

**Combined Mark Schemes
And Report on the Units**

January 2006

1901/MS/R/06J

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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GCSE English Literature (1901)

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**Mark Scheme 2441/1
January 2006**

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

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You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES**AO1**

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

AO2

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

AO4

relate texts to their social, cultural and historical contexts and literary traditions.

WEIGHTING OF ASSESSMENT OBJECTIVES

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

Unit	Task	AO1	AO2	AO3	AO4
1	1 Drama Post-1914	✓	✓		
2	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
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	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	✓		
6	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
7	1 Drama Post-1914	✓	✓	✓	✓
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	4 Literary Non-fiction Post-1914	✓	✓		✓

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS: Unit 1 (Foundation Tier)**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.
- 3 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 4 Be prepared to use the full range of marks. Do not reserve (e.g.) high Band 4 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (i.e. above) the range targeted by this paper.** See B2 below.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **21**.
 - This represents performance **at the top of Band 4**.
 - An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 21.
However, **the maximum mark that may be recorded for the paper is 21.**
 - *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*
- 3 There is NO Assessment of Written Communication on this paper.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised July 2005)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 5)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 25)

1901 English Literature – Generic Band Descriptors

Unit 2441/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	18 17 16	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	6 0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

1901 English Literature – Empathic Band Descriptors

Unit 2441/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • show sustained understanding of the character and text • create a recognisable "voice" for the character and occasion
4	21 20 19	<ul style="list-style-type: none"> • show overall understanding of the character and text • create a "voice" which is reasonably appropriate to the character and occasion
5	18 17 16	<ul style="list-style-type: none"> • show some understanding of the character at this point • begin to express the character's thoughts, feelings and ideas in an appropriate way
6	15 14 13	<ul style="list-style-type: none"> • show a little understanding of the character • make reference to thoughts, feelings or ideas
7	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points about the character • refer occasionally to thoughts, feelings or ideas
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness of the character
Below 8	6 0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

Text:	MILLER: <i>Death of a Salesman</i>
Question 1: (21 marks)	<p>What makes this such a gripping moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Willy's behaviour and state of mind • the reactions of Biff and Happy • the mixing of the past and present.

NOTES ON THE TASK:

This is a packed and complex moment in the play and it is important to be receptive to a range of responses as long as they are grounded in the text. It is to be hoped that most answers will respond to the evidence of Willy's disappointment, exhaustion, confusion and psychological disintegration here. Stronger answers may declare themselves in their attention to the increasingly desperate reactions of Willy's sons, especially Biff, and the best answers are likely to engage with the significance of the scenes from the past and move beyond generalised comments about Willy's mental state to suggest some insight into his guilt about the events in Boston which are just about to be climactically revealed.

Text:	MILLER: <i>Death of a Salesman</i>
Question 2: (21 marks)	<p>What do you think makes Biff such a memorable character in the play?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a narrative account to shape an argued personal response to Biff supported by selective references to specific moments and details. It is to be hoped that many answers will be able to suggest that most of the play's climactic scenes involve Biff's relationship with his father. Memories of his golden youth, his post-Boston suffering and disillusion, his protective devotion of his mother ... are also likely to figure prominently but it is important to be receptive to a range of responses and textual evidence. The best answers are likely to avoid over-simplification of this complex character and to suggest some awareness of the honesty and self-knowledge of the later scenes which make Biff such an exceptional character in this play.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (21 marks)	<p>You are Linda as you try to sing Willy to sleep (at the end of Act One).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Willy's behaviour and state of mind • Biff and Happy, and how they can help their father • the future. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Although Act One ends on a note of optimism for the Loman family, this is likely to be qualified by Linda's deep concern for Willy. She is acutely aware of Willy's exhaustion and sense of failure, and knows that he has been trying to kill himself. She is willing to grasp at the moments of hope offered by the return of the boys, Biff's intention to see Bill Oliver and the possibility of Willy securing a desk job in New York, but desperate anxieties remain. She has observed and is troubled by the bitterness that exists between Willy and Biff, she remains fiercely protective of Willy and she feels that her sons should be doing more to help. Successful answers are likely to be firmly grounded in the details of the conversations which conclude Act One and especially, perhaps, the honest revelations to her sons about Willy's state of mind. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Linda's character, as well as a developing sense of her 'voice'. The bullets are offered as suggestions only.

Text:	PINTER: <i>The Caretaker</i>
Question 4: (21 marks)	<p>What makes this a surprising and startling opening to Act Two?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situation Davies finds himself in • the way Davies reacts to this situation • Mick's behaviour. <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

Most answers should be able to find fruitful areas for comment – Mick's confusing dual nature (threatening yet polite) and Davies's unease with the situation for example. He doesn't know who Mick is, and has been attacked by him at the end of Act One. The strongest answers are likely to be characterised by a consistent and selective attempt to explore the sources of surprise, and shock, rather than just working through the extract, and some may touch on more complex issues like the way Pinter uses pauses and repetitions to create unease in Davies or the way sound at the beginning is used to create an atmosphere of dramatic tension. Evidence of a developing personal response, effective use of text, or both, should also be rewarded.

Text:	PINTER: <i>The Caretaker</i>
Question 5: (21 marks)	You are likely to feel differently about Davies at different points in the play. Show why this is so by exploring TWO moments in the play.

NOTES ON THE TASK:

Davies is on stage for virtually the duration of the action so most answers should be able to find sufficient material to shape a response to his differing behaviour. The choice of moments must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. Answers may refer to the way he trusts no-one, his isolation, or the trepidation and curiosity he demonstrates as he is left in the room of the brothers. His deferential attitude towards Aston may attract some answers, contrasting with his later disloyalty when he criticises Aston in order to gain Mick's approval. Davies's behaviour is peculiar and contrasting. Answers should be rewarded for going beyond narrative and for exploring why an audience might feel differently about Davies at different points in the play.

Text:	PINTER: <i>The Caretaker</i>
Question 6: (21 marks)	Choose the TWO moments in the play which make you feel most puzzled by the behaviour of the characters. Explore how these moments produce this reaction in you.

NOTES ON THE TASK:

The question is a very open one indeed and most answers should be able to find sufficient material to shape a response to a character's behaviour. The choice of moments must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. Answers may refer to Mick's bizarre behaviour towards Davies, or the mental torture he inflicts upon Davies for unclear reasons. Davies's unusual behaviour may also be explored: his ability to victimise Aston, in spite of being a victim himself, and playing one brother off against the other for example. The band and mark will depend on the answer's knowledge of, and engagement with the plot and character, and with the answer's ability to respond to the puzzling nature of the character's behaviour. Answers should be rewarded for going beyond narrative and exploring **how** this behaviour produces such a reaction of puzzlement in terms of dramatic effectiveness.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 7: (21 marks)	<p>What makes this such a moving ending to the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Ken's situation and his feelings • the Judge's decision and the way he delivers it • the reactions of Dr Emerson and Dr Scott.

NOTES ON THE TASK:

The question is an open one and so it is important to be receptive to a range of possible responses to this climactic final scene as long as they are grounded in the text. It is a packed extract and so selective rather than exhaustive responses are to be expected (and rewarded). It is to be hoped that most answers will respond to the immediate impact and implications of the judgement, some registering and sharing Emerson's disappointment and others relishing Ken's relief at his release. Strong answers are likely to declare themselves in their willingness to wrestle with the impact of some of the complex and contradictory feelings and issues here as everyone tries to do the right thing. Any close attention to details like the dramatic delay in the delivering of the judgement or the final rejected kiss should be well rewarded.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 8: (21 marks)	<p>What do you think makes Dr Scott a memorable and important character in the play?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

This is an open question inviting an argued personal response. Differentiation is likely to spring from the extent to which answers can move beyond a narrative re-working of what Dr Scott does in the play to an evaluation of her impact on an audience. 'What makes Dr Scott memorable?' is a different question from 'What do you remember about?' Answers which focus explicitly on Dr Scott's increasingly close relationship with her patient and see the conflicts developing between her personal feelings and her medical role should be well rewarded. The best answers might also begin to wrestle with the irony in her relationship with Ken – that her very attractiveness merely confirms his sense of the hopelessness of his predicament.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 9: (21 marks)	<p>You are Ken as you wake up on the morning after Dr Emerson has given you the injection (in Act One).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • the argument about the injection • the situation you are in • the future. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Despite the reservations of Dr Scott and against the forcibly expressed wishes of his patient, Dr Emerson has given Ken a tranquillising injection. Ken has resisted the injection partly because he wants to maintain the clarity of his consciousness but also because he now knows that his paralysis is permanent and has already decided that life under those circumstances is not worth living and therefore that all treatment should be resisted. Dr Emerson's act has not only reinforced Ken's sense of frustration at his own impotence but it has also confirmed his determination to take the first step in his fight for the right to die by contacting Philip Hill, his solicitor. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Ken's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

Text:	SHERRIFF: <i>Journey's End</i>
Question 10: (21 marks)	What do you think makes this such a powerful and important moment in the play?

NOTES ON THE TASK:

Most answers should be able to find fruitful areas for comment – in Hibbert's display of cowardice and fear of the trenches, and his desperation; in Stanhope's force of personality, apparent ruthlessness and subsequent compassion; in Sherriff's use of stage directions to enhance the power of the moment, for example. The strongest answers are likely to be characterised by a consistent attempt to look at the powerfulness and importance of the moment, and in their detailed attention to the language, rather than just working through the extract. Evidence of a developing personal response, effective use of text, or both, should also be rewarded.

Text:	SHERRIFF: <i>Journey's End</i>
Question 11: (21 marks)	<p>What do you think makes Trotter such a memorable character in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what he says and does • his relationship with other characters • how he is different from the other officers.

NOTES ON THE TASK:

This is an open question but the emphasis on what makes him 'memorable' should move answers beyond a straightforward discussion of Trotter to a consideration of what he brings to the play, and this is likely to be a key discriminator. It is to be hoped that answers will be able to respond in some way to Trotter's intuition and courage, as well as his role as a figure of fun in the play. His role as a lower class officer, his unswerving belief in the war being right and proper, his unquestioning acceptance of Stanhope's leadership, his cheerfulness and humour, and his bravery and comradeship may also be considered in response to the bullets. The best answers may be able to consider his memorable qualities not only in terms of character, but also in terms of some of the play's key ideas.

Text:	SHERRIFF: <i>Journey's End</i>
Question 12: (21 marks)	<p>You are Stanhope, just after Osborne has told you how much Raleigh looks up to you (at the end of the Act One).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • what Osborne has told you about Raleigh • your relationship with Raleigh in the past • your attitude towards Raleigh now. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Osborne and Stanhope have been discussing Raleigh's worship of Stanhope which Osborne considers very natural and 'rather fine' for a boy of his age. Stanhope sees Raleigh's arrival as rather threatening however – a reminder of a personal life and a past he'd rather forget as he struggles to maintain his equilibrium in the trenches. It is to be hoped that most answers will register some of the memories Stanhope has of his past life, in particular of Raleigh's sister, which have been stirred up by Raleigh's arrival; his frustration at the 'coincidence' of having Raleigh in his company and his growing fear that Raleigh may reveal to the family his startling change in character. The strongest answers are likely to suggest a secure grasp of appropriate details and of Stanhope's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

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respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

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explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

AO4

relate texts to their social, cultural and historical contexts and literary traditions.

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Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS: Unit 1 (Higher Tier)**A INDIVIDUAL ANSWERS**

- 1 Mark the answer out of 30.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.
- 4 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 5 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 6 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 HIGHER TIER: The maximum mark for the paper is **30**.
- 3 There is NO Assessment of Written Communication on this paper.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised July 2005)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 5)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 25)

1901 English Literature – Generic Band Descriptors

Unit 2441/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	27 26 25	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	24 23 22	<ul style="list-style-type: none"> present a clear, sustained response show understanding supported by careful and relevant reference to the text respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> make a reasonably developed personal response show overall understanding using appropriate support from the text make some response to language
5	18 17 16	<ul style="list-style-type: none"> begin to organise a response show some understanding give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	12-0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text

1901 English Literature – Empathic Band Descriptors

Unit 2441/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	27 26 25	<ul style="list-style-type: none"> demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	24 23 22	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	21 20 19	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	18 17 16	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	15 14 13	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	12-0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas

Text:	MILLER: <i>Death of a Salesman</i>
Question 1: (30 marks)	Explore the ways in which Miller makes this such a gripping and significant moment in the play.

NOTES ON THE TASK:

Good answers are likely to pay close attention to the evidence of Willy's psychological disintegration here. Many successful answers are likely to see the way in which Willy's faltering grasp on reality frightens Biff and creates suspense. The intermingling of past and present demonstrates Willy's confused state of mind and suggests the sense of guilt and failure which build directly to the climactic revelation of the events in Boston and to his eventual suicide. Strong answers should be able to focus explicitly on 'the ways' of the question and really scrutinise the playwright at work here. The strongest answers may declare themselves in their close attention of features like the intermingling of past and present and the stagecraft involved in this projection of Willy's confusion, to Biff's increasingly desperate reactions, to the significance of the moment in its gradual building towards the Boston revelation.

Text:	MILLER: <i>Death of a Salesman</i>
Question 2: (30 marks)	Does Miller's portrayal of Biff encourage you to feel that he is an admirable character? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

This is an open question and so it is important to be receptive to a variety of arguments and approaches. Differentiation should emerge from the extent to which answers avoid oversimplification or a narrative tracing of Biff's story, and manage to shape an informed and evaluative personal response. On one level Biff is very far from admirable: a drifter, a thief and a jailbird who leaves his confused and exhausted father 'babbling in a toilet'. Nevertheless, he has a fiercely protective love for his mother, a love for his father which endures despite his sharp awareness of Willy's failings, and he is the only Loman to achieve any degree of honesty and self-knowledge. The strongest answers, as well as picking up the emphasis in the question on Miller and examining the dramatist at work, are likely to pay close attention to the stature Biff achieves in the final scenes.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (30 marks)	You are Linda as you try to sing Willy to sleep (at the end of Act One). Write your thoughts.

NOTES ON THE TASK:

Although Act One ends on a note of optimism for the Loman family, deep concern for Willy is likely to remain the dominant note. Linda is acutely aware of Willy's exhaustion and sense of failure, and knows that he has been trying to kill himself. She is willing to grasp at the moments of hope offered by the return of the boys, Biff's intention to see Bill Oliver and the possibility of Willy securing a desk job in New York, but desperate anxieties remain. She has observed and is troubled by the bitterness that exists between Willy and Biff, she remains fiercely protective of Willy and she feels that her sons should be doing more to help. The strongest answers are likely to avoid oversimplification, to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view.

Text:	PINTER: <i>The Caretaker</i>
Question 4: (30 marks)	In what ways does Pinter capture your interest and attention in this opening to Act Two?

NOTES ON THE TASK:

Most answers are likely to focus on Mick's confusing dual nature (threatening yet polite) and Davies's unease with the situation – he doesn't know who Mick is, and has been attacked by him at the end of Act One. Stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. The extent to which answers can look at Pinter's methods and effect on an audience is likely to be the key discriminator here. The strongest may declare themselves in their awareness of the way Pinter uses pauses and repetitions to create unease in Davies or the way sound at the beginning is used to create an atmosphere of dramatic tension. Detailed attention to the 'ways' and how these capture the audience's interest should be generously rewarded.

Text:	PINTER: <i>The Caretaker</i>
Question 5: (30 marks)	<p>At the end of the play Davies pleads with Aston to allow him to stay in the house.</p> <p>Do you think that Pinter's writing encourages you to sympathise with either one of them?</p> <p>Remember to support your views with details from the play.</p>

NOTES ON THE TASK:

The question is a very open one and there should be plenty of scope for a personal response. Answers are likely to consider Aston, Davies, or both, and we should be receptive to a range of ideas about what makes their portrayal sympathetic or otherwise. Stronger answers should be able to really scrutinise the playwright at work here. The extent to which answers can move beyond a conventional character study to look at Pinter's methods and effect on an audience is likely to be the key discriminator. The strongest answers may declare themselves in their awareness of the methods Pinter uses to engage sympathy, or otherwise: the emphasis on Davies's pathetic, desperate and increasingly hysterical nature, for example, or the way Pinter uses stage directions to emphasise the bond between the brothers against Davies, or Aston's strengthening silence in opposition.

Text:	PINTER: <i>The Caretaker</i>
Question 6: (30 marks)	<p>Explore the ways in which Pinter makes TWO moments in the play particularly amusing.</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

The question is very open indeed and most answers should be able to find sufficient material to shape a response to two amusing moments in the play. The choice of moments must be respected and the interpretation of what constitutes a 'moment' will, of course, vary. Answers may refer to the unpredictable nature of Mick's actions towards Davies, the incongruity of some of the speeches, the sudden anti-climaxes in the play or Davies' choosiness given his status. The band and mark will depend on the answer's knowledge of, and engagement with the plot and character; and with the answer's ability to respond both to the situation in which the character finds himself and to the way the playwright writes. Answers should be rewarded for going beyond narrative and exploring 'the ways' in which Pinter makes the selected moments amusing for the audience – for example, Pinter's use of irony, where what a character says is often different from what he means, is a dominant and significant feature of the comedy in the play.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 7: (30 marks)	How does Clark create such a moving climax to the play here?

NOTES ON THE TASK:

The question is an open one and so it is important to be receptive to a range of possible responses to this climactic final scene as long as they are grounded in the text. It is a packed extract and selective rather than exhaustive responses are to be expected (and rewarded). It is to be hoped that most answers will respond to the immediate impact and implications of the judgement, registering Ken's relief, Emerson's disappointment (but stubborn refusal to give up) and Dr Scott's more personal response. Stronger answers are likely to declare themselves in their attention to the playwright at work – in building suspense with the measured delivery of the judgement or in the final dramatic blackout for instance. The best answers are likely to explore the impact of some of the complex and contradictory feelings here: Ken is relieved to have made his case but has secured his own death, the Judge slowly and reluctantly delivers the judgement in Ken's favour but feels as if he has condemned a witty and intelligent man, Dr Scott has no dialogue but reveals the depth of her feelings in her attempt to kiss her patient, Ken expresses gratitude but refuses the kiss...

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 8: (30 marks)	How does Clark's portrayal of Dr Scott contribute to the dramatic impact of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

It is to be hoped that most answers will try to focus explicitly on Dr Scott's increasingly close relationship with her patient and see the conflicts developing between her personal feelings and her medical role. The extent to which answers can move beyond a conventional character study to look at Clark's methods and effect of the characterisation on an audience is likely to be the key discriminator here. Stronger answers should be able to focus explicitly on the 'How' of the question and really scrutinise the playwright at work here. The strongest answers may declare themselves in their close attention to the ways in which Clark's portrayal of Dr Scott as an intelligent, sensitive and dedicated doctor provides Ken with a sympathetic confidante, but also see that her very attractiveness confirms his sense of the hopelessness of his predicament and his determination to seek his own death.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 9: (30 marks)	You are Ken as you wake up on the morning after Dr Emerson has given you the injection (in Act One). Write your thoughts.

NOTES ON THE TASK:

Despite the reservations of Dr Scott and against the forcibly expressed wishes of his patient, Dr Emerson has given Ken a tranquillising injection. Ken has resisted the injection partly because he wants to maintain the clarity of his consciousness but also because he now knows that his paralysis is permanent and has already decided that life under these circumstances is not worth living and therefore that all treatment should be resisted. Dr Emerson's act has not only reinforced Ken's sense of frustration at his own impotence but it has also confirmed his determination to take the first step in his fight for the right to die by contacting Philip Hill, his solicitor. The best answers are likely to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point-of-view without oversimplifying Ken's feelings about Dr Emerson or his own situation.

Text:	SHERRIFF: <i>Journey's End</i>
Question 10: (30 marks)	Explore the ways in which Sherriff makes this such a dramatic and significant moment in the play.

NOTES ON THE TASK:

Most answers should be able to find fruitful areas for comment – in Hibbert's display of cowardice and fear of the trenches, and desperation; in Stanhope's force of personality, apparent ruthlessness and subsequent compassion; in Sherriff's use of stage directions for example. Answers will move up the mark range according to the degree of personal engagement with the text and effective use of the text in support. The stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. The strongest answers are likely to be characterised by a consistent and selective attempt to explore the significance and dramatic nature of the moment rather than just working through the extract. Strong answers may also declare themselves in their explicit and detailed attention to the language and significance of the characters' speeches, stage directions, etc. Close attention to some of the major themes of the play here such as comradeship and duty, should be highly rewarded.

Text:	SHERRIFF: <i>Journey's End</i>
Question 11: (30 marks)	Explore the dramatic effect which Sherriff's portrayal of Trotter has in the play. Remember to support your ideas with details from the play.

NOTES ON THE TASK:

This is a very open question and answers should find plenty of material from the play to comment upon. Answers may refer to Trotter's role as a figure of fun but may also refer to his role as a lower class Officer, his unswerving belief in the war being right and proper, his unquestioning acceptance of Stanhope's leadership, his cheerfulness and humour, the differences between him and the other officers, and his bravery and comradeship. The band and mark will depend on the knowledge of, and engagement with the plot and character and the ability to respond to the way the playwright writes. Answers should be rewarded for going beyond narrative and exploring Trotter's impact in terms of dramatic effectiveness.

Text:	SHERRIFF: <i>Journey's End</i>
Question 12: (30 marks)	You are Stanhope, just after Osborne has told you how much Raleigh looks up to you (at the end of Act One). Write your thoughts.

NOTES ON THE TASK:

Osborne and Stanhope have been discussing Raleigh's worship of Stanhope which Osborne considers very natural and 'rather fine' for a boy of his age. Stanhope sees Raleigh's arrival as rather threatening however – a reminder of a personal life and a past he'd rather forget as he struggles to maintain his equilibrium in the trenches. The strongest answers are likely to explore the effect Raleigh's arrival in his company has on him: the memories Stanhope has of his past life, in particular of Raleigh's sister Madge; his frustration at the 'coincidence' of having Raleigh in his company and his growing fear that Raleigh may reveal to the family his startling change in character. The strongest answers will also develop a strong grasp of context and character, and represent a convincing 'voice' and point of view. Frustration, growing anger and resentment are likely to be the dominant notes at this point.

**Mark Scheme 2442/1
January 2006**

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES**AO1**

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

AO2

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

AO4

relate texts to their social, cultural and historical contexts and literary traditions.

WEIGHTING OF ASSESSMENT OBJECTIVES

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

Unit	Task	AO1	AO2	AO3	AO4
1	1 Drama Post-1914	✓	✓		
2	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
4	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	✓		
6	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
7	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
8	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

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Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS: Unit 2 (Foundation Tier)**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.
- 3 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 4 Be prepared to use the full range of marks. Do not reserve (e.g.) high Band 4 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (i.e. above) the range targeted by this paper.** See C2 over.

B ASSESSMENT OF WRITTEN COMMUNICATION

1 A further mark must be awarded according to the descriptions of performance that follow:

BAND	DESCRIPTOR	MARK
4	Candidates spell, punctuate and use the rules of grammar with limited accuracy , so that basic meaning is apparent. Some relevant material is offered.	1
3	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy , so that meaning is generally clear . Material is generally relevant and presentation is organised.	2
2	Candidates spell, punctuate and use the rules of grammar with considerable accuracy , so that meaning is consistently clear . Relevant material is presented in appropriate form(s).	3
1	Candidates spell, punctuate and use the rules of grammar with almost faultless accuracy , deploying a range of grammatical constructions so that meaning is always absolutely clear . Well-chosen material is cogently presented, in appropriate form(s).	4

C TOTAL MARKS

1 Transfer to the front of the script **three** marks: for answer (1) out of 21; for answer (2) out of 21; for Written Communication out of 4. Write the total mark for the script.

2 FOUNDATION TIER: The maximum mark for the paper is **46** (21+21+4).

- This represents performance **consistently at the top of Band 4**.
- An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 21, similarly a mark above 4 may be awarded for Written Communication. However, **the maximum mark that may be recorded for the paper is 46**.
- *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*

INSTRUCTIONS ON MARKING SCRIPTS

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For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting (*Section 5c, page 5*).

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
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- the use of standard abbreviations e.g. for follow through, special case, etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 25)

1901 English Literature – Generic Band Descriptors

Unit 2442/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	18 17 16	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	6 0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 1: (21 marks)	<p>What do you find memorable about the ways in which Harrison and Armitage, in these two poems, write about family life?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the ways each poet writes about the father • the ways Harrison writes about the son (in <i>from Long Distance</i>) • the ways Armitage writes about family life (in <i>Poem</i>)

NOTES ON THE TASK:

Both poems focus on the father but they also refer to other family members. The first stanza of *from Long Distance* sets the scene for the poem and the relationship between the parents, with the homely details of 'slippers' and the 'hotwater bottles'. The two central stanzas explore the father's feelings through his actions and reactions when his son visits. The final stanza reveals how the son feels just the same now his father is also dead – 'disconnected number I still call'. *Poem* also looks back at a father but here it is his actions towards his family that are described. Again there are simple homely details ('tucked his daughter up at night'), though here undesirable actions are included to give a more rounded view of the man – 'sometimes he did this, sometimes he did that'. Stronger answers will do more than merely paraphrase the poem and will refer to the language and perhaps the tone and structure of the poems.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 2: (21 marks)	What do you find particularly striking about the way the poets use images to convey emotions in <i>A Short Film</i> and <i>Imitations</i> ?

NOTES ON THE TASK:

A Short Film has a definite pattern of imagery referring to violence and bombs (e.g. 'time-bomb', 'fine fuse', 'detonator') and answers should be able to pick up on this, discuss the emotions the images explore and give a personal response. *Imitations* relies upon nature (e.g. 'chameleon', 'two white butterflies') to express the youth of the son, the father/son relationship and the father's feelings. Stronger answers will be firmly rooted in an examination of the language of the poems.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 3: (21 marks)	Explore some of the ways in which the poets' words vividly convey to you a conflict between adults and children in <i>Anseo</i> and <i>Baby-sitting</i> .

NOTES ON THE TASK:

In *Anseo* the conflict between the Master and Joseph Mary Plunkett Ward is expressed in the first two stanzas and its effects on the adult Joe Ward in the third. The narrative setting the scene and introducing the Master's bullying in the first stanza gives way to the detailed and admiring description of the rod the boy has fashioned for his own punishment. *Baby-sitting* has vivid imagery describing the feelings both of the baby-sitter for 'the wrong baby' and the hypothesised feelings of the baby for the wrong mother: 'I am afraid of her', 'she will hate me'. Stronger answers will examine the use of language to express the conflict.

Text:	OCR: <i>Opening Lines: 1914-18 War (i)</i>
Question 4: (21 marks)	<p>What do the poets in these two poems vividly portray about the effect on war on women?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the woman's change of feeling (in <i>In Time of War</i>) • the woman's sense of loss (in <i>Sonnet</i>) • the words and images of the poems.

NOTES ON THE TASK:

The structure and the language of *In Time of War* reflect the idealised, romantic vision of the woman sending her loved one off to a war of which she has no understanding, contrasted with her fear and prayers for his safety. Most answers should be able to identify the change in tone and emotion between the stanzas and stronger ones may pick up the difference in the language (e.g. 'heroes' ... 'commonplace'). *Sonnet* also is a poem conveying the woman's feelings of loss for loved ones. The formal structure appears to make this a less emotional poem than the first one, but the use of 'ghosts', the careful rhyming (e.g. 'pain', 'again') and the central image in the sestet of the 'lonely' tree and the birds belie this. Stronger answers will make some reference to use and effectiveness of language.

Text:	OCR: <i>Opening Lines: 1914-18 War (i)</i>
Question 5: (21 marks)	How do the poets' words convey to you different attitudes towards war in <i>Of the Great White War</i> and <i>War Girls</i> ?

NOTES ON THE TASK:

The 'attitudes' in *Of the Great White War* can be either those of the poet (as expressed by his persona) or of the 'aged', for the poem consists of one man's observations of attitudes of the old towards the young they are sending to make the 'Supreme Sacrifice' whilst they make money with 'Business as Usual'. The poem utilises derogatory images of the old ('mouthed fair phrases'). *War Girls*, on the other hand, is jolly and upbeat and like a song of victory with the repetition of 'There's the girl ...', the list of jobs women have taken from men and the celebration of their fitness and 'soft and warm' hearts. As ever with poetry questions, stronger answers will have some focus on the language.

Text:	OCR: <i>Opening Lines: 1914-18 War (i)</i>
Question 6: (21 marks)	Explore some of the ways in which Owen writes about the suffering of soldiers in TWO of the following poems: <i>Disabled</i> <i>Mental Cases</i> <i>Exposure</i> .

NOTES ON THE TASK:

The key word of this question is 'suffering'. In *Disabled*, the suffering is expressed by the contrast between the carefree life of the man before he enlisted and his current immobility. In *Mental Cases*, there are recurring images of hell, nightmares and blood. *Exposure* invites the reader to join the soldiers ('Our', 'We') and experience the continual fear, cold and boredom that keep the soldiers' nerves on edge though 'nothing happens'. All three poems are dense ones and so there is no obligation to deal with all the imagery. Stronger answers will keep the idea of 'suffering' strongly in focus throughout whilst examining Owen's use of the language, perhaps in *Disabled* the contrasting phrases (e.g. 'blood smear' and 'leap of purple') and in *Exposure* the imagery of weather, indicating that it is a more deadly foe than the enemy.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 7: (21 marks)	Explore the ways in which the poets portray men at work in these two poems. You should consider: <ul style="list-style-type: none"> • what each man does • Balokowsky's opinions • secretary's view of the 'Dictator' • the language of the poems.

NOTES ON THE TASK:

Answers should show understanding of both poems and of the feelings the poets convey. Balokowsky's contempt for the subject of his biography is perhaps more than 'slight impatience' as his language and desire to get him 'on the skids' suggest. The secretary is obviously amused by the posturing of her boss as he dictates. The word 'dictator' seems to trigger the image of a Caesar with the ultimate power to liquidate all enemies. The last line beautifully deflates the omnipotent illusion of himself that this office dictator harbours. Answers should be able to make valid comments on what the men do, whilst answers that offer discussion of the ironic tone of the poets should be well rewarded here. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each poem.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 8: (21 marks)	<p>In what ways do the poets bring alive for you a particular place in any TWO of the following poems?</p> <p><i>I Remember, I Remember</i> (Larkin): Coventry <i>Mr Bleaney</i> (Larkin): Mr Bleaney's room <i>Old Man, Old Man</i> (Fanthorpe): the old man's home <i>After Visiting Hours</i> (Fanthorpe): the hospital</p> <p>Remember to refer closely to words and images of the poems in your answer.</p>

NOTES ON THE TASK:

There are plenty of details in each of the poems to enable answers to offer some sort of description of the two chosen places. Fanthorpe, for example, creates the world of the hospital ward, its vases, thermometers, rattling trolleys, and the doctors 'wreathed in stethoscopes'. Mr Bleaney's room, with its bed, upright chair and sixty-watt bulb, is, indeed 'one hired box'. Basic answers here will do little more than describe. Better answers will engage with the places being brought alive by the language of the poems and the feelings associated with the places. In *After Visiting Hours*, the patients become pulses and little more than mouthpieces of thermometers and bowels, rehearsing their repertoires of movements, their bodies glass. Best answers here will recognise the place of language in linking the places to the human experiences of those who inhabit them, however temporarily. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 9: (21 marks)	<p>Explore the ways in which the poets portray love in any TWO of the following poems:</p> <p><i>Wild Oats</i> (Larkin) <i>An Arundel Tomb</i> (Larkin) <i>Old Man, Old Man</i> (Fanthorpe) <i>Going Under</i> (Fanthorpe).</p> <p>Remember to refer closely to words and images of the poems in your answer.</p>

NOTES ON THE TASK:

Answers are expected to show understanding of the two chosen poems, which are likely to show quite distinct approaches to love. *Wild Oats* reflects disappointment with love, with bosomy English rose being out of reach, and the friend in specs all too within it. The mundane courtship and what might have been are preserved in the photographs. *An Arundel Tomb* might be considered as reflecting the survival of love over time. The voice in *Old Man, Old Man* is full of sympathy and love for the old man's helplessness but is itself helpless to assist. The love of the couple in *Going Under* is apparently unromantic, but the casual heavy arm that anchors the speaker in the last stanza suggests an interdependence that is underpinned by love. Basic answers will paraphrase, whilst stronger ones will attempt to respond, not just to the situations in the poems, but also to the language. Answers do not need to preserve an even balance of discussion, but there should be comment of some substance on each of the chosen poems.

Text:	<i>Touched with Fire</i> ed. Hydes
Question 10: (21 marks)	What do you find most memorable about the descriptions of the natural world in these two poems?

NOTES ON THE TASK:

In the first poem there is a vivid imagery of trees in May in the second stanza; in *Death of a Naturalist*, the first ten lines describe the flax dam and the 'warm thick slobber' of the frog-spawn while the second stanza vividly describes the frogs. There are many images to pick out here. Stronger answers may comment on the four year old child being likened to spring and his growing maturity expressed at the beginning of the final stanza: 'we drop ... throwing away his toffee-wrappers' and/or the extended metaphor of warfare in the description of the frogs. Differentiation will spring from the ability of answers to focus very closely on the language used by the poets, coupled with personal response.

Text:	<i>Touched with Fire</i> ed. Hydes
Question 11: (21 marks)	Explore the ways in which the poets vividly express feelings about old age in <i>One Flesh</i> and <i>The Wild Swans at Coole</i> . You should consider: <ul style="list-style-type: none"> • the daughter's feelings about her parents (in <i>One Flesh</i>) • what the swans make Yeats think about (in <i>The Wild Swans at Coole</i>) • the words and images of the poems.

NOTES ON THE TASK:

In *One Flesh*, the daughter is observing the parents' lives now the 'fire' has 'grown cold' with pity and incomprehension ('Do they know they're old ...'), not realising that they have come to terms with their current lives together. Yeats wishes to regain his youth comparing himself to the swans that have remained unchanged, and are still passionate and mated. Stronger answers will focus closely on the language and how it portrays feelings about old age.

Text:	<i>Touched with Fire</i> ed. Hydes
Question 12: (21 marks)	<p>What do you find particularly striking about the ways in which the poets write about childhood experiences in TWO of the following?</p> <p><i>The Early Purges</i> (Heaney) <i>Follower</i> (Heaney) <i>Little Boy Crying</i> (Morris)</p>

NOTES ON THE TASK:

The *Early Purges* explores a disturbing experience for a six year old by using equally disturbing imagery (e.g. 'slung on the snout'). *Follower* expresses the child's view of the father admiring and celebrating his strength and skill ('shoulders globed ...', 'An expert') contrasted with the child's weakness ('stumbled') and need to be supported and helped ('rode me on his back'). *Little Boy Crying* vividly evokes 'three-year-old frustration', seeing into the child's mind (picturing the father as a story-book ogre, etc.), together with indications of what he does not yet understand. Answers need to look beyond 'what' the experiences are to 'how' the poet portrays them and a focus on the words of the poems should be suitably rewarded.

Text:	OCR: <i>Opening Worlds</i>
Question 13: (21 marks)	In what ways do the writers bring alive for you the natural world in these two extracts?

NOTES ON THE TASK:

The first extract, from the beginning of the story, gives a vivid description of a parched, barren land ('burn', 'sucked brown earth', 'endless torture' etc.), whilst the description of the winter oak is of a tree in winter full of life and is personified, if not deified ('magnanimous guardian'). The description of it emphasises its beauty and uniqueness. Answers may restrict themselves to the extracts and the descriptions or branch out into the stories and relate the desert land to the poverty of Nak and the villagers and the winter oak to the role reversal in the woods of Savushkin and Anna Vasilevna. Reference to the text is essential here.

Text:	OCR: <i>Opening Worlds</i>
Question 14: (21 marks)	What do you think makes TWO of the following characters memorable? Ravi (in <i>Games at Twilight</i>) Bolan (in <i>The Red Ball</i>) Neo (in <i>Snapshots of a Wedding</i>) Remember to support your ideas with details from the stories.

NOTES ON THE TASK:

It is to be hoped that there will be some mention of Ravi's thoughts and feelings as he hides in the shed – his fear, indecision, triumph and finally realisation of his mistake and disappointment. And the poignant moment when he rejoins the rest of the children to find that he has been forgotten and his 'victory and triumph' have turned in to a 'funeral'. Bolan is lonely in his new town and feels so unloved by his father that he adopts the statue as a surrogate. His success in the cricket game is tempered by his inability to buy sausage and leads to his taking the money and suffering a vicious beating. The 'snapshots' of Neo reveal her to be a modern girl in a traditional society, educated and looking down on the other villagers and needing to be taught a lesson – to be a good wife. Answers which provide more than a mere character study of the two chosen characters and contain some examination of the authors' portrayal of them, possibly showing some degree of empathy, should be highly rewarded.

Text:	OCR: <i>Opening Worlds</i>
Question 15: (21 marks)	How do the stories <i>Leela's Friend</i> and <i>The Tall Woman and Her Short Husband</i> convey the way prejudice can harm people? You should consider: <ul style="list-style-type: none"> • why the characters suffer prejudice • the results of the prejudice • the words the writers use to convey the prejudice.

NOTES ON THE TASK:

The bullet points should guide the answers. For example, in *Leela's Friend* the parents and the police immediately assume Sidda has stolen the chain, ignoring Leela's protestations and not considering an alternative explanation. When the servant is found to be innocent, Sivasanker adds to the prejudice by commenting 'we couldn't have kept a criminal like him in the house'. In *The Tall Woman and Her Short Husband*, the neighbours, led by the tailor's wife, are determined to find something wrong with the couple's marriage because of their incongruity and use the Cultural Revolution as an excuse for persecuting them. More than simple narrative is needed for high marks and stronger answers will address the language of the stories.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 16: (21 marks)	What thoughts and feelings do the children show about Adolf and Rex in these two extracts? Remember to refer to details from both extracts in your answer.

NOTES ON THE TASK:

The first word of the *Adolf* extract 'Even' demonstrates that the mother's exasperation and Adolf's antics have persuaded the children that the rabbit has to go even though they love him. Furthermore, they are 'rather relieved' at the removal of the disturbing presence. The father's comforting stories bolster the children's belief that all will be well but there are still doubts about its safety. Finally, there is the thought about the wildness of the creature being stronger than the children's love and the narrator almost glories in this. In *Rex* the emotions of pity and guilt appear, coupled with discussion of the problem with the dog: 'the disaster of too much love' and the realisation that though the uncle was right, he was still a fool. Stronger answers will not only trace the thoughts and feelings but also refer closely to the passages to back up their ideas.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 17: (21 marks)	<p>What do you find particularly striking about the ways in which Hilda (in <i>The Shades of Spring</i>) and Ciss (in <i>The Lovely Lady</i>) get the men they want?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Hilda and Ciss do to get Arthur and Robert • what you learn about the characters of Hilda and Ciss • the words Lawrence uses in the stories.

NOTES ON THE TASK:

The bullet points should be a guide to responses. Hilda, rejected by Syson, takes Arthur as a lover ('I was married the same night as you') despite him not reaching Syson's intellectual and imaginative level, because the latter taught her how to see things for herself. Ciss, the poor relation, understands Pauline and Robert well, especially the hold the former has over her son. Her overhearing Pauline's secrets gives her confidence first to approach Robert openly and then to retaliate against the old lady making her reveal her true colours and effectively killing her and thus releasing Robert. For high marks, more than character study is required and there should be some focus on the words.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 18: (21 marks)	How do <i>Lessford's Rabbits</i> and <i>A Lesson on a Tortoise</i> bring alive for you the difficulties the teachers face with their pupils?

NOTES ON THE TASK:

Both stories are written in the first person so the feelings of the teachers are evident throughout. In *Lessford's Rabbits*, the teacher's insecurity and frustration are evident from his difficulties in saying grace and his unsatisfactory interview with Lessford about the bread. In *A Lesson on a Tortoise*, the first paragraph sets the scene of weariness, difficulty and effort. The teacher's good intentions of introducing the tortoise to Friday afternoon's lesson are spoiled by the incident with the rubbers and his failure to break Segar. Stronger answers will be firmly rooted in details from the text and show a personal response.

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 19: (21 marks)	How do these two extracts vividly convey to you Jim's attitude to his life in Lunghua camp? Remember to refer to details from both extracts in your answer.

NOTES ON THE TASK

Careful reading of the extracts reveals Jim's attitude towards life in the camp: it is his 'home and universe' but a 'suffocating prison' to the other inmates; Jim feels safe and secure inside the wire to the extent that he recognises 'every stone and weed' and knows the tomatoes personally. Although the other Europeans have tried to make the camp a little London, Jim ignores and can see through this – 'this was Lunghua, not England' –. There is also reference to Jim's education and his interest in botany backs up his feeling that his whole world is the camp – 'an entire universe of weeds' –. Stronger answers will really scrutinise the extracts, quote and/or make reference to the language.

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 20: (21 marks)	What are your feelings towards Dr Ransome in <i>Empire of the Sun</i> ? You should consider: <ul style="list-style-type: none"> • what he does on the way to the camp • what he does in the camp • his relationship with Jim.

NOTES ON THE TASK:

More than a mere character study or narrative is required here and the bullet points should be of assistance. Dr Ransome's actions on the way to the camp, his medical work, teaching of Jim and concern for him should all be considered. Stronger answers will be firmly rooted in detail from the novel.

Text:	J G BALLARD: <i>Empire of the Sun</i>
Question 21: (21 marks)	Which ONE moment in the novel do you find most disturbing and why? You might consider such moments as: <ul style="list-style-type: none"> • the building of the runway (in Chapter 19) • the execution of the coolie (in Chapter 27) • the stripping of the bodies of the dead (in Chapter 31) • any other disturbing moment.

NOTES ON THE TASK:

In the three moments suggested, there are graphic details of horrific actions against innocent people and Jim being forced to participate or watch either only half understanding what is going on (Chapter 19), trying to block out the scene ('wondering whether to read an article about Winston Churchill ... he would have liked to leave', Chapter 27) or staying still to save his own life (Chapter 31). A personal response is required, backed up by careful reference to the chosen moment and differentiation will come from the ability to do this successfully.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 22: (21 marks)	What are your feelings about Ikemefuna and what happens to him here? You should consider: <ul style="list-style-type: none"> • what Ikemefuna is thinking • his relationship with Okonkwo • the language of the extract.

NOTES ON THE TASK:

The extract comes from Chapter 7. Answers are likely to provide the context. Ikemefuna, at the age of fifteen, has been sent from Mbaino as part of the compensation for the death of a Umuofia girl. After three years, during which he has adapted well to life in Umuofia, the decision is made to kill him. His situation as an innocent is enough to compel sympathy for him. In the extract, unaware of what awaits him, he thinks with almost childish delight of the expected reunion with his mother and sister, and the song of his boyhood is likely to remind readers of his innocence. His sudden fear, prompted by the growl, makes him aware of what might happen, and, in his fear, he turns to Okwonko, whom he has come to see as a father-figure. Instead of saving him, Okonkwo cuts him down. Basic answers here will make some comment about what is happening, whilst answers will climb through the band as they develop a personal response to Ikemefuna and to the language of the extract.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 23: (21 marks)	What are your feelings about the way the life of the clan falls apart in this novel? Remember to refer closely to details of the novel in your answer.

NOTES ON THE TASK:

Answers may show considerable regret, arguing that the traditional way of life of Umuofia deserved to remain intact and immune from the 'pacification' of the white men. Other answers may focus on perceived cruelties and the injustices, such as the death of Ikemefuna and the obedience to the will and whim of the Oracle, to argue that the falling apart of Umuofia is no bad thing. Only the best answers here will try to offer a balanced view, supported by textual detail; or centre discussion on such a theme as the role of women in the tribe or on violence as a means of resolving problems. Whichever view, approval, disapproval, qualified approval, qualified disapproval, of the failure of the centre to hold an answer advances, it should be respected and rewarded according to the detail which supports its case. Basic answers will respond to one or two incidents, whilst better ones will link their response to more detailed discussion of incidents and customs.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 24: (21 marks)	Explore any TWO moments in <i>Things Fall Apart</i> when you particularly feel the closeness of Ekwefi's relationship with Ezinma. You might choose from the following: <ul style="list-style-type: none"> • the way they tell each other stories • when Ezinma becomes ill • when Chielo carries Ezinma to Agbala • any other suitable moment.

NOTES ON THE TASK:

The moments that answers consider should, as far as possible, be respected, as should the definition of what constitutes a moment, although 'moments' should not extend into hours. Answers may indicate that the deaths of so many children before Ezinma initially leave Ekwefi reluctant at first to draw herself too closely to her, and that Ezinma's survival beyond infancy makes her particularly precious to Ekwefi. Her bitterness converts to devotion. Obvious moments on which answers may focus on are Ezinma's fever, Chielo's carrying of Ezinma to the Oracle's cave and the times they share stories. The fear that Ezinma may be an ogbanje may be used to illustrate Ekwefi's concern for her daughter (and her daughter's mischievous nature). Basic answers will simply make a comment on their relationship, making brief reference to two moments. Responses will climb through the bands as awareness of the closeness of the relationship develops, and the support from the text becomes more detailed.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 25: (21 marks)	<p>What are your feelings about the old man as you read this extract?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • his recent luck • his understanding of fishing • the language of the extract.

NOTES ON THE TASK:

The old man has gone eighty-four days without taking a fish and this suspenseful moment is thus important to him as he needs his luck to change. His knowledge of fishing enables him to know, after the tentative pull, exactly what is happening one hundred fathoms below. He is skilful, having baited his hook cunningly, holding the line 'delicately' and 'softly' and letting it lightly through his fingers in response to the gentle pulling. He talks to the fish and seems to share its thoughts and past experiences. Feelings might include sympathy for his bad luck, satisfaction that now his luck seems about to change, admiration for his skill and for his understanding of the creatures of the sea, in this case the marlin. Basic answers will make some reference to what is happening in the extract, whilst better answers will make some supported comments about their feelings here. Best answers will relate their feelings for the old man here to what he says and does, perhaps recognising his attractive simplicity, reflected in the simple style of writing that Hemingway adopts.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 26: (21 marks)	<p>What do you think makes the friendship between the old man and the boy so important in the novel?</p> <p>Remember to support your ideas with details from the novel in your answer.</p>

NOTES ON THE TASK:

Answers are likely to outline the relationship between the old man and the boy, showing the genuine affection that exists between them. The old man first took Manolin out in a boat when Manolin was five, an experience the boy remembers clearly. That he is not fishing with the old man is the result of the old man's bad luck, the boy being sent to a lucky boat. Answers may focus on the way the boy cares for the old man, bringing him his supper, sharing his enthusiasm for baseball, being aware of the old man's little lies, looking in on him at the end of the novel, his tears, and resolve to fish with him again. The boy sees himself, with some justification, as the old man's protector. Basic answers are likely to comment briefly on some aspect of his friendship, whilst fuller responses will use incidents or conversations as a basis on which to comment on the friendship. Best answers will attempt to show how the friendship allows Hemingway to illustrate the old man's loneliness, poverty and need to preserve his personal dignity.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (21 marks)	<p>The old man thinks that his main weapons against the fish are ‘my will and my intelligence’.</p> <p>Explore any TWO moments when you think that Hemingway shows the old man using his will and intelligence well.</p>

NOTES ON THE TASK:

The choice of moments should, as far as possible, be respected. ‘Moments’ should be long enough for answers to be able to explore them with some thoroughness, yet not be so long that they require lengthy paraphrase followed by very little analysis or comment. Answers that focus on the old man’s struggle with the great fish or with the sharks are perfectly acceptable. Basic answers are likely to paraphrase two moments with a possible nod at ‘will’ and ‘intelligence’. Better answers will attempt to identify the workings of will and intelligence in the moments that they choose, whilst best answers will look to identify how the writing suggests that will and intelligence are at work, showing Santiago’s skill and resourcefulness in his battle against the fish in the novel.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 28: (21 marks)	<p>What impressions does this opening passage give you about life in <i>Nineteen Eighty-Four</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the description of Victory Mansions • the description of Winston’s appearance • the language of the extract.

NOTES ON THE TASK:

Answers are expected to refer to the discomfort and squalor of the world that Orwell introduces. The offensive smell in the hallway of Victory Mansions, the size of the poster and the way it is ‘tacked’ to the wall, the lift that is not functioning, all give the impression of a comfortless existence. Winston’s ulcer and frailty confirm the impressions that Oceania’s inhabitants do not enjoy a comfortable existence. Inside Victory Mansions, shortages of such necessities as razor blades and decent soap are introduced here. The drabness of life is emphasised by the statistics emanating from the voice on the screen; no attempt to offer any entertainment to a worker returning from his day’s labour. Absence of colour and the omnipresence of Big Brother contribute to the dull and threatening atmosphere. Basic responses will identify some aspects of the life introduced here. Better ones will look in some detail at the extract, whilst the best responses will try to engage with aspects of the language, possibly the use of capital letters in the ubiquitous slogan, the use of such adjectives as ‘vile ... gritty ... dulled ...frail’, or offer comment on an institution like Hate Week or the irony in the name Victory Mansions. Surprise at the clocks striking thirteen (unlucky number? Sign of change/progress that is not for the better?) may indicate personal response here.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29: (21 marks)	What do you find to admire about Winston Smith in <i>Nineteen Eighty-Four</i> ? Remember to support your view of him with details from the novel.

NOTES ON THE TASK:

The question is aimed at arousing a candidate's personal response to Winston, perhaps indicating admiration for his refusal to accept the Party's ideology for most of the novel. Answers may also suggest admiration for his attempts to defy the system and the Thought Police despite knowing that his arrest is inevitable. His love for Julia may also be seen as admirable and O'Brien's comments that Winston is the 'last man' might also compel admiration. Answers may reflect on Winston's early contemplation of murdering Julia and his final betrayal of her, considering such feelings unworthy of admiration. Basic answers will offer a limited understanding of Winston's rebellion, whilst better ones will develop their understanding of his struggle against impossible odds and make a judgement about his treatment of Julia. Best answers here should find something to admire in a frail man, who, despite his weaknesses, has the courage to resist the power of the Party.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30: (21 marks)	The last sentence of the novel is, 'He loved Big Brother'. What do you find shocking about Winston's final feelings about Big Brother? Remember to support you ideas with details from the novel.

NOTES ON THE TASK:

The question assumes that, in the light of the earlier parts of the novel, a reader will be shocked/horrified by the last sentence. Only sophisticated answers might argue that Winston's final feelings are only to be expected and inevitable in the world Orwell has created, and should not be expected at Foundation Tier. Winston's initial feelings are those of hate (**'DOWN WITH BIG BROTHER'**) and the progress of the novel confirms that feelings of love for Big Brother (if he exists) and for the Party are impossible in people possessing normal emotions. Fairly basic answers may be expected to make personal response to the sentence with some reference to the novel. Answers will move through the bands according to the detail in the novel to which they link their feelings. Best answers here are likely to be those which consider the cruelty inflicted on Winston in Big Brother's name, or the way in which Winston and Julia's love for each other is converted/perverted into a love for Big Brother.

Text:	Susan Hill (ed.): <i>Modern Women's Short Stories</i>
Question 31: (21 marks)	<p>What are your feelings about the two women in these extracts?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Sylvia's feelings about her job • the Contessa's background and interests • the language of the extracts.

NOTES ON THE TASK:

Answers are expected to focus on these two particular extracts, although knowledge of other parts of *Slaves to the Mushroom* and *A Fall From Grace* may be appropriately referred to. Comparison of the characters and the stories in which they appear is not asked for. Sylvia's clumsiness, lack of intelligence, and inability to cope with the hazards of her job, to which she is, of course, a slave, may arouse pity, or possibly scorn in unsympathetic readers. Her readiness to give Dexter a piece of her mind shows a less sympathetic side to her character. Her working conditions are poor (the countryside is bleak, the water murky). The Contessa is very much Sylvia's opposite, and answers may focus on her wealth; they should recognise the suggestion of decadence and corruption about her. Basic answers will paraphrase the extracts whilst better answers will make a response to both women, using some textual detail in support. The best will make some response to the language as well as to the situations in which the characters find themselves.

Text:	Susan Hill (ed.): <i>Modern Women's Short Stories</i>
Question 32: (21 marks)	<p>What do you find particularly unpleasant about any TWO of the following men?</p> <p>The husband (<i>Hassan's Tower</i>) Raymond Parker (<i>The Black Madonna</i>) Jeremy (<i>The Weighing Up</i>)</p> <p>Remember to support your ideas with details from the stories in your answer.</p>

NOTES ON THE TASK:

Answers are expected to show knowledge of the stories chosen from the list. Straightforward answers will provide a response to two men, with a little detail in support. Better answers will show a more detailed knowledge of the men, and personal response to them with more detailed support. Best answers will link the response to the men to references to language as well as to the behaviour of the men in the stories. There is perhaps a rank order of unpleasant male characters, beginning with the husband in *Hassan's Tower*, with his inferiority complex and dissatisfaction with all around him; these at least dissolve at the story's end; and ending with the deceitful Jeremy with his chocolates, charm and cheating. In between, perhaps, comes the insufferable and patronising Raymond.

Text:	Susan Hill (ed.): <i>Modern Women's Short Stories</i>
Question 33: (21 marks)	<p>What do you find surprising about the discoveries characters make about other characters in any TWO of the following stories?</p> <p><i>The Devastating Boys</i> <i>Some Retired Ladies on a Tour</i> <i>The July Ghost</i> <i>The Weighing Up</i></p> <p>Remember to support your ideas with details from the stories in your answer.</p>

NOTES ON THE TASK:

The question does not stipulate which characters should be focused on, and whichever characters are chosen must, therefore, be accepted. The reasons for finding a discovery surprising and support from the text are central to the way answers will rise through the bands here. Avril Mullins in *The Weighing Up* discovers Jeremy's infidelity and Doris in *Some Retired Ladies on a Tour* discovers the dangers attendant on her misjudgement of Joe. Basic answers here will depend on paraphrase, whilst better ones will link the element of surprise to some details of the story. Strongest answers here will link the surprising nature of the discovery to some details of the writing. Answers need not provide equal focus on both discoveries, but comments on both should be of some substance.

Text:	PALIN: <i>Pole to Pole</i>
Question 34: (21 marks)	In what ways does Palin build up tension in these two extracts and make you want to read on?

NOTES ON THE TASK:

It is hoped that 'Chernobyl' will strike a chord with candidates and that their interest will be sparked by mention of that town. Other triggers should be 'evacuated', 'contaminated areas', 'risk', etc. The immediacy of the visit ('Today'), the 'mixed comfort' of the advice, the 'frisson of danger' and the 'nervous joking' build up the tension and ensure that the reader wishes to read on. The first extract begins by putting life and death in the hands of the pilot – 'Technology cannot help him now' –, and continues with suspense as they abort the first landing 'at the last minute', need to refuel and then fail to land a second time, before the passage ends with the third attempt. Differentiation will occur through answers being firmly grounded in details from the text and a personal response to the factors that make tension, anticipation and interest.

Text:	PALIN: <i>Pole to Pole</i>
Question 35: (21 marks)	<p>What do you find entertaining and memorable about the visits to Harald Solheim (on Day 6) and to Vangelis Pavlides (on Day 48)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Harald Solheim says and does • what Vangelis Pavlides tells and shows Palin • the words Palin uses.

NOTES ON THE TASK:

The bullet points should guide answers. The visit to Harald Solheim is entertaining both because of the man's appearance and character and the unusualness of his life and the location of his home. Vangelis Pavlides provides similar entertainment. Answers should give detail from the text and show a personal response.

Text:	PALIN: <i>Pole to Pole</i>
Question 36: (21 marks)	How does Palin's description of TWO of the people he meets when he is cruising down the Nile on Days 57-59 make them come alive for you?

NOTES ON THE TASK:

The named tourists (perhaps the most obvious choice) of the twenty or so on the Nile cruise are Pat and Gerald Flinders from Sheffield and Palin portrays them as 'typical' British holiday makers – "You don't know how Sheffield Wednesday went on last night?". The other tourists act in a stereotypical way too, for example shopping. Stronger answers will pick up on the details of the descriptions and the incongruity between the tourists, their speech, activities and fancy dress and the sites they visit.

Text:	HORNBY: <i>Fever Pitch</i>
Question 37: (21 marks)	<p>What are your impressions of the atmosphere at Highbury football matches as you read this extract?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the Schoolboys' Enclosure • the pre-kick-off and half-time entertainment • the language Hornby uses.

NOTES ON THE TASK:

The extract is taken from the section titled *Thumped*, just before the young Hornby gets thumped by two black boys. Answers are likely to note that the atmosphere at Highbury in 1970 was decidedly old-fashioned, with the Children's Enclosure, or, at least, its name being redolent of a fictional world of middle-class or public-school boys. However, its reality was somewhat different, so Hornby and Rat stand out from the embryonic hooligans by dint of signs of being middle-class (the reasons why the black boys jostle them and beat Hornby up). The absence of perimeter advertising and the presence of the Metropolitan Police Band and their vocalist suggest watching football in a bygone age. The sense of camaraderie and the dangerous presences in the crowd are evident on other occasions when Hornby watches games at Highbury. Basic answers are likely simply to paraphrase the extract, whilst better ones will probably offer comment on the differences and similarities between the atmosphere in the extract and other occasions. Best answers will try to comment on the language of the extract and Hornby's humour conveyed in it.

Text:	HORNBY: <i>Fever Pitch</i>
Question 38: (21 marks)	<p>What have you found particularly striking about Hornby's relationship with his father?</p> <p>Remember to refer to details of the book in your answer.</p>

NOTES ON THE TASK:

Answers are likely to be fairly selective, as the question implies they should be, since the son/father relationship develops through the book. Early in the book, answers may focus on the separation of Hornby's parents and the visits to Highbury (leading to Hornby's obsession with Arsenal) being a way of discovering a common interest they can talk about. His father endeavours to implant some objectivity, sportsmanship and impartiality in the section called *Don Rogers* when Arsenal lose the 1969 League Cup Final. In the section *A New Family* Hornby confronts his father's new existence in France with a second wife, two children and a level of comparative affluence Hornby has not previously enjoyed. There is the suggestion that Arsenal provided Hornby with an extended family, and therefore that it also provided a father substitute. In *Same Old Arsenal*, Hornby sits with members of the new family and able now to discourse with his father about something other than football, their earlier only common interest. Basic answers will offer some comments on the relationship. Answers will advance through the bands as the discussion becomes more detailed and 'striking' more highlighted.

Text:	HORNBY: <i>Fever Pitch</i>
Question 39: (20 marks)	Hornby leaves boyhood at the end of <i>A Matter of Life and Death</i> . Explore any TWO of his boyhood experiences up to this point of the book that you have found particularly memorable.

NOTES ON THE TASK:

There are plenty of experiences that the boy Hornby undergoes: the excitement of the League Cup Final (*Don Rogers*); being at a scout camp on the opening day of the 69/70 season (*Camping*); being thumped (*Thumped*); pretending to be a cockney at the Reading-Arsenal Cup-tie; watching Charlie George bait the crowd at Derby (*My Mum and Charlie George*) ... Experiences that figure in answers must, as far as possible, be accepted. Basic answers here are likely to recount two experiences. Better ones will establish why what happens is in some way memorable. Best answers will be those that attempt to show how some aspect of the writing makes the experiences memorable.

**Mark Scheme 2442/2
January 2006**

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES**AO1**

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

AO2

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

AO4

relate texts to their social, cultural and historical contexts and literary traditions.

WEIGHTING OF ASSESSMENT OBJECTIVES

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

Unit	Task	AO1	AO2	AO3	AO4
1	1 Drama Post-1914	✓	✓		
2	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
4	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	✓		
6	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
7	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
8	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS: Unit 2 (Higher Tier)**A INDIVIDUAL ANSWERS**

- 1 Mark each answer out of 30.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.
- 4 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 5 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 6 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

B ASSESSMENT OF WRITTEN COMMUNICATION

1 A further mark must be awarded according to the descriptions of performance that follow:

BAND	DESCRIPTOR	MARK
4	Candidates spell, punctuate and use the rules of grammar with limited accuracy , so that basic meaning is apparent. Some relevant material is offered.	1
3	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy , so that meaning is generally clear . Material is generally relevant and presentation is organised.	2 3
2	Candidates spell, punctuate and use the rules of grammar with considerable accuracy , so that meaning is consistently clear . Relevant material is presented in appropriate form(s).	4 5
1	Candidates spell, punctuate and use the rules of grammar with almost faultless accuracy , deploying a range of grammatical constructions so that meaning is always absolutely clear . Well-chosen material is cogently presented, in appropriate form(s).	6

C TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 30; for answer (2) out of 30; for Written Communication out of 6. Write the total mark for the script.
- 2 HIGHER TIER: The maximum mark for the paper is **66** (30+30+6).

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised July 2005)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 5)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 25)

1901 English Literature – Generic Band Descriptors

Unit 2442/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	27 26 25	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	24 23 22	<ul style="list-style-type: none"> present a clear, sustained response show understanding supported by careful and relevant reference to the text respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> make a reasonably developed personal response show overall understanding using appropriate support from the text make some response to language
5	18 17 16	<ul style="list-style-type: none"> begin to organise a response show some understanding give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	12-0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text

Text:	OCR: <i>Opening Lines – Section E: Generations</i>
Question 1: (30 marks)	Explore the differing ways in which Harrison and Armitage, in these two poems, create memorable pictures of family life.

NOTES ON THE TASK:

Whilst both poems focus on the father, they also refer to other family members and the poets' feelings come across strongly. The first stanza of *from Long Distance* sets the scene for the poem and the relationship between the parents, with the homely details of 'slippers' and 'hotwater bottles' intimating the warmth and intimacy of family life. The two central stanzas explore the father's feelings through his actions and reactions when his son visits, emphasised by the rhyming words (e.g. 'disbelief', 'grief') and culminating in the italicised '*knew*'. The final stanza reveals how the son feels just the same now his father is also dead – 'disconnected number I still call'. *Poem* also looks back at a father but here it is his actions towards his family that are described. Again there are simple homely details ('tucked his daughter up at night'), though here undesirable actions are included to give a more rounded view of the man – 'sometimes he did this, sometimes he did that'. The repetition of 'And' gives the impression of continuity, ordinariness and an uneventful life. Stronger answers will go beyond explaining what the fathers did to draw out a picture of family life by exploring the language, tone and structure of the poems.

Text:	OCR: <i>Opening Lines – Section E: Generations</i>
Question 2: (30 marks)	Compare the ways in which the poets' use of imagery is particularly effective in TWO of the following poems: <i>A Short Film</i> (Hughes) <i>Imitations</i> (Abse) <i>You're</i> (Plath).

NOTES ON THE TASK:

Here there must be focus on how the imagery is 'effective', for example in conveying feelings, in description, in comparing an adult to a child. 'Metaphor-spotting' is not enough for there should be an overview of each poem, a clear identification of the purpose of the imagery and examination of language with a personal response. Differentiation will spring from an ability to focus closely on the language and its effectiveness for its purpose.

Text:	OCR: <i>Opening Lines – Section E: Generations</i>
Question 3: (30 marks)	When you compare <i>Anseo</i> and <i>Baby-sitting</i> , how do the poets bring alive for you a conflict between adults and children?

NOTES ON THE TASK:

In *Anseo* the conflict between Master and Joseph Mary Plunkett Ward is expressed in the first two stanzas and its effects on the adult Joe Ward in the third. The narrative setting the scene and introducing the Master's bullying in the first stanza gives way to the detailed and admiring description of the rod the boy has fashioned for his own punishment. *Baby-sitting* has vivid imagery describing the feelings both of the baby-sitter for 'the wrong baby' and the hypothesised feelings of the baby for the wrong mother: 'I am afraid of her', 'she will hate me'. Stronger answers will examine the use of language to express the conflict.

Text:	OCR: <i>Opening Lines – Section F: The 1914-18 War (i)</i>
Question 4: (30 marks)	Explore the differing ways in which these two poems vividly portray the impact of war on women.

NOTES ON THE TASK:

The structure and language of *In Time of War* reflect the idealised, romantic vision of the woman (and hence all women) sending her loved one off to a war of which she has no understanding contrasted with her fear and prayers for his safety. Stronger answers should pick up on the difference in the language between the two stanzas (e.g. 'heroes' ... 'commonplace'), and the agony in the second stanza that is made worse by her belated realisation of her naivety ('God pity babes at play'). *Sonnet* also is a poem representing women's universal feelings of loss for their loved ones. The formal structure appears to make this a less emotional poem than the first one, but the use of 'ghosts', the careful rhyming (e.g. 'pain', 'again') and the central image in the sestet of the tree and the birds belie this. 'Impact' must be kept in mind in answers and a focus on the language should be rewarded.

Text:	OCR: <i>Opening Lines – Section F: The 1914-18 War (i)</i>
Question 5: (30 marks)	Compare the ways in which the poets portray attitudes towards war in <i>Of the Great White War</i> and <i>War Girls</i> .

NOTES ON THE TASK:

Of the Great White War is written in the first person and in a detached tone, with the poet adopting the persona of a bemused foreigner – 'I observed' – and is one man's observations of the attitudes of the old towards the young they are sending to make the 'Supreme Sacrifice' whilst they make money with 'Business as Usual' (note the use of the upper case). The poem utilises derogatory images of the old ('mouthed fair phrases') and through the use of the persona expresses the selfishness and lack of feeling of the old who 'drink the health' of the young men they 'sent out to die for them'. *War Girls*, on the other hand, is jolly and upbeat and like a song of victory with the repetition of 'There's the girl ...', the list of jobs women have taken from men and the celebration of their fitness and 'soft and warm' hearts. There is no indication here of death on the battlefield, just a sense of waiting for the soldiers to return when, despite the fact that the women will return to be 'caged and penned up', they will have 'love and kisses' again. There is much to contrast in these two poems and stronger answers will dwell upon this and how the different attitudes are conveyed.

Text:	OCR: <i>Opening Lines – Section F: The 1914-18 War (i)</i>
Question 6: (30 marks)	<p>Owen wrote: 'My subject is War, and the pity of War'.</p> <p>Explore the differing ways in which Owen shows this pity in TWO of the following poems:</p> <p><i>Disabled</i> <i>Mental Cases</i> <i>Exposure</i>.</p>

NOTES ON THE TASK:

The key word of this question is 'pity' and a personal response is expected. In *Disabled*, there is the contrast between the carefree life of the man before he enlisted and his current immobility, expressed by contrasting phrases (e.g. 'blood smear' and 'leap of purple'; 'legless' and 'he'd look a god in kilts'), his reasons for joining up and what has happened to him, culminating in the final despairing question. In *Mental Cases*, the reader imagines Owen being given a guided tour of the wards and his horror and pity are expressed by the recurring images of hell, nightmares and blood which appeal to the senses, and by the aural effects of alliteration and harsh consonants. *Exposure* invites the reader to join the soldiers ('Our', 'We') and experience the continual fear, cold and boredom that keep the soldiers' nerves on edge though 'nothing happens'. All three poems are dense ones and there is much to say about the language. Stronger answers will keep the idea of 'pity' strongly in focus throughout whilst examining Owen's use of language.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 7: (30 marks)	Compare the ways in which Larkin and Fanthorpe powerfully portray men at work in these two poems.

NOTES ON THE TASK:

Answers should show understanding of both poems and of the feelings the poets convey. Balokowsky's contempt for the subject of his biography is perhaps more than 'slight impatience' as his language and desire to get him 'on the skids' suggest. The secretary is obviously amused by the posturing of her boss as he dictates. The word 'dictator' seems to trigger the image of a Caesar with the ultimate power to liquidate all enemies. The last line beautifully deflates the omnipotent illusion of himself that this office dictator harbours. Answers should be able to make valid comments on what the men do, whilst better answers will identify and focus on the ironic tone of the poets. The best answers will engage closely with the language to show how the poets communicate their feelings about Balokowsky and the dictator and should be well rewarded here. Answers do not need to preserve an even balance of discussion, but there should be substantial comment on each poem. Comparison is expected in answers to this question.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 8: (30 marks)	<p>Explore the differing ways in which the poets vividly bring to life for you places in any TWO of the following poems:</p> <p><i>I Remember, I Remember</i> (Larkin); Coventry <i>Mr Bleaney</i> (Larkin); Mr Bleaney's room <i>Old Man, Old Man</i> (Fanthorpe); the old man's home <i>After Visiting Hours</i> (Fanthorpe); the hospital.</p>

NOTES ON THE TASK:

There are plenty of details in each of the poems to enable fairly basic answers to offer descriptions of the two chosen places. Fanthorpe, for example, creates the world of the hospital ward, its vases, thermometers, rattling trolleys, and the doctors 'wreathed in stethoscopes'. Mr Bleaney's room, with its bed, upright chair and sixty-watt bulb, is, indeed 'one hired box'. Better answers will engage with the way the language of the poems brings the places to life and communicates the feelings of the poets about them. In *After Hours*, the patients become pulses and little more than mouthpieces of thermometers and bowels, rehearsing their repertoires of movements, their bodies glass. The metaphor of the hospital as a great ark nosing its way into night should stimulate sensitive responses. Best answers here will recognise the role of language in linking the places to the human experiences of those who inhabit them, however temporarily. Answers do not need to comment on each poem at equal length, but there should be comment of substance on each. Comparison/contrast is expected here.

Text:	<i>Poems 2: Larkin and Fanthorpe</i>
Question 9: (30 marks)	<p>Compare the ways in which the poets depict love in any TWO of the following poems:</p> <p><i>Wild Oats</i> (Larkin) <i>An Arundel Tomb</i> (Larkin) <i>Old Man, Old Man</i> (Fanthorpe) <i>Going Under</i> (Fanthorpe).</p> <p>Remember to refer to words and images of the poems in your answer.</p>

NOTES ON THE TASK:

Answers are expected to show understanding of the chosen poems, which are likely to show quite distinct approaches to love. *Wild Oats* reflects disappointment with love, with bosomy English rose being out of reach, and the friend in specs all too within. The mundane courtship and what might have been are preserved in the photographs. *Arundel Tomb* might be considered as reflecting the survival of love over time. The voice in *Old Man, Old Man* is full of sympathy and love for the old man's helplessness but is itself helpless to assist. The love of the couple in *Going Under* is apparently unromantic, but the casual heavy arm that anchors the speaker in the last stanza suggests an interdependence that is underpinned by love. Basic answers will paraphrase, whilst stronger ones will respond, not just to the situations in the poems, but also to the language. Answers will climb through the bands according to the closeness of engagement with and response to the language of the poems. Answers do not need to preserve an even balance of discussion, but there should be comment of substance on each of the chosen poems. Comparison/contrast is expected here.

Text:	<i>Touched with Fire</i> - ed. Hydes
Question 10: (30 marks)	Compare the ways in which Nicholson and Heaney, in these two poems, use images of the natural world to explore children growing up.

NOTES ON THE TASK:

The four year old child in the first poem is likened to spring with the vivid imagery of trees in May in the second stanza, and his growing maturity is expressed at the beginning of the final stanza: 'we drop ... throwing away his toffee-wrappers'. In *Death of a Naturalist*, the first ten lines express the excitement of collecting frog-spawn in the flax dam and the final stanza the adolescent's fear of the vengeance of the frogs for this theft. There is much to say on the language here from the childish enjoyment of the 'warm thick slobber' and the sibilance expressing the sound of the flies to the extended metaphor of warfare describing the frogs. Differentiation will spring from the ability of answers to focus very closely on the language used by the poets.

Text:	<i>Touched with Fire</i> ed. Hydes
Question 11: (30 marks)	What do you find particularly memorable about the poets' differing treatment of old age in <i>The Wild Swans at Coole</i> and <i>One Flesh</i> ?

NOTES ON THE TASK:

In *One Flesh*, the daughter is observing the parents' lives now the 'fire' has 'grown cold' with pity and incomprehension ('Do they know they're old ...'), not realising that they have come to terms with their current lives together. In contrast, Yeats wishes to regain his youth comparing himself to the swans that have remained unchanged, and are still passionate and mated. Both poems include symbolism to express feelings. Stronger answers will focus closely on the language and how it expresses the poets' feelings towards the aged and old age.

Text:	<i>Touched with Fire</i> ed. Hydes
Question 12: (30 marks)	Explore the differing ways in which the poets bring to life childhood experiences in TWO of the following poems: <i>The Early Purges</i> (Heaney) <i>Follower</i> (Heaney) <i>Little Boy Crying</i> (Morris).

NOTES ON THE TASK:

The Early Purges explores a disturbing experience for a six year old by using equally disturbing imagery (e.g. 'slung on the snout'), blunt direct speech and a clear indication of what the child does not yet understand. *Follower* expresses the child's view of the father admiring and celebrating his strength and skill ('shoulders globed ...', 'An expert') contrasted with the child's weakness ('stumbled') and need to be supported and helped ('rode on his back'). *Little Boy Crying* vividly evokes 'three-year-old frustration', seeing into the child's mind (picturing the father as a story-book ogre, etc.), together with indications of what he does not yet understand. There is much to compare between any two of these three poems and stronger answers will appreciate what the poets are expressing about childhood experiences as well as the ways in which they express it.

Text:	OCR: <i>Opening Worlds</i>
Question 13: (30 marks)	How do these descriptions of the natural world help your understanding of the stories from which they come?

NOTES ON THE TASK:

Poverty is a major theme in *The Gold-Legged Frog* and this extract from the beginning of the story introduces it. Nak is so at the mercy of the extreme climate that he does not even warrant a name. The heat, the lack of water, the infertility of the land, the prolepsis in the 'portent of drought, want, disaster, and death' all appear here, as do the cold (Nak using his wife as a blanket) and the first mention of his son. On the other hand, the description of the winter oak is of a tree in winter full of life. The oak, which is the catalyst for Anna Vasilevna's realisation of her current inadequacy as a teacher, the power of words and the small boy being 'a mysterious and wonderful future citizen', is personified, if not deified ('magnanimous guardian'). The description of it emphasises its beauty and uniqueness and the rationale for 'winter oak' being a noun. Savushkin is the teacher in the woods, exemplified here by his educating Anna Vasilevna in his 'own small world' more effectively than she did him at school. Stronger answers will be rooted in a close examination of the extracts drawing out the links with the stories in terms of both plot and themes.

Text:	OCR: <i>Opening Worlds</i>
Question 14: (30 marks)	Explore the ways in which the authors bring alive for you TWO of the following characters: Ravi (in <i>Games at Twilight</i>) Bolan (in <i>The Red Ball</i>) Neo (in <i>Snapshots of a Wedding</i>).

NOTES ON THE TASK:

The reader follows Ravi's thoughts and feelings as he hides in the shed – his fear, indecision, triumph and finally realisation of his mistake and disappointment. As he rejoins the rest of the children to find that he has been forgotten and his 'victory and triumph' have turned into a 'funeral', the reader empathises with the little boy who feels the sense of his insignificance. Empathy also comes into play with Bolan, who is lonely in his new town and feels so unloved by his father that he adopts the statue as a surrogate. His success in the cricket game is tempered by his inability to buy sausage and leads to his taking the money and suffering a vicious beating. The 'snapshots' of Neo reveal her to be a modern girl in a traditional society, educated and looking down on the other villagers and needing to be taught a lesson – to be a good wife. Answers that provide more than a mere character study of the two chosen characters and really examine the authors' portrayal of them should be highly rewarded.

Text:	OCR: <i>Opening Worlds</i>
Question 15: (30 marks)	Several characters in this collection of stories experience prejudice. How do the authors of <i>Leela's Friend</i> and <i>The Tall Woman and Her Short Husband</i> bring this prejudice alive for you?

NOTES ON THE TASK:

Areas for examination are likely to be the causes and results of the prejudice on the characters. For example, in *Leela's Friend*, the parents and the police immediately assume Sidda has stolen the chain, ignoring Leela's protestations and not considering an alternative explanation. When the servant is found to be innocent, Sivasanker adds to the prejudice by commenting 'we couldn't have kept a criminal like him in the house.' In *The Tall Woman and Her Short Husband*, the neighbours, led by the tailor's wife, are determined to find something wrong with the couple's marriage because of their incongruity and use the Cultural Revolution as an excuse for persecuting them. More than simple narrative is needed for this question and stronger answers will address the issue of the prejudice and how it is conveyed by language, characterisation and plot.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 16: (30 marks)	How does Lawrence, in these two extracts, convey to you the thoughts and feelings of the children?

NOTES ON THE TASK:

The *Adolf* extract emphasises persuasion, doubt and belief. The first word 'Even' demonstrates that the mother's exasperation and Adolf's antics have persuaded the children that the rabbit has to go even though they love him. Furthermore, they are 'rather relieved' at the removal of the disturbing presence. The father's comforting stories bolster the children's belief that all will be well but there are still doubts about its safety. Finally, there is the thought about the wildness of the creature being stronger than the children's love and the narrator almost glories in this. In *Rex* the emotions of pity and guilt appear, coupled with discussion of the problem with the dog: 'the disaster of too much love' and the realisation that though the uncle was right, he was still a fool. Stronger answers may refer to the body of either or both stories in shaping their responses, but in all responses there should be a focus on the extracts and Lawrence's words.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 17: (30 marks)	Hilda in <i>The Shades of Spring</i> and Ciss in <i>The Lovely Lady</i> are both strong-willed women. Explore the ways in which Lawrence shows this strength of will.

NOTES ON THE TASK:

Hilda shows her strength of will by carving out a life for herself ('I can only grow in my own soil') without Syson when he leaves her. She rejects him, both by taking a lover ('I was married the same night as you') and by her treatment of him when he returns ('dominant, letting him see her wood'), showing her independence and wholeness ('It is oneself that matters'). She chooses Arthur as a lover despite his not reaching Syson's intellectual and imaginative level, because the latter taught her how to see things for herself. Ciss, the poor relation, understands Pauline and Robert well, especially the hold the former has over her son. Her overhearing Pauline's secrets gives her confidence first to approach Robert openly and then to retaliate against the old lady making her reveal her true colours and effectively killing her. For high marks, more than character study is required and there should be scrutiny of the ways in which Lawrence reveals the strong wills of the women; for example, the manner in which Ciss exploits her knowledge of the other two and her apparent compulsion to torment Pauline and the essential weakness of Syson which contrasts with the attraction of Arthur for Hilda.

Text:	LAWRENCE: <i>Ten D H Lawrence Short Stories</i>
Question 18: (30 marks)	How does Lawrence, in <i>Lessford's Rabbits</i> and <i>A Lesson on a Tortoise</i> , vividly portray the frustrations and difficulties of being a teacher?

NOTES ON THE TASK:

Both stories are written in the first person so the feelings of the teachers are evident throughout. In *Lessford's Rabbits*, the teacher's insecurity and frustrations are evident from his encounter with the caretaker, his difficulties in saying grace and his unsatisfactory interview with Lessford about the bread. In *A Lesson on a Tortoise*, the first paragraph sets the scene of weariness, difficulty and effort. The teacher's good intentions of introducing the tortoise to Friday afternoon's lesson are spoiled by the incident with the rubbers and his failure to break Segar. The images of sunset and darkness, the lively interchange between pupils and teacher, and the relating of the teachers' thoughts in both stories should provide fertile ground for responses. Stronger answers will be firmly rooted in details from the text and show a personal response.

Text:	J G BALLARD: Empire of the Sun
Question 19: (30 marks)	What does Ballard make you think about Jim and his attitude to life in the camp at Lunghua as you read these two extracts? Remember to refer to details from both extracts in your answer.

NOTES ON THE TASK:

Careful reading of the extracts reveals Jim's attitude towards life in the camp: it is his 'home and universe' but a 'suffocating prison' to the other inmates; Jim feels safe and secure inside the wire, is at one with his surroundings ('tattered shirt ... like the tags of washing') to the extent that he recognises 'every stone and weed' and knows the tomatoes personally. Although the other Europeans have tried to make the camp a little London, Jim ignores and can see through this – 'this was Lunghua, not England' –. There is also reference to Jim's education and his interest in botany backs up his feeling that his whole world is the camp – 'an entire universe of weeds' –. Some answers may go beyond the extracts (for example, other instances of Jim adapting to camp life; Dr Ransome teaching him Latin and mathematics) but there is ample material here for a sound response. Stronger answers will really scrutinise the extracts, use suitable quotations and draw inferences about Jim and his attitude to life in Lunghua.

Text:	J G BALLARD: Empire of the Sun
Question 20: (30 marks)	What does Ballard's portrayal of Mr Maxted contribute to the novel?

NOTES ON THE TASK:

Before the war, Mr Maxted is portrayed as the perfect embodiment of an Englishman who has adapted to life in Shanghai, as he is living comfortably with his social life, drink and large house. At the camp, because he has been poorly prepared for a life of hardship, he becomes a shadow of his former self but still tries to bolster up Jim and assists him with the food distribution. On the march his physical condition deteriorates so that Jim is the one looking after him. At the stadium, his last act is to save Jim's life. Stronger answers will go beyond a straightforward character study (with evidence from the novel) and consider his role in and out of the camp.

Text:	J G BALLARD: Empire of the Sun
Question 21: (30 marks)	Choose ONE moment in the novel that you find most disturbing and explore how Ballard's writing makes it disturbing.

NOTES ON THE TASK:

Moments suggested for Foundation Tier are the building of the runway (in Chapter 19), the execution of the coolie (in Chapter 27) and the stripping of the bodies of the dead in the Stadium (in Chapter 31) but any moment considered 'disturbing' may be used. In the three passages mentioned above, there are graphic details of horrific actions against innocent people and Jim being forced to participate or watch either only half understanding what is going on (Chapter 19), trying to block out the scene ('wondering whether to read an article about Winston Churchill ... he would have liked to leave', Chapter 27) or staying still to save his own life (Chapter 31). A personal response is required, backed up by careful reference to the chosen moment and differentiation will come from the ability to do this successfully.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 22: (30 marks)	In what ways does Achebe create powerful sympathy for Ikemefuna in this extract from the novel?

NOTES ON THE TASK:

The extract comes from Chapter 7. Answers are likely to provide the context. Ikemefuna, at the age of fifteen, has been sent from Mbaino as part of the compensation for the death of a Umuofia girl. After three years, during which he has adapted well to life in Umuofia, the decision is made to kill him. His situation as an innocent is enough to compel sympathy for him. In the extract, unaware of what awaits him, he thinks with almost childish delight of the expected reunion with his mother and sister, and the song of his boyhood is likely to remind readers of his innocence. His sudden fear, prompted by the growl, makes him aware of what might happen, and, in his fear, he turns to Okwonko, whom he has come to see as a father-figure. Instead of saving him, Okonkwo cuts him down. Lower band answers here will mainly paraphrase the extract, with some reference to Ikemefuna's recent history, with some indication of a reader's feelings about him here, whilst best answers will link feelings of powerful sympathy for Ikemefuna closely to details of Achebe's writing.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 23: (30 marks)	How does Achebe make you feel about the falling apart of the clan's way of life? Remember to refer to details of the novel in your answer.

NOTES ON THE TASK:

Answers may show considerable regret, arguing that the traditional way of life of Umuofia deserves to remain intact and immune from the 'pacification' of the white men. Other answers may focus on perceived cruelties and injustices, such as the death of Ikemefuna and the obedience to the will and whim of the Oracle, to argue that the falling apart of Umuofia is no bad thing. Sound answers here will try to offer a balanced view, supported by textual detail; or centre discussion on such a theme as the role of women in the tribe or on violence as a means of resolving problems. Whichever view, approval, disapproval, qualified approval, qualified disapproval, of the failure of the centre to hold an answer advances, it should be respected and rewarded according to the detail with which it supports its case. Answers will climb through the bands according to the degree of success with which they organise their case and support it with appropriate textual detail. The question asks for and should elicit personal response.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 24: (30 marks)	Explore the ways in which Achebe portrays Ekwefi and Ezinma's relationship in <i>Things Fall Apart</i> .

NOTES ON THE TASK:

Answers may indicate that the deaths of so many children before Ezinma initially leave Ekwefi reluctant at first to draw herself too closely to her, and that Ezinma's survival beyond infancy makes her particularly precious to Ekwefi. Her bitterness converts to devotion and there is evident closeness between the two of them. Answers may want to show that Ekwefi's strong love for Ezinma is illustrated at such moments as Ezinma's fever, Chielo's carrying of Ezinma to the Oracle's cave and the times they share stories. The fear that Ezinma may be an ogbanje may be used to illustrate Ekwefi's concern for her daughter (and her daughter's mischievous nature). As Ezinma grows up, her relationship with her mother receives less attention and Okonkwo's feelings for her are brought into closer focus, so answers are likely to concentrate on earlier parts of the novel. Responses will climb through the bands as awareness of the closeness of the relationship is developed more fully, and support from the text becomes more detailed. The best answers are likely to be those that respond to Achebe's presentation of the relationship between mother and daughter and to the language he uses.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 25: (30 marks)	How does Hemingway create tension and excitement for you at this moment in the novel?

NOTES ON THE TASK:

The old man has gone eighty-four days without taking a fish and this suspenseful moment is thus important to him as he needs his luck to change. His knowledge of fishing enables him to know, after the tentative pull, exactly what is happening one hundred fathoms below. He is skilful, having baited his hook cunningly, holding the line 'delicately' and 'softly' and letting it lightly through his fingers in response to the gentle pulling. Tension and excitement arise from Santiago's need for the fish to take the bait, reflected in his pleas to the fish and his understanding of what is happening below. Such moments as 'He did not take it though' intensify the anxiety he feels, and 'the gentle touch on the line' shows the relief he feels. Santiago's excitement at the size of the fish is palpable. Sound answers will be based on an understanding of what is happening in the extract, whilst better answers will climb through the bands according to the way they focus on how Hemingway structures the extract and uses the language to develop the tension, both for Santiago and the reader. Best answers may include comment on the shortness of the sentences and the dramatic effect of 'Just then'.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 26: (30 marks)	In what ways does Hemingway's portrayal of the boy affect how you feel about the old man?

NOTES ON THE TASK:

Answers are likely to outline the relationship between the old man and the boy, showing the genuine affection that exists between them. The old man first took Manolin out in a boat when Manolin was five, an experience the boy remembers clearly. That he is not fishing with the old man is the result of the old man's bad luck, the boy being sent to a lucky boat. Answers may focus on the way the boy cares for the old man, bringing him his supper, sharing his enthusiasm for baseball, being aware of the old man's little lies, looking in on him at the end of the novel, his tears, and resolve to fish with him again. The boy sees himself, with some justification, as the old man's protector. Basic answers are likely to comment briefly on some aspect of the friendship. Sound responses will use incidents or conversations as a basis on which to comment on the friendship. Best answers will show how Hemingway's portrayal of the boy illustrates the old man's loneliness, poverty and need to preserve his personal dignity. Engagement with Santiago as Hemingway depicts him and with the language he uses will characterise best answers here.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (30 marks)	The old man identifies his weapons against the fish as 'my will and my intelligence'. Explore any ONE or TWO moments in the novel when Hemingway powerfully persuades you that the old man uses his will and intelligence successfully.

NOTES ON THE TASK:

The choice of moment or moments should, as far as possible be respected. 'Moments' should be long enough for answers to be able to explore them in detail, yet not be so long that they require lengthy paraphrases followed by very little analysis or comment. Answers that focus on the old man's struggle with the great fish or with the sharks are perfectly acceptable. Sound answers, going beyond mere narrative, will look to identify the workings of the old man's will and intelligence in the moments that they choose, illustrating his knowledge as a fisherman and his determination. Best answers will look to identify how the writing suggests that will and intelligence are at work, showing Santiago's skill and resourcefulness in his battle against the fish in the novel. Answers may also acceptably consider why will and intelligence prove insufficient in the old man's struggle to bring the great fish to harbour intact.

Text:	ORWELL: <i>Nineteen Eight-Four</i>
Question 28: (30 marks)	How does Orwell make this such a striking opening to the novel?

NOTES ON THE TASK:

Answers are expected to refer to the discomfort and squalor of the world that Orwell introduces. The offensive smell in the hallway of Victory Mansions, the size of the poster and the way it is 'tacked' to the wall, the lift is not functioning, all give the impression of a comfortless existence. Winston's ulcer and frailty confirm the impression that Oceania's inhabitants do not enjoy a comfortable existence. Shortages of such necessities such as razor blades and decent soap are introduced here. The drabness of life is emphasised by the statistics emanating from the voice on the screen; no attempt to offer any entertainment to a worker returning from his day's labour ... Absence of colour and the omnipresence of Big Brother contribute to the dull and threatening atmosphere. Sound answers will look in some detail at the extract, linking some of its concerns with other parts of the novel. The best responses will engage with aspects of the language, such as the use of capital letters in the ubiquitous slogan, the use of such adjectives as "vile ... gritty ... dulled ... frail", offer comment on an institution like Hate Week or the irony in the name Victory Mansions, suggest surprise at the clocks striking thirteen (unlucky number? Sign of change/progress that is not for the better?). They will also comment on the success of Orwell's introduction to the world of Oceania.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 29: (30 marks)	What particular qualities in Winston Smith does Orwell make you admire in <i>Nineteen Eighty-Four</i> ?

NOTES ON THE TASK:

The question is aimed at arousing a candidate's personal response to Winston, perhaps indicating admiration for his refusal to accept the Party's ideology for most of the novel. Answers may also suggest admiration for his attempts to defy the system and the Thought Police despite knowing that his arrest is inevitable. His love for Julia may also be seen as admirable and O'Brien's comment that Winston is the "last man" might also compel admiration. Answers may reflect on Winston's early contemplation of murdering Julia and his final betrayal of her, considering such feelings unworthy of admiration. Answers here are expected to offer some understanding of Winston's rebellion, whilst better ones will develop their understanding of his struggle against impossible odds and make a judgement about his betrayal of Julia. Answers which clearly identify qualities that are admirable, and support their judgement with close analysis of the novel should be well rewarded, as should responses which balance perceived weakness in Winston with admirable strengths.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30: (30 marks)	'He loved Big Brother.' How does Orwell make this such a shocking ending to the novel? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

The question assumes that, in the light of the earlier parts of the novel, a reader will be shocked/horrified by the last sentence. Only sophisticated answers might argue that Winston's final feelings are only to be expected and inevitable in the world Orwell has created, and should be well rewarded. Winston's initial feelings towards Big Brother are those of hate ('**DOWN WITH BIG BROTHER**') and the progress of the novel confirms that feeling of love for Big Brother (if he exists) and for the Party are impossible in people possessing normal emotions. Basic answers may be expected to make a personal response to the sentence with some reference to the oppression or cruelty Winston suffers. Good answers will focus on the way the vital emotion of love is perverted, in Winston's case, away from Julia and towards Big Brother, and the loss of humanity that entails. The best answers here will provide some focus on the way Orwell's writing affects the reader's feelings.

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 31: (30 marks)	Explore the ways in which the writers depict the women here.

NOTES ON THE TASK:

Answers are expected to focus on these two particular extracts, although knowledge of other parts of *Slaves in the Mushroom* and *A Fall From Grace* may be appropriately referred to. Comparison of the characters and the stories in which they appear is not required but may provide a structure for some good responses. Sylvia's clumsiness, lack of intelligence, and inability to cope with the hazards of her job, to which she is, of course, a slave, may arouse pity, or possibly scorn in unsympathetic readers. Her readiness to give Dexter a piece of her mind shows a less sympathetic side to her character. Her working conditions are poor (the countryside is bleak, the water murky). The Contessa is very much Sylvia's opposite, and answers may focus on her wealth; they should recognise the suggestion of decadence and corruption about her. Satisfactory answers here will respond to the characters of both Sylvia and the Contessa. Answers will move up the bands according to the closeness with which they concentrate on the actual writing here. The contrast of milieux, vocabulary and sentence lengths should provide a good discriminator here.

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 32: (30 marks)	<p>How do the writers make any TWO of the following men particularly unpleasant for you?</p> <p>the husband (<i>Hassan's Tower</i>) Raymond Parker (<i>The Black Madonna</i>) Jeremy (<i>The Weighing Up</i>)</p> <p>Remember to support your answer with details from the stories.</p>

NOTES ON THE TASK:

Answers are expected to show knowledge and understanding of the stories chosen from the list. Straightforward answers will provide a response to two men, with a little detail in support. Better answers will show a more detailed knowledge of the men, and personal response to them with more detailed support. Best answers will link the response to the men to references to language as well as to the behaviour of the men in the stories. There is perhaps a rank order of unpleasant male characters, beginning with the husband in *Hassan's Tower*, with his inferiority complex and dissatisfaction with all around him; these at least dissolve at the story's end; and ending with the deceitful Jeremy with his chocolates, charm and cheating. In between, perhaps, comes the insufferable and patronising Raymond. However, a rank order is not required, and the power of the response created by the language the writers use should determine the band to which the answer belongs.

Text:	SUSAN HILL (ed.) <i>Modern Women's Short Stories</i>
Question 33: (30 marks)	<p>How do the writers of any TWO of the following stories make you care about the discoveries characters make about others?</p> <p><i>The Devastating Boys</i> <i>Some Retired Ladies on a Tour</i> <i>The July Ghost</i> <i>The Weighing Up</i></p> <p>Remember to support your views with details from the stories.</p>

NOTES ON THE TASK:

The question does not stipulate which characters should be focused on, and whichever characters are chosen must, therefore, be accepted. The reasons for finding a discovery surprising and support from the text are central to the way answers will rise through the bands here. Avril Mullins in *The Weighing Up* discovers Jeremy's infidelity: Doris in *Some Retired Ladies on a Tour* discovers the dangers attendant on her misjudgement of Joe; the mother in *The July Ghost* discovers that her rationality prevents her seeing her son's ghost. Weaker answers here will depend largely on recounting the narrative, whilst sound answers will link the surprising nature of the discovery to some details of the writing. Answers which reveal clear personal engagement with the stories and closely engage with the language the writers use to make the discovery surprising should be very well rewarded. Answers need not provide equal focus on both discoveries, but comments on both should be of some substance.

Text:	PALIN: <i>Pole to Pole</i>
Question 34: (30 marks)	How does Palin's writing, in these two extracts, make you want to read on?

NOTES ON THE TASK:

It is expected that 'Chernobyl' will strike a chord with candidates and that their interest will be sparked by mention of that town. Other triggers should be 'evacuated', 'contaminated areas', 'risk', etc. The immediacy of the visit ('Today'), the 'mixed comfort' of the advice and the real risk of contamination are other aspects of the passage that should ensure the reader continues. The first extract begins by putting life and death in the hands of the pilot, and continues with suspense as they abort the first landing, need to refuel and then fail to land a second time, before the passage ends with the third, as yet uncompleted, attempt. Differentiation will occur through answers being firmly grounded in details from the text and a personal response to the factors that make for continuing to read.

Text:	PALIN: <i>Pole to Pole</i>
Question 35: (30 marks)	How does Palin make his accounts of visits to TWO people's homes entertaining and memorable?

NOTES ON THE TASK:

The Foundation Tier question specifies the visit to Harald Solheim (on Day 6) and Vangelis Pavlides (on Day 48). The visit to Harald Solheim is entertaining both because of that man's appearance and character, what he says and the unusualness of his life and the location of his home. Vangelis Pavlides provides similar entertainment. Whatever visit and people are chosen, there must be details from the text and a personal response.

Text:	PALIN: <i>Pole to Pole</i>
Question 36: (30 marks)	Explore Palin's portrayal of some of the people he meets on the Nile cruise on Days 57-59.

NOTES ON THE TASK:

The named tourists of the twenty or so on the Nile cruise are Pat and Gerald Flinders from Sheffield and Palin portrays them as 'typical' British holiday makers – "You don't know how Sheffield Wednesday went on last night?". The other tourists act in a stereotypical way too, for example shopping. Stronger answers will pick up the details of the descriptions and the incongruity between the tourists, their speech, activities and fancy dress and the sites they visit. As the question stipulates 'some', answers may be restricted to the Flinders or may range over other characters too.

Text:	HORNBY: <i>Fever Pitch</i>
Question 37: (30 marks)	How does Hornby here effectively evoke the atmosphere at Highbury football ground when he was a boy?

NOTES ON THE TASK:

The extract is taken from the section titled *Thumped*, just before the young Hornby gets thumped by two black boys. Answers are likely to note that the atmosphere at Highbury in 1970 was decidedly old-fashioned, with the Children's Enclosure, or, at least, its name, being redolent of a fictional world of middle-class or public-school boys. However, its reality was somewhat different, so Hornby and Rat stand out from the embryonic hooligans by dint of signs of being middle-class (the reason the black boys jostle them and beat Hornby up). The absence of perimeter advertising and the presence of the Metropolitan Police Band and their vocalist suggest watching football in a bygone age. The sense of camaraderie and of dangerous presences in the crowd is evident on other occasions when Hornby watches games at Highbury. Less successful answers here are likely to paraphrase the extract, whilst better ones will probably offer comment on the differences and similarities between the atmosphere in the extract and other occasions with some reference to Hornby's language. Best answers will comment in detail on the language of the extract and Hornby's humour, evident in his references to Constable Alex Morgan, for example. The closer the attention to Hornby's language, the higher should be the band.

Text:	HORNBY: <i>Fever Pitch</i>
Question 38: (30 marks)	In what ways do you think Hornby makes his relationship with his father particularly significant in this book?
	Remember to refer to details from the writing to support your views.

NOTES ON THE TASK:

Answers are likely to be fairly selective, as the question implies they should be, since the son/father relationship develops through the book. Early in the book, answers may focus on the separation of Hornby's parents and the visit to Highbury (leading to Hornby's obsession with Arsenal) being a way of discovering a common interest they can talk about. His father endeavours to implant some objectivity, sportsmanship and impartiality in the section called *Don Rogers* when Arsenal lose in the 1969 League Cup Final. In the section *A New Family* Hornby confronts his father's new existence in France with a second wife, two children and a level of comparative affluence Hornby has not previously enjoyed. There is the suggestion that Arsenal provided Hornby with an extended family, and therefore that it also provided a father substitute. In *Same Old Arsenal*, Hornby sits with members of the new family and able now to discourse with his father about something other than football, their earlier only common interest. Basic answers will offer some comments on the relationship. Answers will advance through the bands as the discussion becomes more detailed and 'significant' more highlighted. Best answers are likely to be those that attempt to relate Hornby's obsession with Arsenal to his parents' separation and his replacement of his father with Arsenal.

Text:	HORNBY: <i>Fever Pitch</i>
Question 39: (30 marks)	Hornby 'graduates' from boyhood at the end of <i>A Matter of Life and Death</i> . How has Hornby's writing made any ONE or TWO of his boyhood experiences particularly memorable for you?

NOTES ON THE TASK:

There are plenty of experiences that the boy Hornby undergoes: the excitement of the League Cup Final (*Don Rogers*), being at a scout camp on the opening day of the 69/70 season (*Camping*); being thumped (*Thumped*); pretending to be a cockney at the Reading-Arsenal Cup-tie: watching Charlie George bait the crowd at Derby (*My Mum and Charlie George*) ... Experiences that figure in answers must, as far as possible, be accepted. Basic answers are likely to do little more than recount one or two experiences in a little detail trying to show how they are memorable. Better answers will attempt to show how some aspect of the writing makes the experiences memorable. Best answers will be those that show how the writing makes the experience memorable to a reader, using the text in considerable detail in support.

**Mark Scheme 2444/1
January 2006**

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES**AO1**

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

AO2

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

AO4

relate texts to their social, cultural and historical contexts and literary traditions.

WEIGHTING OF ASSESSMENT OBJECTIVES

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

Unit	Task	AO1	AO2	AO3	AO4
1	1 Drama Post-1914	✓	✓		
2	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
4	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	✓		
6	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
7	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
8	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS: Unit 4 (Higher Tier)**A INDIVIDUAL ANSWERS**

- 1 Mark each answer out of 20.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. If most qualities are achieved, award the HIGHER mark in the band.
- 4 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 20; for answer (2) out of 20; for answer (3) out of 20. Write the total mark for the script.
- 2 HIGHER TIER: The maximum mark for the paper is **60** (20+20+20).
- 3 There is NO separate Assessment of Written Communication on this paper. Written Communication is assessed on Unit 2442.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004).

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting (*Section 5c, page 5*).

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case, etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 25)

1901 English Literature – Generic Band Descriptors

Unit 2444/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	20 19	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	18 17	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	16 15	<ul style="list-style-type: none"> present a clear, sustained response show understanding supported by careful and relevant reference to the text respond with some thoroughness to language
4	14 13	<ul style="list-style-type: none"> make a reasonably developed personal response show overall understanding using appropriate support from the text make some response to language
5	12 11	<ul style="list-style-type: none"> begin to organise a response show some understanding give some relevant support from the text or by reference to language
6	10 9	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	8-0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text

1901 English Literature – Empathic Band Descriptors

Unit 2444/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	20 19	<ul style="list-style-type: none"> demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	18 17	<ul style="list-style-type: none"> demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	16 15	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	14 13	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	12 11	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	10 9	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	8-0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (20 marks)	How does Shakespeare portray Beatrice and her feelings about Benedick in these lines?

NOTES ON THE TASK:

This extract comes from the very beginning of the play, and is our first introduction to Beatrice. Candidates should readily see that she is lively and independent of thought, and unlike those of the messenger, whose comments tell us of Benedick's military success and prowess, her reactions relate to his being 'a stuffed man' in her particular sense of the expression; and her remarks in her long speech and after suggest that he might be very uncertain in his loyalties, or at least that Beatrice thinks he might be. The messenger's rather dead-pan response that he is 'not in your books' is taken up with a characteristic piece of wit, reflective again of Beatrice's quick thinking, and her dislike of Benedick. There is no requirement to go beyond the extract, but if the answer does so then what is said may relate the extract to later events and appearances. Examiners must look for appropriate illustration and quotation in support of candidates' ideas.

Text:	SHAKESPEARE: <i>Much Ado about Nothing</i>
Question 2: (20 marks)	How does Shakespeare make Don John such a villain?

NOTES ON THE TASK:

Don John's appearances in the play are relatively few, but they do make a very strong dramatic impact, and of course affect the plot very strikingly, and candidates should have little difficulty in writing about him and his villainy. Better answers must go beyond a simple character study, though such may well be the basis of some, and should focus very clearly upon how Shakespeare's writing has made Don John so evil, though possibly also so attractive – perhaps too exploring something of why he is so negative and bitter, though this is not a requirement of the question. Whatever the approach, examiners should look for some thoughts about what is most striking in the character and his actions, and in how he comes across to the audience/reader, as well as to other characters in the play. There must be appropriate reference and/or quotation in support.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (20 marks)	How does Shakespeare portray the Nurse at this early point in the play?

NOTES ON THE TASK:

This extract, from Act 1, scene 3, is the first time that we see the Nurse (and indeed Juliet), and as such is very significant; better answers may make something of this, but examiners must not require that any answer goes outside the extract itself. The Nurse is clearly a close and central figure in the Capulet family, and in particular in Juliet's life, which is why Lady Capulet allows her to stay and listen to 'our counsel'; the irony, of course – and better answers again may make something of this – is that far from listening the Nurse virtually monopolises the conversation for the first 60 or so lines of the scene, and certainly for most of this extract; we clearly see her as garrulous, and not in any way respectful of her mistress or of Juliet (though affection for the latter is very evident and obviously significant). This determination to control events – or at best an inability not to do so – is central to how she appears later in the play, and some candidates may make reference to later events, and the question's wording ('at this early point in the play') should encourage them to move beyond the extract. It is very important that answers make close reference to and/or quotation, with some attempt to show how Shakespeare uses words and phrases to create the character.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (20 marks)	Explore how Shakespeare's writing makes ONE moment in the play particularly tragic.

NOTES ON THE TASK:

An entirely open question. Examiners must accept almost any moment – and similarly must accept almost any definition of what is a 'moment' – provided only that what candidates explore is what they find to be especially tragic in their chosen moment; any other reaction should be treated sympathetically, but is unlikely to attract high marks, no matter how well the answer is presented and argued. Simple paraphrases, unless accompanied by appropriate comment, will not be highly rewarded. *Quotation is essential*, in order to show ways in which Shakespeare has made the candidate feel a sense of tragedy.

Text:	WILDE: <i>An Ideal Husband</i>
Question 5: (20 marks)	Explore the ways in which Wilde makes this a key moment in the play.

NOTES ON THE TASK:

Candidates are not required to go outside the passage, but their answers will be enhanced by at least some indication that they are aware of the context. Mrs Cheveley has begun to blackmail Sir Robert and has also clearly planted seeds of doubt in his wife's mind as we see in her first words to him. His defence of Mrs Cheveley is in fact more like self-defence, and his movement into generalities about the follies of youth and difference between private and political life, not to mention his avoidance of the direct question indicate his troubled conscience. The marriage has seemed idyllic until this point, but here the cracks begin to appear and we see that Lady Chiltern's high moral standards are bound to be incompatible with the real nature of her husband. It is possible to feel sympathy for both characters since Mrs Cheveley appears so unpleasant, but these feelings may well be mixed with some contempt for Sir Robert and impatience with his wife's inability to compromise. The most successful answers will show how central issues of the play are exposed: the conflict between personal and public morality, the difference between appearance and reality and the nature of an ideal marriage.

Text:	WILDE: <i>An Ideal Husband</i>
Question 6: (20 marks)	You are Mabel Chiltern just after you and Lord Goring have found the diamond brooch and he has asked you not to tell anyone about it. Write your thoughts.

NOTES ON THE TASK:

The incident occurs fairly late in Act 1. Mabel might be expected to be very intrigued by Lord Goring's request, though she obviously has enough respect for him to honour it and not to question him further. She will no doubt be speculating as to who might have been the original recipient of the brooch, since she must have been important to him. Even at this comparatively early stage in the play there has been considerable flirtation between Mabel and Lord Goring and it is fairly obvious that she has feelings for him. She has also been hearing all sorts of gossip about Mrs Cheveley and already dislikes her so she may have put two and two together. Better answers will convey something of Mabel's intelligence, liveliness and wit.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 7: (20 marks)	How does Ibsen make this such a powerful ending to the play?

NOTES ON THE TASK:

Candidates are not asked to assess whether or not they find the closing pages successful, but to explore what makes them so; answers which say or argue that they are *not* powerful should be marked sympathetically, and in line with how well presented they are, but such answers are unlikely to achieve high marks, in that they will not be addressing the set question. There is plenty of material that can be used to illustrate the striking nature of the conclusion: the Stockmann family are together, after experiences that could have torn them apart; Dr Stockmann is clearly as fanatical and obsessed as ever (has he actually learned *anything?*), but as with the Baths his plans and visions are entirely positive and humane; Mrs Stockmann clearly still loves her husband, despite everything, but nonetheless views him with realism (what exactly is implied in her final words in the play?); Petra remains star-struck, or perhaps she is simply in love with a father who is entirely unable to see the truth? In many senses the play is not 'finished' – more questions than answers remain, and some answers may use this idea as evidence of its striking and memorable nature. Whatever the approach taken, and whatever the conclusion reached, it is essential that answers are all supported with reference to and/or quotation from the extract, and that there is some attempt to see Ibsen at work in creating the characters and situation, rather than real-life people.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 8: (20 marks)	How in your view does Ibsen make Dr Stockmann such a striking character?

NOTES ON THE TASK:

There should be no shortage at all of ideas and material here; candidates will have thought about and discussed Dr Stockmann, and their responses to him, as a central part of their study of the play, and they are likely to have some clear and perhaps strongly-felt thoughts about him and what he has done for the town, and to his family. Examiners must reward any view, however unexpected, provided that it is properly focused and argued, and supported with evidence from the text, showing appropriate knowledge of what he does and says, and of what others – particularly but not necessarily exclusively his family – say about him. There is so much that could be used, and examiners must not mark down an answer which does not contain ideas that they feel should have been there, provided that there is sufficient supporting material. Most answers will probably see Dr Stockmann as selfish and thoughtless, more concerned with his own professional standing than with the goodwill and comfort of those around him; others may argue that he is right to put the safety and health of the majority above the security of just a few individuals; others still may see him as a victim, of power, money and political expedience, and memorable in the role of victim. What is said is less important than *how* it is said; the argument must be clear, focused and well supported for a high-band mark. Above all, perhaps, there must be an argument and a point of view – a simple character-study will not warrant many marks unless accompanied by appropriate comments.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 9: (20 marks)	What do you find striking about some of the different ways in which the poets use images of nature in these two poems?

NOTES ON THE TASK:

The most obvious point to make perhaps is that *A Scherzo* gives a series of examples from nature of situations in which the speaker envies, whereas, in *The Sick Rose* Blake uses the image much more symbolically, and in a way that lends itself to many more interpretations. Greenwell's images of nature are attractive and benign, even, perhaps, slightly sentimental; Blake's single image has much more sinister implications and candidates will no doubt offer varying interpretations. The most successful answers will examine the language in depth and detail, showing how the poets create mood and feeling and how sound contributes to the effect. In the time available we cannot expect exhaustive answers and since the focus of the question is on personal response, judicious selection will be vital.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 10: (20 marks)	Compare some of the ways in which the poets memorably portray a parting in TWO of the following poems: <i>Remember</i> (Rossetti) <i>On the Departure Platform</i> (Hardy) <i>Faithless Sally Brown</i> (Hood).

NOTES ON THE TASK:

The partings are very different. Rossetti is exploring the effect of parting because of death and giving instructions/advice to the lover on how to respond to this parting. There is an attempt to be positive and optimistic and a hope that the one left behind will get on with his life. The sonnet form gives intensity to the feeling and the sound and movement might be seen to work against the optimism of the words to some extent. Hardy is describing a more mundane sort of parting, but one which becomes symbolic of others, perhaps even of death. The poem is descriptive rather than philosophical, though there are thoughts on the effect of the passage of time at the end. The Hood is completely different in tone. The ballad form gives it a jaunty, humorous feeling, enhanced by all the puns. The question is whether the form trivialises the situation or makes it seem sadder. In the time available, candidates will only be able to deal with small sections of the poems, but better answers will be characterised by the details of their response to the language.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 11: (20 marks)	Explore some of the different ways in which the poets convey sadness and regret in these two poems.

NOTES ON THE TASK:

The quality of the answer will be dependent on the depth and detail of the examination of not only the imagery and language of the poems but also of the sound and verse form. Both poems look back with regret on a time that is past, though Nesbit perhaps lays more emphasis on the sadness of the present. Though Hood contrasts the joys of childhood experiences with the sufferings of age, the pictorial qualities of the poem and the feelings of nostalgia evoked give a less morbid feeling to the poem. *The Gray Folk*, as its title suggest, is much less colourful and uplifting and the sadness of the speaker is much more overpowering. Both poems use regular verse forms and the sound of the words and the rhythm and rhyme are much heavier in *The Gray Folk*. The exclamations ending the first three stanzas of *I Remember, I Remember* tend to give more of an air of expectation, even though the final statement of the poem is sad. Judicious selection of detail for exploration and a sustained attempt at comparison will mark out the best answers. It is likely that because of the time constraints, candidates will not give equal attention to both poems.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 12: (20 marks)	Compare some of the ways in which the poets create vivid images of death and destruction in <i>Ozymandias</i> and <i>Death the Leveller</i> .

NOTES ON THE TASK:

Both poems deal with the transience of earthly glories and there are some strong similarities in the imagery and language they employ. Both use the image of the fall of the powerful and the conversion to dust – or sand – of power and wealth. *Ozymandias* dwells on the physical appearance of the toppled statue, symbolic of the man it represents, and makes its point in the form of a narrative; *Death the Leveller* is more of a dissertation, though it also contrasts the activities of life with the inevitability of death. There is little colour or life in any of the images or language: ‘shattered visage’, ‘sneer of cold command’, ‘lifeless things’, ‘decay of that colossal wreck’ in *Ozymandias* and ‘icy hand’, ‘crooked scythe and spade’, ‘pale captives’, ‘Death’s purple altar’ in *Death the Leveller* for example. Both poems use strict verse forms to make the point more forcibly. It is unlikely that candidates will give equal attention to both poems but the mark of a successful answer will be depth of analysis of a few key images.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 13: (20 marks)	Compare how Blake strikingly portrays different emotions in these two poems.

NOTES ON THE TASK:

Two very different poems, conveying some very different emotions, and candidates should have no difficulty in outlining what these are, and in comparing their responses with detail from each poem. *On Another's Sorrow* starts with an expression of personal sympathy, suggesting that the speaker cannot fail to share another person's grief; the poem moves on to parental sympathy, and in stanza 4 to the love and care that God shows to all creatures, initially birds and then children, and finally, perhaps, to adults too. The language is simple, and there should be nothing that any candidate finds hard to explain; the stanza form and rhythm are equally simple in appearance, and the overall theme straightforward but of course profound in its implications. *Holy Thursday* is similarly simple in appearance and language, but the mood here is very different indeed, focusing upon the contrast between a materially 'rich and fruitful land' and the 'cold and usurous' hand that oversees children (the word 'oversees' is cold, but so is Blake's language – 'cold', 'misery', 'poor', 'poverty', 'bleak and bare'). Candidates are required to compare Blake's portrayal of emotions, so while there is no requirement for equal treatment of both poems, it is essential that both are looked at, and compared in some clear way(s).

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 14: (20 marks)	Compare ways in which Blake conveys happiness in TWO of the following poems: The Lamb (<i>Innocence</i>) Nurse's Song (<i>Innocence</i>) A Cradle Song (<i>Innocence</i>).

NOTES ON THE TASK:

There should again be ample material here for a good and full answer; candidates should be well capable of outlining and comparing the different kinds of happiness that Blake portrays in any two of these poems. They all focus upon children, or child-like thoughts, of course, and this may be one factor in the comparison, but better answers may also look at the language and/or the style of the poems, and see connections and similarities in these respects. Examiners must require quotation from each of the chosen two poems, and some attempt to say what effect(s) these words and phrases have on the reader. As with Q13, comparison is a requirement.

Text:	HARDY: <i>Selected Poems</i>
Question 15: (20 marks)	Explore some of the various ways in which Hardy portrays the strong feelings that love can create as you compare these two poems.

NOTES ON THE TASK:

Many of Hardy's poems are about love, and these two convey some of his strongest emotions: in the first the speaker's weary and bitter despair at being let down by a woman who, he now realises, does not love him; in the second, the bitter-sweet moment of a parting which may or may not be permanent, and the hope that he will one day see his beloved again, even if 'nought happens twice thus'. Examiners must look for a clear comparison – though the constraints of time mean that an equal balance between the two poems is not necessary – and some degree of detail in exploring the language that Hardy uses, and its effect on the reader. More confident answers may point to the structure of the stanzas, and the consequent impact of the shorter lines at the end of each.

Text:	HARDY: <i>Selected Poems</i>
Question 16: (20 marks)	How does Hardy movingly express his feelings about growing old in both <i>I Look Into My Glass</i> and <i>In Tenebris I?</i>

NOTES ON THE TASK:

Two apparently unconnected poems, but for higher-band marks it is essential that there is at least some attempt to compare them; the word 'both' in the question is a steer here. '*I Look ...*' is a poem very clearly about the speaker's reactions to growing old, and about his frustrations and sadness at the disparities that he sees and feels between his physical weaknesses and his unchanging inner emotions; '*In Tenebris*' is more about bereavement and loss, but inevitably also about the sense that this brings of age, isolation and loneliness. Answers that can see and explore some of the connections – world-weariness, sadness at the effects of loss and old age, for example, - may deserve high marks. Quotation, and some clear understanding of how particular words and phrases create feelings, is needed for all answers, but especially for higher-band marks.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 17: (20 marks)	How does Austen's writing make this such an amusing moment in the novel?

NOTES ON THE TASK:

Austen is of course parodying the gothic novel in this passage of description and this should be apparent to most candidates. Though candidates are not strictly required to refer outside the passage, answers will be enhanced by a sense of the context and will perhaps make the point that Catherine is so desperate for Northanger to conform to her romantic expectations of an abbey (which it has so far failed to do) that she is looking for mystery in even the most mundane of household objects. Better answers will not merely explain the situation, however, but will focus on the detail of the writing. Austen conveys Catherine's excitement through the almost breathless pace of the sentences and the over-statement of the description ('Her heart fluttered, her knees trembled', 'awful sensations', 'motionless with horror', and so on). The blowing out of the candle, the wind, the footsteps all add to the creepiness of the setting. Though not in the passage, candidates might profitably refer to the fact that, despite her assertions and his fear, Catherine still manages to sleep soundly following this escapade and that the piece of paper turns out to be a laundry list.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 18: (20 marks)	How does Austen make Henry Tilney such an attractive hero? Remember to refer closely to details from the novel.

NOTES ON THE TASK:

In the time available, candidates will not be able to explore more than one or two episodes in much detail, but the question requires more than just general assertions. Perhaps the most profitable incidents to examine would be the first meeting with Catherine, and the final visit to her family when he attempts to put right all that his father has done wrong, but there are many more occasions when he appears in a good light. Better answers will be characterised by an examination of Austen's writing as well as by a response to the character. She is frequently gently ironic about him, for example, explaining his affection for Catherine as originating 'in nothing better than gratitude or, in other words, that a persuasion of her partiality for him had been the only cause of giving her a serious thought.' But like Mr Morland, we hear nothing evil of him; in fact his heart always seems to be in the right place, even when he is making Catherine feel bad for suspecting his father of murder.

Text:	DICKENS: <i>Hard Times</i>
Question 19: (20 marks)	How does Dickens make this such a dramatic moment in the novel?

NOTES ON THE TASK:

Some awareness of the context of the passage is necessary here. It is taken from towards the end of the novel; Mrs Sparsit has hauled the unfortunate Mrs Pegler into Bounderby's house on suspicion of implication in the bank robbery. Unfortunately her desire to impress Bounderby completely backfires when the secret is revealed. This of course completely exposes Bounderby for the hypocrite that he is, not only to the reader but also to Gradgrind and all the others present. His boasts about being born in the ditch etc. are exposed as lies and his treatment of his mother as cruel and heartless – even though she seems to think he has been generous to her. There is also an interesting little insight that he was a 'steady lad' who worked hard, but who was obviously corrupted by wealth and power. There is some humour in the situation but also relief that Bounderby has finally been shamed. Better answers will be distinguished by examination of the writing, and will show awareness of the ironies here, for example, Bounderby's silence (for once) and Mrs Pegler's indignation at the injustice of Gradgrind's questions/accusations.

Text:	DICKENS: <i>Hard Times</i>
Question 20: (20 marks)	What does Dickens' portrayal of Mr Sleary and the circus people add to your enjoyment of the novel? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

The emphasis of the question is on personal response, and candidates will find a variety of approaches. The circus people offer a direct contrast with the other inhabitants of Coketown in that their lives are unconfined. They are free to wander, they are poor and always seem to be able to support themselves and each other, and there is a strong sense of community, 'an untiring readiness to help and pity one another'. Though Mr Sleary is comic in his appearance and with his lisp, his values are the right ones as is his philosophy to make the best of things. They represent everything that is missing from the lives of the Gradgrinds and Mr Gradgrind finds them almost incomprehensible. Better answers will show a clear understanding of the ways in which Dickens uses the characters, both to make his point about the effects of materialism and industrialisation on the human spirit, and also in the plot, since it is the circus people who finally come to Tom's rescue.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (20 marks)	How does Hardy shape your feelings towards Sergeant Troy and Bathsheba in this passage?

NOTES ON THE TASK:

This is the swashbuckling and utterly self-confident Sergeant, knowing full well how he can impress Bathsheba, and showing no sign whatever of any softer or kinder feelings; it is worth remembering – though candidates are not required to go outside the passage in their answer – that he has, whether deliberately or not, made a fool of Fanny when she went to the wrong church, and when he laughed about her with his fellows. When he first meets Bathsheba, Hardy interestingly has him catch her dress on one of his spurs – from the very start it is his military nature that both metaphorically and literally traps her. His actions in the extract, and the way he speaks to Bathsheba, are clearly attractive to her – his dominance and young masculinity are in stark contrast to the other two men vying for her (Oak and Boldwood), but when *she* is certainly attracted we may not feel so comfortable: while admiring his unarguable skill as a swordsman, his callousness to Fanny cannot be forgotten, and Hardy is surely suggesting that his seductive approach to Bathsheba hides his real intentions. He is certainly likeable and appealing, and he no doubt chooses his images carefully, to appeal to the farm-manager in Bathsheba; thoughtful candidates may, however, see how Hardy is suggesting in this scene that beneath the veneer of skill and fun there is a cold-hearted killer. Bathsheba is very much the subordinate person in this scene, and better answers may see this is illustrative of the way she is so easily wooed and won by Troy. Stronger answers are likely too to look at some at least of the language and images that Hardy uses in portraying the two characters – and certainly for high-band marks there must be more than just two character-studies.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 22: (20 marks)	For which ONE of the men in the novel does Hardy make you feel most sympathy? Remember to support your choice with reference to details from the novel.

NOTES ON THE TASK:

This is not quite the same question as the equivalent in the FT paper; candidates here are asked two different things – firstly for the character for whom they feel most sympathy (not just which one they like most), and secondly for exploration of how Hardy brings about this response. Oak and Boldwood are perhaps the most likely to be written about, and in each case there is a wealth of material that can be brought to bear, but examiners must be open to discussion of any other male character, however unlikely, provided that the argument is clear and appropriately supported with evidence from the text.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (20 marks)	How does Eliot make Dunsey (Dunstan) such an unpleasant character at this point in the novel?

NOTES ON THE TASK:

The focus of the question is on the writing and the most successful answers will look closely at the descriptions of both characters here and also at the dialogue. Dunstan's appearance is unattractive: he is 'thick-set, heavy-looking', drunk – even the dog is frightened of him. His attitude to Godfrey is derisive and he is quickly shown up as a blackmailer. It is almost impossible not to feel some sympathy for Godfrey here, though it is not clear yet what the connection between Molly Farren and Nancy Osgood is. There is obviously a strong contrast between the characters and attitudes of the two men. Godfrey may appear weak, but at least he is aware of the concerns of others. Though candidates are not required to refer outside the passage, their answers will no doubt be informed by an awareness of what Dunstan goes to do and what happens to him.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (20 marks)	How does Eliot make Silas's experiences in Lantern Yard such a disturbing part of the novel?
	Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Some element of narrative is inevitable in answering this question, but candidates are required to explore how the events of Lantern Yard contribute to the novel in terms of theme and structure. Central to the novel is the idea of loss of faith and its recovery: the betrayal of Silas by William Dane and the drawing of lots make him a victim and destroy his faith in God and man but the coming of Eppie and the support of the Raveloe community restores it (despite the robbery). There is a contrast between the religious extremism of the Lantern Yard Brethren and the simple faith and goodness of Dolly, who is really a good neighbour. There is also a contrast between the narrowness and claustrophobia of his life in the town and the openness and healthiness of the countryside. Better answers may refer to the return to Lantern Yard at the end of the novel and to the fact that nothing remains of the old community. There are no answers for Silas as regards the injustice which he suffered, but now he does not need answers.

Text:	POE: <i>Selected Tales</i>
Question 25: (20 marks)	How does Poe create a particularly sinister atmosphere in these two passages?

NOTES ON THE TASK:

This is an entirely open question, and examiners must reward any sensibly argued response to the two extracts – there is no ‘right’ answer, though clearly candidates must relate what they say very much to the ‘sinister’ nature of the descriptions and the language that Poe uses in them. Some answers may concentrate entirely upon the two descriptions; others may relate them to the rest of their respective tales; others still may draw on some knowledge of Gothic and/or horror traditions; there may well be some that take a mixture of some or all such approaches. The question does, however, ask *how* Poe creates the atmosphere in each case, so it is essential, even for a medium or low mark, that there is detailed reference to the language of each passage; for a high mark this reference must be exact, and must at least attempt to explore how Poe’s language actually helps to create sinister feelings.

Text:	POE: <i>Selected Tales</i>
Question 26: (20 marks)	How does Poe’s writing make TWO characters particularly memorable for you? Each character must come from a different story in this selection.

NOTES ON THE TASK:

Another open question, and again – provided that there is ample supporting reference and/or quotation – it does not matter which two characters are used; they can of course be narrators, or characters seen in the third person. Apart from illustration, and strength of argument and presentation, it is essential that each character comes from a different tale. Better answers will do more than simply describe their two characters, and will explore how and why they are made memorable by Poe’s writing, with at least some apt reference and/or quotation.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 27: (20 marks)	How does Wells make this a satisfying conclusion to the novel?

NOTES ON THE TASK:

Candidates are likely to have a wide range of thoughts and responses to this passage, and examiners must be ready to reward any sensibly argued and appropriately illustrated answer, whatever its focus. Mr Polly is clearly now a man at ease with the world, and in his relationship with the fat woman (who was, incidentally, initially 'the plump woman' in Chapter 9), and can discuss the value – though pointlessness – of simply looking at the sunset, and of not feeling any need to justify or worry about things. He can even look forward calmly, though with his customary quiet humour, to what he may do after his death; he will be a 'mellowish and warmish' ghost, offering a 'diapholous' feeling – echoing his life-long love of coining words. He and the fat woman are happy to simply sit and to be 'lost in a smooth, still, quiet of the mind', though the final words of the passage (and they are the final words of the novel) are perhaps surprisingly realistic and forward-looking – perhaps Mr Polly has at last come to terms with true life, and the need to be active and positive, but for good and creative reasons now. Candidates may find the ending satisfying in this respect, though some may remember the way he has treated Miriam, and the self-centredness that this reflected, and which led to his arson attack on his own shop; he may be calm and settled now, but at what cost? There is scope for a range of ideas here, and provided that the focus of the question is adhered to (the extent to which candidates find the ending 'satisfying') examiners should be able to welcome all kinds of response.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (20 marks)	How does Wells make Mr Polly's life while working in the Bazaar appear so depressing and unfulfilling?

NOTES ON THE TASK:

There should be ample material here, and candidates should be able to offer a good range of things that he hated about employment in the Bazaar – Mr Garvace and his obsessive nature; the sheer monotony of daily routine and discipline; the unappealing nature of the work itself; the way that it prevents Mr Polly from any fulfilment of his dreamy and romantic side. Answers that simply describe his life and experience in Chapters 1 and 2 are unlikely to attract high marks, unless they clearly focus upon what he disliked; for high-band marks there does need to be some apt reference and/or quotation, combined with discussion of what it is that he dislikes in the aspects that are quoted. Contrast may perhaps be helpfully made with some of the things that he did enjoy (though only if they are explicitly shown as such) – the friendship of the three P's and their excursions into the country; their visits to public-houses and country inns; their visit to the theatre; Mr Polly's early discoveries of the delights of the opposite sex; his love of imagination and verbal invention to cover his utter distaste for what he has to do. Parsons' dismissal is a very funny episode, but in the end is further material to illustrate the isolation that Mr Polly feels both before and after Parsons has gone.

Text:	CHOPIN: <i>Short Stories</i>
Question 29: (20 marks)	How does Chopin in these extracts shape your feelings for the wife (<i>Her Letters</i>) and Tonie?

NOTES ON THE TASK:

Responses to the two characters will vary, but should be supported by detailed exploration of the language of the extracts. The suffering of the woman in the first may well provoke pity, but the description of her almost frenzied behaviour with the letter may well provoke more ambivalent reactions – the description of her ‘sharp white teeth’ lends a rather strange note. Similarly, the first reaction to Tonie may well be of pity as the girl departs from him, but this is bound to be tempered by an awareness of his unwise and illogical infatuation for her and by the extremity of his death wish (‘she would have to perish in his arms’). Though there is no explicit requirement to refer outside the passages, the most successful answers will show at least some awareness of the contexts.

Text:	CHOPIN: <i>Short Stories</i>
Question 30: (20 marks)	In which TWO stories in the selection did Chopin most surprise you by the endings she gives to them? Remember to support your answer by close reference to Chopin’s writing.

NOTES ON THE TASK:

This question gives candidates a completely free choice and the endings for almost all the stories might be found surprising to a degree. A successful answer will be dependent on careful and detailed exploration of the endings to the chosen stories and the best answers will show how Chopin uses language to create an effect.

**Mark Scheme 2444/2
January 2006**

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES**AO1**

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

AO2

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

AO4

relate texts to their social, cultural and historical contexts and literary traditions.

WEIGHTING OF ASSESSMENT OBJECTIVES

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

Unit	Task	AO1	AO2	AO3	AO4
1	1 Drama Post-1914	✓	✓		
2	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
4	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	✓		
6	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
7	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
8	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS: Unit 4 (Higher Tier)**A INDIVIDUAL ANSWERS**

- 1 Mark each answer out of 20.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. If most qualities are achieved, award the HIGHER mark in the band.
- 4 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 20; for answer (2) out of 20; for answer (3) out of 20. Write the total mark for the script.
- 2 HIGHER TIER: The maximum mark for the paper is **60** (20+20+20).
- 3 There is NO separate Assessment of Written Communication on this paper. Written Communication is assessed on Unit 2442.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004).

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting (*Section 5c, page 5*).

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case, etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 25)

1901 English Literature – Generic Band Descriptors

Unit 2444/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	20 19	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	18 17	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	16 15	<ul style="list-style-type: none"> present a clear, sustained response show understanding supported by careful and relevant reference to the text respond with some thoroughness to language
4	14 13	<ul style="list-style-type: none"> make a reasonably developed personal response show overall understanding using appropriate support from the text make some response to language
5	12 11	<ul style="list-style-type: none"> begin to organise a response show some understanding give some relevant support from the text or by reference to language
6	10 9	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	8-0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text

1901 English Literature – Empathic Band Descriptors

Unit 2444/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	20 19	<ul style="list-style-type: none"> demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	18 17	<ul style="list-style-type: none"> demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	16 15	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	14 13	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	12 11	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	10 9	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	8-0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (20 marks)	How does Shakespeare portray Beatrice and her feelings about Benedick in these lines?

NOTES ON THE TASK:

This extract comes from the very beginning of the play, and is our first introduction to Beatrice. Candidates should readily see that she is lively and independent of thought, and unlike those of the messenger, whose comments tell us of Benedick's military success and prowess, her reactions relate to his being 'a stuffed man' in her particular sense of the expression; and her remarks in her long speech and after suggest that he might be very uncertain in his loyalties, or at least that Beatrice thinks he might be. The messenger's rather dead-pan response that he is 'not in your books' is taken up with a characteristic piece of wit, reflective again of Beatrice's quick thinking, and her dislike of Benedick. There is no requirement to go beyond the extract, but if the answer does so then what is said may relate the extract to later events and appearances. Examiners must look for appropriate illustration and quotation in support of candidates' ideas.

Text:	SHAKESPEARE: <i>Much Ado about Nothing</i>
Question 2: (20 marks)	How does Shakespeare make Don John such a villain?

NOTES ON THE TASK:

Don John's appearances in the play are relatively few, but they do make a very strong dramatic impact, and of course affect the plot very strikingly, and candidates should have little difficulty in writing about him and his villainy. Better answers must go beyond a simple character study, though such may well be the basis of some, and should focus very clearly upon how Shakespeare's writing has made Don John so evil, though possibly also so attractive – perhaps too exploring something of why he is so negative and bitter, though this is not a requirement of the question. Whatever the approach, examiners should look for some thoughts about what is most striking in the character and his actions, and in how he comes across to the audience/reader, as well as to other characters in the play. There must be appropriate reference and/or quotation in support.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 3: (20 marks)	How does Shakespeare portray the Nurse at this early point in the play?

NOTES ON THE TASK:

This extract, from Act 1, scene 3, is the first time that we see the Nurse (and indeed Juliet), and as such is very significant; better answers may make something of this, but examiners must not require that any answer goes outside the extract itself. The Nurse is clearly a close and central figure in the Capulet family, and in particular in Juliet's life, which is why Lady Capulet allows her to stay and listen to 'our counsel'; the irony, of course – and better answers again may make something of this – is that far from listening the Nurse virtually monopolises the conversation for the first 60 or so lines of the scene, and certainly for most of this extract; we clearly see her as garrulous, and not in any way respectful of her mistress or of Juliet (though affection for the latter is very evident and obviously significant). This determination to control events – or at best an inability not to do so – is central to how she appears later in the play, and some candidates may make reference to later events, and the question's wording ('at this early point in the play') should encourage them to move beyond the extract. It is very important that answers make close reference to and/or quotation, with some attempt to show how Shakespeare uses words and phrases to create the character.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (20 marks)	Explore how Shakespeare's writing makes ONE moment in the play particularly tragic.

NOTES ON THE TASK:

An entirely open question. Examiners must accept almost any moment – and similarly must accept almost any definition of what is a 'moment' – provided only that what candidates explore is what they find to be especially tragic in their chosen moment; any other reaction should be treated sympathetically, but is unlikely to attract high marks, no matter how well the answer is presented and argued. Simple paraphrases, unless accompanied by appropriate comment, will not be highly rewarded. *Quotation is essential*, in order to show ways in which Shakespeare has made the candidate feel a sense of tragedy.

Text:	WILDE: <i>An Ideal Husband</i>
Question 5: (20 marks)	Explore the ways in which Wilde makes this a key moment in the play.

NOTES ON THE TASK:

Candidates are not required to go outside the passage, but their answers will be enhanced by at least some indication that they are aware of the context. Mrs Cheveley has begun to blackmail Sir Robert and has also clearly planted seeds of doubt in his wife's mind as we see in her first words to him. His defence of Mrs Cheveley is in fact more like self-defence, and his movement into generalities about the follies of youth and difference between private and political life, not to mention his avoidance of the direct question indicate his troubled conscience. The marriage has seemed idyllic until this point, but here the cracks begin to appear and we see that Lady Chiltern's high moral standards are bound to be incompatible with the real nature of her husband. It is possible to feel sympathy for both characters since Mrs Cheveley appears so unpleasant, but these feelings may well be mixed with some contempt for Sir Robert and impatience with his wife's inability to compromise. The most successful answers will show how central issues of the play are exposed: the conflict between personal and public morality, the difference between appearance and reality and the nature of an ideal marriage.

Text:	WILDE: <i>An Ideal Husband</i>
Question 6: (20 marks)	You are Mabel Chiltern just after you and Lord Goring have found the diamond brooch and he has asked you not to tell anyone about it. Write your thoughts.

NOTES ON THE TASK:

The incident occurs fairly late in Act 1. Mabel might be expected to be very intrigued by Lord Goring's request, though she obviously has enough respect for him to honour it and not to question him further. She will no doubt be speculating as to who might have been the original recipient of the brooch, since she must have been important to him. Even at this comparatively early stage in the play there has been considerable flirtation between Mabel and Lord Goring and it is fairly obvious that she has feelings for him. She has also been hearing all sorts of gossip about Mrs Cheveley and already dislikes her so she may have put two and two together. Better answers will convey something of Mabel's intelligence, liveliness and wit.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 7: (20 marks)	How does Ibsen make this such a powerful ending to the play?

NOTES ON THE TASK:

Candidates are not asked to assess whether or not they find the closing pages successful, but to explore what makes them so; answers which say or argue that they are *not* powerful should be marked sympathetically, and in line with how well presented they are, but such answers are unlikely to achieve high marks, in that they will not be addressing the set question. There is plenty of material that can be used to illustrate the striking nature of the conclusion: the Stockmann family are together, after experiences that could have torn them apart; Dr Stockmann is clearly as fanatical and obsessed as ever (has he actually learned *anything?*), but as with the Baths his plans and visions are entirely positive and humane; Mrs Stockmann clearly still loves her husband, despite everything, but nonetheless views him with realism (what exactly is implied in her final words in the play?); Petra remains star-struck, or perhaps she is simply in love with a father who is entirely unable to see the truth? In many senses the play is not 'finished' – more questions than answers remain, and some answers may use this idea as evidence of its striking and memorable nature. Whatever the approach taken, and whatever the conclusion reached, it is essential that answers are all supported with reference to and/or quotation from the extract, and that there is some attempt to see Ibsen at work in creating the characters and situation, rather than real-life people.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 8: (20 marks)	How in your view does Ibsen make Dr Stockmann such a striking character?

NOTES ON THE TASK:

There should be no shortage at all of ideas and material here; candidates will have thought about and discussed Dr Stockmann, and their responses to him, as a central part of their study of the play, and they are likely to have some clear and perhaps strongly-felt thoughts about him and what he has done for the town, and to his family. Examiners must reward any view, however unexpected, provided that it is properly focused and argued, and supported with evidence from the text, showing appropriate knowledge of what he does and says, and of what others – particularly but not necessarily exclusively his family – say about him. There is so much that could be used, and examiners must not mark down an answer which does not contain ideas that they feel should have been there, provided that there is sufficient supporting material. Most answers will probably see Dr Stockmann as selfish and thoughtless, more concerned with his own professional standing than with the goodwill and comfort of those around him; others may argue that he is right to put the safety and health of the majority above the security of just a few individuals; others still may see him as a victim, of power, money and political expedience, and memorable in the role of victim. What is said is less important than *how* it is said; the argument must be clear, focused and well supported for a high-band mark. Above all, perhaps, there must be an argument and a point of view – a simple character-study will not warrant many marks unless accompanied by appropriate comments.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 9: (20 marks)	What do you find striking about some of the different ways in which the poets use images of nature in these two poems?

NOTES ON THE TASK:

The most obvious point to make perhaps is that *A Scherzo* gives a series of examples from nature of situations in which the speaker envies, whereas, in *The Sick Rose* Blake uses the image much more symbolically, and in a way that lends itself to many more interpretations. Greenwell's images of nature are attractive and benign, even, perhaps, slightly sentimental; Blake's single image has much more sinister implications and candidates will no doubt offer varying interpretations. The most successful answers will examine the language in depth and detail, showing how the poets create mood and feeling and how sound contributes to the effect. In the time available we cannot expect exhaustive answers and since the focus of the question is on personal response, judicious selection will be vital.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 10: (20 marks)	Compare some of the ways in which the poets memorably portray a parting in TWO of the following poems: <i>Remember</i> (Rossetti) <i>On the Departure Platform</i> (Hardy) <i>Faithless Sally Brown</i> (Hood).

NOTES ON THE TASK:

The partings are very different. Rossetti is exploring the effect of parting because of death and giving instructions/advice to the lover on how to respond to this parting. There is an attempt to be positive and optimistic and a hope that the one left behind will get on with his life. The sonnet form gives intensity to the feeling and the sound and movement might be seen to work against the optimism of the words to some extent. Hardy is describing a more mundane sort of parting, but one which becomes symbolic of others, perhaps even of death. The poem is descriptive rather than philosophical, though there are thoughts on the effect of the passage of time at the end. The Hood is completely different in tone. The ballad form gives it a jaunty, humorous feeling, enhanced by all the puns. The question is whether the form trivialises the situation or makes it seem sadder. In the time available, candidates will only be able to deal with small sections of the poems, but better answers will be characterised by the details of their response to the language.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 11: (20 marks)	Explore some of the different ways in which the poets convey sadness and regret in these two poems.

NOTES ON THE TASK:

The quality of the answer will be dependent on the depth and detail of the examination of not only the imagery and language of the poems but also of the sound and verse form. Both poems look back with regret on a time that is past, though Nesbit perhaps lays more emphasis on the sadness of the present. Though Hood contrasts the joys of childhood experiences with the sufferings of age, the pictorial qualities of the poem and the feelings of nostalgia evoked give a less morbid feeling to the poem. *The Gray Folk*, as its title suggest, is much less colourful and uplifting and the sadness of the speaker is much more overpowering. Both poems use regular verse forms and the sound of the words and the rhythm and rhyme are much heavier in *The Gray Folk*. The exclamations ending the first three stanzas of *I Remember, I Remember* tend to give more of an air of expectation, even though the final statement of the poem is sad. Judicious selection of detail for exploration and a sustained attempt at comparison will mark out the best answers. It is likely that because of the time constraints, candidates will not give equal attention to both poems.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 12: (20 marks)	Compare some of the ways in which the poets create vivid images of death and destruction in <i>Ozymandias</i> and <i>Death the Leveller</i> .

NOTES ON THE TASK:

Both poems deal with the transience of earthly glories and there are some strong similarities in the imagery and language they employ. Both use the image of the fall of the powerful and the conversion to dust – or sand – of power and wealth. *Ozymandias* dwells on the physical appearance of the toppled statue, symbolic of the man it represents, and makes its point in the form of a narrative; *Death the Leveller* is more of a dissertation, though it also contrasts the activities of life with the inevitability of death. There is little colour or life in any of the images or language: ‘shattered visage’, ‘sneer of cold command’, ‘lifeless things’, ‘decay of that colossal wreck’ in *Ozymandias* and ‘icy hand’, ‘crooked scythe and spade’, ‘pale captives’, ‘Death’s purple altar’ in *Death the Leveller* for example. Both poems use strict verse forms to make the point more forcibly. It is unlikely that candidates will give equal attention to both poems but the mark of a successful answer will be depth of analysis of a few key images.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 13: (20 marks)	Compare how Blake strikingly portrays different emotions in these two poems.

NOTES ON THE TASK:

Two very different poems, conveying some very different emotions, and candidates should have no difficulty in outlining what these are, and in comparing their responses with detail from each poem. *On Another's Sorrow* starts with an expression of personal sympathy, suggesting that the speaker cannot fail to share another person's grief; the poem moves on to parental sympathy, and in stanza 4 to the love and care that God shows to all creatures, initially birds and then children, and finally, perhaps, to adults too. The language is simple, and there should be nothing that any candidate finds hard to explain; the stanza form and rhythm are equally simple in appearance, and the overall theme straightforward but of course profound in its implications. *Holy Thursday* is similarly simple in appearance and language, but the mood here is very different indeed, focusing upon the contrast between a materially 'rich and fruitful land' and the 'cold and usurous' hand that oversees children (the word 'oversees' is cold, but so is Blake's language – 'cold', 'misery', 'poor', 'poverty', 'bleak and bare'). Candidates are required to compare Blake's portrayal of emotions, so while there is no requirement for equal treatment of both poems, it is essential that both are looked at, and compared in some clear way(s).

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 14: (20 marks)	Compare ways in which Blake conveys happiness in TWO of the following poems: The Lamb (<i>Innocence</i>) Nurse's Song (<i>Innocence</i>) A Cradle Song (<i>Innocence</i>).

NOTES ON THE TASK:

There should again be ample material here for a good and full answer; candidates should be well capable of outlining and comparing the different kinds of happiness that Blake portrays in any two of these poems. They all focus upon children, or child-like thoughts, of course, and this may be one factor in the comparison, but better answers may also look at the language and/or the style of the poems, and see connections and similarities in these respects. Examiners must require quotation from each of the chosen two poems, and some attempt to say what effect(s) these words and phrases have on the reader. As with Q13, comparison is a requirement.

Text:	HARDY: <i>Selected Poems</i>
Question 15: (20 marks)	Explore some of the various ways in which Hardy portrays the strong feelings that love can create as you compare these two poems.

NOTES ON THE TASK:

Many of Hardy's poems are about love, and these two convey some of his strongest emotions: in the first the speaker's weary and bitter despair at being let down by a woman who, he now realises, does not love him; in the second, the bitter-sweet moment of a parting which may or may not be permanent, and the hope that he will one day see his beloved again, even if 'nought happens twice thus'. Examiners must look for a clear comparison – though the constraints of time mean that an equal balance between the two poems is not necessary – and some degree of detail in exploring the language that Hardy uses, and its effect on the reader. More confident answers may point to the structure of the stanzas, and the consequent impact of the shorter lines at the end of each.

Text:	HARDY: <i>Selected Poems</i>
Question 16: (20 marks)	How does Hardy movingly express his feelings about growing old in both <i>I Look Into My Glass</i> and <i>In Tenebris I?</i>

NOTES ON THE TASK:

Two apparently unconnected poems, but for higher-band marks it is essential that there is at least some attempt to compare them; the word 'both' in the question is a steer here. '*I Look ...*' is a poem very clearly about the speaker's reactions to growing old, and about his frustrations and sadness at the disparities that he sees and feels between his physical weaknesses and his unchanging inner emotions; '*In Tenebris*' is more about bereavement and loss, but inevitably also about the sense that this brings of age, isolation and loneliness. Answers that can see and explore some of the connections – world-weariness, sadness at the effects of loss and old age, for example, - may deserve high marks. Quotation, and some clear understanding of how particular words and phrases create feelings, is needed for all answers, but especially for higher-band marks.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 17: (20 marks)	How does Austen's writing make this such an amusing moment in the novel?

NOTES ON THE TASK:

Austen is of course parodying the gothic novel in this passage of description and this should be apparent to most candidates. Though candidates are not strictly required to refer outside the passage, answers will be enhanced by a sense of the context and will perhaps make the point that Catherine is so desperate for Northanger to conform to her romantic expectations of an abbey (which it has so far failed to do) that she is looking for mystery in even the most mundane of household objects. Better answers will not merely explain the situation, however, but will focus on the detail of the writing. Austen conveys Catherine's excitement through the almost breathless pace of the sentences and the over-statement of the description ('Her heart fluttered, her knees trembled', 'awful sensations', 'motionless with horror', and so on). The blowing out of the candle, the wind, the footsteps all add to the creepiness of the setting. Though not in the passage, candidates might profitably refer to the fact that, despite her assertions and his fear, Catherine still manages to sleep soundly following this escapade and that the piece of paper turns out to be a laundry list.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 18: (20 marks)	How does Austen make Henry Tilney such an attractive hero? Remember to refer closely to details from the novel.

NOTES ON THE TASK:

In the time available, candidates will not be able to explore more than one or two episodes in much detail, but the question requires more than just general assertions. Perhaps the most profitable incidents to examine would be the first meeting with Catherine, and the final visit to her family when he attempts to put right all that his father has done wrong, but there are many more occasions when he appears in a good light. Better answers will be characterised by an examination of Austen's writing as well as by a response to the character. She is frequently gently ironic about him, for example, explaining his affection for Catherine as originating 'in nothing better than gratitude or, in other words, that a persuasion of her partiality for him had been the only cause of giving her a serious thought.' But like Mr Morland, we hear nothing evil of him; in fact his heart always seems to be in the right place, even when he is making Catherine feel bad for suspecting his father of murder.

Text:	DICKENS: <i>Hard Times</i>
Question 19: (20 marks)	How does Dickens make this such a dramatic moment in the novel?

NOTES ON THE TASK:

Some awareness of the context of the passage is necessary here. It is taken from towards the end of the novel; Mrs Sparsit has hauled the unfortunate Mrs Pegler into Bounderby's house on suspicion of implication in the bank robbery. Unfortunately her desire to impress Bounderby completely backfires when the secret is revealed. This of course completely exposes Bounderby for the hypocrite that he is, not only to the reader but also to Gradgrind and all the others present. His boasts about being born in the ditch etc. are exposed as lies and his treatment of his mother as cruel and heartless – even though she seems to think he has been generous to her. There is also an interesting little insight that he was a 'steady lad' who worked hard, but who was obviously corrupted by wealth and power. There is some humour in the situation but also relief that Bounderby has finally been shamed. Better answers will be distinguished by examination of the writing, and will show awareness of the ironies here, for example, Bounderby's silence (for once) and Mrs Pegler's indignation at the injustice of Gradgrind's questions/accusations.

Text:	DICKENS: <i>Hard Times</i>
Question 20: (20 marks)	What does Dickens' portrayal of Mr Sleary and the circus people add to your enjoyment of the novel? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

The emphasis of the question is on personal response, and candidates will find a variety of approaches. The circus people offer a direct contrast with the other inhabitants of Coketown in that their lives are unconfined. They are free to wander, they are poor and always seem to be able to support themselves and each other, and there is a strong sense of community, 'an untiring readiness to help and pity one another'. Though Mr Sleary is comic in his appearance and with his lisp, his values are the right ones as is his philosophy to make the best of things. They represent everything that is missing from the lives of the Gradgrinds and Mr Gradgrind finds them almost incomprehensible. Better answers will show a clear understanding of the ways in which Dickens uses the characters, both to make his point about the effects of materialism and industrialisation on the human spirit, and also in the plot, since it is the circus people who finally come to Tom's rescue.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (20 marks)	How does Hardy shape your feelings towards Sergeant Troy and Bathsheba in this passage?

NOTES ON THE TASK:

This is the swashbuckling and utterly self-confident Sergeant, knowing full well how he can impress Bathsheba, and showing no sign whatever of any softer or kinder feelings; it is worth remembering – though candidates are not required to go outside the passage in their answer – that he has, whether deliberately or not, made a fool of Fanny when she went to the wrong church, and when he laughed about her with his fellows. When he first meets Bathsheba, Hardy interestingly has him catch her dress on one of his spurs – from the very start it is his military nature that both metaphorically and literally traps her. His actions in the extract, and the way he speaks to Bathsheba, are clearly attractive to her – his dominance and young masculinity are in stark contrast to the other two men vying for her (Oak and Boldwood), but when *she* is certainly attracted we may not feel so comfortable: while admiring his unarguable skill as a swordsman, his callousness to Fanny cannot be forgotten, and Hardy is surely suggesting that his seductive approach to Bathsheba hides his real intentions. He is certainly likeable and appealing, and he no doubt chooses his images carefully, to appeal to the farm-manager in Bathsheba; thoughtful candidates may, however, see how Hardy is suggesting in this scene that beneath the veneer of skill and fun there is a cold-hearted killer. Bathsheba is very much the subordinate person in this scene, and better answers may see this is illustrative of the way she is so easily wooed and won by Troy. Stronger answers are likely too to look at some at least of the language and images that Hardy uses in portraying the two characters – and certainly for high-band marks there must be more than just two character-studies.

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 22: (20 marks)	For which ONE of the men in the novel does Hardy make you feel most sympathy?
	Remember to support your choice with reference to details from the novel.

NOTES ON THE TASK:

This is not quite the same question as the equivalent in the FT paper; candidates here are asked two different things – firstly for the character for whom they feel most sympathy (not just which one they like most), and secondly for exploration of how Hardy brings about this response. Oak and Boldwood are perhaps the most likely to be written about, and in each case there is a wealth of material that can be brought to bear, but examiners must be open to discussion of any other male character, however unlikely, provided that the argument is clear and appropriately supported with evidence from the text.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (20 marks)	How does Eliot make Dunsey (Dunstan) such an unpleasant character at this point in the novel?

NOTES ON THE TASK:

The focus of the question is on the writing and the most successful answers will look closely at the descriptions of both characters here and also at the dialogue. Dunstan's appearance is unattractive: he is 'thick-set, heavy-looking', drunk – even the dog is frightened of him. His attitude to Godfrey is derisive and he is quickly shown up as a blackmailer. It is almost impossible not to feel some sympathy for Godfrey here, though it is not clear yet what the connection between Molly Farren and Nancy Osgood is. There is obviously a strong contrast between the characters and attitudes of the two men. Godfrey may appear weak, but at least he is aware of the concerns of others. Though candidates are not required to refer outside the passage, their answers will no doubt be informed by an awareness of what Dunstan goes to do and what happens to him.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (20 marks)	How does Eliot make Silas's experiences in Lantern Yard such a disturbing part of the novel?
	Remember to support your answer with details from the novel.

NOTES ON THE TASK:

Some element of narrative is inevitable in answering this question, but candidates are required to explore how the events of Lantern Yard contribute to the novel in terms of theme and structure. Central to the novel is the idea of loss of faith and its recovery: the betrayal of Silas by William Dane and the drawing of lots make him a victim and destroy his faith in God and man but the coming of Eppie and the support of the Raveloe community restores it (despite the robbery). There is a contrast between the religious extremism of the Lantern Yard Brethren and the simple faith and goodness of Dolly, who is really a good neighbour. There is also a contrast between the narrowness and claustrophobia of his life in the town and the openness and healthiness of the countryside. Better answers may refer to the return to Lantern Yard at the end of the novel and to the fact that nothing remains of the old community. There are no answers for Silas as regards the injustice which he suffered, but now he does not need answers.

Text:	POE: <i>Selected Tales</i>
Question 25: (20 marks)	How does Poe create a particularly sinister atmosphere in these two passages?

NOTES ON THE TASK:

This is an entirely open question, and examiners must reward any sensibly argued response to the two extracts – there is no ‘right’ answer, though clearly candidates must relate what they say very much to the ‘sinister’ nature of the descriptions and the language that Poe uses in them. Some answers may concentrate entirely upon the two descriptions; others may relate them to the rest of their respective tales; others still may draw on some knowledge of Gothic and/or horror traditions; there may well be some that take a mixture of some or all such approaches. The question does, however, ask *how* Poe creates the atmosphere in each case, so it is essential, even for a medium or low mark, that there is detailed reference to the language of each passage; for a high mark this reference must be exact, and must at least attempt to explore how Poe’s language actually helps to create sinister feelings.

Text:	POE: <i>Selected Tales</i>
Question 26: (20 marks)	How does Poe’s writing make TWO characters particularly memorable for you? Each character must come from a different story in this selection.

NOTES ON THE TASK:

Another open question, and again – provided that there is ample supporting reference and/or quotation – it does not matter which two characters are used; they can of course be narrators, or characters seen in the third person. Apart from illustration, and strength of argument and presentation, it is essential that each character comes from a different tale. Better answers will do more than simply describe their two characters, and will explore how and why they are made memorable by Poe’s writing, with at least some apt reference and/or quotation.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 27: (20 marks)	How does Wells make this a satisfying conclusion to the novel?

NOTES ON THE TASK:

Candidates are likely to have a wide range of thoughts and responses to this passage, and examiners must be ready to reward any sensibly argued and appropriately illustrated answer, whatever its focus. Mr Polly is clearly now a man at ease with the world, and in his relationship with the fat woman (who was, incidentally, initially 'the plump woman' in Chapter 9), and can discuss the value – though pointlessness – of simply looking at the sunset, and of not feeling any need to justify or worry about things. He can even look forward calmly, though with his customary quiet humour, to what he may do after his death; he will be a 'mellowish and warmish' ghost, offering a 'diapholous' feeling – echoing his life-long love of coining words. He and the fat woman are happy to simply sit and to be 'lost in a smooth, still, quiet of the mind', though the final words of the passage (and they are the final words of the novel) are perhaps surprisingly realistic and forward-looking – perhaps Mr Polly has at last come to terms with true life, and the need to be active and positive, but for good and creative reasons now. Candidates may find the ending satisfying in this respect, though some may remember the way he has treated Miriam, and the self-centredness that this reflected, and which led to his arson attack on his own shop; he may be calm and settled now, but at what cost? There is scope for a range of ideas here, and provided that the focus of the question is adhered to (the extent to which candidates find the ending 'satisfying') examiners should be able to welcome all kinds of response.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (20 marks)	How does Wells make Mr Polly's life while working in the Bazaar appear so depressing and unfulfilling?

NOTES ON THE TASK:

There should be ample material here, and candidates should be able to offer a good range of things that he hated about employment in the Bazaar – Mr Garvace and his obsessive nature; the sheer monotony of daily routine and discipline; the unappealing nature of the work itself; the way that it prevents Mr Polly from any fulfilment of his dreamy and romantic side. Answers that simply describe his life and experience in Chapters 1 and 2 are unlikely to attract high marks, unless they clearly focus upon what he disliked; for high-band marks there does need to be some apt reference and/or quotation, combined with discussion of what it is that he dislikes in the aspects that are quoted. Contrast may perhaps be helpfully made with some of the things that he did enjoy (though only if they are explicitly shown as such) – the friendship of the three P's and their excursions into the country; their visits to public-houses and country inns; their visit to the theatre; Mr Polly's early discoveries of the delights of the opposite sex; his love of imagination and verbal invention to cover his utter distaste for what he has to do. Parsons' dismissal is a very funny episode, but in the end is further material to illustrate the isolation that Mr Polly feels both before and after Parsons has gone.

Text:	CHOPIN: <i>Short Stories</i>
Question 29: (20 marks)	How does Chopin in these extracts shape your feelings for the wife (<i>Her Letters</i>) and Tonie?

NOTES ON THE TASK:

Responses to the two characters will vary, but should be supported by detailed exploration of the language of the extracts. The suffering of the woman in the first may well provoke pity, but the description of her almost frenzied behaviour with the letter may well provoke more ambivalent reactions – the description of her ‘sharp white teeth’ lends a rather strange note. Similarly, the first reaction to Tonie may well be of pity as the girl departs from him, but this is bound to be tempered by an awareness of his unwise and illogical infatuation for her and by the extremity of his death wish (‘she would have to perish in his arms’). Though there is no explicit requirement to refer outside the passages, the most successful answers will show at least some awareness of the contexts.

Text:	CHOPIN: <i>Short Stories</i>
Question 30: (20 marks)	In which TWO stories in the selection did Chopin most surprise you by the endings she gives to them? Remember to support your answer by close reference to Chopin’s writing.

NOTES ON THE TASK:

This question gives candidates a completely free choice and the endings for almost all the stories might be found surprising to a degree. A successful answer will be dependent on careful and detailed exploration of the endings to the chosen stories and the best answers will show how Chopin uses language to create an effect.

**Mark Scheme 2445/1
January 2006**

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES**AO1**

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

AO2

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

AO4

relate texts to their social, cultural and historical contexts and literary traditions.

WEIGHTING OF ASSESSMENT OBJECTIVES

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

Unit	Task	AO1	AO2	AO3	AO4
1	1 Drama Post-1914	✓	✓		
2	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
4	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	✓		
6	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
7	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
8	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS: Unit 5 (Foundation Tier)**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.
- 3 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 4 Be prepared to use the full range of marks. Do not reserve (e.g.) high Band 4 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (i.e. above) the range targeted by this paper.** See B2 below.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **21**.
 - This represents performance **at the top of Band 4**.
 - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 20.
However, **the maximum mark that may be recorded for the paper is 21**.
 - *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*
- 3 There is NO Assessment of Written Communication on this paper.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised July 2005)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 5)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 25)

1901 English Literature – Generic Band Descriptors

Unit 2445/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	18 17 16	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	6-0	<ul style="list-style-type: none"> • not meet the criteria for Band 8.

1901 English Literature – Empathic Band Descriptors

Unit 2445/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	Exceptional performance at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	21 20 19	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	18 17 16	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	15 14 13	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
7	12 11 10	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas
8	9 8 7	<ul style="list-style-type: none"> show a little awareness of the character
Below 8	6-0	<ul style="list-style-type: none"> not meet the criteria for Band 8.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (21 marks)	What do you think makes this such a fascinating moment to return to when you know what happens later in the play?

NOTES ON THE TASK:

Answers which look at the language, Beatrice's witty exchanges with Leonato for example, and enjoy the entertainment which comes about through Beatrice's reasons for not marrying should be rewarded. The best answers are likely to deal directly with the dramatic effect of Beatrice's fierceness and stubbornness in maintaining her single status: the audience is fascinated by her steadfastness in maintaining a single life, under pressure from the older men, and the reasons why she doesn't wish to marry, given the somewhat superficial nature of some of them! Also, those answers which comment on the dramatic irony of this moment given her subsequent volte-face, her marriage to Benedick, should be rewarded too.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (21 marks)	What do you think are the main differences between Don Pedro and his brother, Don John? What makes these differences so dramatic? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is a very open one and there should be plenty of scope for personal response to Don John and Don Pedro. We should be receptive to a range of ideas about what makes the brothers so different. For example, Don John's irreverent and cynical attitude to life in Messina, his egocentricity, his cowardliness and sense of inferiority contrast with Don Pedro's aristocratic demeanour, his strict allegiance to a code of honour, his pride and princely magnanimity. Although Don John can be seen as the stereotypical villain there is plenty of scope for comparison. The best answers are likely to be firmly anchored to the detail of selected scenes. Attempts to engage the idea of what makes these differences so dramatic by seeing the brothers in the context of the whole play should be rewarded. For example, Don Pedro's positive outlook eventually prevails and the melancholic Don John is arrested, befitting the mood of the court at the end of the play, and the triumph of 'good' over 'evil'.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (21 marks)	<p>You are Benedick, just before you challenge Claudio (in Act 5, scene 1), as Beatrice has demanded that you do.</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • your feelings about Claudio • Beatrice's demand • your feelings about Beatrice. <p>Write your thoughts.</p>

NOTES ON THE TASK:

After a brief struggle Benedick accepts Beatrice's horrifying demand. He is likely to be guided by his love for her, and his fear of losing her, and his belief that Beatrice's sense of justice and friendship is honourable and true. It is to be hoped that most answers will register some of his fear before the challenge, coupled with a new found confidence, growing out of the mutual exchange of love earlier on in the play. The strongest answers are likely to suggest a secure grasp of appropriate details and of Benedick's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (21 marks)	<p>What makes this such a moving moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situation Juliet finds herself in • the way she reacts to her situation • the language she uses.

NOTES ON THE TASK:

Answers are likely to be very sympathetic towards Juliet's predicament here. Answers which address the bullets and consider the extent of her disgust and antipathy towards Paris, her desperation, her suicidal nature, the Friar Lawrence's attempts to persuade her to accept the plan should be rewarded. Close attention to the dramatic language used, and references to the context of the extract should also be rewarded. For example, the desperation of Juliet's state of mind can be seen to have come out of her parents' refusal to listen and the Nurse's rather sudden preference for Paris, as well as the Prince's stark announcement of Romeo's banishment.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (21 marks)	What do you think makes Lord Capulet a memorable and important character in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is a very open one and there should be plenty of scope for a personal response to Lord Capulet. We should be receptive to a range of ideas about what makes Lord Capulet an important and memorable character in the play. For example, in terms of importance, answers are likely to focus on his fateful decision to ignore his daughter's wishes not to marry Paris, resulting in her tragic death at the end of the play. Here, Lord Capulet significantly influences subsequent events through his actions. In terms of being a memorable character, answers could highlight his social, gregarious and rather generous character at the masked ball, his inconsistencies as a father, and his anger, but also his crippling love towards Juliet. The best answers are likely to be firmly anchored to the detail of selected scenes and at the same time engage with the idea of importance by seeing Lord Capulet in the context of the whole play.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (21 marks)	You are the Nurse, just after Prince Escalus has publicly announced Romeo's banishment (at the end of Act 3, scene 2). You might be thinking about: <ul style="list-style-type: none"> • Juliet • her secret marriage to Romeo • the part you have played in their relationship. Write your thoughts.

NOTES ON THE TASK:

The Nurse has just witnessed the pale and bloody corpse of Tybalt after his fatal fight with Romeo. After the initial shock the Nurse's priority is to get to Juliet, still carrying the cords which were to take Romeo up to Juliet on their wedding night. The last time the Nurse saw Juliet was on her way to marry Romeo in Friar Lawrence's cell. It is to be hoped that most answers will register some of her alarm and bewilderment, as well as a confusion of loyalties the Nurse is likely to feel at this juncture: she may condemn Romeo for killing a Capulet but her love for Juliet means she must organise the wedding night as planned. The strongest answers are likely to suggest a secure grasp of appropriate details and of the Nurse's character, as well as a developing sense of her 'voice'. The bullets are offered as suggestions only.

Text:	<i>WILDE: An Ideal Husband</i>
Question 7: (21 marks)	<p>What do you think makes this such a gripping moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Sir Robert's situation and his feelings • Lord Goring's situation and his feelings • the way the audience knows more than Lord Goring and Sir Robert.

NOTES ON THE TASK:

It is to be hoped that the bullets will guide most answers to an awareness that this is a highly charged moment in the play, full of twists and misunderstandings. Differentiation is likely to emerge from the extent to which answers bring out the seriousness of the situation for both men and for their friendship, and attempt to address the complexities of the context: Sir Robert is desperate to regain the love and respect of his wife and to confide in his best friend; Lord Goring thinks their conversation is being overheard by Lady Chiltern and hopes to promote a reconciliation while keeping her compromising presence a secret from her husband; the discovery of Mrs Cheveley is a shock to them both but not, of course, the audience. Answers which engage the third bullet in relation to the building suspense and the effect of the misunderstanding should be well rewarded.

Text:	<i>WILDE: An Ideal Husband</i>
Question 8: (21 marks)	<p>What do you think makes the relationship between Lord Goring and Mabel Chiltern such an entertaining part of the play?</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK:

This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a narrative account of the relationship and shape an argued personal response. It is to be hoped that most answers will show some enjoyment of Lord Goring's romantic sparring with Mabel and bring out some of the liveliness and humour of their exchanges. Strong answers may be able to see the relationship in terms of the romantic interest and happy resolution which it brings to the play, and to suggest some awareness of the way it differs from the relationship between the Chilterns.

Text:	<i>WILDE: An Ideal Husband</i>
Question 9: (21 marks)	<p>You are Mrs Cheveley as you leave the Chilterns' house after revealing Sir Robert's guilty secret to his wife (in Act Two).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Sir Robert and your scheme • Lady Chiltern • what you plan to do next. <p>Write your thoughts.</p>

NOTES ON THE TASK:

Mrs Cheveley finds Lady Chiltern cold, aloof and insufferably virtuous, and states that she has detested her since their schooldays together. She is angry that Lady Chiltern encouraged Sir Robert to write the letter rejecting her scheme and is likely to be feeling a great deal of malicious satisfaction that she has undermined the Chilterns' moral superiority with the revelation of Sir Robert's dishonourable act. She is hopeful that the Chilterns will still agree to her demands but may be already pondering the visit to Lord Goring and a different proposition for her future. The loss of the stolen brooch may be a minor concern, as well. Successful answers are likely to be firmly grounded in the details of her conversation with the Chilterns near the end of Act Two. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Mrs Cheveley's character, as well as a developing sense of her 'voice'. The bullets are offered as suggestions only.

Text:	<i>IBSEN: An Enemy of the People</i>
Question 10: (21 marks)	<p>What makes this a dramatic and revealing moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the disagreement about the story • why Petra is surprised at Hovstad • how Hovstad's behaviour prepares us for what happens later in the play.

NOTES ON THE TASK:

It is to be hoped that the bullets will nudge most answers towards an understanding of Petra's rejection of the story and to an awareness of the dramatic differences between her highminded idealism and Hovstad's unprincipled self-interest. Nevertheless it is important to remember that this is a subtle exchange in many ways and the reasons for Petra's disgust are not made absolutely explicit. Answers which suggest understanding of Hovstad's manipulative methods, implications and ulterior motives and which make links between his behaviour here and his later betrayal of Dr Stockmann should be highly rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 11: (21 marks)	What do you think makes Mrs Stockmann a memorable and important character in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a narrative account to shape an argued personal response to Mrs Stockmann based on selective references. It is to be hoped that most answers will register some of the qualities which set her apart from her husband and her daughter, as a woman who hopes only for a quiet, comfortable and respectable life. The best answers may be able to explore the impact of very specific moments (like her tears at the end of Act Two, her uncharacteristic defiance at the end of Act Three and her smile at the end of the play, for instance) and begin to see her importance in counselling commonsense, caution and putting the family first, as the more idealistic battles rage around her.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (21 marks)	You are Dr Stockmann as you leave the offices of the <i>People's Herald</i> (the end of Act Three). You might be thinking about: <ul style="list-style-type: none"> • the refusal to publish your articles about the Baths • the behaviour of your brother • what you plan to do next. Write your thoughts.

NOTES ON THE TASK:

It has been an angry and frustrating encounter. Dr Stockmann has visited the *Herald* to discuss the publication of his report on the Baths, and to insist, ironically as it turns out, that there should be no public celebration of his service to the community, but has discovered all the forces of self-interest ranged against him. There may be some pride in the loyal support his wife has shown him but the dominant feelings are likely to be disappointment, anger and scorn that the 'free press' and his own brother should be so desperate to suppress the truth, and a defiant determination to air his views despite the threats of dire consequences. Successful answers are likely to be firmly grounded in the details of the conversation in the *Herald* offices and to suggest that far from being cowed or disheartened, Stockmann is already thinking of ways of revealing the truth to the town. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Stockmann's character, as well as a developing sense of his 'voice'. The bullets are offered as suggestions only.

**Mark Scheme 2445/2
January 2006**

INTRODUCTION

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- the mark scheme.

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ASSESSMENT OBJECTIVES**AO1**

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

AO2

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

AO4

relate texts to their social, cultural and historical contexts and literary traditions.

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Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

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4	1 Drama Pre-1914	✓	✓		
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	3 Prose Pre-1914	✓	✓		✓
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	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

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Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS: Unit 5 (Higher Tier)**A INDIVIDUAL ANSWERS**

- 1 Mark the answer out of 30.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.
- 4 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 5 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 6 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 HIGHER TIER: The maximum mark for the paper is **30**.
- 3 There is NO Assessment of Written Communication on this paper.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004).

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting (*Section 5c, page 5*).

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case, etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 25)

1901 English Literature – Generic Band Descriptors

Unit 2445/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	27 26 25	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	24 23 22	<ul style="list-style-type: none"> present a clear, sustained response show understanding supported by careful and relevant reference to the text respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> make a reasonably developed personal response show overall understanding using appropriate support from the text make some response to language
5	18 17 16	<ul style="list-style-type: none"> begin to organise a response show some understanding give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	12-0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text

1901 English Literature – Empathic Band Descriptors

Unit 2445/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	27 26 25	<ul style="list-style-type: none"> demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	24 23 22	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	21 20 19	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	18 17 16	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	15 14 13	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	12-0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (30 marks)	Explore the ways in which Shakespeare makes this such a lively and significant moment in the play.

NOTES ON THE TASK:

Most answers should be aware of the dramatic effect of Beatrice's fierceness in maintaining her single status, and her aggressive and inventive wit: the audience is likely to be entertained by her show of steadfastness in maintaining a single life, under pressure from the older men, and the lively reasons why she doesn't wish to marry, given the somewhat superficial nature of some of them! Stronger answers should be able to focus explicitly on 'the ways' of the question and really scrutinise the playwright at work here. Answers which explore the dramatic effect of the language (for example, her witty exchanges with Leonato), show an awareness of the differences between Beatrice's and Hero's expectations, relish the way that Beatrice wittily establishes her individuality, and see the dramatic irony and significance of this moment, given her subsequent volte-face (her marriage to Benedick) should be rewarded too.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (30 marks)	How does Shakespeare make the differences between Don Pedro and his brother, Don John, so dramatic? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is a very open one and there should be plenty of scope for personal response to Don John and Don Pedro. We should be receptive to a range of ideas about how the differences between Don Pedro and Don John are dramatic for the audience. For example, Don John's irreverent and cynical attitude to the life of Messina, his egocentricity, his cowardliness and sense of inferiority contrast with Don Pedro's aristocratic demeanour, his strict allegiance to a code of honour, his pride and princely magnanimity. Although Don John can be seen as the stereotypical villain there is plenty of scope for comparison. Stronger answers should be able to focus explicitly on the 'how' of the question and really scrutinise the playwright at work here. The extent to which answers can move beyond a straightforward comparison to look at Shakespeare's methods and effect on an audience is likely to be the key discriminator here. The strongest may declare themselves in their awareness of the way Don John exposes some of the limitations of the court, for example, in his opposition to his brother. Detailed attention to their characters and their contribution to the impact and ideas of the play should be generously rewarded.

Text:	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (30 marks)	You are Benedick, just before you challenge Claudio (in Act 5, scene 1), as Beatrice has demanded that you do. Write your thoughts.

NOTES ON THE TASK:

After a brief struggle Benedick accepts Beatrice's demanding and horrifying request. He is likely to be guided by his love for her, and his fear of losing her, and his belief that Beatrice's sense of justice and friendship is honourable and true. The strongest answers are likely to explore the strength of feeling Benedick has for Beatrice, and how this overcomes his strong aversion to the challenge, but also to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point of view. Determination and belief, as well as trepidation, are likely to be the dominant notes.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (30 marks)	How does Shakespeare make this such a moving and significant moment in the play?

NOTES ON THE TASK:

Most answers should be aware of the moving and significant impact of Juliet's cry for help here. The desperation of Juliet's state of mind here can be seen to have come out of her parents' refusal to listen and the Nurse's rather sudden preference for Paris, as well as the Prince's stark announcement of Romeo's banishment. Stronger answers should really be able to scrutinise the playwright at work here and get to grips with the 'how' in the question. Answers which explore the dramatic effect of the language (for example, her impassioned cry against Paris), show a sharp awareness of her suicidal thoughts and her mounting hysteria, and consider the Friar's persuasive skills in encouraging her to accept his plan should be well rewarded. Answers which consider the way the extract prepares the audience for the tragic ending should also be rewarded.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (30 marks)	How does Shakespeare make Lord Capulet a memorable and significant character in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question is a very open one and there should be plenty of scope for a personal response to Lord Capulet. We should be receptive to a range of ideas about Lord Capulet's memorable and significant contribution to the play. For example, in terms of importance, answers are likely to focus on his fateful decision to ignore his daughter's wishes not to marry Paris, resulting in her tragic death at the end of the play. Here, Lord Capulet significantly influences subsequent events through his actions. In terms of being a memorable character, answers could highlight his sociable, gregarious and rather generous character at the masked ball, his inconsistencies as a father, and his anger, but also his crippling love towards Juliet. The best answers are likely to be firmly anchored to the detail of selected scenes and at the same time engage the idea of 'significant' by seeing Lord Capulet in the context of the whole play.

Text:	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (30 marks)	You are the Nurse, just after Prince Escalus has publicly announced Romeo's banishment (at the end of Act 3, scene 2). Write your thoughts.

NOTES ON THE TASK:

The Nurse has just witnessed the pale and bloody corpse of Tybalt after his fatal fight with Romeo. After the initial shock the Nurse's priority is to get to Juliet, still carrying the cords which were to take Romeo up to Juliet on their wedding night. The last time the Nurse saw Juliet was on her way to marry Romeo in Friar Lawrence's cell. The strongest answers are likely to explore her alarm and bewilderment, as well as a confusion of loyalties the Nurse is likely to feel at this juncture: she may condemn Romeo for killing a Capulet but her love for Juliet means she must organise the wedding night as planned. Strong answers should also develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point of view. Self pity and confusion of loyalties are likely to be the dominant notes. A sense of responsibility and guilt are unlikely to feature however, as the Nurse prefers to concentrate on the here and now.

Text:	WILDE: <i>An Ideal Husband</i>
Question 7: (30 marks)	Explore the ways in which Wilde makes this such a gripping moment in the play.

NOTES ON THE TASK:

It is to be hoped that many answers will be able to respond strongly to the dramatic twists and misunderstandings in this varied and charged moment in the play. A clear awareness of the context is likely to be a key discriminator here: Sir Robert is desperate to regain the love and respect of his wife and to confide in his best friend; Lord Goring thinks their conversation is being overheard by Lady Chiltern and hopes to promote a reconciliation while keeping her compromising presence a secret from her husband; the discovery of Mrs Cheveley is a shock to them both but not, of course, to the audience. Strong answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. Answers which focus on areas like the dramatic ironies, on Wilde's building of the suspense to the moment of Mrs Cheveley's exposure, on the way the men talk at cross-purposes, on the dramatic disintegration of their friendship, on the dramatic presentation of issues like trust, honour and secrecy ... should be highly rewarded.

Text:	WILDE: <i>An Ideal Husband</i>
Question 8: (30 marks)	How does Wilde make the relationship between Lord Goring and Mabel Chiltern such an entertaining part of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The witty skirmishes between Mabel and Goring enliven the play from the opening moments to the announcement of their happy union in the final scene. The question directs attention away from a conventional discussion of the relationship to an evaluation of what it brings to the play, and it is to be hoped that the emphasis on 'entertainment' will stimulate answers to engage the liveliness, invention and humour of their exchanges. Strong answers are likely to maintain this focus on 'entertainment' and shape an argued personal response fully grounded in the text. Answers which move beyond the light-hearted bantering and the idea that the relationship provides romantic interest and a happy resolution, to suggest the way that Mabel and Goring provide a contract to (and a relief from) the earnest highmindedness of the Chilterns in their refusal to idealise life or take it too seriously ... should be highly rewarded.

Text:	<i>WILDE: An Ideal Husband</i>
Question 9: (30 marks)	You are Mrs Cheveley as you leave the Chilterns' house after revealing Sir Robert's guilty secret to his wife (in Act Two). Write your thoughts.

NOTES ON THE TASK:

Mrs Cheveley finds Lady Chiltern cold, aloof and insufferably virtuous, and states that she has detested her since their schooldays together. She is angry that Lady Chiltern encouraged Sir Robert to write the letter rejecting her scheme and is likely to be feeling a great deal of malicious satisfaction that she has undermined the Chilterns' moral superiority with the revelation of Sir Robert's dishonourable act. She is hopeful that the Chilterns will still agree to her demands but may be already pondering the visit to Lord Goring and a different proposition for her future. The loss of the stolen brooch may be a minor concern, as well. It is to be hoped that most answers will be firmly grounded in the detail of her conversation with the Chilterns near the end of Act Two. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing 'voice' and point-of-view.

Text:	<i>IBSEN: An Enemy of the People</i>
Question 10: (30 marks)	How does Ibsen make this a dramatic and revealing moment in the play?

NOTES ON THE TASK:

The revelation that Hovstad is not an editor of principle but is, in fact, motivated by self-interest, comes as a shock to the fiercely idealistic Petra. It is to be hoped that many answers will show clear awareness of the dramatic contrast between the two characters and understand what is revealed in Petra's rejection of the story. Nevertheless this is a subtle exchange in many ways and stronger answers might declare themselves in the extent to which they grapple with what is revealed here of Hovstad's ulterior motives and manipulative methods, and explore why Petra tells him 'you have given yourself away' and later sees him as 'one of those'. Answers which suggest understanding of the way this moment prepares us for Hovstad's later betrayal of Dr Stockmann and dramatises issues which are central to the play as a whole (truth, integrity, self-interest, public/private principles ...) should be highly rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 11: (30 marks)	How does Ibsen's portrayal of Mrs Stockmann contribute to the dramatic impact of the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

The question directs attention away from a conventional character study to evaluation of what Mrs Stockmann brings to the play and differentiation is likely to spring from the extent to which answers can maintain this evaluative focus and shape an argued personal response fully grounded in the text. It is to be hoped that most answers will see her as the voice of moderation in the play, urging caution and restraint, and hoping only for a quiet and comfortable life. Stronger answers are likely to see that her prudence and practicality are contrasted with the rampaging idealism and outspoken enthusiasm of her husband (and daughter). Close attention to areas like her dramatic and uncharacteristic defiance at the end of Act Three, her smile at the end of the play, the way personal, domestic and financial pressure is applied through her to Dr Stockmann to modify his stand ... should be highly rewarded.

Text:	IBSEN: <i>An Enemy of the People</i>
Question 12: (30 marks)	You are Dr Stockmann as you leave the offices of the <i>People's Herald</i> (the end of Act Three). Write your thoughts.

NOTES ON THE TASK:

It has been an angry and frustrating encounter. Dr Stockmann has visited the *Herald* to discuss the publication of his report on the Baths, and to insist, ironically as it turns out, that there should be no public celebration of his service to the community, but has discovered all the forces of self-interest ranged against him. There may be some pride in the loyal support his wife has shown him but the dominant feelings are likely to be disappointment, anger and scorn that the 'free press' and his own brother should be so desperate to suppress the truth, and a defiant determination to air views despite the consequences. The strongest answers are likely to develop beyond a firm grasp of context and character, and represent a convincing 'voice' and point-of-view.

**Mark Scheme 2446/1
January 2006**

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES**AO1**

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

AO2

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

AO4

relate texts to their social, cultural and historical contexts and literary traditions.

WEIGHTING OF ASSESSMENT OBJECTIVES

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

Unit	Task	AO1	AO2	AO3	AO4
1	1 Drama Post-1914	✓	✓		
2	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
4	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	✓		
6	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
7	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
8	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS: Unit 6 (Foundation Tier)**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.
- 3 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 4 Be prepared to use the full range of marks. Do not reserve (e.g.) high Band 4 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (i.e. above) the range targeted by this paper.** See C2 over.

B ASSESSMENT OF WRITTEN COMMUNICATION

1 A further mark must be awarded according to the descriptions of performance that follow:

BAND	DESCRIPTOR	MARK
4	Candidates spell, punctuate and use the rules of grammar with limited accuracy , so that basic meaning is apparent. Some relevant material is offered.	1
3	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy , so that meaning is generally clear . Material is generally relevant and presentation is organised.	2
2	Candidates spell, punctuate and use the rules of grammar with considerable accuracy , so that meaning is consistently clear . Relevant material is presented in appropriate form(s).	3
1	Candidates spell, punctuate and use the rules of grammar with almost faultless accuracy , deploying a range of grammatical constructions so that meaning is always absolutely clear . Well-chosen material is cogently presented, in appropriate form(s).	4

C TOTAL MARKS

1 Transfer to the front of the script **three** marks: for answer (1) out of 21; for answer (2) out of 21; for Written Communication out of 4. Write the total mark for the script.

2 FOUNDATION TIER: The maximum mark for the paper is **46** (21+21+4).

- This represents performance **consistently at the top of Band 4**.
- An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 21, similarly a mark above 4 may be awarded for Written Communication. However, **the maximum mark that may be recorded for the paper is 46**.
- *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004).

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting (*Section 5c, page 5*).

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case, etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem. (Appendix 5, para 19, page 25)

1901 English Literature – Generic Band Descriptors

Unit 2446/01 - Foundation Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
Above 4	22	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <ul style="list-style-type: none"> • present a clear, sustained response • show understanding supported by careful and relevant reference to the text • respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> • make a reasonably developed personal response • show overall understanding using appropriate support from the text • make some response to language
5	18 17 16	<ul style="list-style-type: none"> • begin to organise a response • show some understanding • give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding • give a little support from the text or by reference to language
7	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	6-0	• not meet the criteria for Band 8.

Text:	OCR: <i>Opening Worlds : Men and Women</i>
Question 1: (21 marks)	What very different emotions about a loved one do you find in these two poems? Remember to refer to the words the poets use in your answer.

NOTES ON THE TASK:

Barrett Browning's *Sonnet* deals with constancy and the everlasting nature of love. It makes effective use of a listing technique and uses both religious and moral terms to attempt a definition of the depth of her feelings. Wyatt's concerns in *They flee* are fickleness and inconstancy in love. His frustration and sense of rejection are keenly conveyed. He uses the bird/animal image effectively to convey that she who was once tame is now wild and uses both a sensual and a bitter, ironic tone. Whereas most answers should grasp the basic differences between the poems, differentiation will probably spring from the degree of examination of the ideas and imagery in the response, or some ability to contrast the emotions and their expression. Another approach might be for more detailed answers to look at the poem's form and structure as a vehicle expressing its subject matter. Alternatively, answers might show a well-substantiated personal response to the emotions expressed.

Text:	OCR: <i>Opening Worlds: Men and Women</i>
Question 2: (21 marks)	What do you find entertaining about <i>The Ruined Maid</i> and <i>Faithless Sally Brown</i> ? You should consider: <ul style="list-style-type: none"> • the situations of the characters in the poems • the words and phrases the poets use.

NOTES ON THE TASK:

The contrast between 'Melia's comparatively luxurious life as a 'ruined' woman and the hardship of her previous existence provides much humour in the Hardy poem, although stronger answers might also see the serious side to the situation. Hood's poem presents farcical, almost surreal entertainment in its tale of Sally and Ben. There is a rich seam to mine in both poems in answer to the second bullet. Hardy uses Dorset dialect versus Standard English to effect and contrasts the down-to-earth imagery of 'Melia's rural poverty such as 'spudding up docks' with the luxury 'fine sweeping gown' of her 'ruined' life. The punctuation suggests the first speaker's amazed envy and the 'chorus' of the final line is an entertaining device. Hood's terrible jokes and rhymes 'scales/Wales' and 'elf/herself', his puns, plays-on-words, alliteration and surreal imagery all contribute to the comic effect. Both poems make vivid and dramatic use of dialogue, though Hood's is perhaps more akin to nursery rhyme. The discriminating factor will probably be the candidate's ability to select to tackle the issue of 'entertainment' in the style. Another factor in the answer might be a strong personal engagement with the text or the humour in the poems.

Text:	OCR: <i>Opening Worlds: Men and Women</i>
Question 3: (21 marks)	<p>What impressions of the speakers' relationships with their loved one do you gain from <i>To His Coy Mistress</i> and <i>In the Mile End Road</i>?</p> <p>You might consider:</p> <ul style="list-style-type: none"> • how the speakers express their feelings • how their relationships are affected by time and change.

NOTES ON THE TASK:

Marvell structures his poem to explain how much love and devotion would be showered on the mistress if there was 'world enough and time'; to insist that 'Time's winged chariot' necessitates a more speedy courtship and then to persuade that love should defy and make the most of time even if it cannot make it stand still. The devotion to the loved one in the Levy poem is expressed by the admiration of the 'motion, mien and airy tread' and the effects of time are shown in the shock ending where the reader realises that the lover no longer lives. The brevity of the poem reflects its subject matter. Answers are likely to examine the different situations and nature of the relationships in the poems and more detailed responses will probably attempt to examine the effectiveness of the imagery or the structure of both. Obviously there is much more to say about the Marvell poem and we should not expect balanced responses. Some answers might approach the Marvell as a seduction manual and comment on the speaker's use of the passing of time as a persuasive tactic.

Text:	OCR: <i>Opening Worlds: Time and Change</i>
Question 4: (21 marks)	In what ways do these two poems suggest a strong sense of loss to you?

NOTES ON THE TASK:

Both poems create an idyllic world of the past using imagery of nature. The simple verse forms also work towards the creation of a nursery rhyme/folk legend feel to both. Hood's use of colour and light and the evocative 'blue remembered hills' in the Housman, add to this idealised picture. The final verses of each poem make varying points. Hood suggests that the innocent Eden of childhood is lost to the adult, using religious terms and Housman that the 'land of lost content' of the past has its door firmly shut. Most answers should touch upon some of the above. Differentiation may come from the ability to respond to the imagery and possibly such things as comment on the verse structure or the rhyme scheme in its contribution to emphasising loss. For example Hood structures the verse as 'then' in the first half and 'now' in the second and Housman's question and answer structure and rhyming of 'shining plain' and 'cannot come again' stress the finality of loss/death. Alternatively, there might be a personal response to the poems' themes or some analysis of the diction, however expressed.

Text:	OCR: <i>Opening Worlds: Time and Change</i>
Question 5: (21 marks)	<p>What strong views on time and death do you find in <i>To the Virgins, to Make Much of Time</i> (Herrick) and <i>Death the Leveller</i> (Shirley)?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why Herrick encourages the virgins to marry • the warnings Shirley gives to powerful and heroic men • the language the poets use.

NOTES ON THE TASK:

It is to be hoped that answers will take note of the word 'strong' in the question and use is to focus on some of the powerful images in both poems. The direct address in the Herrick has a powerful effect of drawing the reader in and the antithetical rhymes such as: 'flying/dying'; 'getting/setting' make the point about seizing the moment pretty clear. The personifications of time and the sun, use of repetition and the imperatives all contribute to conveying a strong attitude to the transience of youth and beauty. Shirley's use of personification is powerful as is his 'memento mori' imagery of dust and tomb. He is more concerned, however, with the vanity of the powerful rather than the vanity of youth. Most answers will probably work their way through the bullets and focus on content. Differentiation may well spring from the candidate's ability to tackle the final bullet. Possible approaches here are for the answers to focus clearly on the issue of the strength of the poets' view or to analyse the effectiveness of the imagery in conveying a sense of the passing of time and inevitability of death. Alternatively there could be a strong, well-supported personal response to the poems' themes.

Text:	OCR: <i>Opening Worlds: Time and Change</i>
Question 6: (21 marks)	<p>What feelings about the desire for power do you find in <i>Ozymandias</i> and <i>A Song (Lying is an occupation)</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the description of Ozymandias's statue and its surroundings • the way people gain power in <i>A Song</i> • the language the poets use.

NOTES ON THE TASK:

Most answers should be able to analyse some of the feelings expressed in the poems. *Ozymandias* makes its point in a more subtle and complex way and we, perhaps, should be sympathetic to answers that grapple with the poem in terms of the candidate's ability to express more difficult concepts. Shelley's skill in revealing the character of Ozymandias by his description of the statue would be a useful place to start, as suggested in the first bullet, with more detailed answers moving on to the effect of the ending of the poem, where the reader imagines what once stood on the gapingly empty level sands and sees the futility of human pride and power-seeking. Pilkington's diction ('well concerted ... occupation ... commanding art ... superior science') suggests that humans hone their skills in lying and sees this as an acceptable and necessary part of political life. Lovers gain power by lying and by the readiness of the most reluctant virgin to believe those lies. Differentiation might well spring from an ability to look at the language of the poems. Answers which show a clear response to the poets' feelings on power-seeking, however unsophisticated in their expression, should be rewarded.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 7: (21 marks)	<p>What do you find most moving and memorable about Blake's pictures of destruction and change in these two poems?</p> <p>Remember to refer to the words and phrases Blake uses.</p>

NOTES ON THE TASK:

It is to be hoped that most answers will be able to respond to some of the images of corruption, decay and repression in these two poems from 'Experience'. Strong answers are likely to maintain a well-supported personal response and to suggest an awareness of Blake's sadness and anger at the perversion of innocent love. The key to differentiation is likely to be the extent to which answers can locate the impact of the poems in an exploration of Blake's words and phrases. The strongest answers may declare themselves in the production of well-supported responses to the effect and significance of particular images, and in the awareness of the effect of the contrasts within each poem.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 8: (21 marks)	<p>What feelings about childhood are conveyed to you in <i>Nurse's Song (Innocence)</i> and <i>Nurse's Song (Experience)</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • each nurse's thoughts and feelings about the children • the language Blake uses • the differences between the poems.

NOTES ON THE TASK:

It is to be hoped that most answers will be able to respond to some of the nurses' feelings here of peace, security, contentment ... (*Innocence*) and anxiety, suspicion, bitterness ... (*Experience*). Differentiation is likely to spring from the extent to which answers can locate the sources of these feelings in the language of the poems. Strong answers are likely to be explicit about the feelings in each poem and also about the situations/language which produce/convey these feelings, in response to the second bullet. The strongest answers could well declare themselves in their willingness to tackle the third bullet explicitly, to suggest an awareness of the paired nature of the two poems and to comment on the effect and significance of some of the differences and contrasts between them ('laughing' v 'whisp'rings', 'hill' v 'dale' ...).

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 9: (21 marks)	<p>What do you find memorable about Blake's descriptions of animals in TWO of the following poems?</p> <p><i>The Lamb (Innocence)</i> <i>Night (Innocence)</i> <i>The Tyger (Experience)</i></p> <p>Remember to refer to the words and phrases Blake uses.</p>

NOTES ON THE TASK:

This is an open question but the focus remains on the nature of the descriptions and differentiation will emerge from the extent to which answers can foreground the poetry. It is to be hoped that most answers will be able to respond to particular features of the descriptions (of lambs, lions, tigers ...) in the two selected poems. Stronger answers may well declare themselves in their willingness to grapple with specific elements of the writing, in particular the imagery, and the strongest are likely to show some awareness of the range of symbolic possibilities and of the religious significance in each of the descriptions.

Text:	HARDY: <i>Selected Poems</i>
Question 10: (21 marks)	<p>What do you think make Lizbie and 'Melia such fascinating female characters in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the descriptions of Lizbie and 'Melia • the reaction they produce in others • the words and phrases that Hardy uses.

NOTES ON THE TASK:

It is to be hoped that most answers will be able to find something fascinating about the descriptions of Lizbie's charm and beauty, and of 'Melia's unabashed pride in her transformation. Strong answers are likely to seize on the second and third bullets and the key of differentiation is likely to be the extent to which answers can locate the impact of the two characterisations in an exploration of language and point-of-view. The strongest answers may declare themselves in the production of well-supported responses to features like: the use of the unnoticed lover's point-of view and the pathos of *Lizbie Brown*, the use of dialogue, dialect and humour in *The Ruined Maid*, and the ironic contrast between the two women and their admirers in each poem.

Text:	HARDY: <i>Selected Poems</i>
Question 11: (21 marks)	<p>What do you find surprising and memorable about the feelings expressed in <i>A Broken Appointment</i> and <i>The Man He Killed</i>?</p> <p>Remember to look closely at the language Hardy uses.</p>

NOTES ON THE TASK:

It is to be hoped that most answers will be able to engage with the feelings expressed in each poem though the surprising empathy the old soldier feels for his vanquished enemy is likely to be easier to deal with than the exact nature of the jilted lover's disappointment, and this may be a key to differentiation. Strong answers are likely to be explicit about the feelings in each poem and also about the situations/language which produce/convey these feelings. The strongest answers could well declare themselves in their willingness to focus explicitly on what they find 'surprising' and to foreground some specific features of the writing to bring out what is 'memorable'. Attention to the effects of features like the lover's use of direct address and questioning, and the soldier's reflective chattiness should be well rewarded.

Text:	HARDY: <i>Selected Poems</i>
Question 12: (21 marks)	<p>What feelings about the passing of time does Hardy convey to you in TWO of the following poems?</p> <p><i>The Darkling Thrush</i> <i>The Self-Unseeing</i> <i>On the Departure Platform</i></p> <p>Remember to look closely at the language Hardy uses.</p>

NOTES ON THE TASK:

It is to be hoped that most answers will be able to respond to some of the feelings of nostalgia, sadness, regret, isolation ... about the loss of fervour, joy and intensity which the passing of time brings in their two selected poems. Strong answers are likely to be explicit about the feelings in each poem and about the situations which confirm the effects of time for Hardy, whilst focusing on key words and phrases. The strongest answers may well declare themselves in their willingness to respond to some of the specific elements of the writing like the images of erosion and of joyful family memories in *The Self-Unseeing*, the description of and gradual disappearance of the lover in *On the Departure Platform*, and the bleak imagery of change in *The Darkling Thrush*.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 13: (21 marks)	How does this passage help you to understand why Catherine is attracted to Henry Tilney?

NOTES ON THE TASK:

Henry is 'gentlemanlike', the right age, is intelligent and lively, nearly handsome, agreeable and talks well. So much Austen tells us and most answers should be able to see why Catherine would be attracted to such a suitable man. More detailed responses might comment on how funny and entertaining he is with his parody of Bath small talk, his comic voices, sharp wit and self-deprecating humour. He is obviously attracted to Catherine, wishing her to know more of him, which engages her interest. The passage shows his knowledge and interest in things feminine and some answers may range into the rest of the chapter where he shows his grasp of female clothing or venture into comparison with John Thorpe to show why Catherine finds Henry more congenial than Thorpe on first meeting him. There are many possibilities ranging from outside the passage to look at why Catherine's initial attraction develops during the novel.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (21 marks)	<p>What makes you dislike General Tilney by the end of the novel?</p> <p>You might consider: his relationship with his children the way he treats Catherine.</p>

NOTES ON THE TASK:

The question's intention is to focus candidates on the latter half of the novel when Catherine begins to realise that the General Tilney is not 'altogether a very charming man', as she believed him to be on first impression. Most answers should be able to use the bullets to comment on how his presence inhibits his children's natural good humour and that he rigidly controls their lives and marital prospects. His cruel and most ungentlemanly treatment of Catherine when he realises that she is not an heiress should prove fertile ground for dislike. More detailed responses might comment on his behaviour at Northanger – his fetish about punctuality, his vulgar demonstration of his wealth and unsubtle hints about Catherine's marriage to Henry; or focus more simply on a dislike of his bullying and materialism. The question invites personal response and we should meet candidates on their own ground.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (21 marks)	<p>What makes Catherine's love of Gothic novels an entertaining part of <i>Northanger Abbey</i>?</p> <p>Remember to refer to ONE or TWO incidents from the novel in your answer.</p>

NOTES ON THE TASK:

Candidates are free to choose from Catherine's early enthusiasms and girly conversations with Isabella about how 'amazing horrid' the latest novel may be; her frustrated desire for a trip to the unauthentic Blaize Castle; Henry's parody of the Gothic on her arrival at Northanger, which she half believes; or the entertainment value of her misreading of the chest, the cabinet and ultimately the 'murder' of Henry and Eleanor's mother, all brought to an anti-climax by Jane Austen. Answers will need to show knowledge of what the novels Catherine reads are like, however simply this may be expressed, and some appreciation of or personal response to the entertainment value afforded by her immersing herself in them. More detailed responses will range more widely through the text or give a more developed response to why the use of the Gothic is entertaining.

Text:	DICKENS: <i>Hard Times</i>
Question 16: (21 marks)	<p>What do you think makes this such a tense and dramatic moment in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how Rachael and Sissy react to finding Stephen • Sissy's journey to find help • Stephen's possible fate.

NOTES ON THE TASK:

This is a highly charged passage and should provide many opportunities to comment on tension and drama. Responses to the first bullet might focus on the emotions and behaviour of the two women. Rachael's hysteria indicates her depth of feeling for Stephen and her despair. Sissy dramatically takes control of the situation, tries, in an effectively written paragraph, to ascertain whether Stephen is alive or dead; refuses to give up hope and runs frantically for help. Responses to the second bullet might comment on the obstacles in Sissy's quest for assistance and Dickens' precise account of the miles travelled and the time taken as well as the delay caused by the sobering up of the drunken man. The most effective answers will probably combine some of the above with an informed sense of context as required by the third bullet point. The reader has been kept in suspense as to Stephen's fate. Whether Stephen is alive or dead, knowledge skilfully withheld here, is crucial to the exposure of Tom Gradgrind as the thief and the exoneration of Stephen himself.

Text:	DICKENS: <i>Hard Times</i>
Question 17: (21 marks)	<p>What do you find attractive and likeable about Sissy Jupe in the novel?</p> <p>Remember to support your answer with details from the novel.</p>

NOTES ON THE TASK:

A starting point here might be to look at Sissy's warmth, humanity and kindness to others such as Louisa, Stephen and Rachael. More detailed responses might venture into the immediate physical and philosophical contrast between Sissy and Bitzer; her immunity to the 'education' provided at Gradgrind's model school; the superiority of Dickens' eyes of her circus background or her routing of Harthouse in Book 3 Chapter 2. Her ability to spring into action on the behalf of others as well as her innocence and integrity are attractive characteristics. Some answers might look at her circus background in more detail and comment on the loyalty and love she shows for her father and subsequently to Louisa and Rachael. A strong, well substantiated personal response to Sissy's character and actions should be suitably rewarded.

Text:	DICKENS: <i>Hard Times</i>
Question 18: (21 marks)	<p>What are your feelings about Mr Gradgrind's teaching methods in the novel?</p> <p>You might consider:</p> <ul style="list-style-type: none"> • the importance he places on fact and self-interest • the effect of his methods on his pupils • the effect of his methods on his family.

NOTES ON THE TASK:

Candidates might find much material in the opening chapters where Dickens satirises Gradgrind's insistence on fact at the expense of experience and imagination from the word go. Answers which show a clear grasp of what Gradgrind's methods are should be rewarded. A possible approach to the second bullet is to examine Sissy's 'failure' at the school spring from her moral superiority to both the teaching and ideology. The world of the despised circus with its amusement and fantasy proves superior to Gradgrind's barren utilitarianism. It is more likely that candidates may choose to examine the character and fates of Louisa and Tom, the main victims of Gradgrind's methodology. They are stunted imaginatively and emotionally, culminating in Louisa's appalling marriage and near adultery with Harthouse, and Tom's criminality and total self-interest. All this, of course, has a profound effect on Gradgrind. Both son and daughter face disgrace and when Gradgrind pleads for mercy, Bitzer asserts that his heartless self-seeking is the lesson Gradgrind has taught him. The bullets are suggestions only and answers which make a well-substantiated personal response to Gradgrind's methods are perfectly acceptable.

Text:	HARDY: <i>Far from the Madding Crowd</i>
Question 19: (21 marks)	<p>What makes this such a powerful moment in the novel?</p> <p>You should consider what is powerful about:</p> <ul style="list-style-type: none"> • Troy's appearance at the window • Troy's behaviour • the ways Oak's reactions are shown.

NOTES ON THE TASK:

It is hoped that most answers will be able to show an awareness of context and of the significance of Troy's appearance at Bathsheba's window. Strong answers are likely to see that the power of the moment lies not just in the shock of Bathsheba's decision to ignore advice and commonsense and marry Troy or in the proprietorial arrogance which Troy displays, but in the impact of his appearance on Oak. The key to differentiation is likely to be the extent to which answers can fully engage the third bullet and the strongest answers may declare themselves in the production of well-supported responses to features of the writing like Coggan's description of Oak's face and the presentation of Oak's jumbled thoughts.

Text:	HARDY: <i>Far from the Madding Crowd</i>
Question 20: (21 marks)	What do you think are the differences in the feelings of Oak and Boldwood for Bathsheba? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

It is to be hoped that most answers will be able to respond to some of the differences between Oak's undemanding, realistic and selfless constancy and Boldwood's desperate, obsessional and deluded passion. Strong answers are likely to move beyond a broad discussion of their relationships with Bathsheba and to be explicit about their contrasting feelings. The strongest answers could well declare themselves in their selection of specific moments to demonstrate these feelings at work: the contrasting proposal scenes which demonstrate that Oak can and Boldwood cannot take 'no' for an answer; the contrasting responses to the revelation that Bathsheba has married Troy; Oak's criticism of her set against Boldwood's romantic idealisation of her ...

Text:	HARDY: <i>Far from the Madding Crowd</i>
Question 21: (21 marks)	What does Hardy make you feel about Fanny Robin and about what happens to her? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

'Very sad indeed' is the most likely overall response but this is an open question and answers may take very different approaches, some emphasising the youthful innocence and desperate naivety as causal elements in Fanny's tragic story and others raging at the vagaries of fate or at Troy's callous mistreatment of her. Differentiation is likely to spring from the extent to which answers can avoid a narrative reworking of her story and shape a personal response which pays some attention to features of Hardy's writing. The strongest answers may well declare themselves in their willingness to respond to the detail of specific moments like the introduction to her as the 'timid girl', the scene outside the barracks, the letter to Oak, the agonisingly protracted description of her final journey ...

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (21 marks)	<p>Why is this such a turning point for Silas in the novel?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • his feelings at the beginning of the passage • how he reacts to finding Eppie • how finding her alters his life.

NOTES ON THE TASK:

Most answers should be able to work their way through the first two bullets and give a basic answer in terms of content. Differentiation may well spring from the extent to which answers can analyse the language of the passage and tackle the third bullet point. Silas is initially in a state of solitude and despair and fails to see the redemption coming toward him in the form of Eppie, although he has opened his door to let luck in at the New Year as suggested by his neighbours. In this case his cataleptic trance opens him up to good rather than evil as at Lantern Yard and Eppie's 'soft' hair replaces the 'hard coin' of gold. Answers that examine the imagery in the section should be rewarded. The seeming mystery of Eppie's arrival restores his faith in a power presiding over his life and ultimately leads to restored human relationships with the community of Raveloe and domestic happiness with Eppie. Stronger answers may well show a clear grasp of context and the whole issue of a 'turning point' for Silas, or concentrate more closely on the language of the passage.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (21 marks)	<p>Do you like and admire Nancy, or do you have different feelings about her?</p> <p>Remember to support your answer with details from the novel.</p>

NOTES ON THE TASK:

This is an open question and we should respond to candidates' feelings and lines of argument, providing these are well supported with reference to the novel, at the upper ends of the mark range. Possible references might include, in Nancy's favour, her moral stance towards Godfrey in the days of his inconsistent courting of her, her unwavering love of Godfrey, the fact that she has been such a good wife to him, and her assertion that if he had told her Eppie was his child she would have readily accepted her. The loss of her own baby is also a factor in our sympathy of her. Candidates might have more difficulty in seeing the less admirable side to Nancy and it is possible for a perfectly good answer to concentrate solely on her admirable qualities. Candidates may, however, perceive that she has some rigidity in her thinking, especially over the adoption of Eppie and bourgeois notations of respectability, for example her relief when Eppie refuses them that the truth about Godfrey and Dunsey will not be exposed. Candidates might also feel a lack of sympathy when she tries to persuade Eppie that she has a duty to Godfrey, although her love for him seems her main motive here. Another possible approach may be to argue that she deserved a better man than Godfrey.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (21 marks)	<p>What do you feel about the ways in which Godfrey treats the women in his life?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • his relationship with Molly • his relationship with Nancy • his relationship with Eppie.

NOTES ON THE TASK:

Most candidates will probably be pretty hard on him but differentiation may well spring from the degree to which answers can weigh up the selfishness in Godfrey's behaviour towards these three women with the understandable human weakness in his motives. Such answers may also appreciate how he changes and develops during the novel and learns to regret his past actions. Most candidates should show some grasp of the course of his relationships. He was tricked into marrying the drug dependent Molly and does provide for her financially. He is heartily relieved, however, by her death. He fails to come clean about Molly because he fears losing Nancy – weak but understandable. He loves Nancy and their marriage is happy apart from the loss of an heir. Then Nancy rejects his idea of adopting Eppie as he has kept her true parentage from her. It is most likely that candidates will see his treatment of Eppie as the most reprehensible. As he himself recognises, he wanted to pass for childless once and must now do so again against his will. Stronger answers will probably appreciate that his arrogance and class-consciousness in his dealings with Silas and Eppie are what loses our sympathy. Alternatively it is possible to sympathise with his desire to complete his family, make Nancy happy and repair the wrong he did to Eppie. Strong, well-substantiated personal response to Godfrey's treatment of these women should be rewarded accordingly.

Text:	POE: <i>Selected Tales</i>
Question 25: (21 marks)	<p>What do you find gripping about these two openings?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the thoughts and feelings of the narrators • the hints of disturbing events to come • the words and phrases Poe uses.

NOTES ON THE TASK:

This is an open question and it is important to be receptive to a range of responses as long as they are grounded in the texts. It is to be hoped that most answers will find something gripping in the instant introduction to the revenge plot in *The Cask of Amontillado* and will also respond to the more subtle effect of the opening description of the House of Usher. Stronger answers are likely to be more explicit about the two extracts as openings and to look at some of the features designed to hook the reader, in response to the second and third bullets. Specific attention to features like the building of the ominous mood, the delay in *The Fall of the House of Usher*, the relentless emphasis on revenge, the malicious narrator in *The Cask of Amontillado*, and the use in both of intimate, first-person, confessional approaches should be highly rewarded.

Text:	POE: <i>Selected Tales</i>
Question 26: (21 marks)	<p>What makes you believe that the narrators are mad in <i>The Tell-Tale Heart</i> and <i>The Black Cat</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • their thoughts and feelings • their actions • the words and phrases Poe uses.

NOTES ON THE TASK:

It is to be hoped that the first two bullets will assist most answers to avoid the trap of simply reworking the stories and to demonstrate the ways in which the bizarre reflections and murderous actions of these two narrators confirm their insanity. The key to differentiation is likely to be the extent to which answers select and focus on specific details, and seize on features of the writing in response to the third bullet. Considered response to the way in which both narrators protest their sanity rather too much, to obsessive repetition, to examples of irrational perverseness, apparent freedom from guilt, sadistic violence ... should be highly rewarded.

Text:	POE: <i>Selected Tales</i>
Question 27: (21 marks)	<p>Which TWO moments, each from a different story, do you find most frightening?</p> <p>Remember to give reasons for your choices and to support your answer with details from the stories.</p>

NOTES ON THE TASK:

Many of the stories have frightening climaxes and it is important to be receptive to a number of possible choices and reasons for these choices. Strong answers are likely to be precise in the way they identify a particular moment and economical in the way they establish the context without excessive re-telling of the story. Reasons for the selections which include some response to features of the writing like the building of mystery and suspense, shock effects, disturbing descriptive details, the responses of the narrators ... should be highly rewarded.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (21 marks)	<p>What do you think makes this an embarrassing and important moment in Mr Polly's life?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Mr Polly's expression of his feelings for Christabel • the way she treats him • the effect of the incident on him.

NOTES ON THE TASK:

It is to be hoped that the first two bullets will assist most answers to respond to the humiliating nature of this encounter, though an awareness of the broader context and of the consequences for Mr Polly, in response to the third bullet, might be the key to differentiation. This is the moment which undermines Mr Polly's romantic fantasies, bringing him down to earth with a bump (literally and metaphorically) and bouncing him back to the reality of shopkeeping after an impulsive proposal to Miriam. The strongest answers are likely to show some appreciation of this moment as a turning-point for Polly, and to pay some attention to features like his exaggerated language, Christabel's uneasy reactions and rather innocent betrayal of him, the unseen presence of the schoolgirl audience, the huge gap between illusion and reality, the painful self-knowledge which Polly acquires.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (21 marks)	<p>What do you think makes Parsons a memorable character in the novel?</p> <p>Remember to support your ideas with details from the novel.</p>

NOTES ON THE TASK:

This is an open question and there should be plenty of scope for personal response to this striking character. Differentiation is likely to spring from the extent to which answers can move beyond a narrative account to shape an argued personal response to Parsons supported by selective references to specific moments and details. It is to be hoped that many answers will be able to convey some of the impact of the climactic window-dressing scene, and the strongest answers are likely to demonstrate some of the ebullience, 'joy de vive' and attempt non-conformity which make him not only a memorable character for the reader but a lingering influence on Mr Polly himself.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (21 marks)	<p>What do you find entertaining about the description of Mr Polly's attempted suicide?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Mr Polly's planning and state of mind • his use of the razor and his reaction to the fire • the outcome of his suicide attempt.

NOTES ON THE TASK:

Successful answers are likely to use the bullets to shape a selective and personal response to the entertainment value in this episode without slipping into a narrative reworking of events. The strongest answers are likely to range widely across Chapter Eight, to suggest a secure grasp of the context for the attempted suicide and of the ironic outcomes, in response to the first and third bullets, and to pay some attention to the farcical elements of Polly's misfiring plot like his realisation that razors inflict pain, his instinctive attempts to put his fire out, his rescue of Mr Rumbold's deaf mother-in-law.

Text:	CHOPIN: <i>Short Stories</i>
Question 31: (21 marks)	What brings the characters' feelings to life for you in these two passages?

NOTES ON THE TASK:

Calixta and Alcée's meeting has a romantic setting outside the 'Cadian Ball and their actions and dialogue are filled with fun and flirtation. Calixta's feisty nature comes through in her attitude to the scandal they have previously created with their meeting in Assumption and there is a strong sensuality in the description used in the narrative. Mrs Baroda, on the other hand, wants to avoid scandal. She is, however, attracted to Gouvernail, is puzzled by him and piqued at his indifference and reserve. Her stung reaction to her husband saying he is surprised at her making such a commotion indicates her strength of feeling. Most answers should outline a little of the above and more detailed responses might respond to the language in detail or show a sense of the context of the passages and might possibly comment on the role of or their own feelings about the third party in each – Mr Baroda and Bobinôt – soon to be Calixta's husband. A strong personal response to the characters and the nature of their relationship should be rewarded.

Text:	CHOPIN: <i>Short Stories</i>
Question 32: (21 marks)	<p>Explore the ways a young child makes a real impact on adults' lives in <i>A Matter of Prejudice</i> and <i>The Father of Désirée's Baby (Désirée's Baby)</i>.</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how Madame Carambeau reacts to 'the American child' • how both Désirée and Armand react to their baby • what happens to Madame Carambeau and Désirée at the end of the stories.

NOTES ON THE TASK:

A starting point here might be to point out that the impact of the little girl on Madame Carambeau is wholly positive with her acting as an agent to re-unite her with her son and daughter-in-law. Conversely, Désirée's baby splits the family apart because of its black ancestry supposedly coming from Désirée and leads to the deaths of both mother and baby. The American child brings out all Madame's nursing skills and finally penetrates the 'crust of madame's prejudice' and becomes a 'seed' which blossoms on Christmas morning into 'the flower of Truth'. The shock impact when her child's race becomes clear to Désirée is stated in the graphic 'her blood turned to very ice in her veins' and the 'evil' of Armand's reaction is shown in the imagery: 'the very spirit of Satan'. The most successful answers might show some implicit knowledge of the social background, which creates Madame's prejudice and leads Désirée and Armand to react as they do.

Text:	CHOPIN: <i>Short Stories</i>
Question 33: (21 marks)	<p>Do you sympathise with Mrs Mallard's and Adrienne's desire for escape in <i>The Dream of an Hour</i> (<i>The Story of an Hour</i>) and <i>Lilacs</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Mrs Mallard's response when she thinks her husband is dead • why Adrienne enjoys her escape to the convent so much • what happens to them at the end of the stories.

NOTES ON THE TASK:

Mrs Mallard is escaping from the confines of a nineteenth century marriage and Adrienne from the hurly-burly of her successful musical career in Paris to a simple, secure, natural life in the convent, surround by the love of the nuns, Mother Superior excepted. Both desire freedom and escape at the onset of Spring and natural imagery is used to suggest new life, hope, renewal and generation. The world of Adrienne's convent is Eden-like in its beauty and innocence. Neither character, however, is treated wholly uncritically. Adrienne is shown to be a Prima Donna and is perhaps over extravagant in her gifts to the convent, too sensual and self-indulgent with her lilacs, cigarettes and Château Yquem, and too much in need of affection. Mrs Mallard can appear cold and selfish in admitting that her husband was always kind yet rejoicing in his death. The endings of both stories, however, make cruel reading. Most answers should make some personal response to the characters and their situation. The more successful ones are likely to take up the issue of sympathy and perhaps make some suggestion that they are not wholly sympathetic characters. Alternatively they may show a clear grasps of the idea of 'escape' in both stories.

**Mark Scheme 2446/2
January 2006**

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES**AO1**

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

AO2

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

AO4

relate texts to their social, cultural and historical contexts and literary traditions.

WEIGHTING OF ASSESSMENT OBJECTIVES

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

Unit	Task	AO1	AO2	AO3	AO4
1	1 Drama Post-1914	✓	✓		
2	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
4	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	✓		
6	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
7	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
8	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS: Unit 6 (Higher Tier)**A INDIVIDUAL ANSWERS**

- 1 Mark each answer out of 30.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.
- 4 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 5 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 6 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

B ASSESSMENT OF WRITTEN COMMUNICATION

1 A further mark must be awarded according to the descriptions of performance that follow:

BAND	DESCRIPTOR	MARK
4	Candidates spell, punctuate and use the rules of grammar with limited accuracy , so that basic meaning is apparent. Some relevant material is offered.	1
3	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy , so that meaning is generally clear . Material is generally relevant and presentation is organised.	2 3
2	Candidates spell, punctuate and use the rules of grammar with considerable accuracy , so that meaning is consistently clear . Relevant material is presented in appropriate form(s).	4 5
1	Candidates spell, punctuate and use the rules of grammar with almost faultless accuracy , deploying a range of grammatical constructions so that meaning is always absolutely clear . Well-chosen material is cogently presented, in appropriate form(s).	6

C TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 30; for answer (2) out of 30; for Written Communication out of 6. Write the total mark for the script.
- 2 HIGHER TIER: The maximum mark for the paper is **66** (30+30+6).

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised July 2005)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 5)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 25)

1901 English Literature – Generic Band Descriptors

Unit 2446/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	27 26 25	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	24 23 22	<ul style="list-style-type: none"> present a clear, sustained response show understanding supported by careful and relevant reference to the text respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> make a reasonably developed personal response show overall understanding using appropriate support from the text make some response to language
5	18 17 16	<ul style="list-style-type: none"> begin to organise a response show some understanding give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	12-0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 1: (30 marks)	In what ways do the poets convey to you very different emotions about their loved one in these two poems?

NOTES ON THE TASK:

Barrett Browning's *Sonnet* deals with constancy and the everlasting nature of love. It makes effective use of a listing technique and uses both religious and moral terms to attempt a definition of the depth of her feelings. Wyatt's concerns in *They flee* are fickleness and inconstancy in love. His frustration and sense of rejection are keenly conveyed. He uses the bird image effectively to convey that she who was once tame is now wild and he uses both a sensual and a bitter, ironic tone. Whereas most answers should grasp the basic differences between the poems, differentiation will probably spring from the degree of close examination of the ideas and imagery in the response or an assured ability to contrast the emotions and their expression. Another approach might be for answers to look at the suitability of the poem's form and structure in expressing its subject matter.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 2: (30 marks)	What do you find particularly entertaining and effective about the poets' use of language in both <i>The Ruined Maid</i> and <i>Faithless Sally Brown</i> ?

NOTES ON THE TASK:

There is a rich seam to mine in these poems. Hardy uses Dorset dialect versus Standard English to effect and contrasts the down-to-earth imagery of 'Melia's rural poverty such as 'spudding up docks' with the luxury 'fine sweeping gown' of her 'ruined' life. The punctuation suggests the first speaker's amazed envy and the 'chorus' of the final line is an entertaining device. Hood's terrible jokes and rhymes 'scales/Wales' and 'elf/herself', his puns, plays-on-words, alliteration and surreal imagery all contribute to the comic effect. Both poems make vivid and dramatic use of dialogue, though Hood's is perhaps more akin to nursery rhyme. The discriminating factor will probably be the answer's ability to select relevantly or to really take on the issue of 'entertainment' and 'effectiveness' in the style. Another approach would be an implicit comparison of the techniques used in each poem or a strong personal engagement with the text.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 3: (30 marks)	How effectively do the poets convey to you their feeling that time does not stand still, even for lovers, in <i>To His Coy Mistress</i> and <i>In the Mile End Road</i> ?

NOTES ON THE TASK:

Marvell structures his poems to explain how much love and devotion would be showered on the mistress if there were 'world enough and time'; to insist that 'Time's winged chariot' necessitates a more speedy courtship, and then to persuade that love should defy and make the most of time even if it cannot make it stand still. The devotion to the loved one in the Levy poem is expressed by the admiration of the 'motion, mien and airy tread', and the effects of time are shown in the shock ending where the reader realises that the lover no longer lives. The brevity of the poem reflects its subject matter. Answers are likely to examine the effectiveness of the imagery and/or the structure of both poems. Obviously there is much more to say about the Marvell poem and we should not expect balanced responses. More detailed answers will probably respond to Marvell's comic exaggeration in the opening section of the poem, his powerful *momento mori* imagery, and his championing of youth and lust in the final section. An alternative approach is to comment on the speaker's use of transience as a persuasive seduction tactic.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 4: (30 marks)	Compare the ways in which the poets convey a sense of loss to you in these two poems.

NOTES ON THE TASK:

Both poets create an idyllic world of the past using imagery of nature. The simple verse forms also work towards the creation of a nursery rhyme/folk legend feel to both. Hood's use of colour and light and the evocative 'blue remembered hills' in the Housman add to this idealised picture. The final verses of each poem make varying points. Hood suggests in *I Remember, I Remember* that the innocent Eden of childhood is lost to the adult, using religious terms, and Housman that the 'land of lost content' of the past has its door firmly shut. Most answers should touch upon some of the above. Differentiation may come from the depth of response to the imagery and possibly such things as comment on the effectiveness of the verse structure or the rhyme scheme in emphasising loss. For example Hood structures the verses as 'then' in the first half and 'now' in the second and Housman's question and answer structure and rhyming of 'shining plain' and 'cannot come again' in *Into my heart* stress the finality of loss/death. Alternatively, there might be a strong personal response to the poems' themes or detailed analysis of the diction.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 5: (30 marks)	Compare the ways in which the poets reveal to you their strong views on time and death in <i>To the Virgins, to Make Much of Time</i> and <i>Death the Leveller</i> .

NOTES ON THE TASK:

It is to be hoped that answers will take note of the word 'strong' in the question and use it to focus on and compare some of the powerful images in both poems. The direct address in the Herrick has a powerful effect of drawing the reader in and the antithetical rhymes such as 'flying/dying', 'getting/setting' make the point about seizing the moment pretty clear. The personifications of time and the sun, the use of repetition and the imperatives all contribute to conveying a strong attitude to the transience of youth and beauty. Shirley's use of personification is powerful as is his 'momento mori' imagery of dust and tomb. He is more concerned, however with the vanity of the powerful rather than the vanity of youth. Most answers will probably select some of the points above. Other possible approaches are for answers to focus clearly on the issue of the strength of the poets' views or to analyse the effectiveness of the poems' structures in conveying a sense of the passing of time and inevitability of death.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 6: (30 marks)	In what differing ways do the poets criticise the desire for power in <i>Ozymandias</i> and <i>A Song (Lying is an occupation)</i> ?

NOTES ON THE TASK:

Most answers should be able to analyse and compare some of the satirical methods the poets use. *Ozymandias* makes its points in a more subtle and complex way and we perhaps should be sympathetic to answers that grapple with difficult ideas. Shelley's skill in revealing the character of Ozymandias by his description of the statue would be a useful place to start, moving on to the effect of the ending of the poem, where the reader imagines what once stood on the gapingly empty level sands and sees the futility of human pride and power-seeking. Pilkington's diction ('well concerted occupation ... commanding art ... superior science') suggests that humans hone their skills in lying and sees this as an acceptable and necessary part of political life. Lies are shown to be equally powerful in the art of seduction. Other approaches might be to compare the structure of the poems, particularly Shelley's effective use of the sonnet form, both in his use of the volta and telling rhymes. Pilkington's use of rhyme 'rise ... lies' also adds to the satirical effect. We should look to reward answers that fully engage with the idea of 'criticism' or touch on the tone of the poems and how this is created.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 7: (30 marks)	Explore the ways in which Blake conveys his feelings about destruction and change in these two poems.

NOTES ON THE TASK:

The focus in the question is on Blake's writing and, although good answers will undoubtedly explore the nature of Blake's feelings about perversion of innocent love, they will keep the poetry clearly in view. Strong answers should be able to focus explicitly on 'the ways' of the question and really scrutinise the poet at work here. The strongest answers may declare themselves in the extent to which they sustain close attention to the language and structure of each poem and explore the effects of features like the use of direct address and first person, contrast, personification, repetition, sound, and (most important perhaps) the use of imagery and the range of symbolic possibilities in each poem.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 8: (30 marks)	Compare the ways in which Blake conveys feelings about childhood to you in <i>Nurse's Song (Innocence)</i> and <i>Nurse's Song (Experience)</i> .

NOTES ON THE TASK:

The emphasis in the question is on the poet, and differentiation should emerge from the extent to which answers can move beyond a simple exploration of the feelings about childhood to shape a response to the writer at work in these two contraries. Strong answers are likely to focus explicitly on 'the ways' of the question and on the paired nature of the poems. The strongest answers may well be those which sustain close and comparative attention to the parallel elements in the two poems but also explore in detail the significance of some of the key differences: the absence of the children's voices in the *Experience* poem, the distinction between 'laughing/hill' and 'whisp'rings/dale', the contrasting of spring and winter, of morning and night, the shifting symbolic possibilities of 'dews' and 'green' ...

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 9: (30 marks)	How does Blake make the different descriptions of animals memorable for you in TWO of the following poems? <i>The Lamb (Innocence)</i> <i>Night (Innocence)</i> <i>The Tyger (Experience)</i>

NOTES ON THE TASK:

This is an open question but it maintains the focus on Blake's writing, and good answers are likely to keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to the description while focusing on the 'how' of the question and really scrutinising the poet at work. Thoughtful attention to the effect of features like the direct address, rhetorical questions and parallel structures in *The Lamb*, the contrasts and the use of the lion's voice in *Night*, the rhetorical questions, rhythm and sound of *The Tyger*, and most important perhaps the imagery and the range of symbolic possibilities and the religious significance in each of the descriptions should be well rewarded.

Text:	HARDY: <i>Selected Poems</i>
Question 10: (30 marks)	Compare the ways in which Hardy makes Lizbie and 'Melia such fascinating female characters in these two poems.

NOTES ON THE TASK:

The focus in the question is on Hardy's writing and, although good answers will undoubtedly explore the fascinating nature of the two women, they will keep the poetry clearly in view. Strong answers should be able to focus explicitly on 'the ways' of the question and really scrutinise the poet at work here. The strongest answers may declare themselves to the extent to which they sustain close, comparative attention to the language and structure of each poem and explore the effects of features like the use of direct address, of the unnoticed lover's point-of-view and of the pathos in *Lizbie Brown*; the use of dialogue, dialect and ironic humour in *The Ruined Maid*; and the use of contrast, of repetition, of sound, of imagery ... in both poems.

Text:	HARDY: <i>Selected Poems</i>
Question 11: (30 marks)	How does Hardy's writing encourage you to see situations in a new light in both <i>A Broken Appointment</i> and <i>The Man He Killed</i> ?

NOTES ON THE TASK:

The emphasis in the question is on the poet and differentiation should emerge from the extent to which answers can shape a personal response to the situations in each poem while maintaining the focus on the 'how' of the question. Strong answers are likely to be able to pinpoint the exact nature of the jilted lover's disappointment in *A Broken Appointment* and pay close attention to the irony of the old soldier's reflections in *The Man He Killed*, while scrutinising the writer at work. The strongest answers are likely to maintain a detailed and well-supported personal response to the revelatory nature of each poem and to explore the effect of particular features of language and structure like: the direct address, the repetition, the imagery and final rhetorical question of *A Broken Appointment*; and the colloquialisms, the ironic oppositions and the reflective chattiness of *The Man He Killed*.

Text:	HARDY: <i>Selected Poems</i>
Question 12: (30 marks)	Compare how Hardy powerfully conveys his feelings to you about the passing of time in TWO of the following poems: <i>The Darkling Thrush</i> <i>The Self-Unseeing</i> <i>On the Departure Platform</i> .

NOTES ON THE TASK:

Good answers are likely to explore the nature of the feelings but will keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to Hardy's regret about the loss of fervour, joy and intensity which the passing of time brings, while focusing on the 'how' of the question and really scrutinising the poet at work. The strongest answers may well sustain close and comparative attention to the effect of features like the images of erosion and of joyful family memories in *The Self-Unseeing*, the description of and the gradual disappearance of the lover in *On the Departure Platform*, and the sadness about the inability to repeat or recapture the past which the conclusions of these two poems bring. Close attention to the imagery in *The Darkling Thrush*, which embodies Hardy's bleak feelings about the changing century and his loneliness in a godless universe, should be well rewarded.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 13: (30 marks)	How does Austen present Henry Tilney as the hero of the novel in this extract?

NOTES ON THE TASK:

It is possible to give a fairly straight answer to this question and comment on his suitability for the unlikely heroine Catherine is. Henry is 'gentlemanlike', the right age, is intelligent and lively, *nearly* handsome, agreeable and talks well. So much Austen tells us and most answers should be able to see why Catherine would be attracted to such a man. More detailed responses might focus on what a suitable hero he is in a novel which makes such use of comparison with the Gothic. He is light, funny, entertaining with his parody of Bath small talk, his comic voices, sharp wit and self deprecating humour: the antithesis of a mean, moody Byronic 'romantic' hero. So much so that the naive inexperienced Catherine does not know how to take him, leaving room for her to understand him more as their relationship develops. The passage shows his knowledge and interest in things feminine and some answers may range into the rest of the chapter where he shows his most 'unheroic' but very entertaining grasp of female clothing. There are many possibilities for ranging outside the passage to look at Henry's development as the hero during the novel if candidates take them up.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (30 marks)	In what ways does Austen persuade you to feel that General Tilney is the villain of the novel? Remember to support your views with detail from the novel.

NOTES ON THE TASK:

There are two 'ways' in which Austen operates. The first is in partially taking us along with Catherine in seeing the General as the villain of a gothic novel who has mistreated and murdered his wife and laying false clues for Catherine and the reader to this end. Alternatively, in moral terms in the 'real' world of the novel – he is a villain. Although handsome and superficially charming, his presence inhibits his children's natural good humour and he rigidly controls their lives and marital prospects. Austen roundly condemns his cruel and most ungentlemanly treatment of Catherine, when he realises that she is not an heiress. He also falls short of Austen's ideals in his behaviour at Northanger with his fetish about punctuality, his vulgar demonstration of his wealth, and unobvious things about Catherine's marriage to Henry, as well as his bullying and materialism. Candidates could take either route in answering the question but the most successful answers are likely to appreciate Austen's dual method; that although the General is not the murdering tyrant of Catherine's imagination, he is still the villain of the piece.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (30 marks)	How does Austen use Catherine's love of Gothic novels to entertain and amuse you? Remember to support your ideas with detail from the novel.

NOTES ON THE TASK:

Candidates are free to choose from Austen's depictions of Catherine's early enthusiasms and girly conversation with Isabella about how 'amazing horrid' the latest novel may be; her frustrated desire for a trip to the unauthentic Blaize Castle; Henry's parody of the Gothic on her arrival at Northanger, which she half believes; or the entertainment value of her misreading of the chest, the cabinet and ultimately the 'murder' of Henry and Eleanor's mother – all brought to an anti-climax by Jane Austen. Another possible approach is to explore Austen's use of Catherine and Henry as anti-hero and heroine in Gothic terms or Northanger as a most disappointing Gothic setting in its modernity and ordinariness. Some answers might look at the various comments on novel-reading by Catherine, Henry and John Thorpe and the entertainment value this has in illustrating their respective characters. Answers will need to show some knowledge of what the novels Catherine reads are like and some appreciation of, or personal response to, the entertainment value afforded by her immersing herself in them. More sophisticated answers will range widely through the text or give a developed response to why the use of the Gothic is entertaining.

Text:	DICKENS: <i>Hard Times</i>
Question 16: (30 marks)	In what ways does Dickens make this such a tense and dramatic moment in the novel?

NOTES ON THE TASK:

This is a highly charged passage and should provide many opportunities to examine 'the ways' in which Dickens is operating. Answers might focus on the emotions and behaviour of the two women. Rachael's hysteria indicates her depth of feeling for Stephen and her despair. Sissy dramatically takes control of the situation and runs frantically for help. Another approach might be to concentrate on style: the dramatic repetition and exclamation in the dialogue and the narrative, the short effective sentences when Sissy tries to ascertain whether Stephen is alive and the listing technique used to chart the obstacles in Sissy's quest for assistance. The most effective answers will probably combine some of the above with an informed sense of context. The reader has been kept in suspense as to Stephen's fate. Whether Stephen is alive or dead, knowledge skilfully withheld here, is crucial to the exposure of Tom Gradgrind as the thief and the exoneration of Stephen himself. Thematically, the appalling treatment of the working classes comes to a climax in Stephen's death in the aptly named Old Hell Shaft.

Text:	DICKENS: <i>Hard Times</i>
Question 17: (30 marks)	How does Dickens make Sissy Jupe such a likeable and attractive character in <i>Hard Times</i> ? Remember to support your ideas with detail from the novel.

NOTES ON THE TASK:

A starting point here might be to look at Sissy's warmth, humanity and kindness to others such as Louisa, Stephen and Rachael. More detailed and sophisticated responses might venture into the immediate physical and philosophical contrast between Sissy and Bitzer; her immunity to the 'education' provided at Gradgrind's model school; the superiority in Dickens' eyes of her circus background; or her routing of Harthouse in Book 3 Chapter 2. Her ability to spring into action on behalf of others as well as her innocence and integrity are attractive characteristics. Differentiation may also come from how far answers can move from an analysis of Sissy's character and actions to an appreciation of how Dickens uses her to highlight the unattractiveness and sterility of Stone Lodge and Coketown in general.

Text:	DICKENS: <i>Hard Times</i>
Question 18: (30 marks)	In what ways does Dickens persuade you that Gradgrind's methods of education are horribly wrong? Remember to support your ideas with detail from the novel.

NOTES ON THE TASK:

Candidates will find much material in the opening chapters where Dickens' style satirises Gradgrind's insistence on fact at the expense of experience and imagination from the word go. Another possible approach is to examine Sissy's 'failure' at the school springing from her moral superiority to both the teachers and the ideology. The world of the despised circus with its amusement and fantasy proves superior to Gradgrind's barren utilitarianism. Candidates may choose to examine the character and fates of Louisa and Tom, the main victims of Gradgrind's methodology, culminating in Louisa's appalling marriage and near adultery with Harthouse; Tom's criminality and total self-interest; and Bitzer's assertion that his heartless self-seeking is the lesson Gradgrind has taught him. The most successful answers will probably combine some of the areas above with an appreciation of the power of Dickens' writing in these key areas of the novel.

Text:	HARDY: <i>Far from the Madding Crowd</i>
Question 19: (30 marks)	Explore the ways in which Hardy makes this such a powerful moment in the novel.

NOTES ON THE TASK:

A clear awareness of the context will be an important starting-point for all answers: Oak's love for Bathsheba remains constant and her absence in Bath and Cain Ball's garbled story have made him fear the worst. Even though Boldwood and the reader are cruelly informed of his marriage to Troy in the previous chapter, Hardy delays the painful confirmation of the union for Oak until this moment. The focus in the question is on Hardy's writing and although strong answers will undoubtedly explore the impact of this shocking revelation on Oak, they will keep 'the ways' of the question clearly in view. The strongest answers may declare themselves in the extent to which they sustain close attention to key features of the writing like the use of Oak's point-of-view, the use of Coggan to register Oak's reactions, the presentation of Oak's jumbled yet unselfish feelings in a sequence of questions, the presentation of Troy's proprietorial arrogance, the symbolic conversation about the house.

Text:	HARDY: <i>Far from the Madding Crowd</i>
Question 20: (30 marks)	How does Hardy strikingly present the differences between the feelings that Oak and Boldwood have for Bathsheba? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

It is to be hoped that most answers will be able to register some of the differences between Oak's undemanding, realistic and selfless constancy and Boldwood's desperate, obsessional and deluded passion. The emphasis in the question is on the writing and differentiation should emerge from the extent to which answers can move beyond a discussion of the different feelings themselves to concentrate on the ways in which Hardy contrasts their feelings. There are specific moments which strong answers might choose to explore in detail: the contrasting proposal scenes which demonstrate that Oak can and Boldwood cannot take 'no' for an answer; the contrasting response to the revelation that Bathsheba has married Troy; repeated evidence that Oak can see faults in Bathsheba and offer her dispassionate, unselfish advice while continuing to love her, whereas Boldwood is driven to bribe, fantasise and eventually murder by his deranged quest for her hand.

Text:	HARDY: <i>Far from the Madding Crowd</i>
Question 21: (30 marks)	How does Hardy make his portrayal of Fanny Robin such a moving part of the novel? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

Differentiation is likely to spring from the extent to which answers can avoid a conventional character study or a narrative reworking of Fanny's story and shape a personal response to the moving elements while focusing on the 'how' of the question. Strong answers are likely to maintain the focus on the writer and to keep the pathos which Hardy generates clearly in view. The strongest answers are likely to pay thoughtful attention to features like: Hardy's introduction to the 'timid girl' and the vulnerability and intensity which mark her out for tragedy; the revelation of her essential innocence and goodness in her letter to Oak and her desperate naivety in the scene outside the barracks; the way the fates repeatedly conspire against her – in the church names, the stoning of the dog, the gargoyle; the agonisingly protracted description of her final journey.

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (30 marks)	How does Eliot's writing here persuade you that this is a turning point for Silas in the novel?

NOTES ON THE TASK:

Differentiation here may well spring from the degree of the answer's appreciation of the context of the passage and attention to the imagery, which signifies the importance of the event. Silas is in a state of solitude and despair and fails to see the redemption coming towards him in the form of Eppie. In this case his cataleptic trance opens him up to good rather than evil as at Lantern Yard and Eppie's 'soft' hair replaces the 'hard coin' of the gold. The seeming mystery of Eppie's arrival restores his faith in a power presiding over his life and ultimately leads to restored human relationships with the community of Raveloe and domestic happiness with Eppie. Candidates may well focus on context and the whole issue of a 'turning point' for Silas in some depth or concentrate more closely on the language of the passage, for example the imagery of the supernatural or the contrast between hard and cold and soft and warm. The best answers will probably combine all these elements.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (30 marks)	Does Eliot encourage you to like and admire Nancy or to feel differently about her? Remember to support your ideas with detail from the novel.

NOTES ON THE TASK:

This is an open question and we should respond to candidates' feelings and lines of argument, providing these are well supported with reference to the novel. Possible references might include, in Nancy's favour, her moral stance towards Godfrey in the days of his inconsistent courting of her, her unwavering love of Godfrey, the fact that she has been such a good wife to him, and her assertion that if he had told her Eppie was his child she would have readily accepted her. The loss of her own baby is also a factor in our sympathy for her. On the other hand, Nancy has some rigidity in her thinking, especially over the adoption of Eppie, and bourgeois notions of respectability, for example her relief when Eppie refuses them that the truth about Godfrey and Dunsey will not be exposed. Candidates might also feel a lack of sympathy when she tries to persuade Eppie that she has a duty to Godfrey, although her love for him seems her main motive here. Another possible approach may be to argue that she deserved a better man than Godfrey. We might expect the strongest answers to have some grasp that Eliot is not wholly approving of Nancy.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (30 marks)	In what ways does Eliot suggest to you that selfishness and greed do not lead to happiness in this novel? Remember to support your ideas with detail from the novel.

NOTES ON THE TASK:

The most likely approach here would be to look at characterisation, with Godfrey, Dunsey and Silas himself as obvious choices. It would be possible to answer the question successfully by examining one character's history in depth; for example Godfrey's ultimate punishment for 'wanting to pass as childless once'. Alternatively, answers might take a broader sweep and look at the relatively straightforward punishment doled out to Dunsey for stealing Silas's money, the more complex fate that Godfrey weaves for himself with his initial rejection of Eppie, and the transformation that comes over Silas's lonely and desolate life when he rejects greed in favour of Eppie and love. Eliot combines the complexities of the plot with strands of imagery to bring her point across and candidates might take this route or compare and contrast the characters mentioned above. The best answers will probably show a strong appreciation of the themes outlined in the question and a strong textual knowledge.

Text:	POE: <i>Selected Tales</i>
Question 25: (30 marks)	How does Poe make these two openings so gripping?

NOTES ON THE TASK:

This is an open question and it is important to be receptive to a range of responses as long they are grounded in the texts. The main focus in the question is on the writer and strong answers are likely to pay close and explicit attention to the effect of particular features of the writing. The best answers are likely to pinpoint the effect of a variety of techniques which Poe employs to hook the reader in the two openings: the ominous mood created by the opening description of the House of Usher, the repetition, the delay, the personification, the final question; in the *Cask of Amontillado*, the rapid introduction to character and plot, the intimate addressing of the reader, the relentless emphasis on revenge, the unsettling use of the word, 'immolation'; and in both openings, the use of the first-person confessional approach and narrators who appear, on the one hand oppressed and fearful, and on the other obsessive and deranged.

Text:	POE: <i>Selected Tales</i>
Question 26: (30 marks)	How does Poe make you believe that his narrators are mad in <i>The Tell-Tale Heart</i> and <i>The Black Cat</i> ?
	Remember to support your ideas with details from the stories.

NOTES ON THE TASK:

It is to be hoped that most answers will be able to avoid the trap of simply reworking the stories and will selectively demonstrate the ways in which the murderous actions of these two narrators clearly confirm their insanity. Differentiation is likely to spring from the extent to which answers can move beyond a narrative account and maintain the focus on the 'How' of the question and on Poe's writing. Strong answers are likely to explore the expression of the narrators' thoughts and feelings in some detail and show an understanding of the way in which Poe makes it clear (particularly in *The Tell-Tale Heart*) that both characters protest their sanity rather too much. Close attention to the repetitive speech patterns, the desperate interaction with the reader, the pride in the execution of the plan, the obsession with the old man's eye, the guilt-ridden imaginings ... in *The Tell-Tale Heart*; and to the sadistic and sudden violence, the irrational perverseness, the freedom from guilt, the transference of blame to the cat ... in *The Black Cat*, should be highly rewarded.

Text:	POE: <i>Selected Tales</i>
Question 27: (30 marks)	Explore the ways in which Poe creates frightening climaxes in TWO of the stories in this selection.

NOTES ON THE TASK:

Many of the stories have frightening climaxes and it is important to be receptive to a number of possible choices. The focus in the question is on Poe's writing and differentiation is likely to spring from the extent to which answers can avoid a narrative approach to the two selected stories and shape an argued personal response which foregrounds 'the ways' of the question. Strong answers may well be those which most clearly identify the effective features of the writing at the climactic moment and which establish the context most economically. Close attention to atmospheric descriptions, to the use of clearly characterised narrators, to the careful building of mystery and suspense, to unexpected twists, to disturbing details ... should be rewarded.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (30 marks)	In what ways do you think Wells makes this an embarrassing and important moment in Mr Polly's life?

NOTES ON THE TASK:

Good answers are likely to show a clear awareness of the context: Mr Polly has been escaping from the humdrum ordinariness of daily life by weaving a fantasy of courtly love around his conversations with a schoolgirl and this is the moment which brings him down to earth with a bump (literally and metaphorically) and bounces him back to the reality of shopkeeping after an impulsive proposal to Miriam. Strong answers should be able to see the importance of this moment in terms of the conflicts which beset Mr Polly, and focus explicitly on 'the ways' of the question by scrutinising the writing here. The strongest answers may declare themselves in their close attention to features like Polly's exaggerated language, our early awareness of the extended schoolgirl audience on the other side of the wall, the symbolic possibilities of the wall itself, the contrast between the 'goddess' and the 'red-haired girl with pigtails' as illusion collides with reality, the description of his humiliating descent and the pain of acquiring self-knowledge.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (30 marks)	How does Wells' portrayal of Parsons contribute to your enjoyment of the novel? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

The extent to which answers can move beyond a conventional character study to look at Wells' methods and the effect of Parsons on the reader, is likely to be the key discriminator here. Stronger answers should be able to focus explicitly on the 'How' of the question and scrutinise the writing. The strongest answers, as well as picking up the emphasis in the question on Wells and examining his portrayal of Parsons as the most entertainingly ebullient of the 'three P's', are likely to pay close attention to the climactic window-dressing scene and see that Parsons' doomed attempt to flout convention and express his 'joy de vive', foreshadows Polly's later revolt against the drabness of his daily life.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (30 marks)	How does Wells make his description of Mr Polly's attempted suicide so entertaining? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

It is perfectly acceptable for answers to see the planning and the aftermath as part of the 'attempted suicide' and to range widely across Chapter Eight. The emphasis in the question is on Wells' writing and differentiation should spring from the extent to which answers can move beyond a narrative account of the episode and shape a selective and personal response to the entertaining elements while focusing on the 'How' of the question. The strongest answers are likely to pay close attention to the farcical element of Polly's misfiring plot, the comic tone which keeps the serious reality of suicide at arm's length, the portrayal of Mr Rumbold's deaf mother-in-law, the irony of the outcomes.

Text:	CHOPIN: <i>Short Stories</i>
Question 31: (30 marks)	How does Chopin vividly present the relationship between the characters in these extracts?

NOTES ON THE TASK:

Chopin gives Calixta and Alcée a romantic setting and their actions and dialogue are filled with fun and flirtation. Calixta's feisty nature comes through in her attitude to the scandal they have previously created with their meeting in Assumption and there is a strong sensuality in the description used in the narrative. Mrs Baroda, on the other hand, wants to avoid scandal. She is, however, attracted to Gouvernail, is puzzled by him and piqued at his indifference and reserve. Her stung reaction to her husband saying he is surprised at her making such a commotion indicates her strength of feeling. Most answers should outline some of the above and more detailed responses might respond to the language in detail or show a strong sense of the context of the passages and comment on the role of the third party in each – Mr Baroda and Bobinôt – soon to be Calixta's husband, or examine these passages in relation to the end of the stories. Another possibility is for candidates to approach the question by comparing the relationships in both extracts, although this is not a specific requirement.

Text:	CHOPIN: <i>Short Stories</i>
Question 32: (30 marks)	Explore Chopin's presentation of the impact a child makes on adult relationships in <i>A Matter of Prejudice</i> and <i>The Father of Désirée's Baby (Désirée's Baby)</i> .

NOTES ON THE TASK:

A starting point here might be to point out that the impact of the little girl in the first story is wholly positive, with her acting as an agent to re-unite Madame Carambeau with her son and daughter-in-law. Conversely, Désirée's baby splits the family apart because of its black ancestry supposedly coming from Désirée and leads to the deaths of both mother and baby. More detailed responses might well examine the language, which conveys the impact of the child so successfully. The American child brings out all Madame's nursing skills and finally penetrates 'the crust of madame's prejudice' and becomes a 'seed' which blossoms on Christmas morning in to 'the flower of Truth'. The shock impact when her child's race becomes clear to Désirée is stated in the graphic 'her blood turned to very ice in her veins' and the 'evil' of Armand's reaction is shown in the imagery: 'the very spirit of Satan'. The most successful answers might focus clearly on the theme, style and tone in both stories or make some perceptive comparisons between the impact of the child in each story.

Text:	CHOPIN: <i>Short Stories</i>
Question 33: (30 marks)	To what extent does Chopin make you sympathise with Mrs Mallard's and Adrienne's desire for escape in <i>The Dream of an Hour (The Story of an Hour)</i> and <i>Lilacs</i> ?
	Remember to support your ideas with detail from the novel.

NOTES ON THE TASK:

Mrs Mallard is escaping from the confines of a nineteenth century marriage and Adrienne from the hurly-burly of her successful musical career in Paris to a simple, natural life in the convent, surrounded by the love of the nuns, Mother Superior excepted. Both desire freedom and escape at the onset of Spring and natural imagery is used to suggest new life, hope, renewal and regeneration. The world of Adrienne's convent is Eden-like in its beauty and innocence. Neither character, however, is treated wholly uncritically. Adrienne is shown to be a Prima Donna and is perhaps over extravagant in her gifts to the convent, too sensual and self-indulgent with her lilacs, cigarettes and Château Yquem, and too much in need of affection. Mrs Mallard can appear cold and selfish in admitting that her husband was always kind yet rejoicing in his death. The endings of both stories, however, make cruel reading. Most answers should make a well-substantiated personal response to the characters. The more successful ones are likely to take up the issue of "to what extent" in some detail and to focus clearly on Chopin's presentation in terms of the language or the structure of the story.

**Mark Scheme 2448/1
January 2006**

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES**AO1**

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

AO2

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

AO4

relate texts to their social, cultural and historical contexts and literary traditions.

WEIGHTING OF ASSESSMENT OBJECTIVES

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

Unit	Task	AO1	AO2	AO3	AO4
1	1 Drama Post-1914	✓	✓		
2	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
4	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	✓		
6	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
7	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
8	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS: Unit 6 (Higher Tier)**A INDIVIDUAL ANSWERS**

- 1 Mark each answer out of 30.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.
- 4 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 5 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 6 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

B ASSESSMENT OF WRITTEN COMMUNICATION

1 A further mark must be awarded according to the descriptions of performance that follow:

BAND	DESCRIPTOR	MARK
4	Candidates spell, punctuate and use the rules of grammar with limited accuracy , so that basic meaning is apparent. Some relevant material is offered.	1
3	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy , so that meaning is generally clear . Material is generally relevant and presentation is organised.	2 3
2	Candidates spell, punctuate and use the rules of grammar with considerable accuracy , so that meaning is consistently clear . Relevant material is presented in appropriate form(s).	4 5
1	Candidates spell, punctuate and use the rules of grammar with almost faultless accuracy , deploying a range of grammatical constructions so that meaning is always absolutely clear . Well-chosen material is cogently presented, in appropriate form(s).	6

C TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 30; for answer (2) out of 30; for Written Communication out of 6. Write the total mark for the script.
- 2 HIGHER TIER: The maximum mark for the paper is **66** (30+30+6).

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised July 2005)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 5)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 25)

1901 English Literature – Generic Band Descriptors

Unit 2446/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	27 26 25	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	24 23 22	<ul style="list-style-type: none"> present a clear, sustained response show understanding supported by careful and relevant reference to the text respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> make a reasonably developed personal response show overall understanding using appropriate support from the text make some response to language
5	18 17 16	<ul style="list-style-type: none"> begin to organise a response show some understanding give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	12-0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 1: (30 marks)	In what ways do the poets convey to you very different emotions about their loved one in these two poems?

NOTES ON THE TASK:

Barrett Browning's *Sonnet* deals with constancy and the everlasting nature of love. It makes effective use of a listing technique and uses both religious and moral terms to attempt a definition of the depth of her feelings. Wyatt's concerns in *They flee* are fickleness and inconstancy in love. His frustration and sense of rejection are keenly conveyed. He uses the bird image effectively to convey that she who was once tame is now wild and he uses both a sensual and a bitter, ironic tone. Whereas most answers should grasp the basic differences between the poems, differentiation will probably spring from the degree of close examination of the ideas and imagery in the response or an assured ability to contrast the emotions and their expression. Another approach might be for answers to look at the suitability of the poem's form and structure in expressing its subject matter.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 2: (30 marks)	What do you find particularly entertaining and effective about the poets' use of language in both <i>The Ruined Maid</i> and <i>Faithless Sally Brown</i> ?

NOTES ON THE TASK:

There is a rich seam to mine in these poems. Hardy uses Dorset dialect versus Standard English to effect and contrasts the down-to-earth imagery of 'Melia's rural poverty such as 'spudding up docks' with the luxury 'fine sweeping gown' of her 'ruined' life. The punctuation suggests the first speaker's amazed envy and the 'chorus' of the final line is an entertaining device. Hood's terrible jokes and rhymes 'scales/Wales' and 'elf/herself', his puns, plays-on-words, alliteration and surreal imagery all contribute to the comic effect. Both poems make vivid and dramatic use of dialogue, though Hood's is perhaps more akin to nursery rhyme. The discriminating factor will probably be the answer's ability to select relevantly or to really take on the issue of 'entertainment' and 'effectiveness' in the style. Another approach would be an implicit comparison of the techniques used in each poem or a strong personal engagement with the text.

Text:	OCR: <i>Opening Lines: Men and Women</i>
Question 3: (30 marks)	How effectively do the poets convey to you their feeling that time does not stand still, even for lovers, in <i>To His Coy Mistress</i> and <i>In the Mile End Road</i> ?

NOTES ON THE TASK:

Marvell structures his poems to explain how much love and devotion would be showered on the mistress if there were 'world enough and time'; to insist that 'Time's winged chariot' necessitates a more speedy courtship, and then to persuade that love should defy and make the most of time even if it cannot make it stand still. The devotion to the loved one in the Levy poem is expressed by the admiration of the 'motion, mien and airy tread', and the effects of time are shown in the shock ending where the reader realises that the lover no longer lives. The brevity of the poem reflects its subject matter. Answers are likely to examine the effectiveness of the imagery and/or the structure of both poems. Obviously there is much more to say about the Marvell poem and we should not expect balanced responses. More detailed answers will probably respond to Marvell's comic exaggeration in the opening section of the poem, his powerful *momento mori* imagery, and his championing of youth and lust in the final section. An alternative approach is to comment on the speaker's use of transience as a persuasive seduction tactic.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 4: (30 marks)	Compare the ways in which the poets convey a sense of loss to you in these two poems.

NOTES ON THE TASK:

Both poets create an idyllic world of the past using imagery of nature. The simple verse forms also work towards the creation of a nursery rhyme/folk legend feel to both. Hood's use of colour and light and the evocative 'blue remembered hills' in the Housman add to this idealised picture. The final verses of each poem make varying points. Hood suggests in *I Remember, I Remember* that the innocent Eden of childhood is lost to the adult, using religious terms, and Housman that the 'land of lost content' of the past has its door firmly shut. Most answers should touch upon some of the above. Differentiation may come from the depth of response to the imagery and possibly such things as comment on the effectiveness of the verse structure or the rhyme scheme in emphasising loss. For example Hood structures the verses as 'then' in the first half and 'now' in the second and Housman's question and answer structure and rhyming of 'shining plain' and 'cannot come again' in *Into my heart* stress the finality of loss/death. Alternatively, there might be a strong personal response to the poems' themes or detailed analysis of the diction.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 5: (30 marks)	Compare the ways in which the poets reveal to you their strong views on time and death in <i>To the Virgins, to Make Much of Time</i> and <i>Death the Leveller</i> .

NOTES ON THE TASK:

It is to be hoped that answers will take note of the word 'strong' in the question and use it to focus on and compare some of the powerful images in both poems. The direct address in the Herrick has a powerful effect of drawing the reader in and the antithetical rhymes such as 'flying/dying', 'getting/setting' make the point about seizing the moment pretty clear. The personifications of time and the sun, the use of repetition and the imperatives all contribute to conveying a strong attitude to the transience of youth and beauty. Shirley's use of personification is powerful as is his 'momento mori' imagery of dust and tomb. He is more concerned, however with the vanity of the powerful rather than the vanity of youth. Most answers will probably select some of the points above. Other possible approaches are for answers to focus clearly on the issue of the strength of the poets' views or to analyse the effectiveness of the poems' structures in conveying a sense of the passing of time and inevitability of death.

Text:	OCR: <i>Opening Lines: Time and Change</i>
Question 6: (30 marks)	In what differing ways do the poets criticise the desire for power in <i>Ozymandias</i> and <i>A Song (Lying is an occupation)</i> ?

NOTES ON THE TASK:

Most answers should be able to analyse and compare some of the satirical methods the poets use. *Ozymandias* makes its points in a more subtle and complex way and we perhaps should be sympathetic to answers that grapple with difficult ideas. Shelley's skill in revealing the character of Ozymandias by his description of the statue would be a useful place to start, moving on to the effect of the ending of the poem, where the reader imagines what once stood on the gapingly empty level sands and sees the futility of human pride and power-seeking. Pilkington's diction ('well concerted occupation ... commanding art ... superior science') suggests that humans hone their skills in lying and sees this as an acceptable and necessary part of political life. Lies are shown to be equally powerful in the art of seduction. Other approaches might be to compare the structure of the poems, particularly Shelley's effective use of the sonnet form, both in his use of the volta and telling rhymes. Pilkington's use of rhyme 'rise ... lies' also adds to the satirical effect. We should look to reward answers that fully engage with the idea of 'criticism' or touch on the tone of the poems and how this is created.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 7: (30 marks)	Explore the ways in which Blake conveys his feelings about destruction and change in these two poems.

NOTES ON THE TASK:

The focus in the question is on Blake's writing and, although good answers will undoubtedly explore the nature of Blake's feelings about perversion of innocent love, they will keep the poetry clearly in view. Strong answers should be able to focus explicitly on 'the ways' of the question and really scrutinise the poet at work here. The strongest answers may declare themselves in the extent to which they sustain close attention to the language and structure of each poem and explore the effects of features like the use of direct address and first person, contrast, personification, repetition, sound, and (most important perhaps) the use of imagery and the range of symbolic possibilities in each poem.

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 8: (30 marks)	Compare the ways in which Blake conveys feelings about childhood to you in <i>Nurse's Song (Innocence)</i> and <i>Nurse's Song (Experience)</i> .

NOTES ON THE TASK:

The emphasis in the question is on the poet, and differentiation should emerge from the extent to which answers can move beyond a simple exploration of the feelings about childhood to shape a response to the writer at work in these two contraries. Strong answers are likely to focus explicitly on 'the ways' of the question and on the paired nature of the poems. The strongest answers may well be those which sustain close and comparative attention to the parallel elements in the two poems but also explore in detail the significance of some of the key differences: the absence of the children's voices in the *Experience* poem, the distinction between 'laughing/hill' and 'whisp'rings/dale', the contrasting of spring and winter, of morning and night, the shifting symbolic possibilities of 'dews' and 'green' ...

Text:	BLAKE: <i>Songs of Innocence and Experience</i>
Question 9: (30 marks)	How does Blake make the different descriptions of animals memorable for you in TWO of the following poems? <i>The Lamb (Innocence)</i> <i>Night (Innocence)</i> <i>The Tyger (Experience)</i>

NOTES ON THE TASK:

This is an open question but it maintains the focus on Blake's writing, and good answers are likely to keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to the description while focusing on the 'how' of the question and really scrutinising the poet at work. Thoughtful attention to the effect of features like the direct address, rhetorical questions and parallel structures in *The Lamb*, the contrasts and the use of the lion's voice in *Night*, the rhetorical questions, rhythm and sound of *The Tyger*, and most important perhaps the imagery and the range of symbolic possibilities and the religious significance in each of the descriptions should be well rewarded.

Text:	HARDY: <i>Selected Poems</i>
Question 10: (30 marks)	Compare the ways in which Hardy makes Lizbie and 'Melia such fascinating female characters in these two poems.

NOTES ON THE TASK:

The focus in the question is on Hardy's writing and, although good answers will undoubtedly explore the fascinating nature of the two women, they will keep the poetry clearly in view. Strong answers should be able to focus explicitly on 'the ways' of the question and really scrutinise the poet at work here. The strongest answers may declare themselves to the extent to which they sustain close, comparative attention to the language and structure of each poem and explore the effects of features like the use of direct address, of the unnoticed lover's point-of-view and of the pathos in *Lizbie Brown*; the use of dialogue, dialect and ironic humour in *The Ruined Maid*; and the use of contrast, of repetition, of sound, of imagery ... in both poems.

Text:	HARDY: <i>Selected Poems</i>
Question 11: (30 marks)	How does Hardy's writing encourage you to see situations in a new light in both <i>A Broken Appointment</i> and <i>The Man He Killed</i> ?

NOTES ON THE TASK:

The emphasis in the question is on the poet and differentiation should emerge from the extent to which answers can shape a personal response to the situations in each poem while maintaining the focus on the 'how' of the question. Strong answers are likely to be able to pinpoint the exact nature of the jilted lover's disappointment in *A Broken Appointment* and pay close attention to the irony of the old soldier's reflections in *The Man He Killed*, while scrutinising the writer at work. The strongest answers are likely to maintain a detailed and well-supported personal response to the revelatory nature of each poem and to explore the effect of particular features of language and structure like: the direct address, the repetition, the imagery and final rhetorical question of *A Broken Appointment*; and the colloquialisms, the ironic oppositions and the reflective chattiness of *The Man He Killed*.

Text:	HARDY: <i>Selected Poems</i>
Question 12: (30 marks)	Compare how Hardy powerfully conveys his feelings to you about the passing of time in TWO of the following poems: <i>The Darkling Thrush</i> <i>The Self-Unseeing</i> <i>On the Departure Platform</i> .

NOTES ON THE TASK:

Good answers are likely to explore the nature of the feelings but will keep the poetry clearly in view. Differentiation is likely to spring from the extent to which answers can shape a personal response to Hardy's regret about the loss of fervour, joy and intensity which the passing of time brings, while focusing on the 'how' of the question and really scrutinising the poet at work. The strongest answers may well sustain close and comparative attention to the effect of features like the images of erosion and of joyful family memories in *The Self-Unseeing*, the description of and the gradual disappearance of the lover in *On the Departure Platform*, and the sadness about the inability to repeat or recapture the past which the conclusions of these two poems bring. Close attention to the imagery in *The Darkling Thrush*, which embodies Hardy's bleak feelings about the changing century and his loneliness in a godless universe, should be well rewarded.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 13: (30 marks)	How does Austen present Henry Tilney as the hero of the novel in this extract?

NOTES ON THE TASK:

It is possible to give a fairly straight answer to this question and comment on his suitability for the unlikely heroine Catherine is. Henry is 'gentlemanlike', the right age, is intelligent and lively, *nearly* handsome, agreeable and talks well. So much Austen tells us and most answers should be able to see why Catherine would be attracted to such a man. More detailed responses might focus on what a suitable hero he is in a novel which makes such use of comparison with the Gothic. He is light, funny, entertaining with his parody of Bath small talk, his comic voices, sharp wit and self deprecating humour: the antithesis of a mean, moody Byronic 'romantic' hero. So much so that the naive inexperienced Catherine does not know how to take him, leaving room for her to understand him more as their relationship develops. The passage shows his knowledge and interest in things feminine and some answers may range into the rest of the chapter where he shows his most 'unheroic' but very entertaining grasp of female clothing. There are many possibilities for ranging outside the passage to look at Henry's development as the hero during the novel if candidates take them up.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (30 marks)	In what ways does Austen persuade you to feel that General Tilney is the villain of the novel? Remember to support your views with detail from the novel.

NOTES ON THE TASK:

There are two 'ways' in which Austen operates. The first is in partially taking us along with Catherine in seeing the General as the villain of a gothic novel who has mistreated and murdered his wife and laying false clues for Catherine and the reader to this end. Alternatively, in moral terms in the 'real' world of the novel – he is a villain. Although handsome and superficially charming, his presence inhibits his children's natural good humour and he rigidly controls their lives and marital prospects. Austen roundly condemns his cruel and most ungentlemanly treatment of Catherine, when he realises that she is not an heiress. He also falls short of Austen's ideals in his behaviour at Northanger with his fetish about punctuality, his vulgar demonstration of his wealth, and unsubtle things about Catherine's marriage to Henry, as well as his bullying and materialism. Candidates could take either route in answering the question but the most successful answers are likely to appreciate Austen's dual method; that although the General is not the murdering tyrant of Catherine's imagination, he is still the villain of the piece.

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (30 marks)	How does Austen use Catherine's love of Gothic novels to entertain and amuse you? Remember to support your ideas with detail from the novel.

NOTES ON THE TASK:

Candidates are free to choose from Austen's depictions of Catherine's early enthusiasms and girly conversation with Isabella about how 'amazing horrid' the latest novel may be; her frustrated desire for a trip to the unauthentic Blaize Castle; Henry's parody of the Gothic on her arrival at Northanger, which she half believes; or the entertainment value of her misreading of the chest, the cabinet and ultimately the 'murder' of Henry and Eleanor's mother – all brought to an anti-climax by Jane Austen. Another possible approach is to explore Austen's use of Catherine and Henry as anti-hero and heroine in Gothic terms or Northanger as a most disappointing Gothic setting in its modernity and ordinariness. Some answers might look at the various comments on novel-reading by Catherine, Henry and John Thorpe and the entertainment value this has in illustrating their respective characters. Answers will need to show some knowledge of what the novels Catherine reads are like and some appreciation of, or personal response to, the entertainment value afforded by her immersing herself in them. More sophisticated answers will range widely through the text or give a developed response to why the use of the Gothic is entertaining.

Text:	DICKENS: <i>Hard Times</i>
Question 16: (30 marks)	In what ways does Dickens make this such a tense and dramatic moment in the novel?

NOTES ON THE TASK:

This is a highly charged passage and should provide many opportunities to examine 'the ways' in which Dickens is operating. Answers might focus on the emotions and behaviour of the two women. Rachael's hysteria indicates her depth of feeling for Stephen and her despair. Sissy dramatically takes control of the situation and runs frantically for help. Another approach might be to concentrate on style: the dramatic repetition and exclamation in the dialogue and the narrative, the short effective sentences when Sissy tries to ascertain whether Stephen is alive and the listing technique used to chart the obstacles in Sissy's quest for assistance. The most effective answers will probably combine some of the above with an informed sense of context. The reader has been kept in suspense as to Stephen's fate. Whether Stephen is alive or dead, knowledge skilfully withheld here, is crucial to the exposure of Tom Gradgrind as the thief and the exoneration of Stephen himself. Thematically, the appalling treatment of the working classes comes to a climax in Stephen's death in the aptly named Old Hell Shaft.

Text:	DICKENS: <i>Hard Times</i>
Question 17: (30 marks)	How does Dickens make Sissy Jupe such a likeable and attractive character in <i>Hard Times</i> ? Remember to support your ideas with detail from the novel.

NOTES ON THE TASK:

A starting point here might be to look at Sissy's warmth, humanity and kindness to others such as Louisa, Stephen and Rachael. More detailed and sophisticated responses might venture into the immediate physical and philosophical contrast between Sissy and Bitzer; her immunity to the 'education' provided at Gradgrind's model school; the superiority in Dickens' eyes of her circus background; or her routing of Harthouse in Book 3 Chapter 2. Her ability to spring into action on behalf of others as well as her innocence and integrity are attractive characteristics. Differentiation may also come from how far answers can move from an analysis of Sissy's character and actions to an appreciation of how Dickens uses her to highlight the unattractiveness and sterility of Stone Lodge and Coketown in general.

Text:	DICKENS: <i>Hard Times</i>
Question 18: (30 marks)	In what ways does Dickens persuade you that Gradgrind's methods of education are horribly wrong? Remember to support your ideas with detail from the novel.

NOTES ON THE TASK:

Candidates will find much material in the opening chapters where Dickens' style satirises Gradgrind's insistence on fact at the expense of experience and imagination from the word go. Another possible approach is to examine Sissy's 'failure' at the school springing from her moral superiority to both the teachers and the ideology. The world of the despised circus with its amusement and fantasy proves superior to Gradgrind's barren utilitarianism. Candidates may choose to examine the character and fates of Louisa and Tom, the main victims of Gradgrind's methodology, culminating in Louisa's appalling marriage and near adultery with Harthouse; Tom's criminality and total self-interest; and Bitzer's assertion that his heartless self-seeking is the lesson Gradgrind has taught him. The most successful answers will probably combine some of the areas above with an appreciation of the power of Dickens' writing in these key areas of the novel.

Text:	HARDY: <i>Far from the Madding Crowd</i>
Question 19: (30 marks)	Explore the ways in which Hardy makes this such a powerful moment in the novel.

NOTES ON THE TASK:

A clear awareness of the context will be an important starting-point for all answers: Oak's love for Bathsheba remains constant and her absence in Bath and Cain Ball's garbled story have made him fear the worst. Even though Boldwood and the reader are cruelly informed of his marriage to Troy in the previous chapter, Hardy delays the painful confirmation of the union for Oak until this moment. The focus in the question is on Hardy's writing and although strong answers will undoubtedly explore the impact of this shocking revelation on Oak, they will keep 'the ways' of the question clearly in view. The strongest answers may declare themselves in the extent to which they sustain close attention to key features of the writing like the use of Oak's point-of-view, the use of Coggan to register Oak's reactions, the presentation of Oak's jumbled yet unselfish feelings in a sequence of questions, the presentation of Troy's proprietorial arrogance, the symbolic conversation about the house.

Text:	HARDY: <i>Far from the Madding Crowd</i>
Question 20: (30 marks)	How does Hardy strikingly present the differences between the feelings that Oak and Boldwood have for Bathsheba? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

It is to be hoped that most answers will be able to register some of the differences between Oak's undemanding, realistic and selfless constancy and Boldwood's desperate, obsessional and deluded passion. The emphasis in the question is on the writing and differentiation should emerge from the extent to which answers can move beyond a discussion of the different feelings themselves to concentrate on the ways in which Hardy contrasts their feelings. There are specific moments which strong answers might choose to explore in detail: the contrasting proposal scenes which demonstrate that Oak can and Boldwood cannot take 'no' for an answer; the contrasting response to the revelation that Bathsheba has married Troy; repeated evidence that Oak can see faults in Bathsheba and offer her dispassionate, unselfish advice while continuing to love her, whereas Boldwood is driven to bribe, fantasise and eventually murder by his deranged quest for her hand.

Text:	HARDY: <i>Far from the Madding Crowd</i>
Question 21: (30 marks)	How does Hardy make his portrayal of Fanny Robin such a moving part of the novel? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

Differentiation is likely to spring from the extent to which answers can avoid a conventional character study or a narrative reworking of Fanny's story and shape a personal response to the moving elements while focusing on the 'how' of the question. Strong answers are likely to maintain the focus on the writer and to keep the pathos which Hardy generates clearly in view. The strongest answers are likely to pay thoughtful attention to features like: Hardy's introduction to the 'timid girl' and the vulnerability and intensity which mark her out for tragedy; the revelation of her essential innocence and goodness in her letter to Oak and her desperate naivety in the scene outside the barracks; the way the fates repeatedly conspire against her – in the church names, the stoning of the dog, the gargoyle; the agonisingly protracted description of her final journey.

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (30 marks)	How does Eliot's writing here persuade you that this is a turning point for Silas in the novel?

NOTES ON THE TASK:

Differentiation here may well spring from the degree of the answer's appreciation of the context of the passage and attention to the imagery, which signifies the importance of the event. Silas is in a state of solitude and despair and fails to see the redemption coming towards him in the form of Eppie. In this case his cataleptic trance opens him up to good rather than evil as at Lantern Yard and Eppie's 'soft' hair replaces the 'hard coin' of the gold. The seeming mystery of Eppie's arrival restores his faith in a power presiding over his life and ultimately leads to restored human relationships with the community of Raveloe and domestic happiness with Eppie. Candidates may well focus on context and the whole issue of a 'turning point' for Silas in some depth or concentrate more closely on the language of the passage, for example the imagery of the supernatural or the contrast between hard and cold and soft and warm. The best answers will probably combine all these elements.

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (30 marks)	Does Eliot encourage you to like and admire Nancy or to feel differently about her? Remember to support your ideas with detail from the novel.

NOTES ON THE TASK:

This is an open question and we should respond to candidates' feelings and lines of argument, providing these are well supported with reference to the novel. Possible references might include, in Nancy's favour, her moral stance towards Godfrey in the days of his inconsistent courting of her, her unwavering love of Godfrey, the fact that she has been such a good wife to him, and her assertion that if he had told her Eppie was his child she would have readily accepted her. The loss of her own baby is also a factor in our sympathy for her. On the other hand, Nancy has some rigidity in her thinking, especially over the adoption of Eppie, and bourgeois notions of respectability, for example her relief when Eppie refuses them that the truth about Godfrey and Dunsey will not be exposed. Candidates might also feel a lack of sympathy when she tries to persuade Eppie that she has a duty to Godfrey, although her love for him seems her main motive here. Another possible approach may be to argue that she deserved a better man than Godfrey. We might expect the strongest answers to have some grasp that Eliot is not wholly approving of Nancy.

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (30 marks)	In what ways does Eliot suggest to you that selfishness and greed do not lead to happiness in this novel? Remember to support your ideas with detail from the novel.

NOTES ON THE TASK:

The most likely approach here would be to look at characterisation, with Godfrey, Dunsey and Silas himself as obvious choices. It would be possible to answer the question successfully by examining one character's history in depth; for example Godfrey's ultimate punishment for 'wanting to pass as childless once'. Alternatively, answers might take a broader sweep and look at the relatively straightforward punishment doled out to Dunsey for stealing Silas's money, the more complex fate that Godfrey weaves for himself with his initial rejection of Eppie, and the transformation that comes over Silas's lonely and desolate life when he rejects greed in favour of Eppie and love. Eliot combines the complexities of the plot with strands of imagery to bring her point across and candidates might take this route or compare and contrast the characters mentioned above. The best answers will probably show a strong appreciation of the themes outlined in the question and a strong textual knowledge.

Text:	POE: <i>Selected Tales</i>
Question 25: (30 marks)	How does Poe make these two openings so gripping?

NOTES ON THE TASK:

This is an open question and it is important to be receptive to a range of responses as long they are grounded in the texts. The main focus in the question is on the writer and strong answers are likely to pay close and explicit attention to the effect of particular features of the writing. The best answers are likely to pinpoint the effect of a variety of techniques which Poe employs to hook the reader in the two openings: the ominous mood created by the opening description of the House of Usher, the repetition, the delay, the personification, the final question; in the *Cask of Amontillado*, the rapid introduction to character and plot, the intimate addressing of the reader, the relentless emphasis on revenge, the unsettling use of the word, 'immolation'; and in both openings, the use of the first-person confessional approach and narrators who appear, on the one hand oppressed and fearful, and on the other obsessive and deranged.

Text:	POE: <i>Selected Tales</i>
Question 26: (30 marks)	How does Poe make you believe that his narrators are mad in <i>The Tell-Tale Heart</i> and <i>The Black Cat</i> ?
	Remember to support your ideas with details from the stories.

NOTES ON THE TASK:

It is to be hoped that most answers will be able to avoid the trap of simply reworking the stories and will selectively demonstrate the ways in which the murderous actions of these two narrators clearly confirm their insanity. Differentiation is likely to spring from the extent to which answers can move beyond a narrative account and maintain the focus on the 'How' of the question and on Poe's writing. Strong answers are likely to explore the expression of the narrators' thoughts and feelings in some detail and show an understanding of the way in which Poe makes it clear (particularly in *The Tell-Tale Heart*) that both characters protest their sanity rather too much. Close attention to the repetitive speech patterns, the desperate interaction with the reader, the pride in the execution of the plan, the obsession with the old man's eye, the guilt-ridden imaginings ... in *The Tell-Tale Heart*; and to the sadistic and sudden violence, the irrational perverseness, the freedom from guilt, the transference of blame to the cat ... in *The Black Cat*, should be highly rewarded.

Text:	POE: <i>Selected Tales</i>
Question 27: (30 marks)	Explore the ways in which Poe creates frightening climaxes in TWO of the stories in this selection.

NOTES ON THE TASK:

Many of the stories have frightening climaxes and it is important to be receptive to a number of possible choices. The focus in the question is on Poe's writing and differentiation is likely to spring from the extent to which answers can avoid a narrative approach to the two selected stories and shape an argued personal response which foregrounds 'the ways' of the question. Strong answers may well be those which most clearly identify the effective features of the writing at the climactic moment and which establish the context most economically. Close attention to atmospheric descriptions, to the use of clearly characterised narrators, to the careful building of mystery and suspense, to unexpected twists, to disturbing details ... should be rewarded.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (30 marks)	In what ways do you think Wells makes this an embarrassing and important moment in Mr Polly's life?

NOTES ON THE TASK:

Good answers are likely to show a clear awareness of the context: Mr Polly has been escaping from the humdrum ordinariness of daily life by weaving a fantasy of courtly love around his conversations with a schoolgirl and this is the moment which brings him down to earth with a bump (literally and metaphorically) and bounces him back to the reality of shopkeeping after an impulsive proposal to Miriam. Strong answers should be able to see the importance of this moment in terms of the conflicts which beset Mr Polly, and focus explicitly on 'the ways' of the question by scrutinising the writing here. The strongest answers may declare themselves in their close attention to features like Polly's exaggerated language, our early awareness of the extended schoolgirl audience on the other side of the wall, the symbolic possibilities of the wall itself, the contrast between the 'goddess' and the 'red-haired girl with pigtails' as illusion collides with reality, the description of his humiliating descent and the pain of acquiring self-knowledge.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (30 marks)	How does Wells' portrayal of Parsons contribute to your enjoyment of the novel? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

The extent to which answers can move beyond a conventional character study to look at Wells' methods and the effect of Parsons on the reader, is likely to be the key discriminator here. Stronger answers should be able to focus explicitly on the 'How' of the question and scrutinise the writing. The strongest answers, as well as picking up the emphasis in the question on Wells and examining his portrayal of Parsons as the most entertainingly ebullient of the 'three P's', are likely to pay close attention to the climactic window-dressing scene and see that Parsons' doomed attempt to flout convention and express his 'joy de vive', foreshadows Polly's later revolt against the drabness of his daily life.

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (30 marks)	How does Wells make his description of Mr Polly's attempted suicide so entertaining? Remember to support your ideas with details from the novel.

NOTES ON THE TASK:

It is perfectly acceptable for answers to see the planning and the aftermath as part of the 'attempted suicide' and to range widely across Chapter Eight. The emphasis in the question is on Wells' writing and differentiation should spring from the extent to which answers can move beyond a narrative account of the episode and shape a selective and personal response to the entertaining elements while focusing on the 'How' of the question. The strongest answers are likely to pay close attention to the farcical element of Polly's misfiring plot, the comic tone which keeps the serious reality of suicide at arm's length, the portrayal of Mr Rumbold's deaf mother-in-law, the irony of the outcomes.

Text:	CHOPIN: <i>Short Stories</i>
Question 31: (30 marks)	How does Chopin vividly present the relationship between the characters in these extracts?

NOTES ON THE TASK:

Chopin gives Calixta and Alcée a romantic setting and their actions and dialogue are filled with fun and flirtation. Calixta's feisty nature comes through in her attitude to the scandal they have previously created with their meeting in Assumption and there is a strong sensuality in the description used in the narrative. Mrs Baroda, on the other hand, wants to avoid scandal. She is, however, attracted to Gouvernail, is puzzled by him and piqued at his indifference and reserve. Her stung reaction to her husband saying he is surprised at her making such a commotion indicates her strength of feeling. Most answers should outline some of the above and more detailed responses might respond to the language in detail or show a strong sense of the context of the passages and comment on the role of the third party in each – Mr Baroda and Bobinôt – soon to be Calixta's husband, or examine these passages in relation to the end of the stories. Another possibility is for candidates to approach the question by comparing the relationships in both extracts, although this is not a specific requirement.

Text:	CHOPIN: <i>Short Stories</i>
Question 32: (30 marks)	Explore Chopin's presentation of the impact a child makes on adult relationships in <i>A Matter of Prejudice</i> and <i>The Father of Désirée's Baby</i> (<i>Désirée's Baby</i>).

NOTES ON THE TASK:

A starting point here might be to point out that the impact of the little girl in the first story is wholly positive, with her acting as an agent to re-unite Madame Carambeau with her son and daughter-in-law. Conversely, Désirée's baby splits the family apart because of its black ancestry supposedly coming from Désirée and leads to the deaths of both mother and baby. More detailed responses might well examine the language, which conveys the impact of the child so successfully. The American child brings out all Madame's nursing skills and finally penetrates 'the crust of madame's prejudice' and becomes a 'seed' which blossoms on Christmas morning in to 'the flower of Truth'. The shock impact when her child's race becomes clear to Désirée is stated in the graphic 'her blood turned to very ice in her veins' and the 'evil' of Armand's reaction is shown in the imagery: 'the very spirit of Satan'. The most successful answers might focus clearly on the theme, style and tone in both stories or make some perceptive comparisons between the impact of the child in each story.

Text:	CHOPIN: <i>Short Stories</i>
Question 33: (30 marks)	To what extent does Chopin make you sympathise with Mrs Mallard's and Adrienne's desire for escape in <i>The Dream of an Hour</i> (<i>The Story of an Hour</i>) and <i>Lilacs</i> ?
	Remember to support your ideas with detail from the novel.

NOTES ON THE TASK:

Mrs Mallard is escaping from the confines of a nineteenth century marriage and Adrienne from the hurly-burly of her successful musical career in Paris to a simple, natural life in the convent, surrounded by the love of the nuns, Mother Superior excepted. Both desire freedom and escape at the onset of Spring and natural imagery is used to suggest new life, hope, renewal and regeneration. The world of Adrienne's convent is Eden-like in its beauty and innocence. Neither character, however, is treated wholly uncritically. Adrienne is shown to be a Prima Donna and is perhaps over extravagant in her gifts to the convent, too sensual and self-indulgent with her lilacs, cigarettes and Château Yquem, and too much in need of affection. Mrs Mallard can appear cold and selfish in admitting that her husband was always kind yet rejoicing in his death. The endings of both stories, however, make cruel reading. Most answers should make a well-substantiated personal response to the characters. The more successful ones are likely to take up the issue of "to what extent" in some detail and to focus clearly on Chopin's presentation in terms of the language or the structure of the story.

**Mark Scheme 2448/2
January 2006**

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES**AO1**

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

AO2

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

AO4

relate texts to their social, cultural and historical contexts and literary traditions.

WEIGHTING OF ASSESSMENT OBJECTIVES

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

Unit	Task	AO1	AO2	AO3	AO4
1	1 Drama Post-1914	✓	✓		
2	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
4	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	✓		
6	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
7	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
8	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS: Unit 8 (Higher Tier)**A INDIVIDUAL ANSWERS**

- 1 Mark each answer out of 20.
- 2 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. If most qualities are achieved, award the HIGHER mark in the band.
- 4 Be prepared to use the full range of marks. Do not reserve very high marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'BELOW 6' should be used **ONLY for answers which fall outside (i.e. below) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer to the front of the script **three** marks: for answer (1) out of 20; for answer (2) out of 20; for answer (3) out of 20. Write the total mark for the script.
- 2 HIGHER TIER: The maximum mark for the paper is **60** (20+20+20).
- 3 There is NO separate Assessment of Written Communication on this paper. Written Communication is assessed on Unit 2446.

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised July 2005)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 5)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

1901 English Literature – Generic Band Descriptors

Unit 2448/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	20 19	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	18 17	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	16 15	<ul style="list-style-type: none"> present a clear, sustained response show understanding supported by careful and relevant reference to the text respond with some thoroughness to language
4	14 13	<ul style="list-style-type: none"> make a reasonably developed personal response show overall understanding using appropriate support from the text make some response to language
5	12 11	<ul style="list-style-type: none"> begin to organise a response show some understanding give some relevant support from the text or by reference to language
6	10 9	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	8-0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text

1901 English Literature - Empathic Band Descriptors

Unit 2448/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	20 19	<ul style="list-style-type: none"> demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	18 17	<ul style="list-style-type: none"> demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	16 15	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	14 13	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	12 11	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	10 9	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	8-0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 1: (20 marks)	How does the writer dramatically convey to you Ken's decision that 'life isn't worth living' in this passage?

NOTES ON THE TASK:

Answers may place this passage in the context of a number of exchanges between Ken and various other characters for example Dr Scott, Dr Emerson and Dr Travers. Ken makes the point that Mrs Boyle is confirming his belief that his life is not worth living simply through the fact that she and others do not, and will not, treat him as a normal human being. Better answers will contrast Ken's articulate and passionate arguments with the short, stilted and formal responses of Mrs Boyle as she tries and fails to offer him help, and instead confirms for him his desire to die.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 2: (20 marks)	How does Clark's writing bring to life the character of John? Remember to support your answer with details from the play.

NOTES ON THE TASK:

Although John is a relatively minor character, answers may be expected to see beyond his simple dramatic function of moving the action forward. John's light-hearted treatment of Ken's condition, such as 'knocking a tune out' on Ken's body, and his wit and banter, are appreciated by Ken because he realises that John is the only person who does not in some way feel guilty about his condition, and does not pity him. Moreover, the romance between John and Nurse Sadler provides some lighter moments. Better answers will write about John both in respect of his individual characteristics and his part in the drama, as well as his burgeoning relationship with Nurse Sadler.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (20 marks)	In what ways does Miller make this a dramatic and moving part of the play?

NOTES ON THE TASK:

Everything will not be all right when Willy goes to see Howard in the morning. Nor is Happy going to get married. Willy's fantasies are both given full rein: 'greatness', 'championship', 'god'. The SDs tell us that Willy cannot resist his delusional view, that he treats Linda badly, and that he is exhausted; they also tell us that Biff is aware of his father's suicidal tendencies. Linda is singing: trying to comfort him? trying to stay sane? There is much to comment on in the ways that Miller has portrayed tensions beneath apparently cheerful family exchanges. Better answers are likely to respond to 'moving' as well as 'dramatic', and may see the extract in the context of Willy's character and/or the play overall.

Text:	MILLER: <i>Death of a Salesman</i>
Question 4: (20 marks)	You are Charley, after your first appearance in the play. Your card game with Willy has ended in an argument and he has slammed the door behind you. Write your thoughts.

NOTES ON THE TASK:

Charley is confused and angry because Willy didn't play the game but wouldn't admit it. Willy must have seemed preoccupied and tense. Earlier in the scene Willy refused to admit he couldn't pay his way, and called Charley 'disgusting'. Charley would love to be able to help Willy and does indeed do so, but his friendship is met with rejection and pretence. Charley's voice will probably be direct and plain, to contrast with Willy's evasions. He probably has thoughts and feelings about Willy's wife and his sons. Better answers may be able to sustain the voice and develop Charley's reactions into something forward-looking.

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 5: (20 marks)	In what ways does Sherriff's writing make this a dramatic and important moment in the play?

NOTES ON THE TASK:

Answers here should place this passage fully in context in order to establish the underlying tension in the exchange between the Colonel and Stanhope. Stanhope immediately assumes that he is to lead the raid, and candidates will be aware enough of Stanhope's courage and fortitude to understand that he would wish to lead the raid himself. Similarly, better answers will point out Stanhope's professionalism in his unquestioning acceptance of the fact that his beloved Osborne should go. The poignancy of the pause, where it becomes obvious that Raleigh should also go, followed by Stanhope's desperate attempts to avoid it, culminates in the Colonel's brutal suggestion that another company could send an officer. Answers could suggest that the tragedy lies in Stanhope's unhesitating refusal of this suggestion, whereby he is forced to consign his two dearest friends to possible death. Moreover, immediately following this conversation with the Colonel, Stanhope has to use all his qualities of leadership to persuade Hibbert to stay the course.

Text:	R C SHERRIFF: <i>Journey's End</i>
Question 6: (20 marks)	Explore some of the ways in which Sherriff's portrayal of Trotter makes him a likeable character in the play.

NOTES ON THE TASK:

From the outset, Trotter is seen as somewhat of a loveable buffoon, and incidents such as his repartee with Mason, the cook, and reference to his expanding girth, are meant to relieve the bleakness of the play's vision. More comprehensive answers, however, may also refer to such things as his kindnesses towards the inexperienced Raleigh and his irrepressible cheerfulness. In spite of his lack of tact, for example when referring to the raid, and his failure to understand why Osborne should be reading a '*kid's book*', there is in fact a sensitive side to his nature. This is seen in his telling Osborne about his garden, his contented life, and his anecdote about smelling the may-tree. Stronger answers will give this more balanced view of Trotter, and when he finally tells Stanhope 'I won't let you down', we believe him.

Text:	PINTER: <i>The Caretaker</i>
Question 7: (20 marks)	How does Pinter make this such a dramatic opening to the play?

NOTES ON THE TASK:

Answers should be able to respond to the mysterious and perhaps unsettling behaviour of Mick, looking round the room, staring without expression, and then exiting quietly when he hears his brother coming in. There is also the contrast between Aston and Davies, in terms of appearance and the way they talk. Better answers may be able to respond to the effect of Mick's thirty-second pause and the way he exits, implying a watching presence, and the initial impressions we have of the characters of Aston and Davies. A sign of a better answer may also be a sense of overview of the play.

Text:	PINTER: <i>The Caretaker</i>
Question 8: (20 marks)	To what extent do you think that Pinter portrays Mick as a bully? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Mick's treatment of Davies in several episodes could be regarded as bullying: the armlock, the sarcastic interrogation about banking, the vacuum cleaner chase, to name but three. On the other hand he does not apparently bully his brother, and could be regarded as protecting him. If candidates feel that Davies deserves a rough time then they will presumably look more favourably on Mick. Another possibility is that Mick is just as delusional and dysfunctional as the other two. Better answers will probably be able to develop a reasoned argument with support from the text, and may make some reference to the idea of taking care.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 9: (20 marks)	Compare the ways in which the poets movingly explore memories about those who have died in these two poems.

NOTES ON THE TASK:

The list of the father's actions in the first stanza of *from Long Distance*, that etch the father's unassuaged grief, are likely to be mentioned in answers. Some answers will refer to the poignancy of the father's attempts to 'look alone', a sign of guilt at still loving his dead wife, and of his shame of believing she must still be alive. Credit should be given to those answers that point out the double sadness evident in the poem's last stanza, where the son is himself failing to come to terms with his parents' death. The mother in *Flowers* has similarly failed to come to terms with her father's death. In this poem, the daughter is in control of the process of grief, both for herself and for her mother, and this is seen through the mother's eyes. Better answers will observe this in the careful listing of the details of the daughter's attentions, and the firmness of her words at the end, that attempt to help her mother to reach some sort of closure.

Text:	OCR: <i>Opening Lines: Generations</i>
Question 10: (20 marks)	In what different ways do the writers convey the feelings of the parents about their children in TWO of the following poems? <i>To Edwin, at Eight Months</i> <i>You're</i> <i>Clocks</i>

NOTES ON THE TASK:

Whichever of these poems is chosen, it is the different use of images to express the feelings of the parents that is important in these poems. In *To Edwin, at Eight Months*, the first stanza is an amusing description of the helpless yet furious infant. The poem continues with the parent watching his/her child carefully, only too aware of the potential within the small body, and in the last stanza considering the delicate nature of the parenting needed to unlock it. *You're* is an expectant mother's celebration of her unborn child. The poem is rich in similes and metaphors, a tumbling-forth of funny, friendly images, using a bouncy rhythm and full of alliteration and assonance. Better answers will be distinguished not simply through their identification of these, but through their obvious enjoyment of them. *Clocks* is a far gentler poem, with simple language, and the tender image of the child learning from and enjoying the world of nature around him. Some answers may mention the air of vulnerability that surrounds the child in the second stanza – he is wary of the sand's 'soft treachery', and the moon is 'translucent', descriptions that lend some sense of mystery to the poem.

Text:	OCR: <i>Opening Lines: The 1914-18 War (i)</i>
Question 11: (20 marks)	Compare the ways in which the poets express strong feelings about death in wartime in the above poems.

NOTES ON THE TASK:

Breakfast adopts a deliberately familiar tone, and by referring to the details of a bet on a football match, conjures up an image of soldiers making the best of a cramped and difficult situation. This camaraderie serves to make Ginger's death abrupt, unsentimental and not dwelt upon, all the more shocking to the reader. Answers may note that the poem ends as it begins, with repetition of the first two lines, making death appear a casual, taken-for-granted, almost expected thing, and all the more horrifying for it. *When you see millions of the mouthless dead ...* may be seen in some answers as giving a reason for the apparent acceptance of death in *Breakfast*, for the poet brutally points out that the dead need not be mourned, both because they are dead and without faculties, and because there are 'millions' of them. The final personification of death adds a bitterness which better answers may see as the ultimate horror of war; that even those you loved should not be grieved over, as they are dead – a sentiment echoed in the death of Ginger in *Breakfast*.

Text:	OCR: <i>Opening Lines: The 1914-18 War (i)</i>
Question 12: (20 marks)	Compare the ways in which the poets express their attitudes and feelings of women in wartime in TWO of the following poems? <i>War Girls</i> (Pope) <i>In Time of War</i> (Thanet) <i>Sonnet</i> (Millay)

NOTES ON THE TASK:

It is probable that answers will refer to the relentless optimism of *War Girls*. The poem, masquerading as a paean to the gloriously capable nature of women, with the freedom that war has given them, in fact still places women firmly in a subservient position to men, with hearts 'soft and warm', and the insinuation that soldiers are the only ones deserving of their 'love and kisses'. The poem employs a jaunty, upbeat rhythm and a simple rhyme scheme, and candidates may remark on the poem's essential lack of depth. In contrast, Thanet's serene yet passionate poem sets the ideal of love, which is able to send a lover gloriously off to die, against the reality of a love both 'commonplace' and 'dear' that has the poet praying helplessly for his safe return. Millay's *Sonnet* does not express the loss of one particular love, but mourns lovers unremembered, but for whose loss the pain is just as acute. Credit should be given to those answers that see in the three poems very different views. Pope's poem asserts with bustling confidence that women will successfully fill men's places at home, yet still remain subservient. Thanet's brief work exquisitely voices a woman's desperate hope for her loved one to live. Millay expresses a more generalised sorrow for the loss of men in war.

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 13: (20 marks)	Compare the ways in which the poets create effective endings to their poems here.

NOTES ON THE TASK:

The Larkin offers a rousing conclusion drawn from the scene and the timescape he has created in the poem. The language of 'stone' and 'blazon' is in keeping with the earlier imagery, but there is an irony that the meaning the poet derives from the tomb is 'hardly meant'. The Fanthorpe stanza concludes the narrative, and returns the boy and us to the everyday temporal world. The teacher's language is typical brisk adult, and contrasts with the child's eye language coined in the body of the poem. Better answers may be alert to these or other points about language, and have an overview of the poems and writers' possible purposes.

Text:	LARKIN AND FANTHORPE: <i>Poems 2</i>
Question 14: (20 marks)	Compare the ways in which the poets make thoughts about the past memorable for you in any TWO of these poems: <i>I Remember, I Remember</i> <i>Growing Up</i> <i>Casehistory: Alison (head injury).</i>

NOTES ON THE TASK:

As usual, we look for personal response to reward, rather than rehearsed explanation of meaning. Better answers may nevertheless communicate an overview of the chosen poems. In the first poem the poet remembers the train journey as a framing device for acerbic remarks about his 'unspent' childhood. The second imposes a pattern of regret (or is it pride?) on stages of growing up unconventionally. The point about the third is that Alison looks at and partly understands the past in the photo but does not remember; in her infirmity, and in Fanthorpe's cruelly poignant irony, she knows something that the bright girl in the picture doesn't: 'I am her future'.

Text:	<i>Touched With Fire</i>
Question 15: (20 marks)	Compare the ways in which the poets make descriptions of the natural world especially vivid for you in these two poems.

NOTES ON THE TASK:

Heaney's richly sensuous language in *Death of a Naturalist* first conveys childish enthusiasm for frogspawn et al, then the horror at the army of hostile nature. Yeats evokes a tranquil autumn picture in *The Wild Swans at Coole* which is then shattered by the dramatic take-off. Answers may take the line that what makes nature vivid in the poems is the ideas expressed in them, that something happens to turn us off nature as we grow up, and that nature represents a kind of permanence, respectively. Better answers may be those who integrate comments about theme with those about language and structure.

Text:	<i>Touched With Fire</i>
Question 16: (20 marks)	In what different ways do the poets make memorable for you the people described in any TWO of these poems? <i>Nicholson, Suddenly</i> <i>Rising Five</i> <i>Afterwards</i>

NOTES ON THE TASK:

Answers may refer to either or both of the Nicholsons in the first; their similarities and differences are carefully woven into the poem. Most memorable for the poet is the sense of absence felt when the other dies, which may be echoed by the reader. In the second the little boy is carefree, as the toffee tells us, and as lively as the spring. He looks forward to being older, which becomes the key to the poem's lesson to us. The third writes the poet's own epitaph, with some balanced and moving tributes. Better answers may be those which can integrate comments on language and structure with a sense of the writer's purpose in each case.

Text:	OCR: <i>Opening Worlds</i>
Question 17: (20 marks)	How do the writers make these closing extracts particularly moving?

NOTES ON THE TASK:

In the former, from *The Tall Woman*, the present tense helps to convey ongoing loss. Not only the neighbours but also readers 'recall all that he has been through'. Most readers should have feelings to express when they read the powerful final sentence, with its image of the vacuum under the umbrella 'that nothing on earth can fill'. The second extract, from *The Pieces of Silver*, evokes quite different feelings: delight that they will 'fix that brute', amusement that he is left 'gaping', and probably triumph at the rousing imagery of the last sentence. Better answers are likely to use reference to what has gone before in the stories in order to illuminate detailed comments about the endings.

Text:	OCR: <i>Opening Worlds</i>
Question 18: (20 marks)	How do the writers make any TWO of these women particularly interesting? Nancy Obi in <i>Dead Men's Path</i> Neo in <i>Snapshots of a Wedding</i> Cathy in <i>The Young Couple</i>

NOTES ON THE TASK:

In the first story Nancy Obi is a status-conscious materialist. She sees herself as a 'queen' and her 'dream-gardens' are central to what she wants to achieve. Answers may observe that she shares her husband's attachment to modernity; better answers may suggest that she just wants to enjoy a magazine lifestyle. In the second story Neo is 'a new kind of girl with false postures and acquired, grande-madame ways' who is contrasted with Mathata 'who though uneducated, still treats people with respect'. Better answers may suggest which makes the better wife, and that the choice is not totally one-sided. In the third story Cathy attracts sympathy in her losing struggle to maintain a degree of independence in a culture different from her own. Better answers may be those which express a degree of complexity in their responses to and judgements of the characters.

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 19: (20 marks)	How do the descriptions of the uncle and Pauline Attenborough here (at the beginning of the two stories) prepare you for the endings of the stories?

NOTES ON THE TASK:

Answers might observe that, although *Rex* focuses on the dog, and the family's relationship with it, the story opens with a detailed description of the uncle, seen from the point of view of the young narrator. Most answers will note the mostly unpleasant adjectives with which Lawrence describes the uncle and his insalubrious public-house, as well as the different guises he appears in, which give him the air of a charlatan. The reader is, consequently, saddened but not surprised when at the end the uncle curses the narrator's family for making the dog too soft, proceeds to mistreat the animal, and finally has him shot. In contrast, the portrayal of Pauline Attenborough at the opening of *The Lovely Lady* appears at first to be that of a lady at once elegant and belying her years. More perceptive answers will, however, note Lawrence's thinly veiled reservations about her fragile beauty, in such phrases as 'in the half-light', 'that wears best', and 'gave her away'. The point to be made here is that this tension, continuing throughout the story, gives way at the end of the bleak revelation of her as a haggard old lady.

Text:	LAWRENCE: <i>Ten Short Stories</i>
Question 20: (20 marks)	How does Lawrence make his descriptions of the countryside so striking effective in TWO of the following stories? <i>Second Best</i> <i>Shades of Spring</i> <i>A Prelude</i>

NOTES ON THE TASK:

There is no shortage of rich imagery in Lawrence's description of Frances's and Anne's walk, and answers might focus on the colours and shapes of objects that gain from Lawrence's minute attention to detail. The mole is similarly richly described, with a succession of adjectives that make it come startlingly alive, and invite the reader's compassion for its sudden death. Better answers might observe that the mole's death is used by Tom to challenge Frances into accepting him – albeit as second best – and killing a second mole as a commitment to him. The path through the wood taken by Syson in *The Shades of Spring* is similarly described with rich detail, and as he journeys through the countryside and finds it unchanged, he realises that it is he who has changed, and is alien to do it. More perceptive answers might point to Hilda's showing him the beauties of nature that he has chosen to turn his back on, as an indication that their love was never more than an illusion. Although the countryside is not described in such detail in *A Prelude* as in the previous stories, there is nevertheless the atmosphere of the cosy cottage, warmed by the fire from the cold outside. The holly that Fred cuts serves to remind Nellie that she still loves him, and it is within the dark cottage garden that they finally came together.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 21: (20 marks)	In what ways does Ballard present different views of war here?

NOTES ON THE TASK:

Not for the first time in the novel the war in the media is not the same as Jim's war. There is much irony to be explored deriving from the different views of Jim, the magazines, and the reader. The extract begins with names of two places and an aircraft type which are very real to him, but in the copies of 'Reader's Digest' he finds a list of names which are to him remote ('another planet') and heroic, though to us they may well be more familiar. Having been starved of food and news he is now sated and laughing. His own experiences have included seeing the flash of the Nagasaki bomb, the importance of which he ironically downplays. In the magazines taking sides is not a problem, but it is for Jim, and the chapter ends with reference to what he may be learning. Better answers may locate the extract in its context of the preceding chapter, or of Jim's growth through the book.

Text:	BALLARD: <i>Empire of the Sun</i>
Question 22: (20 marks)	How does Ballard make Jim's experiences in Lunghua Camp memorable for you?

NOTES ON THE TASK:

Answers may focus on particular moments, such as those concerning weevils, Latin lessons, condoms, the 'collapse of order' in Chapter 28. Others may approach the question by referring to Jim's relationships with Mr Maxted, Dr Ransome, or the Vincents, or they may discuss Jim's energy and capacity for survival. Better answers will be able to give detailed support from the text for what they find memorable.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 23: (20 marks)	How do the writers make these two passages suitable endings for the stories?

NOTES ON THE TASK:

To respond to the question adequately, answers will need to make mention of the importance of what has gone on before the sisters' climb in *A Fall from Grace*. The intimate bond shared by the sisters is described, and with it the close understanding they have of each other's needs, both in general terms and during their act. The Contessa's callous, deliberate attempt to upset their harmony and balance by tempting Eva to accept the earrings without Louise, fails when the girls choose to die together rather than ever risk losing their completeness. Better answers will attempt to describe the lyrical power of the writing, with its short sentences and bold use of metaphor. The unhappiness of the boys and Laura's despair in the second passage, from *The Devastating Boys*, will be noted in answers, and mention might be made of how the relationship between the three has grown steadily throughout the story. There is also a touching description of Laura's return to an empty house. More perceptive answers will observe how the presence of the boys has helped Laura and Harold to grow closer during the story, and Harold's return from work in order to soften the blow of the boys' departure is evidence of this.

Text:	HILL (Ed): <i>Modern Women's Short Stories</i>
Question 24: (20 marks)	How do the writers strikingly convey the stresses within relationships in TWO of the following? <i>Hassan's Tower</i> <i>The Weighing Up</i> <i>The Black Madonna.</i>

NOTES ON THE TASK:

From the opening of *Hassan's Tower* the husband's discontent with his choice of wife, and his annoyance at his own reactions to all she says and does, is evident. Answers will observe that the narrative is framed within the husband's constant reflections about her faults, and more perceptive answers will point out that only when he accepts the variety and diversity of human nature can he accept that his own marital relationship is just a small part of a far larger picture. Better answers might indicate the strains evident in the relationship between Jeremy and Avril from the first in *The Weighing Up*, with his infrequent homecomings, her vagueness as to exactly what he does, and his lack of concern as to how she looks. So the phone call from Richenda Gosforth comes as no surprise to the reader, and Avril's choosing to ignore the existence of Jeremy's wife and son both impresses the reader with her strength, and at the same time evokes pity for her ultimate failure. In spite of their good intentions, the smug, prim and patronising air of Raymond and Lou towards Henry and Oxford in *The Black Madonna* might be observed. Raymond's fury and instant mistrust of his wife over their baby, and Lou's adamant denial of the child, promote in the reader a confirmation of their original dislike of the pair, as will their eventual decision to have the baby adopted.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 25: (20 marks)	How does Achebe make this passage an amusing and interesting part of the novel?

NOTES ON THE TASK:

This section describing the *egwugwu* is related, as always, in a straightforward and vivacious manner, and follows a steady build-up of tension where the villagers wait for the spirits of the ancestors to emerge. Achebe's gentle humour may be noticed from the start, where he remarks that 'even' the woman who is defending the lawsuit that is to be heard runs away from the *egwugwu* in fright. In relation to the history of the *egwugwu* there is the detail of people, names and places that brings the story alive, and Evil Forest is drawn so as to cause especial terror. It is, however, in the last section of the passage that Achebe's humorous and understated writing may be seen, where it becomes obvious that Okonkwo is the second *egwugwu*, yet none of the women dream of mentioning this. More perceptive answers might point out that the ritual, and the dignity of those enacting it, is maintained, and even enhanced, by this humour.

Text:	ACHEBE: <i>Things Fall Apart</i>
Question 26: (20 marks)	How does Achebe make Ezinma a vivid character? Remember to support your answer with details from the novel.

NOTES ON THE TASK:

From her first introduction, Ezinma is seen as a curious, intelligent and sensitive child, helping her mother, and beloved of her Okonkwo, to whom she is some solace after his ill-conceived part of the killing of his adopted son Ikemefuna. He constantly repeats his wish that she had been a boy, so fond of her is he. The incident of Ezinma finding her buried *iyi-uwa* is a reminder to the reader of how precious she is to her mother Ekwefi after the deaths of so many brothers and sisters. The importance of Ezinma among Okonkwo's children is seen in Chapter 11, when she is abducted by the priestess of Agbala and taken to the god's shrine. Towards the end of the story, Ezinma's beauty is described, and when she understands so clearly Okonkwo's decision that his daughters should not marry until they return to their own home, Okonkwo again wishes that she were a boy. Finally, it is Ezinma who returns from visiting her future husband's new family and supports her father during his demise. Better answers will be distinguished by the use of details from the text to illustrate the points made.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 27: (20 marks)	In what ways does Hemingway make this a striking start to the story?

NOTES ON THE TASK:

He is yet unnamed and unsuccessful. The boy looks on him with sadness; his parents have dismissed him with an emphatic foreign word. The patched sail is described as a flag of defeat. The first-time reader perhaps feels that success will come in the ensuing narrative. His blotched and lined appearance in the second paragraph adds to the fascination, and some may see the old man as a time-honoured part of the environment. The very idea of 'benevolent skin cancer' may also evoke intrigued responses. The final short paragraph may be seen to confirm impressions already gained about character and narrative. Better answers will make a clear attempt to evaluate this passage in the context of the story which follows.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 28: (20 marks)	Explore ONE moment in the book which, in your opinion, Hemmingway makes particularly dramatic.

NOTES ON THE TASK:

We should be open to different interpretations of 'moment'. Some may select a particular passage such as the first sighting of the fish, or the final return of the old man to harbour; others may choose a longer event, such as his battle with the sharks. Better answers will respond to the dramatic qualities of the text, and be able to refer to detail in support. Better answers may also be those which see the chosen moment in the context of the novel.

Text:	ORWELL: <i>Ninety Eighty-Four</i>
Question 29: (20 marks)	How does Orwell make this passage particularly disturbing?

NOTES ON THE TASK:

The cell is windowless, brightly lit and humming, an alien environment. The wipe-clean texture of the walls is harsh, and Winston's hunger is emphasised with the words 'aching' and 'gnawing'. He is used to being watched, but this time there are four telescreens. His least action is abruptly reprimanded. Better answers will probably make some connections: this is the place where there is no darkness to which O'Brien earlier referred, and the place where he will be taught to love Big Brother. Better answers will be able to justify from the text their feelings of disturbance, and may also make some acknowledgment of Orwell's sense of inevitability, here and in the whole book.

Text:	ORWELL: <i>Nineteen Eighty-Four</i>
Question 30: (20 marks)	<i>Under the spreading chestnut tree I sold you and you sold me: There lie they, and here lie we Under the spreading chestnut tree.</i> In what ways does Orwell make this song important to the novel?

NOTES ON THE TASK:

It is a sign of Winston's, and humanity's, eventual defeat. It is sung on both occasions in a jeering tone, and celebrates the fact that people readily betray each other under Big Brother's regime. Answers may note the pun on 'lie', and that sitting at the Chestnut Tree Café drinking gin sums up rebels' broken lives, 'corpses waiting to be sent back to the grave'; the early scene foreshadows Winston's fate. Better answers may see a significance in the circularity in the song, and in the lasting nature of the tree, as well as an overview of the novel.

Text:	PALIN: <i>Pole to Pole</i>
Question 31: (20 marks)	What do you find striking about the way Palin depicts women in these extracts?

NOTES ON THE TASK:

Although women do not feature prominently in *Pole to Pole*, answers will note with amusement Palin's meeting with 'the lovely Lyuba'. He offers a hilarious image of the ship's tiny swimming pool, and of the bizarre conversation with her that follows whilst he is in it. Palin's description of the Bulawayo Bowls Club is similarly amusing, although some more perceptive answers may notice the suggestion of racism inherent to Pearle's words, even though this is hidden by the comic incongruity of the 'Blind Bowler's Association'. The extract ends with a typically Palinesque cameo, that of the Scots lady champion, cigarette 'permanently on the go'. Better answers might suggest that it is the balance of the serious and the comic in Palin's writing that makes it so enjoyable to read.

Text:	PALIN: <i>Pole to Pole</i>
Question 32: (20 marks)	In what ways does Palin make ONE or TWO accounts of his discomfort memorable to you in the book?

NOTES ON THE TASK:

In a book that is so closely packed with such a wide variety of experiences, it would be difficult to prioritise particular incidents that may be used in answers. However, suitable answers might dwell on Palin's physical ailments, for example his stomach upsets as a result of taking precautionary Imodium (Day 107); or actual physical damage, such as his near-death experience of Day 116; or the bed bugs (Day 84). There are, alternatively, atmospheric and amusing accounts of appalling weather conditions, whether it be unbearable heat in Africa, or cold in the Arctic or Antarctic. Some perceptive answers might choose his unusual and often dangerous modes of travel on his journey, and in fact waiting for transport, or fretting about transport that does not turn up, or is woefully inadequate, occupies a large part of the account; as do accounts of appalling accommodation. Whichever aspects of discomfort are chosen, credit should be given to those answers that show both familiarity with the substance of the text and enjoyment of Palin's engaging storytelling skills.

Text:	HORNBY: <i>Fever Pitch</i>
Question 33: (20 marks)	How far and in what ways do you find this passage typical of Hornby's presentation of football in this book?

NOTES ON THE TASK:

He declares football to be 'a wonderful sport' and compares the scoring of goals with scoring in other sports. He lists his reasons to 'love' it, and expresses a sense of aesthetic delight in 'poise and grace'. Then he claims a factor which outweighs the others: being 'in the right place at the right time'. He compares football to musicals and rock concerts, and makes the point that football is also news. It could be argued that this passage is typical of a number of excited passages in the book, or that this can hardly be said to be typical since there is so much apparent pain and suffering in it. It could also be argued that Hornby singles out this passage by its first line, and that it is unusual in that it is unironically reasoned as well as emotive. Whatever the view taken better answers are likely to be those which express a clear answer to the question and are able to cite detailed support.

Text:	HORNBY: <i>Fever Pitch</i>
Question 34: (20 marks)	Explore ONE or TWO moments in which Hornby makes his teenage years (1968-75) memorable for you.

NOTES ON THE TASK:

The question restricts candidates to the first third of the book. There is, of course, a great deal to choose from: 'the arrival of (his) adolescence' entailing Oxford bags, a Rod Stewart haircut and a girlfriend ('Carol Blackburn') for example; or 'the most humiliating moment of (his) teenage years' in 'Islington Boy'; or his ecstasy in the next section, entitled simply 'Happy'. We shall be tolerant about interpretation of 'moment'. Better answers may be those in which personal response and details from Hornby's writing are integrated.

Report on the Units January 2006

GCSE ENGLISH LITERATURE 1901: January 2006

Chief Examiner's Report

General Comments

This report consists of the reports of the Principal Examiners for both Scheme A (Units 2441, 2442, and 2444) and Scheme B (Units 2445, 2446 and 2448) and the report of the Principal Coursework Moderator.

The number of candidates was, not surprisingly, lower than the entry for the same Units in June 2005. However, a very substantial number of candidates opted to take the post-1914 Drama Unit early, taking advantage of the opportunity to complete this Unit and focus on the Poetry and Prose later in the year. Particular attention is drawn, therefore, to the General Comments of the Principal Examiner on Unit 2441; these comments also relate to the performance of candidates on Unit 2445.

Centres are urged to encourage their students to complete the grids on the front of their examination booklets and to indicate in the margin which question they are answering.

It is hoped that these reports will provide valuable feedback to Centres that entered candidates for these Units and will also help teachers in the way they guide pupils to fulfil their potential in future English Literature examinations at this level.

A note about re-calibration of mark schemes for externally examined Units

Some adjustments have been made to the raw mark band ranges from January 2006 onward. This follows a review of the performance of the mark schemes as they have operated in previous sessions, particularly in relation to the conversion of raw marks to the Uniform Mark Scale at Unit level and the consequent effect for overall aggregation. These revisions do not affect the band descriptors, or the standard which has been established in all examinations to date. The mark schemes for coursework are unchanged.

**2441/1 – Foundation Tier and 2441/2 – Higher Tier
Scheme A: Drama Post-1914**

General Comments (including 2445)

An even larger entry for these Units than in January 2003 and January 2004 confirms the growing enthusiasm for the staged assessment opportunities offered by the 1901 Specifications. Many scripts displayed a confident understanding of complex situations and relationships (Biff's feelings for his father, Stanhope's handling of Hibbert, Juliet's desperate appeal to the Friar...for instance) and several examiners found the willingness to engage closely and personally with the emotions depicted and generated by these plays truly remarkable for fifteen and sixteen year-olds in a 45-minute exam. Although there is still some work to be done in encouraging candidates to see the plays as more than just written texts and themselves as more than just "readers", there were some shining examples of thoughtful attention to sound, movement, lighting and to stagecraft generally which suggested an increasing awareness of drama texts as scripts for performance and that candidates are benefiting from seeing (and being involved in) productions and related drama activities. Anxieties about the loss of *An Inspector Calls*, *Educating Rita* and textual annotation appear to be completely unfounded, and the new texts, *Journey's End* and *Whose Life Is It Anyway?*, seem to be firmly established (in first and second place respectively) in the affections of teachers and candidates. The vast majority of Centres had clearly made shrewd and careful Tiering decisions and there was widespread evidence of thorough, sensitive and supportive teaching, geared to promoting not only sound textual knowledge and effective exam technique but also strong personal response and genuine enjoyment of the plays.

The proportion of candidates choosing the popular extract-based questions (usually about three-quarters of all answers) appeared slightly smaller this time, partly because there were more candidates prepared to range more widely across their texts in tackling discursive character-based questions (Dr Scott, Aston/Davies, Don Pedro/Don John...for instance) but mainly because of a large increase in candidates opting for empathic questions. Many candidates of all abilities clearly find the opportunity to adopt a point-of-view very distinct from their own a liberating and stimulating experience, and find that the directness and compression of a "thoughts caught on the wing" approach suits them much better than the structure of the critical essay in a 45 minute exam. Examiners reported that answers written in the voices of Linda or Ken or Stanhope or the Nurse, for example, were often "a joy to read". Difficulties with anchoring empathic reflections to the exact moment prescribed by the question were much less marked than in previous January entries.

Nevertheless there were examples of under-achievement and these could be attributed to **three** main causes:

1 The extract-based question: balancing attention to the extract and the whole-play context
Previous reports on the Drama Units have commented on the damaging tendency to choose an extract-based question and then to treat it like a broadly discursive question, as if the extract itself does not actually appear on the paper; but this tendency continues to undermine some answers. Extract-based questions always refer to "this extract" or "this moment" or "this scene" or "this passage" or use the word "here" to anchor the question to the extract, and although it is true that these questions do require a sense of context and a related overview of the whole text, close attention to the extract itself remains the core requirement for successful answers. The best answers establish the context quickly and then use the extract itself as a starting-point for all their ideas, so that a discussion of Stanhope's attitude to duty or cowardice in response to Question 10, for instance, will be rooted firmly in the detail of the extract and his confrontation with Hibbert, rather than bouncing away from the extract and taking on a wholly separate life of its own. A consideration of the climactic final scene of *Whose Life Is It Anyway?* (Question 7) should foreground the dramatic detail of the extract rather than survey the development of Ken's determination to seek his own death throughout the play. Specific responses to the portrayal of

Juliet's desperate predicament in the extract from Act Four Scene One printed on the 2445 papers for Question 4, should not be swamped by lengthy explanations of the Friar's "remedy" and its consequences. Conversely, some candidates adopted such a blinkered, line-by-line approach to the extract (and to the broad sources of tension, suspense, conflict, action, emotion...detached from the particular situation portrayed in the extract) that they conveyed very little sense of character, relationships or of context generally. The place of the extract in the play remains an important element in extract-based answers and successful candidates manage to complement their attention to the detail of the prescribed extract with a sharp awareness of context. The rule of thumb recommended in previous reports remains a good working guide for candidates: devote at least two-thirds of extract-based answers to discussing, quoting from and commenting on the extract itself but don't neglect the significance of the extract in the whole-play context.

2 Fruitless Feature Logging

Candidates (and there were several) who began their answers with comments like "Miller makes this such a gripping and significant moment in the play with his use of exclamation marks" or "Clark creates such a moving climax to the play here with his use of ellipses" and then went on to identify other written features ("Sherriff uses lots of dashes for Hibbert whereas Stanhope speaks in paragraphs...") and even register the fact that stage directions are italicised...seemed to be adopting a 'feature-logging' approach which distanced them from the dramatic effect of the dialogue and action and prevented them from involving themselves fully with the characters and situations. The obsession with graphological features (like punctuation) conveys the strong impression that these candidates see the plays merely as written texts directed at a reader, rather than as scripts for performance before an audience, and read stage directions as tacked-on elements of this written text rather than as part of the dramatic action of a scene.

3. Exam Inexperience

This is perhaps more marked in January entries, and is characterised by:

- insufficient attention to the wording and exact demands of the question so that candidates shaped cases for or against *pitying*, rather than *admiring*, Biff (Question 2 – 2441/2); or paid no attention to key words like "significant" (Questions 1 and 10 – 2441/2); or conveyed no defined idea of what terms like "moving" or "memorable" or even "dramatic" might mean to them
- candidates' lack of confidence in their own voices and personal responses, and reliance on unadventurous, detached and formulaic approaches – including sweeping remarks like "Clark creates a climax by using language and stage directions...", or introducing *Journey's End* answers by discussing the assassination of Franz Ferdinand or Sherriff's war experiences, or bolting lengthy debates about the ethics of euthanasia onto the discussion of the final scene of *Whose Life Is It Anyway?*
- the treatment of stage directions as if they are pieces of narration to be relayed to the reader/audience as part of a written text rather than part of the action of a scene
- adopting contorted third-person ("If I was Benedick I would be thinking...") or "Dear Diary" approaches to empathic questions, suggesting that some candidates are unfamiliar with the empathic approach but still find it an attractive option in the exam
- false starts – beginning and then abandoning one question in favour of another really hampers performance in a one-question, 45-minute exam
- tackling the bullet points without explicit reference to the stem question (at Foundation Tier)
- answering non-extract questions but referring only to the extract printed on the paper
- the missing out of answer numbers, either on the front-page grid of the answer booklet or in the margin, as if the candidate is unsure about question selection
- answers to more than one question or on more than one text
- long plans but short answers – over-elaborate plans are often unhelpful in such a short exam
- the use of overlong quotations
- running out of time and rushed endings

- copying scarcely relevant editorial notes (particularly from editions of *Death of a Salesman* and footnotes to Shakespearian texts).

Comments on Individual Questions

Death of a Salesman

The vast majority of candidates on both Tiers opted for Question 1 and many answers looked closely at the “gripping” elements of the highly-charged extract, demonstrating a sensitive understanding of Willy’s mental disintegration and of the way Biff’s exasperation turns to anxiety, and making some fascinating links between Biff’s failures in the past and the present. The strongest managed to explore the significance and effect of both of Willy’s memories, particularly of the Standish Arms, as expressions of his long-suppressed guilt, and to explore the stagecraft at work in the projection of these memories. A few candidates remained baffled by the time shifts and one was convinced that the Lomans’ problems had all stemmed from Willy’s affair with Bill Oliver’s wife. The most successful answers to Question 2 on both Tiers made distinctions between Biff past and present (or pre- and post-Boston), constructed well-supported arguments about his loyalty to Linda, paid particular attention to the later scenes where he is attempting to face the truth (especially his final showdown with Willy, and the Requiem), and maintained an evaluative approach to his character throughout. Less successful answers drifted away from the key concepts (“admirable” at Higher Tier and “memorable” at Foundation) and into an evaluation of Willy, or became bogged down in Willy’s estimation of Biff, or took refuge in the listing of half-assimilated ideas (“the American Dream, the pioneer spirit, the rural idyll...”) without explaining their significance or relevance. A number of convincing Lindas emerged in response to Question 3 on both Tiers particularly when the feelings of optimism at the end of Act One (about the meeting with Bill Oliver, about Willy’s prospects for a desk job in New York...) were not allowed to obscure Linda’s deep concern for Willy and her knowledge (shared with her sons) that Willy is trying to kill himself. Several candidates tapped directly into the spirit of the play and the way Miller builds both mystery and suspense, by allowing their Lindas to brood about the friction between Willy and Biff. The willingness of candidates on both Tiers to engage and identify with the troubled family relationships in this play, in a genuinely personal way, continues to impress examiners.

The Caretaker

Pinter remains the choice of a small but enthusiastic group of Centres. The elusive and unconventional nature of the characterisation and of the relationships means that candidates tend to focus even more closely on the language and on the dramatic effects, and to see the play in theatrical terms. Certainly the most successful responses to Question 1 were able to move beyond Mick’s threatening behaviour to look explicitly at stage effects like the drip sounds and at the nature and effect of his language (particularly the pauses and repetition employed in his

interrogation of Davies and the startling conversational leaps in his long speech). Question 5 (on sympathy for Aston/Davies at Higher Tier and differing responses to Davies at Foundation Tier) produced some wonderful writing and some well-balanced and well-supported arguments across both Tiers. There was a tendency at Higher Tier to pay scant attention to the final scene (mentioned in the question) and the pleading of Davies to remain in the house, but many candidates built up very convincing cases for/against sympathy by exploring glaring examples of Davies’ ingratitude, mendacity and manipulateness and responding sensitively to Aston’s account of his brutal hospital treatment. Very few candidates attempted Question 3, which is perhaps symptomatic of the fact that candidates find the menace of this play more striking (and easier to discuss) than its comedy.

Whose Life Is It Anyway?

In its second appearance on the 2441 papers, *Whose Life Is It Anyway?* confirmed its status as a highly popular text which evokes strong personal responses from candidates across the ability range, and many answers to Question 7 (about the Judge's decision and the ending of the play) were able to identify and explore an impressive variety of "moving" features - from the nature and implications of the judgement and the way it is delivered, through the differing reactions of Dr Emerson and Dr Scott to the significance of the final blackout. Highly successful answers examined the effect of Judge's movement and pauses, and the dramatic shaping and balance of his long speech, understood the irony and significance of the "hanging judge" remark, refused to over-sentimentalise Dr Emerson's offer to Ken seeing in it an extension of his stubborn refusal to give up hope, and offered a fascinating range of possible interpretations of Ken's refusal to accept Dr Scott's kiss. As already noted in the "General Comments", some candidates became so obsessed with punctuation and particularly Clark's use of "ellipses" that answers became completely unbalanced and analysis of punctuation took on a life of its own, with any dash, exclamation mark or question mark contributing automatically to the creation of tension/suspense, completely detached from the dramatic context and what is at stake for Ken and for the hospital staff. Some candidates (particularly at Foundation Tier) found it difficult to establish the context for the extract speedily and economically and tended to unload an overlong explanation of Ken's situation and feelings throughout the play. Many answers to Question 8 conveyed a clear sense of the importance of Dr Scott in counterbalancing Dr Emerson's determination to keep his patient alive at all costs and in contributing to the debate about "professionalism" through her developing intimacy with Ken. A willingness to offer several interpretations of the failed kiss (once again) and to explore the implications of the discussion about sexual desire without over-romanticising the relationship between doctor and patient, tended to characterise the strongest answers. Question 9 proved to be a very successful choice, particularly for Foundation Tier candidates, and there were many authentic Kens displaying convincingly mixed feelings of anger, frustration, impotence... and often reflecting humorously on the after-effects of Valium. Most answers were anchored confidently to the prescribed moment, registered that Ken's determination to seek his own death had been reinforced by Dr Emerson's disregard of his wishes (the word "violation" was used very aptly by several candidates) and understood his intention to subtly engineer a meeting with Philip Hill. Less successful answers tended to become rather bogged down in a repetitive rant which demonised Dr Emerson. Occasional confusion over the gender of central characters surfaced in a small minority of answers, brought about presumably by focusing on the later version of the play which Clark rewrote to accommodate a female lead (and the 2005 London production with Kim Cattrall as Claire Harrison), rather than on the original version prescribed by the syllabus.

Journey's End

The oldest and most traditional of the post-1914 plays on offer has clearly struck a chord with a wide range of candidates and has very quickly established itself as the most popular 2441 text, just ahead of *Whose Life Is It Anyway?* and *Death of a Salesman*. The best answers to Question 10 managed the vital balance (noted in the *General Comments*) between close attention to the dramatic elements of the printed extract and an overview of the passage's "significance" very effectively, and grounded some fascinating discussions of courage, comradeship, duty, honour, cowardice, leadership, contrasting values and personalities, coping strategies, the horror of war...in the dramatic detail of the confrontation between Stanhope and Hibbert. A firm grasp of context (in Stanhope's well-established contempt for the "worm", his scorn for the "neuralgia", his intention to block his escape, his visit to Dr Preston, the timing of Hibbert's breakdown...) and a clear sense of how Sherriff has built the conflict to this climax, also characterised the introductions to the strongest answers. Many candidates successfully traced the ebb and flow of suspense and emotion through the action and dialogue of the extract and responded to the impact of the violence, the stick-smashing, Stanhope's threats and production of the revolver, and the countdown, though fewer explored the implications of the final moments where the tone changes radically and the calculated threats give way to a more compassionate style of man-management. Although some strong answers saw not only contrasts between Stanhope and Hibbert but also the similarity of their shared fear, there was a

tendency to devote more time to the exchange in which Stanhope admits that he feels “exactly the same” but still exhorts Hibbert to do the “decent” thing, than to the printed extract itself. The tendency to drift into decontextualised feature-logging of language effects (noted in the *General Comments*) was particularly noticeable in some answers to this question and long sections of answers were devoted to a highly technical analysis of dashes, exclamation marks and the use of italics as if the extract only constituted written language data and did not portray a shifting and dramatic situation involving two characters with whom we are already familiar. Precious time was also wasted by some candidates who felt compelled to outline the social/cultural/historical contexts for the play (definitely *not* an Assessment Objective for Drama Units) and demonstrate their considerable knowledge of Archduke Ferdinand’s fateful visit to Sarajevo and the origins of World War I. Question 11 was more of a minority choice and while strong answers were able to move beyond Trotter’s comic obsession with food and remarkable geniality to explore what his humour, ordinariness, courage, loyalty and sense of duty bring to the play, some candidates became rather bogged down in the idea of “comic relief”. The best answers dealt directly with the issue of class, engaged (and sometimes challenged) the view that Trotter lacks “imagination”, saw how he contrasted with other characters and suggested he had evolved his own coping strategies and felt more deeply than he was letting on. Trotter’s conversations with Osborne and Act Three Scene 2 were rather neglected. Many candidates made the journey from exam room to dugout and from bright-eyed GCSE student to shell-shocked, alcohol-dependent World War I Infantry Captain with remarkable ease in response to Question 12 and, probably for the first time, this empathic question was tackled by more candidates than the extract-based question in some Centres. Examiners often praised the remarkable authenticity of the voice, the confident grasp of context and the directness and economy with which many candidates expressed Stanhope’s complex feelings about Raleigh’s arrival. As with the Osborne empathic task last summer, the adjective “superb” cropped up in many reports to describe the quality of the writing. Snippets from Stanhope’s conversation with Osborne about Raleigh were often skilfully integrated and the strongest answers tended to foreground the self-loathing, the fear of revelation and of losing Madge, the anger, the regret at the loss of innocence and the possibility of letter censorship. Candidates who adopted a “Dear Diary” (or even a “Captain’s Log”) approach tended to be self-penalising in that the objectivity of an assumed written format distanced them from the intensity of Stanhope’s feelings and the resulting chronological account often obscured his central anxieties by running through events (Hardy’s sloppy standards of trench maintenance, the arrival of a new Officer...) in a rather neutral manner. Candidates who wrote as if catching Stanhope’s thoughts on the wing, as if he is standing still in time at that one prescribed moment in the play, wrote with much greater conviction. Some candidates misplaced the moment and leapt forward to Osborne’s reading of the letter, some lost Stanhope’s point-of-view and quoted authoritatively from the earlier conversation between Osborne and Raleigh in which he was not involved, some found it difficult to exclude anachronistic expressions (“there for him...dating...bad-mouthing...dad...paranoid...wimp...”), some used words like “prig” and “funk” as if they were all-purpose terms of abuse without specific meaning and many candidates perhaps displayed the widespread influence of *The Simpsons* in insisting that Raleigh has a sister called “Marge”.

**2442/1 – Foundation Tier and 2442/2 – Higher Tier
Scheme A: Poetry and Prose Post-1914**

General Comments

Compared with the high numbers of candidates entered for this Unit in June 2005, the January 2006 numbers were considerably fewer. Some were, it appeared, re-sitting the Unit, whereas a number were sitting it early. Comparatively few of the thirteen texts were used by Centres, the most popular being *Opening Lines* and *Opening Worlds*. Thus it is difficult to make helpful generalisations about overall performance on the Unit. However, examiners reported an improvement in the level of response to poetry, with candidates seeking to show their understanding of the poems and not simply their awareness of terminology.

The apparent improvement in poetry responses might be explained by the accessibility of the poems in Questions 1 and 4 (*from Long Distance* and *Poem* , *In Time of War* and *Sonnet* respectively). There were comparatively few real misunderstandings of the poems. . It is hoped that the overall improvement will be continued in the work of the much larger entry of candidates in the summer. However, there is still a tendency to plough doggedly through the poems without focusing clearly on the demands of the question. One examiner found personal response to imagery still rather patchy with little real engagement with the language of images candidates thought vivid or memorable. There were a few Centres whose Higher Tier candidates made no attempt to compare two poems

Notes on individual questions are given below only where there were sufficient responses on which to base a general comment.

Comments on Individual Questions

- 1 Candidates at both Foundation and Higher Tier showed some understanding of the Harrison and Armitage poems, though weaker responses ventured no further than offering some explanation of them. Weaker responses too often did not consider the effect of Harrison's final stanza, seeming unaware that the father is now dead. Better answers engaged with some of the language of the poems, commenting on Armitage's starting the first twelve lines of *Poem* with *And* and use of colloquial diction such as *blubbed* and *lifted ten quid*, often being able to offer comment on his possible purpose in doing so and on the effect on the poem.
- 2 At Foundation Tier candidates usually found some images to write about in both poems but did not find it easy to write what they found particularly striking about them. At both Foundation and Higher Tiers, candidates were often uncertain about the identity of the girl in *A Short Film* (often referred to as a video), but often redeemed themselves in discussions of Plath, most notably when they aimed to do more than simply list and explain her images.
- 3 Although there were comparatively few responses, *Anseo* seemed to pose difficulties for candidates, some of whom had only a limited understanding of why Joseph Mary Plunkett Ward was punished by the Master, seeing him simply as a sinless, almost saintly victim of a sadist.
- 4 *In Time of War* and *Sonnet* were generally understood by candidates, although a number wrote that the woman's grief in *In Time of War* had driven her to knit compulsively. The change of mood between the two stanzas was usually noted, whilst the best answers focused on the change of tone and language in the second stanza. A number of candidates either simply explained the image of the tree, whilst some ignored it completely.

- 5 Candidates were able to write quite convincingly about the different attitudes to war in *Of the Great White War* and *War Girls*. Fairly basic responses offered paraphrases of both poems to identify the attitudes, explaining rather than analysing quotations; whilst the best considered how language, structure and forms helped to convey these attitudes. Responses often referred hopefully to rhythm and rhyme, too many saying of the Pope, for example, that they made the “poem easier to read”, “easier to understand”, “flow more smoothly”, “flow faster” and “flow quickly”. Such generalisations did little to suggest that a critical and sensitive response was under construction. A common misunderstanding of the Pope, one examiner found, was to view “girl” as a pejorative term; she should have used “woman”. (Of course, had Pope done so, the “smooth flow” would have been somewhat slowed.)
- 6 At Foundation Tier candidates were able to demonstrate some of the suffering of soldiers in two of the Owen poems they chose to consider. Usually they were able to support their comments with some textual references, though they did not find it easy to offer any analyses of those references or response to Owen’s language. However there were some thoughtful responses at Higher Tier that focused on pity, how Owen’s language conveys his own pity to the reader, and how the reader comes to share it.
- 13 Foundation Tier candidates appeared to have little difficulty in understanding the thrust of the question, best responses acknowledging how the portrayal of the natural world is central to understanding what is happening in the extracts. However, at Higher Tier the question was all too often misread or misinterpreted. It asked how “these descriptions of the natural world help your understanding of **the stories from which they come** (my bold). Some answers did not move beyond an explanation that it is hot in the afternoon in Thailand and cold in Russia in the winter. Others seemed to adopt a “solving-a-mystery” approach; in the first extract, leaves are falling from trees, so it might be autumn; it is hot, so this could be any number of African or Asian countries; snow, in the second extract, is found in many cold areas of the world, but this is probably Russia. The focus of extract-based questions, especially at Higher Tier, is principally on the writing, not just in the Poetry Section but also in the Prose. Thus to neglect the opportunity to pick up the comments on “torture ... angry ... his little son” in the first extract, and the importance of Savuskin’s “own small world” to demonstrate understanding of the stories led to a number of Higher Tier responses reading as if they were “unseens”. Better responses at Higher Tier, whilst focusing on the extracts and the writing, showed awareness of how they helped overall understanding of the stories from which they were taken.

Some responses read as if comparison of the extracts was a requirement. The AO3 requirement for comparison is tested only in Poetry. The requirement that extracts from two different stories must be set leads Question Setters to look for two stories that have some kind of thematic connection, on the grounds that concentration on one particular thematic area is more helpful to candidates than yoking together two totally disparate ones. Candidates may find thinking in terms of comparison lends a useful structure to their answer, but teachers need to bear in mind that comparison is not targeted here.

- 14 Best responses at Foundation Tier picked up “memorable” in the question and showed why any two of the three characters are more than just people who say or do things in a story. Similarly, at Higher Tier the best responses focused on those details of writing and character-creation that bring the character to life. Rather surprisingly, candidates at both Tiers found that Ravi’s nose-picking made him memorable or bring him to life for them. Weaker responses at both Tiers provided character studies without highlighting why characters are memorable or how the authors bring them to life.

Report on the Units taken in January 2006

- 15 This question was best answered by candidates who had some kind of working definition of the word “prejudice” in their minds, allowing them to examine the issue in both stories. At both Tiers, there was thoughtful discussion of *Leela’s Friend* in particular. Good answers here demonstrated engagement with task and text, providing appropriate examples with appropriate textual support.
- 25 This was comfortably the most popular question on *The Old Man and the Sea* at both Tiers. Weaker responses at Foundation tended to ignore the reference to “your feelings” in the question and considered the old man’s feelings instead; others simply paraphrased the extract; others attempted to summarise the novel. The best followed the bullets and as a result produced interesting and relevant responses. At Higher Tier, the best answers looked carefully at Hemingway’s writing in the extract, focusing on how it creates tension and excitement and showing the candidates’ analytical skills to good effect.
- 26 The Foundation Tier question on the importance of the friendship between the old man and the boy was best answered by candidates who focused on its “importance”, for example in creating sympathy for the old man. These avoided providing mere character studies of Manolin and/or of Santiago. Character studies were also sometimes offered as answers to the Higher Tier question. Responses which focused on Hemingway’s portrayal of the boy’s actions and his feelings about the old man at the beginning and end of the novel were often very successful. Answers which concentrated mainly on the old man’s thoughts in the middle of the novel often denied themselves much material that was very relevant to a full response here. There were frequent attempts to argue that Manolin is a disciple to Jesus and to support this with reference to moments in the novel. On occasion this caused a little confusion, not least where Santiago was also identified with St James. (Noah and the Flood also made one appearance.)
- 27 There were few answers here, but candidates were able to illustrate moments when the old man’s will and intelligence are evident.
- 28 There were some responses to *Nineteen Eighty-Four*, most at Higher Tier. There were some very good analyses of the opening paragraphs of the novel with close attention to the language. The engagement with and understanding of this text suggests that it is succeeding in stimulating the minds of students at this level.

Written Communication

2442 is the only Unit in Scheme A in which Written Communication is assessed. A strong or weak performance here can make an appreciable difference to a candidate’s final mark.

2443 Coursework – Scheme A: Pre-1914 texts
2447 Coursework – Scheme A: Post-1914 texts

General Comments

The January session for English Literature coursework has proved to be a useful opportunity for centres to re-enter candidates who want to improve on marginal summer performances, or to enable candidates to off-set some of the next summer's assessment burden. As usual it has been a pleasure for moderators to see the former group at last successful and witness the burgeoning skills of the latter. One feature of the January entry is inevitably centres entering very small numbers of candidates and it is worth noting that for this reason students are especially 'exposed' in the moderating process. Where large numbers are submitted only a sample is moderated; where there are only single figure entries every candidate is scrutinised and any casualness in the standardisation or administration can be significant.

Most centres were supremely well organised, met the tough deadlines and annotated work constructively and supportively to the benefit of their candidates. In these cases moderators enjoy a partnership with schools that has a positive benefit on the achievement of the students. However, there were too many instances where moderators have reported that centres have not marked carefully, have not standardised properly and have been rather slipshod with administration. One salutary example is that of a single candidate entry who was judged by the moderator to have been marked by two bands too generously, but when she took the trouble to contact the school found a clerical error which meant that the candidate was able to go through unchanged. There were other instances of coursework being sent with no cover sheets, no teacher annotation, incorrect MS1s and no indication of deficiencies. A re-submission must be signalled on the cover sheet and at least one piece of work, appropriately indicated, must be presented. Sadly, there will be candidates this year who will have fallen short of grades because of the way in which their work was administered within the centres.

This report is being written in a week when universities are complaining that too many undergraduates do not have essay writing skills. There was ample evidence this session of centres trying to get the correct balance of providing sufficient scaffolding around which candidates could construct their reasoning and evidence with scope for the development of depth, originality and sophistication. Tipping the balance too far towards over-direction was sometimes manifest in essays that appeared identical in places, with arguments, quotations and structure having been provided. It should be remembered that even at Band 4 candidates must be seen to be developing "personal and critical responses." There is a danger that if candidates are too dependent on a set of notes or websites their work will appear plagiarised to moderators. Indeed one moderator reported that some work appeared "so scaffolded as to be a cloze exercise with the quality of writing being the only discriminator." In this respect it might be helpful to give candidates a choice of poems and tasks, with more general input on essay planning.

Often the above criticism is signalled by device-led responses to poetry. This is where candidates describe poetry as a succession of rhetorical devices, without any sense of appreciation of meaning or overview. Where candidates were able to use their ability to identify literary devices to support an evaluation of the effect of the poem, then indeed some very high achievements were apparent. It is encouraging to see how many students can use quotation to good effect. In some cases too many poems were presented and comparison became superficial. The best answers were usually two poems from the prescribed period with sustained comparison. Centres should be reminded that though it is permissible to compare a pre-1914 poem with a post 1914 one, it is not the best practice. Too many candidates neglect the earlier poem even though they are doing the 2443 syllabus. 'The Charge of the Light Brigade' in combination with 'Dulce et Decorum est' poses this danger.

Report on the Units taken in January 2006

Shakespeare coursework that focused on film or re-creative answers invariably depressed the achievement of less able students, leading to inaccurate textual reference or mere narrative. Where tasks required analysis of a single scene the best answers dealt with this in the context of the whole play, making incisive connections or using the excerpt as a microcosm of the whole. Moderators are always uneasy if there is no evidence of the entire play having been read. It was a pleasure to see a variety of Shakespeare plays being studied, *Coriolanus* being a welcome addition to the canon. As well as the customary *Romeo and Juliet*, *The Merchant of Venice* remains popular, as does *Twelfth Night*. Both texts provide good opportunities for social and cultural context to be assimilated into the study, though this should not exclude study of language and dramatic form. In the prose Hardy and Conan Doyle continue to be staple texts and some of the best responses are still those that are simply informed by an awareness of cultural context rather than which focus entirely upon historical or social factors. Sometimes these produce rather banal conclusions about the lack of telephones in Nineteenth Century Wessex. Indeed many an Aeschylean confluence of unfortunate circumstances might have been averted by text messaging.

Next summer moderators look forward to coursework where tasks are clearly described, candidates are encouraged to construct arguments independently and teachers enter into a dialogue with both students and moderators through their annotations. Again, this January, most centres are to be congratulated for promptness, sound administration and dedication to the progress of their candidates.

**2444/1 – Foundation Tier and 2444/2 – Higher Tier
Scheme A: Pre-1914 texts**

General Comments

There was quite a small entry this session, but examiners all reported much the same – that they saw a very pleasing range of scripts, the best being full of confidence and quite often sophistication, and the majority demonstrating at least some clear understanding and indeed enjoyment of the texts being discussed. Candidates generally seemed considerably more aware than has been the case in the past of the need to support their ideas and arguments with detailed textual evidence in the form of quotation, and more importantly still for high-band marks that these quotations must be *explored* rather than simply used illustratively. Time is of course very short, so detailed exploration will necessarily be limited (though time seemed to be a major problem in only an extremely small number of cases); what matters is that there was clear evidence in these scripts that it can be done – and many candidates very clearly knew and managed it well.

As is often the case, the least confident answers came from the poetry section, though it must also be said that there were some very thoughtful and interesting comparisons here, as will be shown below; and perhaps surprisingly, because they were almost invariably the last to be written, the best answers very frequently came from the prose questions. Shakespeare (almost exclusively *Romeo and Juliet* this session) led to some certainly competent but quite often rather lifeless and impersonal responses.

Most candidates had clearly also been taught to address exactly what the question required; there were few answers that simply rehearsed the story or outlined what the poem said – a few did this, and demonstrated perhaps some limited understanding, but most seemed very aware of the critical importance of doing exactly what they were asked, which was pleasing and reassuring to examiners. In the same way, there were very few candidates indeed who answered wrong questions, or who did more or fewer questions than required. One or two managed, whether by design or accident it was impossible to suggest, to apparently misread the questions relating to their set texts, and tried to answer a question on a different text, which led to some difficult and complicated irrelevance – perhaps a word of warning might be helpful to candidates generally to make sure they read very carefully what they are asked to do!

Two trivial points to end with: almost no candidates indicated on the front page of their answer books which questions they had answered; and some candidates wrote almost illegibly – this second point does them no service at all.

Comments on Individual Questions

Notes on individual questions are given below only where there were sufficient responses on which to base a general comment.

Romeo and Juliet

- 3** This was by far the more popular question and most candidates were clearly quite familiar with this moment in the play. Many wanted to write rather more generally about the role and character of the Nurse in the play as a whole, but while this is of course a helpful and quite useful way of approaching the given extract there should have been – as there was in most answers – more tight and exact focus upon the extract itself. Most candidates saw the role of the Nurse as a mother-figure, contrasting her warmth and affection with Lady Capulet's rather colder and more formal approach to Juliet. The Nurse's knowledge of

Juliet's birth date, the fact that she had been her wet-nurse, and her very obvious affection for the young woman, perhaps as a substitute for her own lost daughter, were all matters noted by most candidates. Her outspoken nature, perhaps even a little vulgar here, and certainly her somewhat rambling anecdotes, were seen as suggestive of the kind of person she is portrayed to be both here and later. A few candidates noted elements of self-centredness, too, in her garrulous nature, a characteristic (combined of course with her role as a Capulet servant) that reappears later in the play when the Nurse advises the secretly married Juliet that she really ought to forget Romeo in favour of Paris. A surprisingly large number of candidates mis-read the word "marry" in line 17 of the extract, and found themselves in some difficulties as a result.

- 4 There were some good answers to this question; most candidates, as one might have expected, selected the end of the play, and focused upon the deaths of the two lovers, discussing the dreadful ironies and mistakes inherent in the scene – some, too, adding the death of Paris as an additionally sad or tragic note. Other moments selected included the scene where Juliet drinks the Friar's potion, the scene immediately following the marriage night, the death of Mercutio, and very unexpectedly though quite convincingly argued, the actual marriage of the two lovers – sad because of its implications for their future. Examiners marking this kind of question have no pre-conceived responses to what is selected, however unlikely it may be – what matters is how strong and convincing a case is argued for its selection. The best answers focused not only upon the candidate's chosen moment, but showed too how the sadness and tragedy inherent in it contribute to the overall movement of the play – there were some excellent answers here. Textual support is of course particularly significant in this kind of answer, and most candidates demonstrated a confident and secure grasp of Shakespeare's writing.

Opening Lines: Men and Women

- 9 This was the less popular of the two questions on "Men and Women", and was rarely managed with great confidence; most of the relatively few candidates attempting it saw very clearly that there were huge differences between the largely light and attractive images used by Greenwell, and the dark and alarming ones in the Blake. Most were able to see, though not always explain, at least something of the theme that Blake proposes – thankfully there were rather fewer of the sexually transmitted disease interpretations this year – but few seemed able to do more than touch on what Greenwell is saying, despite the strongest hint in the poem's title; as one examiner says, most answers here were "explanatory at best".
- 10 There were some good and detailed answers here, especially from the majority of candidates who used Rossetti and Hardy – Hood's comic poem was used by a few, but rarely with any great confidence. Most answers saw a good and striking difference in the nature of the partings portrayed – death in "Remember", but temporary though still deeply painful in "On the Departure Platform" (though there were some interesting and quite thoughtful attempts that saw this too as a poem about death), and the sad but in at least one case relatively short-lived parting between the two lovers in "Faithless Sally Brown".

Report on the Units taken in January 2006

Better answers focused well – often very well – upon Hardy’s images, and to a rather lesser extent Rossetti’s, but there were almost no attempts to look beyond the narrative in Hood’s poem. There were some quite surprising misreadings of the question, where candidates took the word “memorably” to mean “memories of”, leading to some quite convoluted and difficult discussions; again, more careful reading of the words would have avoided at least some of these problems.

Opening Lines: Time and Change

There were a very few answers on this section of the anthology, but not enough for any useful general comment; the one or two candidates tackling these questions showed only a little real understanding of the poems they selected.

Dickens: Hard Times

- 19 This was by far more popular of the two questions on this novel, and there were some strongly felt and sensibly argued responses to its truly dramatic and startling revelations; candidates invariably sympathised very fully with Mrs Pegler, and were firm in their denunciation of Mr Bounderby and his deceptions, and of his treatment of his mother. The word and implications of “dramatic” in the question were not always discussed as fully as they might have been, though there were many instances when candidates seemed implicitly aware that it was at least a surprising moment.
- 20 There were very few answers to this question, and it was rarely managed with much success; candidates tended to simply describe the circus people, without reference to how their enjoyment of the novel was enhanced by them.

Hardy: Far From the Madding Crowd

- 21 This was by far the more popular of the two questions on this novel, and led to some very interesting and thoughtfully argued responses to both characters involved; it was surprising and disappointing, though, that quite a number again misread the question and wrote about what Troy and Bathsheba were (apparently) feeling, rather than what we as readers might be feeling, and for Higher Tier candidates at least how Hardy shapes our responses. Most clearly saw through Troy and were often severely critical of the naivety with which Bathsheba falls for his charms, occasionally contrasting this with the way she treats both Oak and Boldwood, and of course her independence generally as farm manager. Most similarly saw Troy’s sword-play as sexually suggestive, and could see too how this echoes

the way he treats Fanny in the earlier parts of the novel. Most candidates did look quite closely at Hardy's language in the passage – for example the way Troy uses corn in line 6 perhaps to appeal to Bathsheba's farming background, and the rainbow image also in line 6 was seen as reflective of her fantasy picture of Troy. The more perceptive answers also noted that while she certainly *appears* in places (lines 11 and 12, for example, or even line 18) to be horrified by the implications of what Troy is doing, she is nonetheless attracted, and wants him to continue frightening her – her final situation in the novel is perhaps being suggested here.

- 22 There were very few answers here, too few for helpful general comment. Most of the few answers settled upon either Oak or Boldwood, as one would expect.

Eliot: *Silas Marner*

- 23 This was the more popular question on *Silas Marner*, and there were some really good answers. Candidates clearly disliked Dunsey at this moment, and while there was little sympathy for Godfrey, most were well able to see that even given his secret marriage, and his potentially desperate relationship with his father, there was nothing to be said in favour of Dunsey's behaviour and attitude. His blackmailing and bullying were universally condemned, usually with plenty of detailed evidence from what he says and does in the passage. Relatively few candidates went beyond the passage, perhaps because it was relatively long and full, but those who did so managed to make sensible and relevant comments about ways in which Dunsey (and indeed Godfrey) act later in the novel are pre-echoed here.

- 24 This too was answered well on the whole, though relatively few candidates selected this question; one or two rather unexpectedly used only the very last few pages of the novel, when Silas returns to Lantern Yard, but found it quite hard as a result to see quite how this was "disturbing" for him; those who concentrated more upon the opening of the novel, with sometimes a brief mention of the end as well, wrote far fuller and more convincing answers.

Wells: *The History of Mr Polly*

- 27 There were some thoughtful and sensitive responses to this question, with reference to what Mr Polly has been through during the novel, and thus on ways in which this is indeed a satisfying and just conclusion to his difficult and unhappy life (only a handful of answers suggested that his treatment of Miriam should perhaps have forbidden such a contented end!). The sunset image was mentioned by a few, but its implications were not really explored, nor were those of the wonderful Polly-ish language in line 27, but the fact that Mr Polly is happy in himself, and in his new relationship with the fat woman, were seen and mentioned by most, who generally felt that this is a just and satisfactory manner in which his career, and even his life, should end.

Report on the Units taken in January 2006

- 28** There were too few answers to this question for useful comment, though it worth noting that most of them thought the Bazaar was either Miriam's tea shop or Mr Polly's own shop.

Chopin: Short Stories

- 29** There were too few answers on this text for helpful general comment, though the few candidates who wrote on the stories seemed sensibly aware of what they were about, and of how Chopin shapes her readers' responses.

**2445/1 – Foundation Tier and 2445/2 – Higher Tier
Scheme B: Drama Pre-1914**

General Comments (see 2441 Section)

There was a relatively small entry for these papers (especially at Foundation Tier), compared with 2441, which makes generalised comment difficult. The two most popular texts were *Much Ado About Nothing* and *Romeo and Juliet*, and although *An Enemy of the People* attracts a small but dedicated following, *An Ideal Husband* seems to have no takers as yet.

Comments on Individual Questions

Much Ado About Nothing

Question 1 was by far the most popular choice and the most successful answers managed to engage with the language of the extract closely (especially in the display of Beatrice's liveliness and wit), without losing sight of the context and the implications of her outspokenness about marriage in the light of later reversals. Good textual support and a sound understanding of role and character were clear in the comparisons of Don Pedro and Don John (in response to Question 2), and some candidates shaped fascinating arguments about the implications of their differing attitudes to Claudio. Very few candidates adopted the persona of Benedick (Question 3) but those who did were able to empathise successfully, with convincing voice and viewpoint, appropriate tone and understandably mixed feelings.

Romeo and Juliet

Once again, the extract-based question proved to be the most popular *Romeo and Juliet* choice, and although the tendency to lose contact with the extract and spend a disproportionate amount of time explaining both the context for and the consequences of the conversation in the printed extract (already noted in the *General Comments*) did undermine some answers, there were many strongly personal (if occasionally over-generalised) responses to Juliet's dreadful predicament and to the vehemence of her language. Strong candidates showed clear awareness of dramatic irony and commented on Paris and on Juliet's holding of the dagger. There was evidence of confusion, with some candidates seemingly unaware of Juliet's marital status or insisting that she tells Paris to shut the door or that the Friar urges her to marry Paris. Most candidates were, however, able to appreciate Juliet's devotion to Romeo and admire her determination to live as his "unstained wife". Many of the candidates who tackled Question 5 conveyed strong personal responses to Lord Capulet and a clear sense of a character who is memorably contradictory and inconsistent, both as a father and as a man, seeing his ultimate intransigence as a key element in the unfolding tragedy. Weaker answers tended to characterise him as him as nothing more than a tyrannical father and feuding old fool, and skirted round the respect for Juliet's wishes which he expresses to Paris in Act One and the portrayal of his magnanimity at the masked ball. Question 6 was a less popular choice and although several candidates conveyed the Nurse's concern for Juliet very convincingly and expressed the drama of the moment in a lively and entertaining way, some experienced great difficulty in assuming the Nurse's voice, ignored Tybalt, forgot about the ropes and appeared to be well disposed towards Romeo.

An Enemy of the People

A small but growing number of Ibsen enthusiasts continued to demonstrate that *An Enemy of the People* has been taught in a way which has engaged and excited candidates. The best answers to Question 10, which was the choice for the overwhelming majority of Ibsen students, conveyed a very clear idea of the ways in which the extract fits into the dramatic and thematic shape of the play - with one candidate stating confidently in his opening paragraph that Ibsen "uses this passage as a precursor to the ultimate betrayal of the Stockmanns by the press". Petra and Hovstad were often contrasted very effectively, and the revealingly representative nature of the contrast (between truth, integrity, principle as opposed to self-interest and cynical manipulation) was placed firmly at the very centre of the play's ideas. Candidates tended to give much more attention to Hovstad than to Petra but this extract-based question stimulated many fine responses. The small number of answers to Question 11 showed understanding of Mrs Stockmann's character with the best drawing heavily on her dramatic defiance at the end of Act Three and the contrast with her husband's character and attitudes throughout the play. Several convincingly angry, determined and defiant Stockmanns emerged in response to Question 12.

**2446/1 – Foundation Tier and 2446/2 – Higher Tier
Scheme B: Poetry and Prose Pre-1914**

General Comments

There were too few candidates in January 2006 to generalise about performance but centres may like to be reminded of the following points in relation to this Summer's examination.

The most successful approach to poetry questions tends to be to write about each poem separately and then compare them at the end of the essay. Candidates also need to give fairly equal attention to both poems and not write considerably more about one than the other. To access the higher mark ranges candidates need to engage in some analysis of language rather than explaining what the poems are 'about'.

In answers to passage based questions candidates disadvantage themselves if they do not look closely at the passage set. They should not spend too much time putting the passage into context. An implicit knowledge of the context and a paragraph relating it to the rest of the novel, if the question requires it, is about the right balance. There is a tendency to lapse into narrative, which is detrimental to the answer.

Candidates need to spend equal amounts of time on both questions. There is a tendency to write less on the second question on the prose texts than on the poetry question.

Some candidates still attempt to fit an essay they have written in school onto the question set in the examination. They must read the question carefully and, in passage based questions, be prepared to re-read the passages and bring their critical faculties into play.

**2448/1 – Foundation Tier and 2448/2 – Higher Tier
Scheme B: Post-1914 Texts**

General Comments

The relatively small number of entries makes it difficult to offer any general comment for this session.

Comments on Individual Questions

At Higher Tier, Question 3 was much the more popular of the pair on *Death of a Salesman*. Most candidates understood the ironies of the passage; a minority did not understand the significance of the Ebbets Field game, and a few took Happy's announcement of impending matrimony at face value. There were a small number of answers to Question 4, which were generally appropriately written in terms of content and voice. There were a few answers to Question 1 on *Whose Life is it Anyway?*: most effectively discussed Ken's decision, but tended to neglect Mrs Boyle's contribution to the drama.

Candidates were well prepared to write on the 'Generations' section of *Opening Lines*. Better answers were able to make explicit and developed comparisons between the chosen poems. Some candidates were confused about the three characters in *Long Distance*, and also *The Flowers*. The few who answered on *You're* in Question 10 were perhaps too sweeping in asserting Plath's happiness in awaiting the birth of her child. Of those who answered Question 11, on the war section of *Opening Lines*, several took the 'easy to be dead' at face value in *...millions...*, a poem that many found to be impenetrable. In answers to Question 12, few appreciated the patronising tone of *War Girls*.

Answers on *Opening Worlds* mostly indicated thorough preparation; inevitably the better answers to Question 17 showed awareness of what precedes the closing extracts.

At Foundation Tier, most answers showed evidence of useful preparation for the examination across all three genres. There were no rubric errors or problems with time or text. The weakest answers were simply too short – in some instances, only a sentence or two.

**General Certificate of Secondary Education
English Literature (1901)
January 2006 Assessment Session**

Unit Threshold Marks

Unit		Maximum Mark	a*	a	b	c	d	e	f	g	u
2441/1	Raw	21				18	15	12	9	6	0
	UMS	27				24	20	16	12	8	0
2441/2	Raw	30	27	24	21	18	15	13			0
	UMS	40	36	32	28	24	20	16			0
2442/1	Raw	46				34	28	22	17	12	0
	UMS	69				60	50	40	30	20	0
2442/2	Raw	66	53	47	41	35	29	26			0
	UMS	100	90	80	70	60	50	40			0
2443	Raw	45	41	36	31	26	21	16	11	6	0
	UMS	60	54	48	42	36	30	24	18	12	0
2444/1	Raw	42				33	26	20	14	8	0
	UMS	41				36	30	24	18	12	0
2444/2	Raw	60	53	47	40	34	28	25			0
	UMS	60	54	48	42	36	30	24			0
2445/1	Raw	21				18	15	12	9	6	0
	UMS	27				24	20	16	12	8	0
2445/2	Raw	30	27	24	21	18	15	13			0
	UMS	40	36	32	28	24	20	16			0
2446/1	Raw	46				36	30	24	19	14	0
	UMS	69				60	50	40	30	20	0
2446/2	Raw	66	58	51	44	38	32	29			0
	UMS	100	90	80	70	60	50	40			0
2447	Raw	45	41	36	31	26	21	16	11	6	0
	UMS	60	54	48	42	36	30	24	18	12	0
2448/1	Raw	42				34	27	21	15	9	0
	UMS	41				36	30	24	18	12	0
2448/2	Raw	60	46	42	38	35	32	30			0
	UMS	60	54	48	42	36	30	24			0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A*	A	B	C	D	E	F	G	U
1901	200	180	160	140	120	100	80	60	40	0

The cumulative percentage of candidates awarded each grade was as follows:

	A*	A	B	C	D	E	F	G	U	Total No. of Cands
1901	2.7	11.8	35.6	64.4	88.1	96.8	99.5	99.8	100.0	699

699 candidates were entered for aggregation this session

For a description of how UMS marks are calculated see;
www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp

Statistics are correct at the time of publication

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