~ The simile ~~is~~ establishes ~~both~~ a sense of both isolation and helplessness.

Later in the extract, the character becomes surrounded by 'pitch blackness', which gives the impression that he is alone. The use of the strong adjective 'pitch' indicates the extent of his isolation, and how it is absolute. The ~~use of the~~ word 'blackness' has negative connotations of evil as well, which suggests that the character is struggling to be alone in his current situation.

The character's childhood memories are used to ~~contrast~~ create contrast between the character's emotional state when he is alone, and when he was with family. ~~He~~ In his family home', there was a 'safety' that is not present in the moment, and it was 'warm'. This indicates that he was comfortable, even in storms, when he was not alone. The wind is 'powerless' in his memories, ~~which~~ indicating that he felt protected ⁱⁿ ~~by~~ the presence of his loved ones. In the present, however, the wind is described as a 'tumult' and 'like a banshee', which contrast strongly with his memories. The gale here is powerful and predatory, ~~which~~ indicating that the character feels exposed and vulnerable in his isolation. There is an absence of the safety that he mentioned in his memory, highlighting the way he feels that he has ~~no longer~~ lost the protection of his family and other human life.

Script 2A2

In this response the candidate starts with a focus on the question and the 'parallels between the Eel Marsh House and the character'. There is a reference to an example where the house stands alone, although the example is quite long and would benefit from word-level analysis. The comment that it suggests that the character feels 'alone and exposed' as well is relevant. The parallel is developed into how it creates 'a sense of vulnerability'. There is comment on language that further highlights this idea: 'but the idiom "bearing the brunt"...', although the connection is not fully explored between the idea and the example. The comment on the simile 'like a ship at sea' and its effect is clear (L3), creating an image of being 'far from civilisation'. This is sustained and developed (L4) in the next comment into how it reinforces how he is 'at the mercy of the elements' and how the simile 'establishes a sense of both isolation and hopelessness'. The analysis of the image of 'pitch blackness' is clear and quite thorough (L3/4) as it analyses both the adjective 'pitch' and the noun 'blackness' and its link to connotations of negativity and evil. This is linked back to the sense of being alone.

On the second page the candidate moves onto the second bullet and comments clearly (L3) on how childhood memories are used to create a contrast in the narrator's emotional state. There is some clear coverage and understanding of the language here, 'family home', 'safety', 'warm' but the analysis needs greater development: 'This indicates that he was comfortable'. The candidate links childhood memories with the weather conditions, and contrasts the wind as 'powerless' in his memories and a 'tumult' and 'like a banshee' in the present. Again, the answer would have benefited from deeper analysis of these examples. The comment that the 'gale here is powerful and predatorial' links with how the narrator feels vulnerable and exposed.

This response shows that the candidate has a good understanding of language and its effects. The understanding of the text is sound, and it is implied that it is sustained, although this is not developed enough for L4. The selection of information, ideas and perspectives is appropriate and relevant overall (L3), and there is a clear understanding of language and how it is used to create effects, although more detailed analysis of it would have moved the response higher. There is no coverage of structure. Overall the selection of references is appropriate and relevant, although focussing in on them further would be beneficial.

Although the candidate does not cover the three bullets in order, this does not impact negatively on the response.

Level 3 – 16

1 How does the writer develop feelings of isolation in *Whistle and I'll Come to You*?

In your answer, you should write about:

- the weather and setting
- the effect of the writer's childhood memories
- the use of language.

You should support your answer with close reference to the passage, including brief quotations.

(30)

~~The writer develops feelings of isolation in this passage describing the simile 'the house felt like a ship at sea'.~~

The writer develops feelings of isolation in this passage by describing the house to feel 'like a ship at sea'. This simile directly implies that the narrative voice feels ^{alone} ~~isolated~~ as 'sea' connotes barren landscapes and suggests a lack of connection to civilisation which highlights how ~~there~~ isolated the house is.

Inside the house there was the 'sound of moaning' coming from the chimneys that were 'whistling through every nook and cranny'. Here, the author personifies the sounds in the house and likens them to human-like noises. This use of sensory adjectives could ~~perhaps~~ not only imply the sheer strength & and volume of the wind passing through the house but also perhaps the utter lack of human company and therefore the isolation the narrative voice feels.

Furthermore, ~~the~~ he describes how the house bore the

strain of winter ^{upon} ~~after~~ winter of 'gales and driving rain and
sleet and spray? The use of this syndeton list is
evocative of the way year after year of harsh weather
has crashed against the house and represents the
build up of 'winter after winter'. This bold description is
immediately contrasted to the narrative voice's memories
of his childhood home where he was in the 'snug
safety' of his bed listening to the 'wind rage like a
lion, howling at the doors'. The author employs this simile
~~and~~ and personifies the wind to show the strength and
power of the wind, much like in the narrative voice's
reality, however the ~~extra~~ difference is that in his
memory the wind could not reach him ~~and it is not~~
and we get the sense that the narrative voice is longing
to feel safe once again. This contrasts to his reality
and so we can see that as he longs for the past
where he felt safe he understands the reality that
he is totally alone and thus, conveys his feelings of
isolation.

Moreover, the author uses ~~the~~ short sentence structures
and rhetorical questions to mimic the narrative voice's
thought process. The isolated sentences of 'There was
no child. I knew that.' and internal question 'How could
there be?' depict how utterly alone he is as his
questions remain unanswered and is only in the company

of his own thoughts. The writer employs ^{these} ~~the~~ references to his thought trail to show his feelings of isolation as he has no one else to question and is therefore left alone with his thoughts.

Then, the narrative voice describes how 'the lights went out' and he 'stood there in the pitch blackness'. This complete darkness ~~is~~ has connotations with fear and horror and so we see how this lack of light presents the narrative voice as vulnerable and exposed which increases the tension of the passage. Without this light ~~he is~~ that he is totally dependant on he is totally alone and so we see his feelings of isolation.

Finally, he describes how the terrible cry of this child is 'borne on the gusts towards me' and ~~as~~ here the writer creates the imagery that any connection to civilisation is extremely distant and so he is left alone in the dark with this repeating cry ~~that~~ that represents his feelings of total isolation.

Script 2A3

This response is closely focussed on language, starting with the simile 'like a ship at sea'. The impact explored is thorough: 'connotes barren landscapes and suggests a lack of connection to civilisation'. The personification of sounds is explored in a thorough way with relevant examples, although the effect 'likens them to human-like noises' could be explored further for a higher mark in L4. There is a comment that 'This use of sensory adjectives' although this is not clear in the context of the same examples used to exemplify personification. The effect 'imply the sheer [sic] strength and volume of the wind passing through the house' is clear and fairly detailed as it is linked back to the topic of isolation.

The example (identified as a synecdoche) 'gales of winter and driving rain and sleet and spray' is explored in some detail, commenting on the weather, how it is a bold description and contrasts with the childhood memories. This moves the response into the second bullet point. The simile and the personification of the wind are explored in detail although the focus is lost a little in the expression, for example: 'This contrasts to his reality and so we can see that as he longs for the past where he felt safe...'

The comments on structure are clear, including the use of short sentence structures (with examples given further on in the paragraph) and rhetorical questions, with the explanation 'to mimic the narrator's thought process': valid and clear. The structure is neatly linked to the theme of the question - 'The isolated sentences' and 'internal question' and their effect are quite thoughtfully explored: 'his questions remain unanswered'. There is thorough exploration of the effect of structure on page 3.

The setting is explored finally with a focussed comment on the darkness in the extract, creating fear and isolation. This section would benefit from more word-level analysis, but it is quite detailed. The final point about the cry of the child is clear and thoughtful: (for example, 'any connection to civilisation is extremely distant'), although this is not fully brought out in the answer.

Overall this response covers the three bullets, showing sustained understanding of the text (although it tails off a little at the end). The selection of ideas and perspectives is detailed (L4), and the

interpretation is clear and fairly detailed (L3/4). There is thorough understanding of language and structure (L4) and the exploration is clear and quite thorough overall (L3/4). The selection of references is appropriate and relevant (L3), in most places fully supporting the points (L3/L4).

Level 4 - 22

- 1 How does the writer develop feelings of isolation in *Whistle and I'll Come to You*?

In your answer, you should write about:

- the weather and setting
- the effect of the writer's childhood memories
- the use of language.

You should support your answer with close reference to the passage, including brief quotations.

(30)

The writer helps to portray a feeling of isolation through the ^{remote} location of the house, mentioned to be 'like a ship at sea'. This simile suggests that he is all alone, and is perhaps a little unsure of his surroundings. The lexical choice of 'sea' emphasises his isolation by suggesting that his surroundings are unpredictable and could be hostile or dangerous. The ~~island~~ personification of the house, to have 'stood' 'alone and exposed' highlights his remote location, and perhaps parallels ^(due to the use of pathetic fallacy) his feelings, for he felt 'warm and safe' in a 'family house' in 'Sussex', ^{which is juxtaposed to his} ~~yet in this~~ solitary and slightly hostile house he feels alone and isolated. The wind is also personified throughout this extract, as it 'rage[s]' 'like a lion', almost hinting at an animalistic ^{in this simile} and dangerous nature. ~~Also~~ Also, the lexical choice of 'lion' connotes an unpredictable and wild ^{beast} ~~animal~~, uncontrollable which only heightens his isolation as he faces this danger alone. This

idea is also continued as he mentions that the wind 'came roaring across the open marsh', perhaps depicting a predatory factor, as this simile heightens his feeling of isolation as he is hunted. This is continued through the descriptive personification of the wind 'howling' and 'beating' at the doors, illustrating its power, ^(also presented by the use of 'tremendous blast of wind') which contrasts to his situation, alone and exposed to a 'banshee'. This simile ('like a banshee') subtly links the wind and this 'cry', which both frighten him and emphasise his isolation.

This man also experiences sensory deprivation, entering 'pitch blackness'. This (almost) superlative phrase emphasises how powerless he is, especially when the torch breaks. 'No light came on. The torch had broken.' illustrates his frantic thoughts through the short sentence structure, and illustrates his panic. It also indicates ~~his~~ his solitary situation, where his tools have failed him and he is utterly on his own. This theme of sensory deprivation is ^{also} highlighted when he mentions that 'there had been no movement, no brush of a sleeve, no disturbance of the air'. The use of listing ^{depicts his} emphasises thoughts, ^{attempting} ~~method~~ to

use each of his senses to determine the situation. With each negative response, his situation seems to get worse, ~~depict~~ emphasising how powerless he is by himself, portraying his isolation. Due to his lack of senses, he starts to doubt 'what [is] real?'. The use of this rhetorical question perhaps depicts his isolation in a pitiful sense, rather than a dangerous one, that he has no-one else and has turned to himself to try and placate himself and gain some comfort.

The writer also uses a reminiscent tone to illustrate this man's isolation, ~~the~~ causing his mind to return to where he felt 'safe and warm', which heightens his isolation by comparing this memory to his dismal and dangerous reality. This idea is continued as it mentions that he was as close to crying 'as [he] had ever been since [his] childhood'. This comparative sentence perhaps portrays him as this young boy again, who is desperately questioning his reality, 'how could this be?'. Despite his logic and rational thinking, this man's vulnerability paints him as a scared child, merely adding to his isolation. This idea is also subtly hinted at by the expansive description

of this cry of 'anguish and desperation', a 'cry for help'. This perhaps suggests that his imagination is very active, allowing him to read into this 'familiar' cry a little too much.

Script 2A4

The opening of this response is confident and very assured. The comment on the 'remote location of the house' and the simile 'like a ship at sea' is explored in quite a perceptive way, linking to both the physical location (in the lexical choice identified) and the colloquial expression suggesting uncertainty and confusion. There is detail in the comments on surroundings and setting - unpredictable, hostile, dangerous. The analysis of language continues with the comments on the personification of the house. The candidate perceptively explores this use of language - the remote location being highlighted, the parallel to his feelings, the use of pathetic fallacy. The comments on childhood memories are seamlessly woven into the response through the juxtaposition between the 'solitary and slightly hostile house' and the 'warm and safe' 'family house' in 'Sussex'.

The thorough, detailed and perceptive response continues with the exploration of the personification of the wind. The candidate explores the 'animalistic and dangerous nature in this simile', noting that the lexical choice of 'lion' connotes an unpredictable and wild beast, uncontrollable' as 'he faces this danger alone'. The comment on how the image 'came roaring across the open marsh' depicts 'a predatory factor...as he is hunted' is perceptive. The candidate's reference to 'sensory deprivation' as the setting becomes dark is specific, detailed and thorough. There is clear reference to structure in the 'short sentence structure' that 'illustrates his panic'. The candidate also comments on structure in the use of lists to depict the narrator's thoughts and the attempt to 'use each of his senses to determine the situation'. The structural comments are detailed and thorough with the comments on rhetorical question and its effect. The comment exploring the structural use of the rhetorical question here is a perceptive one:

'perhaps depicts his isolation in a pitiful sense, rather than a dangerous one, that he has no-one else and has turned to himself to try and placate himself and gain some comfort'.

The candidate's comments on childhood memories are also perceptive, 'uses a remeniscent [sic] tone' to compare the childhood and reality, the comparative sentence, the movement back to childhood feelings 'paints him as a scared child'. The final comments on the cry of the child

continue the perceptive response in that he perhaps reads too much into the noises he hears.

There is perceptive understanding of the text, selection and interpretation of information, ideas and perspectives are apt, understanding of language and structure is perceptive and the selection of examples is discriminating.

Level 5 - 30

SECTION A: Reading

Question number	Indicative content
1	<p>Reward responses that explain how the writer creates feelings of isolation in the passage.</p> <p>Responses may include the following points about the weather and setting:</p> <ul style="list-style-type: none"> the passage starts 'During the night' and the weather is windy the narrator says that in the early hours the wind 'increased greatly in force' the house is being 'battered by the gale' and it 'seemed to rock at the impact' the wind changes to being described as a 'gale' that is 'roaring across the open marsh' the verbs used to describe the sound and behaviour of the weather show how intense it is: 'increased', 'battered', 'roaring', 'rattling', 'boomed' a simile is used to describe how the house is moving because of the strength of the wind: 'The house felt like a ship at sea' the description of the house mirrors the narrator's isolation: 'quite alone and exposed' the narrator uses alliteration to emphasise the impact of the weather: 'bearing the brunt' repetition also shows the extreme conditions: 'winter after winter' the use of a list of types of weather shows how desolate the setting is: 'gales and driving rain and sleet and spray' adjectives are used to describe isolation and extreme conditions: 'howling', 'ill-fitting', 'tremendous', 'mysterious' the Gothic setting: 'pitch blackness' and 'howling darkness' the juxtaposition of the chaos of the storm and ominous calm: 'no movement, no brush of a sleeve against mine, no disturbance of the air' the claustrophobic setting: 'short narrow corridor' the noises of the weather are described in human or animal terms: 'roaring', 'moaning', 'like a banshee' and this links to the sound of the child crying: 'child's terrible cry borne on the gusts towards me'. <p>Responses may include the following points about the effect of the writer's childhood memories:</p> <ul style="list-style-type: none"> the narrator reminisces about childhood: 'I dwelt nostalgically' the narrator's memory of feeling safe in the 'warm and snug safety' of his childhood nursery contrasts with his feelings of vulnerability in Eel Marsh House he reflects on the safe nursery at home which leads into the contrast with the 'mysterious nursery' in Eel Marsh House his feelings about being safe as a child at home help to emphasise the 'desperation and anguish' of the child's cry he hears the wind in the nursery at home was 'powerless' and this makes the wind during the night seem fearful the memories of childhood create a hypnotic state in the narrator: 'I lay back and slipped into that pleasant, trance-like state'. This suggests that the narrator is perhaps not in control the suggestion he is in a trance makes the reader doubt his sense of reality and question if he really hears the cry of a child.

	<p>Responses may include the following points about the use of language:</p> <ul style="list-style-type: none"> • the structural use of questions by the narrator suggests that his isolation makes him unsure of what is happening: 'How could there be?', 'how many years?', 'and who was now in this house with me?' • the use of language related to death creates fear: 'long-dead ghost?', 'Rest in peace' • the writer uses language to suggest that the narrator is not alone in the house: 'I had the impression of someone who had just that very second gone past me' • the narrator tries to make himself feel safe with the thought of home comforts: 'make myself a drink, stir up the fire a little' • the narrator describes his thoughts as 'wild, incoherent fantasies' • the use of coordinated sentences suggests confusion and a lack of coherence caused by being alone: 'The first thing I must have was a light...' • the narrator uses negatives to suggest that he is unsure and disbelieving of what is happening: 'I had not bothered...', 'I had seen no one, felt nothing', 'I had not even heard a footstep' • adverbs are used to emphasise the feelings of the narrator: 'absolutely', 'inexplicably', 'actually', 'desperately' • the contrast between 'conjecture' and 'rational explanation' creates a sense of confusion for the narrator and reader • the impact of the confusion created is seen in the use of verbs to describe negative or 'out-of-control' actions: 'groped', 'stumbled', 'dropped', 'spinning', 'fell', 'cursed' • non-specific nouns and pronouns create a sense of isolation: 'no one', 'someone', 'another human being', 'a person', 'who', 'Whatever', 'whoever' • short sentence structures create a sense of fear and tension: 'No light came on. The torch had broken.'; 'No. But what <i>was</i> 'real'?'' • the narrator's reactions are described as almost child-like and this links him with the child he hears crying: 'crawling about on my hands and knees', 'weeping tears of despair', 'I drummed my fists upon the floorboards'.
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Level	Mark	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Basic understanding of the text. • Selection and interpretation of information/ideas/perspectives is limited. • Basic identification and little understanding of the language and/or structure used by writers to achieve effects. • The use of references is limited.
Level 2	7-12	<ul style="list-style-type: none"> • Some understanding of the text. • Selection and interpretation of information/ideas/perspectives is valid, but not developed. • Some understanding of and comment on language and structure and how these are used by writers to achieve effects, including use of vocabulary. • The selection of references is valid, but not developed.
Level 3	13-18	<ul style="list-style-type: none"> • Sound understanding of the text. • Selection and interpretation of information/ideas/perspectives is appropriate and relevant to the points being made. • Clear understanding and explanation of language and structure and how these are used by writers to achieve effects, including use of vocabulary and sentence structure. • The selection of references is appropriate and relevant to the points being made.
Level 4	19-24	<ul style="list-style-type: none"> • Sustained understanding of the text. • Selection and interpretation of information/ideas/perspectives is appropriate, detailed and fully supports the points being made. • Thorough understanding and exploration of language and structure and how these are used to achieve effects, including use of vocabulary, sentence structures and other language features. • The selection of references is detailed, appropriate and fully supports the points being made.
Level 5	25-30	<ul style="list-style-type: none"> • Perceptive understanding of the text. • Selection and interpretation of information/ideas/perspectives is apt and is persuasive in clarifying the points being made. • Perceptive understanding and analysis of language and structure and how these are used by writers to achieve effects, including use of vocabulary, sentence structure and other language features. • The selection of references is discriminating and clarifies the points being made.